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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Ombra; Contents; Introduction; Abbreviations; Chapter 1 Ombra Music in Context; Chapter 2 Tonality (Opera); Chapter 3 Harmony and Line (Opera); Chapter 4 Tempo and Rhythm (Opera); Chapter 5 Texture, Dynamics and Instrumentation (Opera); Chapter 6 Case Studies in Opera; Chapter 7 Ombra in Sacred Music; Chapter 8 Ombra in Instrumental Music; Chapter 9 Ombra after Mozart; Appendix A; Appendix B; Bibliography; Index; About the Author
Sommario/riassunto	Ombra is the musical language employed when a composer wishes to inspire awe and terror in an audience. Clive McClelland's Ombra: Supernatural Music in the Eighteenth Century explores the large repertoire of such music, focusing on the eighteenth century and Mozart in particular. He discusses a wide range of examples drawn from theatrical and sacred music, eventually drawing parallels between these features and Edmund Burke's 'sublime of terror,' thus placing ombra music in an imp