

Romeo Et Juliette Vocal Score

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The genre of mélodrame à grand spectacle that emerged in the boulevard theatres of Paris in the 1790s - and which was quickly exported abroad - expressed the moral struggle between good and evil through a drama of heightened emotions. Physical gesture, mise en scène and music were as important in communicating meaning and passion as spoken dialogue. The premise of this volume is the idea that the melodramatic aesthetic is central to our understanding of nineteenth-century music drama, broadly defined as spoken plays with music, operas and other hybrid genres that combine music with text and/or image. This relationship is examined closely, and its evolution in the twentieth century in selected operas, musicals and films is understood as an extension of this nineteenth-century aesthetic. The book therefore develops our understanding of opera in the context of melodrama's broader influence on musical culture during the nineteenth and twentieth centuries. This book will appeal to those interested in film studies, drama, theatre and modern languages as well as music and opera.

One of Johann Strauss II's most enduring sets of waltzes, *Roses from the South* was arranged by the composer from themes taken from his 1880 operetta, *The Queen's Lace Handkerchief*. This new, convenient sized study score is a licensed reduced-sized reissue of the outstanding new edition prepared by Clark McAlister that was first published by E.F. Kalmus in 2007. IMSLP page All Music Guide This is a newly-engraved critical edition of Claude Debussy's superb orchestration of two of the *Gymnopédies* by his friend Erik Satie. Debussy used the two outer movements of the original three pieces in reverse order, so that Satie's No. 3 became No. 1 while No. 1 became No. 2. Satie was virtually unknown as a composer at the time of the 1897 Paris premiere of the orchestral setting, which did much to advance his reputation in the early years of the twentieth century. The piano originals are now even more renowned than Debussy's orchestration, which remains a fixture in the orchestral repertoire. The 2004 edition is now made available in a convenient and affordable study score which is sure to be appreciated by musicians, students and fans of both composers everywhere.

Today Georges Bizet is most immediately recognized as the composer of the acclaimed opera *Carmen*. One of the most frequently performed operas for over a century, *Carmen* explores concepts such as the femme fatale and murderous jealousy with vivacity, color, and a wealth of melody. Yet it is only one act in Bizet's story. In *Bizet*, renowned musicologist Hugh Macdonald goes beyond the composer's most famous opera to take an in-depth look at his entire life and oeuvre. In so doing, Macdonald identifies a number of previously unknown pieces by Bizet, assembling the first comprehensive catalogue of the composer's work. Incorporating these little-known pieces with a thorough reading of primary sources, Macdonald considers the latest in Bizet scholarship to create a complete biography of the composer. Revealing the true extent of Bizet's work as arranger and transcriber, Macdonald sheds light on the composer's complex relationships with his contemporaries, and traces the strange misrepresentation of Bizet's work by French publishers and opera houses in the 1880s, when *Carmen* rose to worldwide popularity ten years after the composer's early death. The first biography of Bizet in the *Master Musicians* series in nearly four decades, *Bizet* will be essential reading for students and scholars of nineteenth-century opera, as well as for *Carmen* devotees and opera fans.

Charles Francois Gounod: A Research and Information Guide is an annotated bibliography concerning both the nature of primary sources related to the composer and the scope and significance of the secondary sources which deal with him and his compositions."

This text serves as a field guide to the principal choral-orchestral repertoire of the nineteenth century. It provides conductors with the information they will need to make programming decisions, and it provides scholars with a starting point for research on these works.

Victor Lederer surveys the music of Hector Berlioz, one of the most pioneering orchestrators in history, and introduces the general music lover to both his masterpieces such as *Les Troyens* and lesser known gems. The book is accompanied by supplemental audio tracks from the Naxos library.

Demonstrates how Purcell, Berlioz, Verdi, and Britten, responding to Shakespeare's juxtaposition of contrasting theatrical styles, devised music dramas that call opera into question.

Mendelssohn's first great excursion into the genre of oratorio was first performed in 1836 in Düsseldorf at a festival. Set to a libretto by Julius Schubring based on the Bible, it soon gained considerable popularity in England, which resulted in his famous second oratorio, *Elijah*. The definitive vocal score reprinted here, edited by the German musicologist Alfred Dörffel, with a piano reduction prepared by the composer's student August Horn, features both the original German and the subsequent English text. First issued around 1890 by C. F. Peters, this digitally-enhanced reprint has been enlarged to a very readable A4 size, with measure numbers and rehearsal letters added.

