

PAGLIACCI

PROLOGO

R. LEONCAVALLO

Vivace (Da capo) 2. 32

OTTAVINO

FLAUTO

OBOE

CLARINETTI IN SI b

FAGOTTI

CLARINETTI IN MI b

CORNI IN MI b

TROMBE IN MI b

TROMBONE

BASSO TUBA

TIMPANI SOL DO

CIAMBALE E PLATTI

ARPE I^a II^a

PIANO

Vivace (Da capo) 2. 32

VIOLINI I^a

VIOLINI II^a

VIOLA

VIOLONCELLI

CONTROBASSI

f marcato

Pagliacci In Full Score

**Arthur Sullivan, William Schwenck
Gilbert, Carl Simpson, Ephraim
Hammett Jones**

Pagliacci In Full Score:

Complete piano transcriptions from Wagner's operas Franz Liszt, Charles Suttoni, 1981-09-01 Liszt's reputation as the supreme pianist of the 19th century often overshadowed his other achievements including transcribing the works of such composers as Richard Wagner for the piano This collection features all 15 of Liszt's brilliant compositions of Wagnerian themes from *Rienzi* *Flying Dutchman* *Tannhäuser* *Lohengrin* *Tristan and Isolde* *Parsifal* and others from 1848 to 1882 *An English Medieval and Renaissance Song Book* Noah Greenberg, 2000-01-01 An elegant anthology The specialist will not miss the quiet sophistication with which the music has been selected and prepared Some of it is printed here for the first time and much of it has been edited anew Notes This treasury of 47 vocal works edited by Noah Greenberg founder and former director of the New York Pro Musica Antiqua will delight all lovers of medieval and Renaissance music Containing a wealth of both religious and secular music from the 12th to the 17th centuries the collection covers a broad range of moods from the hearty *Blow Thy Horn Thou Jolly Hunter* by William Cornysh to the reflective and elegiac *Cease Mine Eyes* by Thomas Morley Of the religious works nine were written for church services including *Sanctus* by Henry IV and *Angus Dei* from a beautiful four part mass by Thomas Tallis Other religious songs in the collection come from England's rich tradition of popular religious lyric poetry and include William Byrd's *Susanna* *Faerie* the anonymously written *Deo Gracias Anglia* *The Agincourt Carol* and Thomas Ravenscroft's *O Lord Turne Now Away Thy Face* and *Remember O Thou Man* Approximately half of the songs are secular some from the popular tradition and others from the courtly poets and musicians surrounding such musically inclined monarchs as Henry VIII who himself is represented in this collection with two charming songs *With Owte Dyscorde* and *O My Hart* Among the notable composers of Tudor and Elizabethan England represented here are Orlando Gibbons John Dowland and Thomas Weelkes **Brahms** John Bell Young, 2017-01-18 Engaging survey covers Brahms' major orchestral choral and piano music culminating in a discussion of the German Requiem Commentary places the composer's compelling music within the context of his era and environment **The Pirates of Penzance** Arthur Sullivan, William Schwenck Gilbert, Carl Simpson, Ephraim Hammett Jones, 2001-01-01 This exemplary new edition of the vocal score of an enchanting operetta which has delighted audiences for over a century with its catchy melodies its witty lyrics and its madcap tale of tender hearted pirates timid policemen and the demands of duty was prepared by musicologists Carl Simpson and Ephraim Hammett Jones who returned to original manuscripts and early sources to produce handsome newly engraved plates closest to Gilbert and Sullivan's original intentions All of the voice parts appear here in addition to a piano reduction of the full score and the complete libretto Introduction by the editors Contents Instrumentation *Four Coronation Anthems* George Frideric Handel, 1999-01-01 Written in 1727 to accompany the ceremony during which George II ascended the English throne these anthems represent a true expression of Handel's genius This four part collection painstakingly reproduced from the authoritative Breitkopf *The King shall rejoice* *My heart is inditing* and the magnificent conclusion *Let*

