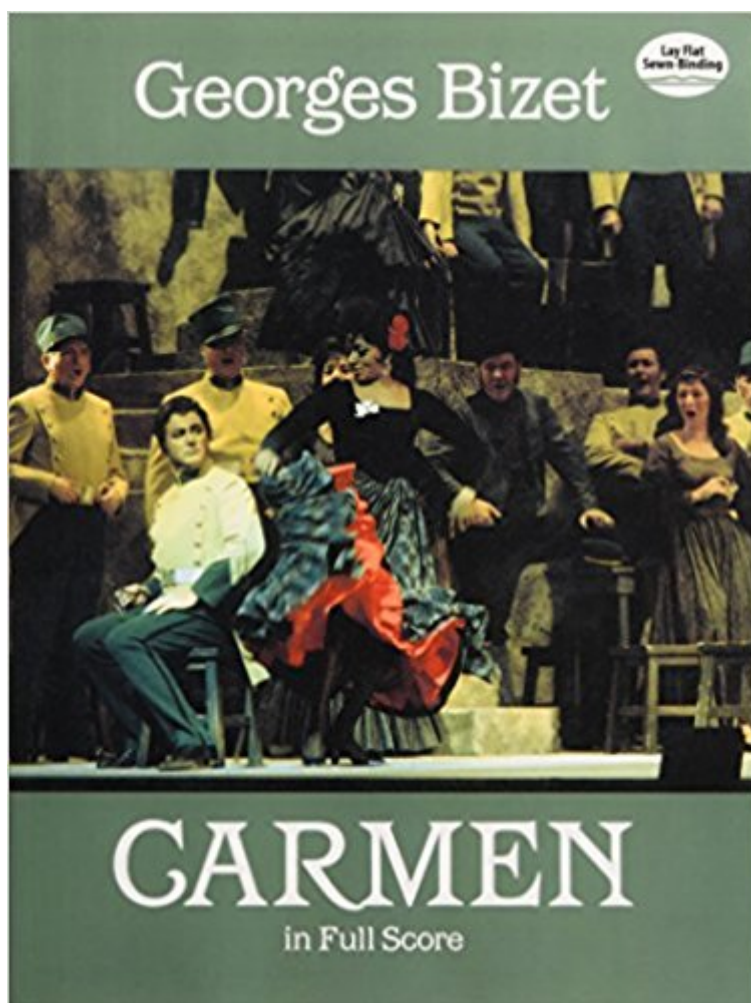


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Carmen In Full Score (Dover Music Scores)



Synopsis

When he first heard *Carmen*, Tchaikovsky enthusiastically predicted it would become the world's most popular opera. Wagner, too, was an admirer of this dramatic masterpiece, and Brahms claimed to have seen it 29 times. At its premiere in Paris in 1873, however, *Carmen* did not succeed with the public or the critics. Indeed, it created a scandal. But in time, as Tchaikovsky foresaw, it would become the favorite opera of audiences worldwide. And in over a century *Carmen* has never relinquished its position as one of the most performed and recorded operas in the repertoire. Conceived and composed as an *opéra comique* (a genre it completely transformed), *Carmen* was converted after Bizet's tragic early death to grand opera with the addition of recitatives composed by Ernest Guiraud. This superbly produced full-score edition replicates this grand-opera version, the one most commonly produced on operatic stages today. Accustomed to the light and sentimental subjects and conventions of *opéra comique*, Bizet's public and critics were at first horrified by *Carmen*'s lurid plot and characters. Critics pronounced its story, dominated by sexual passion and jealousy, too "obscene" for the stage, called for the mezzo-soprano portraying *Carmen* to be hauled into court, and disparaged the music as unoriginal and undramatic. Soon, fortunately, this hysteria subsided, further productions were mounted, and the world embraced this towering music drama with its compelling flesh-and-blood characters and the tragic fate their unruly passions make inevitable. Musicians and music lovers alike will find in this inexpensive yet well-made edition an ideal way to study and savor the unique merits of *Carmen*, whose central struggle is so movingly expressed and advanced in the rich and dramatic themes and textures of the music itself, not merely in the libretto. With this score in hand, they can enjoy both live and recorded performances of what is perhaps the best-known and most beloved opera in the world.

Book Information

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Customer Reviews

The critics at the premiere loathed it. Audiences have always loved it. Members of the chorus don't like it any better than the original critics, but for very different reasons. Carmen is a long and difficult outing for the chorus, and critics have bashed it for its tabloid-trash elements, but audiences love the drama and the music. It's too bad that Georges Bizet died so soon after it premiered, because it would have been interesting to watch his musical development; he improved greatly from his first opera, *La Jolie fille de Perth* (The Fair Maid of Perth), to his second, *Les Pecheurs de Perles* (The Pearl Fishers), and again to Carmen. The arias, ensembles, and choruses here are almost all first-rate, with only occasional minor descents into the typically French and fluffy moments that so mar his earlier works; this full orchestral score from Dover shows Bizet's accomplishment in its entirety. The usual caveats apply: this is a reprint of an out-of-copyright score from another publisher, so it's not going to be up-to-date in terms of modern performance practice. As a full score, it won't be as handy for singers learning the music--a piano score is generally more useful for that purpose--but it's a tremendous bargain for those who want to get a handle on this very popular opera.

Good score. Matches online parts pretty well. Has recits.

Later version containing orchestrated recitatives. Clear printing, well bound.

This score meets expectations perfectly. It has an easy to read lyrics in French, with large, clear staves so that the conductor can easily read his/her score. I would recommend buying this if you love Carmen as I do, but just disregard the tacky cover.

Dover once again gives us an affordable cleanly produced score at a cheap price. Get it before it goes the route of FAUST and gets deleted from the catalogue.

For Carmen, Dover chose to reprint the Peters edition, a good, reliable edition, with a German

translation, and the recits written for the Paris Opera premiere. Anyone who knows Carmen knows that Bizet originally intended it for the Opera Comique, and, therefore, it was intended to be performed with dialogue in between the set numbers. Personally, I feel that the score works better in this Opera Comique, number/dialogue style, than with these rather clunky recits. Some would disagree, saying that dialogue doesn't carry well in an Opera house. Well, if that's true, why do Mozart's great Singspiels still hold the stage, dialogue and all? Nonetheless, a good Carmen score should contain the recits in case one wants to use them. One can, after all, simply skip past them. However, the best score should also contain the dialogue. This one does not. Again, Dover chose to reprint the Peters edition. Peters was a publisher noted for his scholarship, so from that point of view, it's quite reliable. It's also large enough to conduct from. And, as usual, the book itself is nearly indestructable. This edition, for any of Carmen's lovers, is like a rose on the ground.

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Those of you who like Carmen this is a must have book, as a singer and a music teacher I have this book for exams. The music and songs are perfect and you can follow the story from the notes. This is a must have book as I've already said.

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