

Arias for Baritone: A Comprehensive Guide to the Schirmer Opera Anthology

The Schirmer Opera Anthology is a renowned collection of operatic arias for various voice types. For baritones, the anthology offers a diverse repertoire spanning centuries and genres. This article provides a comprehensive guide to the arias for baritone included in the Schirmer Opera Anthology, exploring their musical and dramatic nuances.

1. "Largo al factotum" from The Barber of Seville by Gioachino Rossini

This aria introduces Figaro, the resourceful barber of Seville, as he boasts of his multitasking abilities. The music is lively and energetic, with a catchy melody and rapid-fire lyrics that require excellent vocal agility. The aria showcases the baritone's range and projection, as well as their ability to portray comedic characters.



Arias for Baritone: G. Schirmer Opera Anthology

by Les Parrott

★★★★☆ 4.8 out of 5

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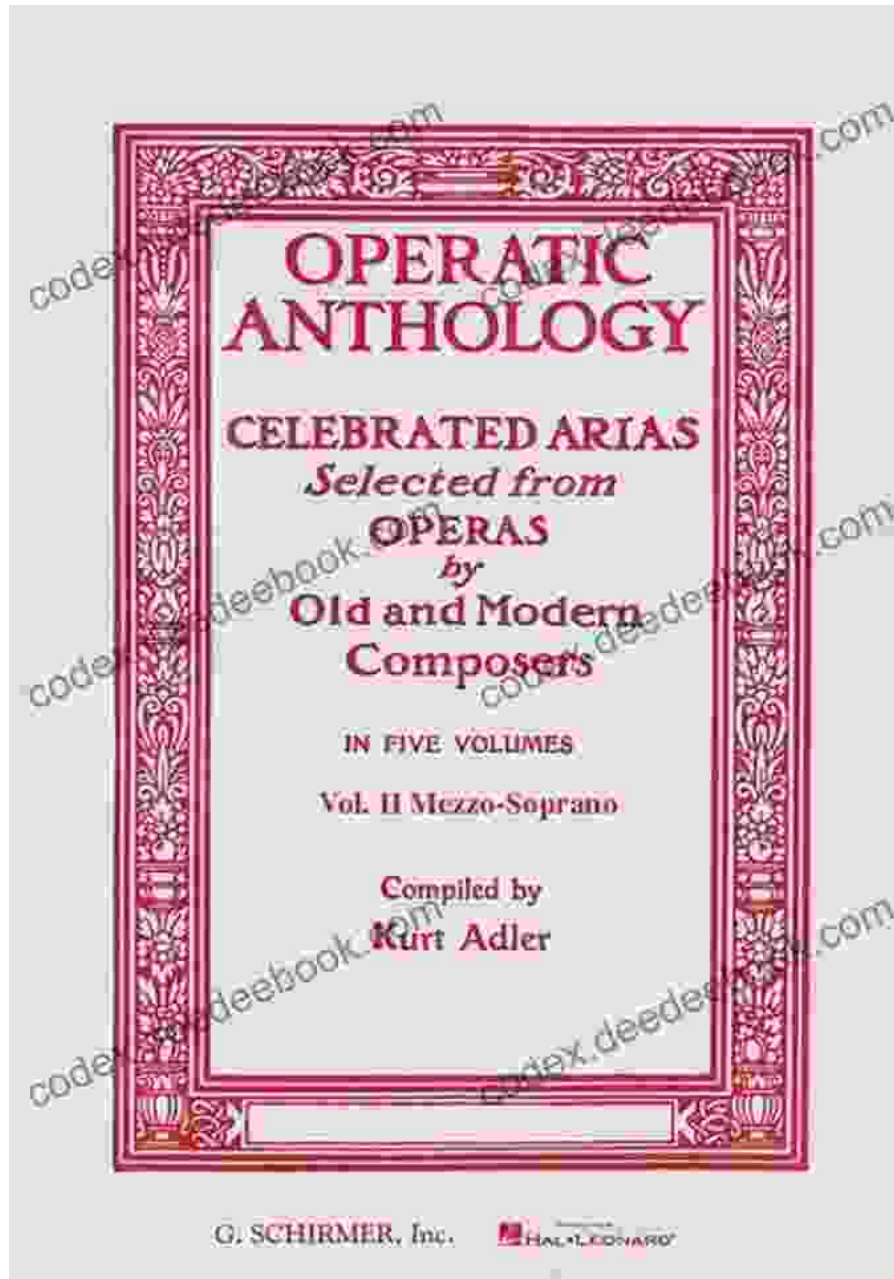
2. "Di provenza il mar, il suol" from La Traviata by Giuseppe Verdi