Thy hand be strengthened *Don Giovanni* Wolfgang Amadeus Mozart, 2013-06-10 *Don Giovanni* is presented here in the C F Peters edition and contains the original version along with later arias recitatives and duets added for the Vienna performance Text in both Italian and German **Printed Opera Scores in American Libraries** ,1998 **Arias, Ensembles, & Choruses** John Yaffé, David Daniels, 2011-11-17 Conductors John Yaff and David Daniels have created a one stop sourcebook for orchestras opera companies conductors and librarians who research and or prepare programs of vocal excerpts such as solos ensembles and choruses for concert performance In this book readers will find detailed information on a vast repertoire of vocal pieces commonly extracted from operas operettas musicals and oratorios more than 1 750 excerpts from 450 parent works Modeled on Daniels Orchestral Music Arias Ensembles Choruses includes basic historical details about each parent work as well as extract titles subtitles voice types keys durations locations in the original work with page numbers in both full scores and piano vocal scores and exact instrumentation It also lists the publishers that make available the orchestral materials for just the excerpt being programmed independent of the full parent work Until now conductors and orchestra librarians commonly had to first leaf through full scores searching for one elusive three minute aria after another only to then consult multiple publishers catalogues to compile crucial information on all the excerpts proposed for a concert or recording This book constitutes a single source for finding that information In many cases the individual entries include valuable insider information on common performance practice including start and stop points transpositions and conventional cuts Searching for repertoire is made easy with the detailed title index and appendixes devoted to ensemble excerpts all categorized by personnel e g duets trios quartets quintets sextets choruses and language Czech English French German Italian Latin Russian This book is the ideal tool for the working conductor and orchestral librarian as well as music program directors at colleges and conservatories opera companies and symphony orchestras As of October 2015 a new printing of this book has occurred to correct errors in the index A PDF version of the new index is available to previous purchasers of the volume Please contact Rowman Littlefield s music editor for assistance **Mozart's Don Giovanni** Wolfgang Amadeus Mozart, Ellen H. Bleiler, Lorenzo Da Ponte, 1985-01-01 *Don Giovanni* has been called the greatest opera ever composed an almost perfect work Along with *Aida* *La Bohème* and *Carmen* Mozart s masterpiece is one of the most often performed operas The work is so admired that when the Italian composer Gioacchino Rossini was asked which of his own operas he liked best Rossini unhesitatingly replied *Don Giovanni* This Dover edition contains the standard Italian libretto of *Don Giovanni* side by side with a complete new English translation Convenient and portable it also includes an informative Introduction a complete List of Characters and an easy to follow Plot Summary All repeats are given in full so you can follow the text as it is sung without losing your place With this inexpensive handy guide opera lovers can appreciate every word of Mozart s brilliant comic drama in the original Italian or in modern English An ideal companion for reading along with a recording a broadcast or at the performance itself this superb volume is a first rate aid to enjoyment of one of the world s

