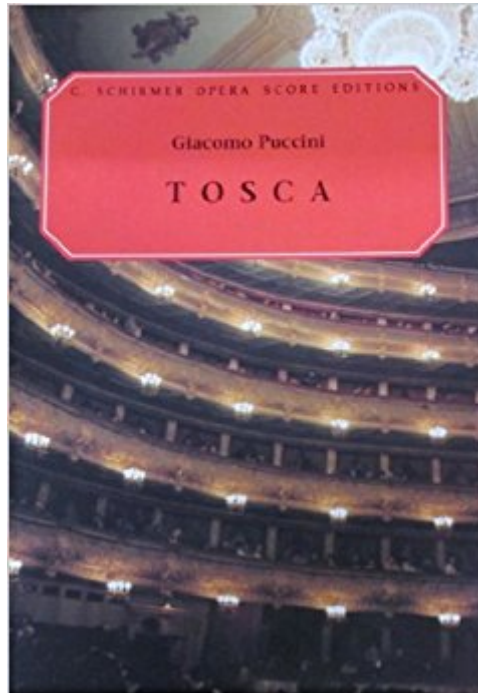




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Tosca: Vocal Score



Synopsis

(Vocal Score). Italian/English. Translated by Gutman.

Book Information

Paperback: 320 pages

Publisher: G. Schirmer, Inc. (November 1, 1986)

Language: English

ISBN-10: 0793547083

ISBN-13: 978-0793547081

Product Dimensions: 7.5 x 0.8 x 10.8 inches

Shipping Weight: 1.7 pounds (View shipping rates and policies)

Average Customer Review: 5.0 out of 5 stars 2 customer reviews

Best Sellers Rank: #601,878 in Books (See Top 100 in Books) #19 in Books > Humor &

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Customer Reviews

Good clean copy - English and Italian. Precisely what I needed for rehearsals when I was backstage and for memorandum when I was upfront doing sound checks.

To the degree that any early version of Tosca, be it of the music or the libretto, can be considered THE original, this seems to be a definitive edition, for the foreseeable future. I have never heard this English translation sung (or any other, God forbid). On paper, though, it looks great: no awkward sentence structures -- all clear and legible, also the chorus parts. Not that I expect anybody to sing this in English, but those of us who haven't been breast fed Italian will appreciate being able to take in also the finer points while not having to avert the eyes from the sung part. - Some of the facsimile pages from the autograph have a rather thick print. Who but the professors would bother about those...I cannot say anything else about Carignani's piano reduction than that by the looks of it, I really should have taken piano lessons at an early age -- I would love to lead my cast through this all (well, most of it -- there's the interminable "duet" between Scarpia & Tosca which rather few are happy about. It is of course necessary in order to explain the story, but Scarpia has too little to play on, musically. That problem has not gone away in 114 years, and the fan crowds are no smaller these days, so who am I to complain). -There are 72 pages of preliminaries before the 335 pages,

so singing from this requires a good stand or strong arms. -Goosebumps are unavoidable in the Te Deum, but there are other parts which may incur various reactions to the sensitive soul, perhaps especially to the seasoned opera lover. The appreciation grows with each reading, and that pertains also to the historical introduction as well as the critical commentary, the latter of the "no stone unturned" type, but readable by a savant.

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