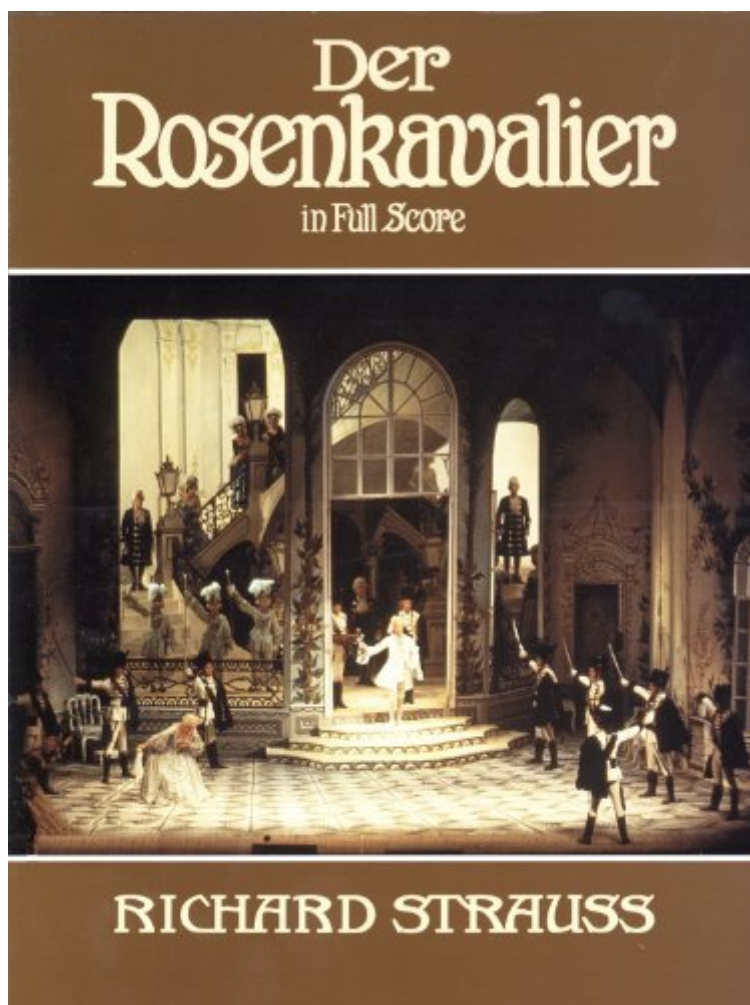


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Der Rosenkavalier In Full Score (Dover Music Scores)



Synopsis

This superb edition of Richard Strauss's *Der Rosenkavalier*, one of the greatest masterpieces in the operatic repertoire, is reprinted complete and unabridged from a rare, limited, and numbered edition approved by Strauss and prepared by his publisher, Adolph Förlstner, prior to the opera's premiere in Dresden in 1911. Available for the first time in inexpensive format at a far less than the cost of any comparable full-score edition, this volume offers an easy-to-read score, with wide margins, large noteheads, and many other helpful features. Carefully printed and sturdily bound, it will provide a lifetime of pleasurable use to professional and amateur musicians as well as those who delight in following, score in hand, a live or recorded performance. *Der Rosenkavalier* is the most popular operatic work of the Bavarian composer in whose operas, songs, and symphonic poems the aesthetics of the Romantic movement were to reach their ultimate expression. A radiant and bittersweet celebration of love, it was Strauss's most successful collaboration with the illustrious Austrian poet Hugo von Hofmannsthal, and was an immediate sensation. Audiences then, as now, were enthralled by the melodic glories of *Der Rosenkavalier*'s vocal ensembles, the richness of its orchestration, and the charm and depth of its characters. Throughout, it reveals the composer's bravura post-Romantic style, which was to influence numerous composers and to mesmerize audiences around the world. It remains today one of the most performed and recorded of all operatic works.