most celebrated operas **Modern Drama and Opera** ,1915 Multi-Voice Songs: A Selection Johannes Brahms,2017-05-17 Unaccompanied choral works composed or otherwise arranged by Brahms for mixed choruses as well as individual men s and women s choruses include songs love songs romances quartetes and duets **The National Union Catalog, Pre-1956 Imprints** ,1968 *Pagliacci* ,2011 **Pagliacci** ,1893 Dictionary Catalog of the Music Collection New York Public Library. Reference Department,1964 Pagliacci Ruggiero Leoncavallo,1897 **Great Operas** Michael Steen,2012-11-01 With four famous operas each from Mozart Verdi and Puccini and two each from Rossini and Donizetti there is a feast of information Here are short guides to The Marriage of Figaro and Don Giovanni to the splendour of A da the heart breaking La Traviata the drama of Tosca The range is very broad There is Wagner s great love story Tristan und Isolde there is Johann Strauss s light comedy Die Fledermaus On the way you can be briefed about such favourites as Handel s Giulio Cesare Bizet s Carmen Gounod s Faust Tchaikovsky s Eugene Onegin and Britten s Peter Grimes With plot summaries composer biographies observations on musical points of interest and background on the historical and cultural context of each opera every one of these guides will enhance your appreciation and enjoyment and help you discuss the work and the performance with your fellow opera goers Steen shares his expert knowledge with a lightness of touch that makes each guide a pleasure to read Witty informative and beautifully presented Great Operas is an indispensable reference guide for both seasoned opera goers and those enjoying opera for the first time **Sounding American** Jennifer Fleegeer,2014-05-01 Sounding American Hollywood Opera and Jazz tells the story of the interaction between musical form film technology and ideas about race ethnicity and the nation during the American cinema s conversion to sound Contrary to most accepted narratives about the conversion which tend to explain the competition between the Hollywood studios film sound technologies in qualitative and economic terms this book argues that the battle between disc and film sound was waged primarily in an aesthetic realm Opera and jazz in particular though long neglected in studies of the film score were extremely important in defining the scope of the American soundtrack not only during the conversion but also once sound had been standardized Examining studio advertisements screenplays scores and the films themselves author Jennifer Fleegeer concentrates on the interactions between musical form and film technology arguing that each of the major studios appropriated opera and jazz in a unique way in order to construct its own version of an ideal American voice Traditional histories of Hollywood film music have tended to concentrate on the unity of the score a model that assumes a passive spectator Sounding American claims that the classical Hollywood film is essentially an illustrated jazz opera with a musical structure that encourages an active form of listening and viewing in order to make sense of what is ultimately a fragmentary text **Leoncavallo** Konrad Dryden,2007-02-03 Leoncavallo Life and Works is the first fully documented biography of the beloved and popular composer Ruggiero Leoncavallo 1857 1919 whose credits include Pagliacci and the operatic works Chatterton Der Roland von Berlin Zaz Ma a Zingari La boh me and the incomplete trilogy Crepusculum Author Konrad

Dryden has amassed material from hundreds of unpublished letters and photographs creating the most complete portrait of the composer to date This book examines various facets of Leoncavallo s history from his youth as the son of the Naples judge who presided over the murder trial on which Pagliacci was based to his studies with the poet Giosu Carducci and from his sojourn in France as a caf chantant pianist to his appointment in Egypt as music instructor to the Khedive Careful documentation and plot synopses of Leoncavallo s numerous works are provided and his two U S tours are discussed The biography also sheds new light on Leoncavallo s colleagues and contemporaries including composers Mahler Massenet Puccini Verdi and Mascagni singers Caruso Ruffo Tetrazzini and Sanderson and historical personalities like Toscanini Hugo Carducci Wilhelm II and Queen Victoria A foreword by Pl cido Domingo a photo spread featuring more than 25 photos and an appendix offering the complete list of the composer s opus add to the bibliography and index making this the ultimate reference on this important figure in music and opera history

Fools and Jesters in Literature, Art, and History Vicki

K. Janik, 1998-05-21 Jesters and fools have existed as important and consistent figures in nearly all cultures Sometimes referred to as clowns they are typological characters who have conventional roles in the arts often using nonsense to subvert existing order But fools are also a part of social and religious history and they frequently play key roles in the rituals that support and shape a society s system of beliefs This reference book includes alphabetically arranged entries for approximately 60 fools and jesters from a wide range of cultures Included are entries for performers from American popular culture such as Woody Allen Mae West Charlie Chaplin and the Marx Brothers literary characters such as Shakespeare s Falstaff Rabelais Gargantua and Pantagruel and Singer s Gimpel and cultural and mythological figures such as India s Birbal the American circus clown the Native American Coyote Taishu Engeki of Japan Hephaestus Loki the Norse fool schlimiels and schlimazels and the drag queen The entries written by expert contributors are critical as well as informative Each begins with a biographical artistic religious or historical background section which places the subject within a larger cultural and historical context A description and analysis follow This section may include a discussion of the fool s appearance gender role ethical and moral roles social function and relationship to such themes as nature time and mortality The entry then discusses the critical reception of the subject and concludes with an extensive bibliography of general works

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