In this aria, the baritone Germont tells Violetta, the tragic heroine of La Traviata, that she must leave Alfredo for her family's sake. The music is lyrical and expressive, with a haunting melody that captures the character's inner turmoil. The aria requires a rich and resonant voice with a strong lower register.



3. "Nemico della patria" from Rigoletto by Giuseppe Verdi

Baritone Renato, known as Rigoletto, sings this aria in a moment of despair as he realizes his daughter's virtue has been betrayed by the Duke of Mantua. The music is intense and dramatic, with angular melodies and dissonant harmonies that reflect the character's torment. The aria demands a powerful and expressive voice with a wide range and excellent control.



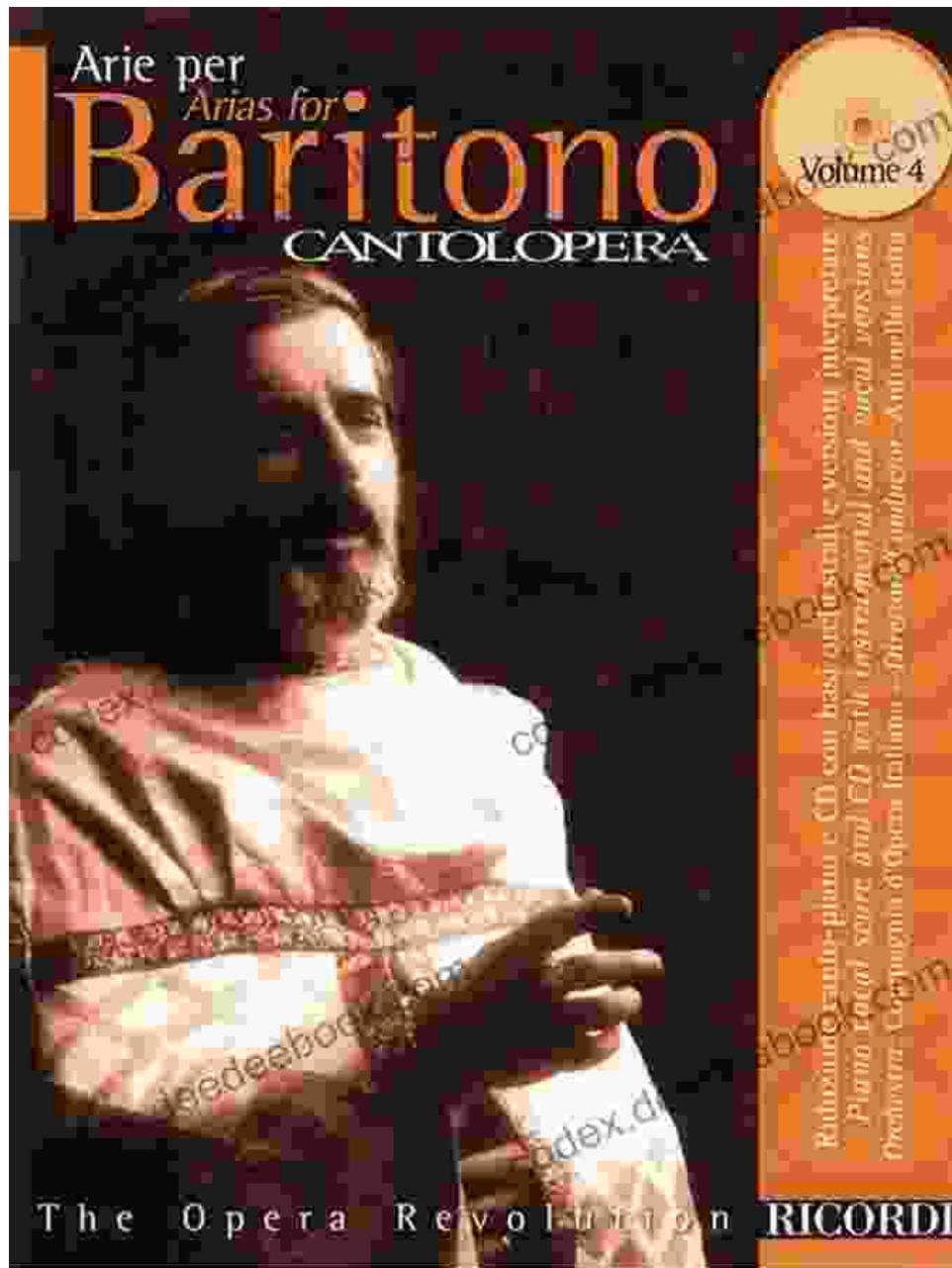
4. "Eri tu che macchiavi" from Falstaff by Giuseppe Verdi