Book Information

File Size: 129605 KB

Print Length: 528 pages

Publisher: Dover Publications; Unabridged edition (August 16, 2013)

Publication Date: August 16, 2013

Sold by: Amazon Digital Services LLC

Language: English

ASIN: B00DP7UNFC

Text-to-Speech: Enabled

X-Ray: Not Enabled

Word Wise: Not Enabled

Lending: Not Enabled

Enhanced Typesetting: Not Enabled

Best Sellers Rank: #3,040,939 Paid in Kindle Store (See Top 100 Paid in Kindle Store) #91

inÂ Books > Humor & Entertainment > Sheet Music & Scores > Composers > Strauss, Richard
#1963 inÂ Kindle Store > Kindle eBooks > Arts & Photography > Music > Musical Genres >
Classical #2208 inÂ Books > Humor & Entertainment > Sheet Music & Scores > Historical Period >
Late Romantic

Customer Reviews

This publisher offers full orchestral scores of several of Strauss' operas in full size for moderate prices, because they are copies from old editions. The printing of this score of *Der Rosenkavalier*, certainly his most popular opera, is excellent, the edition is reliable. Meanwhile there may be one or two other cheap editions of this score, but not at this size.

Der Rosenkavalier represented a new type of music drama for Richard Strauss. Prior to this time, his operas were quite hard edged: *Salome*, the story of a young woman whose erotic dancing skills cost John the Baptist his head, and *Elektra*, the story of a young woman who avenges her father's murder on her mother and her mother's lover. *Der Rosenkavalier* is, by contrast, rather tranquil. It tells the story of an older woman who, despite her love for a young man (played by a young woman), assists that young man in winning the love of a young woman. It's drama is small, Chekhovian even, and comparisons have often been made to Mozart's *Marriage of Figaro*. Dover reprinted a numbered copy, number 36 to be precise, of a limited first printing edited and published in 1910 by Strauss' publisher and friend, Adolf Furstner. This volume is, perhaps, the best buy among all Dover's opera scores, especially for Strauss lovers. This volume contains an English translation of all frontismatter and a glossary of German musical terms. The score is large and legible enough to conduct from, and the rehearsal markers correspond with those of the parts. And, as always, the price is a baseline bargain. If you love this opera, buy this score.

Since its first appearance on stage in Dresden in 1911, Strauss' *Rosenkavalier* has, justly, become a staple favourite of the operatic repertoire everywhere. The combination of dramaturgical skill, the beauty and literary sensitivity of Hofmannsthal's libretto (which might in its own right work as a stage play without music) and Strauss' extraordinary music, commands careful study, and the ready availability of a full score such as this so cheaply is greatly to be welcomed. This is an edition strictly for study rather than for use in performance: reducing a score of these dimensions to a single volume as slender as it is means of course that sometimes the print is rather small, to the point that one almost needs a magnifying glass to read it. But at the price Dover has offered, this is scarce to

be resisted, and opera-lovers, students of music and even some professional musicians will find this a useful asset on their shelves.

Not only is this edition a cheap one: it also has the stamp of authenticity associated with it by being the definitive one issued around the time of its premi re by Strauss's main publisher, Adolf F rstner of Berlin, and approved personally by the composer himself. [That original edition is a rare, limited and numbered one - the reprinted copy bears the number 36 in fact.] Barring a very few potential little things, there's every reason to believe it as the authentic edition, so how can one go wrong with it? This is particularly so given the reproduction size, which allows one not only to easily follow it in one's lap while listening in an armchair (not to mention at a table!); it's easy to conduct therefrom (unless one's visually impaired). Others have written already about its virtues; I can only underscore what's already posted here. A score most certainly deserving to be in every musician's library (and every Rosenkavalier-fan, even if he's not the most fluent in reading music)!

The Kindle Edition is pretty useless. The score is in a format about half size of the screen of your iPad. If you try to amplify it it will show a very blurry image of the score, that acts as a picture. If you want to go to the next page you have to close the image and get to the next useless page.

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