Table of contents

Composed in memory of a favorite teacher, Father J. Zimmermann, Gounod's first large scale mass was an immediate success in the wake of its Paris world premiere on November 22, 1855 at the glise de Saint Eustache. The composer went on to popularize the work in London, which resulted in the present vocal score arranged by Sir Joseph Barnby. The Barnby score is presented here in a reprint of the score issued by G. Schirmer in the 1890s, with added measure numbers, a rehearsal system to match the widely available orchestra parts from E. F. Kalmus, and a very readable A4 size. IMSLP page Wikipedia

A choral piece for SATB or SSAATTBB with A,T,Bar. Soli composed by Hector Berlioz.

A multi-volume set giving detailed information on every aspect of opera - over 100,000 entries. Improves on Steiger's *Opernlexikon* by including two additional data-categories for each work (language of text and literary sources) and by covering composers who have appeared since the end-date of Steiger's work (1934).

Composed in 1869 for the Vienna Men's Choral Association, Strauss' Opus 333 originally included parts for men's chorus. It has since become far more popular in the version he prepared afterward for orchestra only, which is the one presented here in a beautifully engraved new score edited by Clark McAlister. A welcome addition to the libraries of Johann Strauss aficionados, conducting students and music lovers everywhere, this convenient format study score is a reduced-sized reissue of the large score first issued in 2007 by Edwin F. Kalmus.

Opera Coaching: Professional Techniques for the Répétiteur, Second Edition, is an update to the first practical guide for opera coaches when working with opera singers to help them meet the physical and vocal demands of a score in order to shape a performance. Opera coaching remains a mystery to many musicians. While an opera coach (or répétiteur) is principally tasked with ensuring singers sing the

right notes and words, the coach's purview extends well beyond pitches and pronunciation. The opera coach must have a full understanding of human physiognomy and the human voice, as well as a knowledge of the many languages used in Western vocal music and over four centuries of opera repertoire – all to recognize what must happen for success when a singer steps on stage. NEW to this second edition: New and updated chapters throughout, featuring new discussions on large ensembles, twenty-first-century demands, and more. Deeper investigation of the styles of and problems posed by particular operas. Revised chapter structure that allows for an expanded and progressive emphasis on technical work. Modern singers have bemoaned the scarcity of good vocal coaches and conductors – those who understand voices and repertoire alike. Opera Coaching: Professional Techniques for the Répétiteur, Second Edition, demystifies the role of the opera coach, outlining the obstacles facing both the opera singer and the coach who seeks to realize the performer's full potential.

Dubois' oratorio was given its premiere on Good Friday (April 19), 1867 at glise de la Madeleine in Paris under the composer's direction. Although first published in 1886 by Georges Hartmann of Paris, the vocal score presented here is a digitally enhanced reprint of the one first produced in 1899 by G. Schirmer of New York, with an English translation beneath the original Latin text by Theodore Baker (1851-1934). This score has been carefully reviewed, with measure numbers and rehearsal letters added. It is now completely compatible with the widely available full score and orchestral parts issued by Edwin F. Kalmus. The large (A4) size makes it particularly easy to read for choruses both at both professional and community levels. IMSLP page All Music Guide

Interpretation is often considered only in theory, or as a philosophical problem, but this book demonstrates and reflects on the interpretive results of analysis.

In 1850, the French mezzo-soprano Pauline Viardot wrote to her friend Turgenev: "Among that mass of talented composers who are witty in a vulgar sort of way, intelligible not because of their clarity but because of their triviality, the appearance of a musical personality such as Gounod's is so rare that one cannot welcome him heartily enough." Pendragon Press welcomes this addition to their Vox Musicae Series of Operatic Performance Guides by Mary Dibbern. The libretti and literary sources of Gounod's two masterpieces are studied in depth. The libretto section includes word-by-word translations into English and IPA transcriptions of both libretti in their final, opéra-comique versions. Dibbern explains how the literary source materials were converted into libretti, as well as the history of the various musical editions and versions. Numerous illustrations have been provided by a member of Gounod's family.

A biography of the nineteenth-century composer, discussing his personal and professional life as well as analyzing his compositions and contributions to music

Roméo Et Juliette Romeo and Juliet; Opera in 5 Acts. Book by J. Barbier and M. Carré. The French Text with an English Translation and the Music of the Principal Airs Finding-list of Music Romeo & Juliet Alfred Music

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