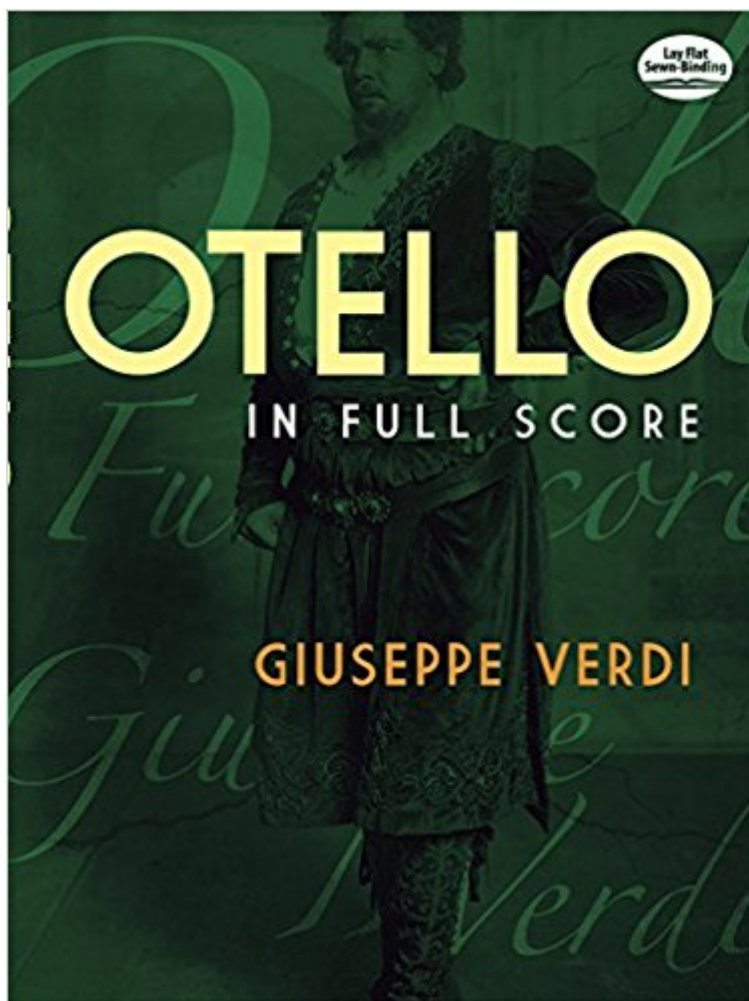


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Otello In Full Score (Dover Music Scores)



Synopsis

"Perhaps the most remarkable feature of 'Otello' is not its great set pieces, wonderful as these are, but the fluid melodic and dramatic recitative that links them and binds the whole together. Many composers have dreamed of such a thing — a flexible vocal line, responsive to every mood and accent of the words, and yet consistently interesting in itself, as melody, as music. Very few have attained it." — The Grove Dictionary of Music and Musicians. Written in his 74th year and first performed at La Scala in 1887, *Otello*, Verdi's penultimate opera, is his tragic masterpiece. Only the comic *Falstaff*, also adapted from Shakespeare, and also with an inspired libretto by Boito, would follow. Technically and aesthetically in their mastery of orchestration, harmony, and vocal writing, these final works represent a profound leap forward from the earlier Verdi triumphs, a summation of his brilliant compositional powers. Reproduced from the authoritative Ricordi edition, this modestly priced Dover volume makes accessible the complete, unabridged score of *Otello*, one of the most frequently performed and recorded operas ever composed. The original front matter — including characters, contents, and instruments — has been translated from the Italian specially for this edition. Verdi had an unfailing sense of the stage and *Otello*, with its superb libretto and its forceful dramatic construction, is perhaps his most accomplished theatrical work. Scholars, performers, and opera lovers will welcome this clear, inexpensive, durable volume, which reproduces one of the undisputed masterpieces of the form by the composer who not only changed the face of Italian opera but also was a major influence in the transformation of opera into music drama.

