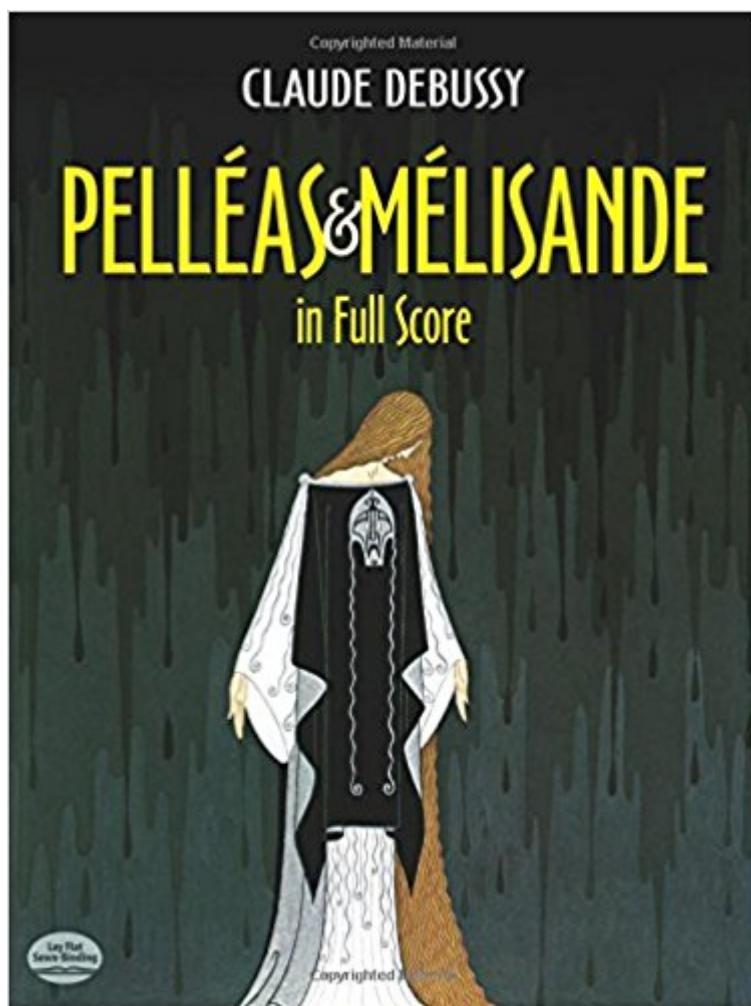


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# Pelleas Et Melisande In Full Score (Dover Music Scores)



## Synopsis

Distinguished by its sure and economical craftsmanship, *Pelleas et Melisande* is Debussy's only opera • a perfect marriage of music and verse that ranks as one of the great landmarks in the history of the form, so sublimely does the musical style fit Maeterlinck's allegory of guilt and innocence. In its premiere performance at the Opéra-Comique on April 30, 1902, *Pelleas et Melisande* created an uproar • a reaction perhaps to the unique harmonies and advanced orchestration Debussy unveiled in the work. Though initially considered subversive, his harmonic innovations remained rooted in the tonal system, deepening and extending its scope. Today, the opera is universally hailed as the summit of French musical impressionism, a unique poetic conception in which Debussy's powers of orchestral and vocal writing are at their pinnacle. Reprinted in its entirety from the authoritative E. Fromont (1904) edition, this faithful edition reproduces the full orchestral and vocal score in clear, large, legible notation for easy reading and study. A new English translation of the original French front matter further enhances the value and completeness of the volume.

## Book Information

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## Customer Reviews

A prominent figure of Impressionist music, Claude Debussy (1862-1918) wrote music noted for its sensory qualities. Inspired by the French Symbolist literary movement, Debussy wrote works that define the transition from Romanticism to 20th-century modernism.

The reason for the above title is that Debussy made a few alterations (almost exclusively additions to the score in terms of orchestration - though there are one or two lines missing that also apply to the singers) after the publication of this version of the orchestral score (even up to not too long prior to his death). However, one will have to be prepared to shell out \$190 US. to get the latest version (published by Edwin F. Kalmus) - which is a whole lot more (worse still will be when  $\tilde{A}f\acute{a}$  ditions Durand issues its critical edition of the score as part of its publication of the complete works of Debussy - those critical editions always cost "an arm and a leg"!). This kind of price-jump is hard to justify; and that difficulty is particularly tough to ignore when one notes that (thanks to Debussy's largely transparent writing) anybody with a keen ear can capture most or all of the orchestral changes by listening carefully to recordings - and jotting the changes down right into the score (or at the least onto copied pages therefrom with extra staves added as necessary). [The latter eventuality just might apply to one passage in Act II, scene II, where either a (muted?) French-Horn (likelier of these 2 possibilities!) OR possibly a Trombone is added to the texture following the bass line of the 'Celli and Double-Basses (page 126: 6 (2nd half of the bar) and 7 bars after rehearsal figure 33 . That seems to be the only case of such a more substantial change potentially being necessary in so far as I've been able to determine (further data will be posted if and when it becomes available).] The reproduction of the engraving is of excellent quality, and it's quite easy to follow! Definitely a must for any interested party's library - it's an absolute steal!

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