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Pagliacci, An Opera In Two Acts: Chorus/Choral Score With Italian And English Text: 0 (Kalmus Edition)



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Synopsis

Expertly arranged choral score for "Pagliacci," An Opera in Two Acts with Italian and English text.

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Customer Reviews

This is a typical paperback edition of a Schirmer piano-vocal score for a standard repertory opera. As such, it is legibly printed on high quality paper stock. It is fairly light to carry and convenient to handle. By some book-binderish sleight-of-hand, Schirmer scores can be placed above the keyboard of a piano and (after a minimal period of break-in) be expected to remain open at the correct page I can report from both my own personal experiences and those of other singers, that Schirmer vocal scores are fairly formidable pieces of book-making which will typically last from initial study, during all the rehearsals and through several years of performance without falling apart--although, of course, a volume so often consulted, so casually set aside and so hastily snatched up sooner or later acquires a raffish and slightly battered, if pleasingly indomitable appearance. I notice that fellow singers and I can generally recognize our personal copies at a glance over considerable distances, even though, as may be seen from the illustrations of editions

for other operas, Schirmer scores when new are as alike as so many peas in a pod.Schirmer scores have, among singers whom I know, a reputation for generally being of acceptable reliability but, nevertheless, tend to be considered less authoritative than, say, Ricordi scores. In the rough and tumble of preparing for actual performances, virtually every Schirmer opera score that I have encountered has disclosed some peculiar oddity--a misprint, a mis-attribution of a couple of of words or bars to an incorrect singer, that sort of thing. In the case of this particular opera, for example, the title appears as "I pagliacci" on the cover but as "Pagliacci" on the title page, the generally accepted correct title.Rehearsals have not yet begun for the production for which I purchased tthis score, but I haven't the slightest doubt that substantial time will be diverted to page 205, upon which appear the words, "La commedia e finita!" They are assigned to the lead tenor, Canio. This attribution is both traditional and soothing to the (sometimes) swollen ego of the tenor singing Canio. It is also dead wrong. Those words are an epilogue as much as the opening words of the opera are a prologue and both are plainly intended to be uttered by the jealous and malignant bartone, Tonio.Schirmer scores tend to include so-called "singing translations" printed beneath the words of the libretto in the original language. This particular edition of "Pagliacci" presents them in the same font as the original Italian--thank heaven!--and not in the more difficult to read italic fonts used in some earlier editions. Singing translations are not close translations of the original words but instead are paraphrases that give the general sense of the text while devoting much effort to the oiginal speech rhythms set to music and to using appropriate vowel sounds for the benefit of the singers..The translation here is by Joseph Machlis and dates from 1963. Perhaps the most famous words in the opera appear in Italian as, "Vesti la giubba e la faccia infarina. La gente paga e rider vuole qua. E se Arlecchin t'invola Columbina, ridi, Pagliaccio e ognun appaudira!" Machlis renders this as"On with your costume and your face brightly painted. Your public pays you and they must be amused. Though Columbine and Harlequin betray you, laugh, clown, be merry and they will all applaud!" Fair enough, but if I were doing Canio in his white face and whiter coat instead of Beppe, the Harlequin, this is the meaning for those famous lines that I would carry in my head;"Throw on your clown suit and whiten your face with flour. The people pay and they want to laugh. And if Harlequin steals your Columbine, laugh, Pagliaccio, and always they'll applaud!"

I needed this score quickly and what I got. An excellent resource in helping to prepare for the performance of this wonderful opera.

There was a typo with the Italian in the chorus lyrics in Act 1. The score is nice and easy to read.

The score is virtually new and had only 1 very faint mark in the entire score. It is perfect for me. I do not like to get scores with other people's markings. It also arrived promptly. I am happy I made this purchase.

Everything was good in this transaction except delivery time.It took more than two weeks to receive it after I ordered this book.

My fault - I need to read details of purchases more carefully. What I got was the full score for the opera - which is what they say it is. Full meaning all the orchestration as well as the singers. More than I needed.And as orchestral reprints go, not terribly well done. The print quality is light and not very crisp, and since the size is small, one really would like a clear and crisp print.For those who need a full orchestral read of the opera, - I've seen worse. But it's too small to actually use in production, and more than I needed. This will sit on the music bookshelf and will probably never be opened again. Maybe I could press leaves...

The Opera Journeys Mini Guide Series is just wonderful; it's like a "Cliff Note" of the opera, and extremely informative and educational. I particularly like the size; these guides are not cumbersome and fit right into my shirt pocket. The ladies will find sufficient room in their pocketbooks.The story narrative with the music examples is excellent. I prefer it to a libretto; indeed, it's a much easier way to follow the essence of the story. The essay is magnificent; very well written, not pedantic, and extremely insightful and comprehensible. I congratulate Burton Fisher for a job very well done and for making these handy, information-laden booklets available. The Opera Journeys Mini Guide Series is a wonderful contribution to opera education and opera appreciation.My tip: acquire the entire collection because you will be in easy reach of superbly presented opera guides consisting of story analysis, principal characters in the opera, story narrative with music highlights, background, analysis, and commentary.Heinz Dinter, Ph.D.

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