In this aria, Falstaff, the charming but mischievous knight, confronts Ford, his nemesis, after he has been tricked into believing he is being deceived. The music is humorous and playful, with a syncopated rhythm and witty lyrics. The aria requires a baritone with a strong comedic presence and a talent for characterization.



5. "Credo" from Otello by Giuseppe Verdi

Iago, the villainous ensign, sings this aria in which he expresses his nihilistic philosophy of life. The music is dark and menacing, with a chromatic melody and a repetitive ostinato bassline. The aria demands a powerful and sinister voice with a wide range and excellent diction.



6. "Toreador Song" from Carmen by Georges Bizet

This aria introduces Escamillo, the bullfighter, as he boasts of his prowess and invites Carmen to come with him. The music is lively and spirited, with a catchy melody and a strong rhythmic pulse. The aria requires a baritone with a strong stage presence and excellent vocal endurance.



7. "Largo" from Xerxes by George Frideric Handel

Xerxes, the Persian king, sings this aria as he contemplates the beauty of his love, Romilda. The music is elegant and graceful, with a flowing melody and elaborate ornamentation. The aria requires a baritone with a warm and resonant voice with a strong upper register.

G. SCHIRMER OPERA ANTHOLOGY

ARIAS FOR
BARITONE



Compiled and Edited by
Robert L. Larsen

The Schirmer Opera Anthology offers a wide range of arias for baritone that showcase the versatility and expressive power of the human voice. From the comedic to the dramatic, from the lyrical to the heroic, these arias provide a rich repertoire for singers and a fascinating glimpse into the world of opera.



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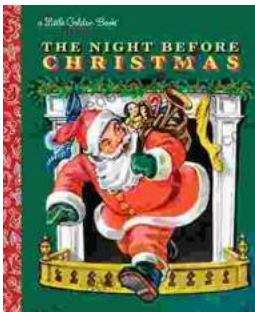
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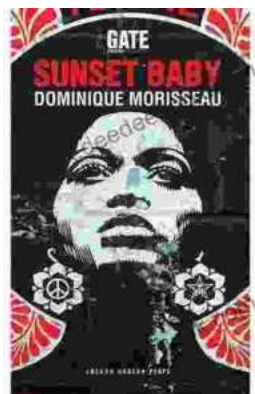
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