Book Information

Series: Dover Music Scores

Paperback: 576 pages

Publisher: Dover Publications (February 1, 1986)

Language: English

ISBN-10: 0486250407

ISBN-13: 978-0486250403

Product Dimensions: 8 x 1.1 x 11 inches

Shipping Weight: 2.8 pounds (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 stars 6 customer reviews

Best Sellers Rank: #1,163,593 in Books (See Top 100 in Books) #41 in [Books > Humor & Entertainment > Sheet Music & Scores > Composers > Verdi](#) #235 in [Books > Humor &](#)

Entertainment > Sheet Music & Scores > Forms & Genres > Ballet & Dance #378 in *À* Books > Humor & Entertainment > Sheet Music & Scores > Historical Period > Late Romantic

Customer Reviews

Successful operatic adaptations of Shakespeare are rare. This is one of the very best. Otello's rage, Iago's cunning and Desdemona's innocence and pathos are beautifully expressed in Verdi's music. You can see what gives Iago's rage its orchestral punch and how Verdi wrote the initial storm sequence to such effect with this full orchestral score. Like all Dover scores, this is a reprint of another publishing house's work, without English translations.

An Italian composer of the Romantic era, Giuseppe Verdi (1813–1901) wrote operas that remain standards of the repertoire more than a century after his death. His most popular works include *Rigoletto*, *La Traviata*, and *Aida*.

When you wish to learn your part, or are doubling to fill in and need all the parts before you and also have the orchestral reduction and the translation at your disposal, Schirmer is the standard. It is readable (clear) and puts you in the proper contextual frame.

It arrived shortly, dad could not be happier with online shopping now! Great quality,

Happy with this score and the price was right.

Clearly written music. Well labeled. Page numbers listed so it makes any part of the opera easy to find, listed by Aria, Scene and Act. Fair size print. Also includes the ballet music composed for the Paris Opera on 12 October 1894. This is a fair price for a good quality printing of the score. I do recommend it :)

Nobody in his right mind would buy a copy if he wasn't going to sing some of it, but he wouldn't become much wiser from the cursive rendering into Court English of the most stilted 17th c. type imaginable. It attempts to match the libretto word for word, but in that attempt confuses more than it enlightens. Although Boito's libretto is a very liberal rendition of "Shakespeare's Othello", it does keep the mood of the great classic, condensing it to the essentials in order to keep the opera within the roughly 150 minutes limit. But Heuffer's old translation is best left disregarded. That does

definitely not help anyone to understand the libretto. The original "Othello" is far too complicated and long-winded to serve as a singers' aid to the translation, thus you should have an It./Eng. dictionary at hand if you feel inadequate in this respect. I'm a member of the local opera chorus where I live and we had 10 performances of Otello this summer, but some of the soloists gave us of their time and helped with translations, so we didn't suffer too cruelly for not having chosen the proper parents. -Now to the important features: This clothbound ed. has all the physical properties that one has come to expect of the Ricordi series of vocal scores; no printing errors detected, clear, legible print, good paper. Most important is the binding, which is sturdy without being too tight. -The only introduction is the one-and-a-half-page synopsis, so for historical introduction, critical comments &c. one must go to a standard musical lexicon. -But why doesn't Ricordi exchange the dusty old translation with something that is worthy of Verdi / Boito ?

One sleepy afternoon in Sant' Agata, Giuseppe Verdi's estate, Arrigo Boito, Verdi's former rival, came to call. He was there to ask Verdi to set two libretti he'd written on Shakespearean subjects to music. The request was, indeed, a great shock to both Boito and Verdi. Boito had, for many years, insisted that Verdi's work, in light of Wagner's innovations, was no longer of any importance. Yet with these libretti, Boito recognized the truth. Simply put, Verdi, and only Verdi, could compose these operas, and if Verdi would do so, the results would be monumental. Boy, what an understatement. Otello drips with innovation. It takes Wagner's techniques and applies them to Italian opera in an Italian way. The chromaticism, the leitmotifs, the thick orchestration, they are all there, but with an Italian sensibility. It also testifies not only to Verdi's great love of Shakespeare, but his depth of understanding Shakespeare, as well. This score "roars loud, and thunders in the index." Dover's edition is a reprint of an early Ricordi editon. Ricordi is the best source for Verdi, indeed all late romantic Italian opera, simply because Ricordi specialized in late Romantic Italian Opera, and understood the composers' wishes vis a vis their scores. For example, Giovanni Ricordi and Verdi, were good friends. The Dover edition is well crafted, easy to read, and printed on acid free paper, so it is resistant to fading. The score may be too big, and this book too small, to make it useful for the podium. Still, for the student and lover of opera, it is the non pareil.

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