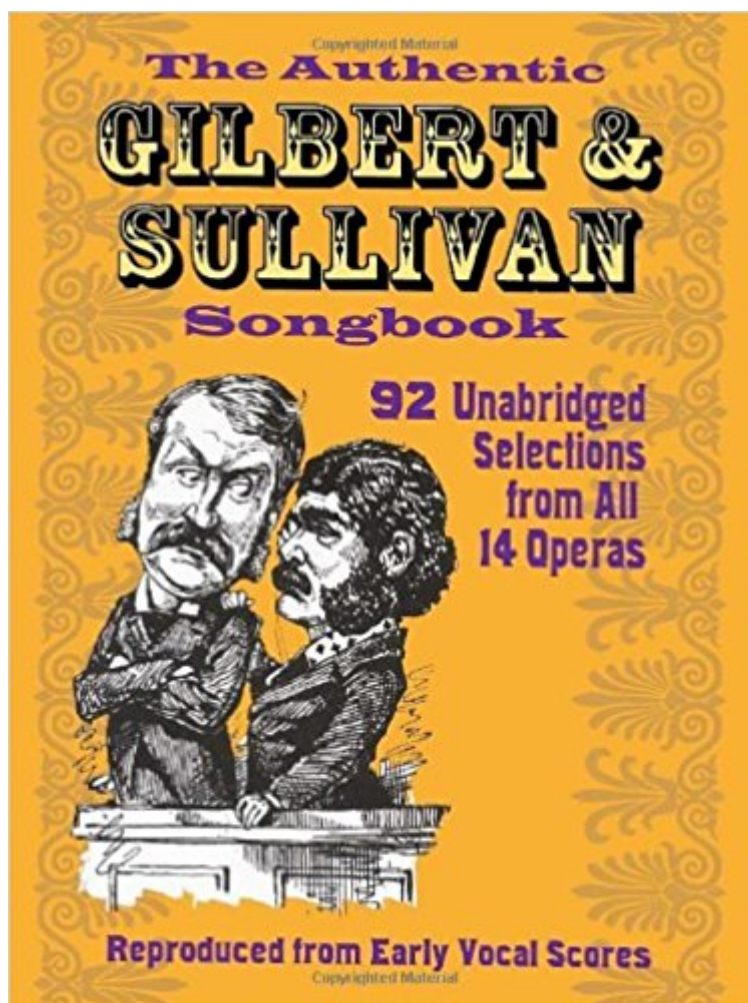


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# The Authentic Gilbert & Sullivan Songbook (Dover Vocal Scores)



## Synopsis

The songs of Gilbert & Sullivan, as with many near-legendary works adopted by an enthusiastic, uncritical public, have not always survived in the most reliable form. A word gets lost or blurred, a strophe is dropped, and the song evolves along uncontrollable lines. Fortunately many of the early vocal scores authorized by Sir Arthur Sullivan still exist and are reprinted here, in the most complete and authentic anthology of Gilbert & Sullivan currently available. Ninety-two songs from all fourteen operettas are reproduced in the form Sullivan approved. Each number in this collection is presented uncut, unedited, in the original key, in Sullivan's original piano arrangements. The memorable ditties from the pair's 25-year collaboration (1871-1896) appear, along with many not so well known, including a piece from their first joint effort, *Thespis* (1871), the entire score of which has been lost except for two numbers. Contents include: *Thespis* "Little Maid of Arcadée" "Trial by Jury" "O gentlemen, listen I pray" "The Sorcerer" "Welcome joy! Adieu to sadness!" "HMS Pinafore" "When I was a lad; He is an Englishman!" "The Pirates of Penzance" "Poor wand'ring one; With cat-like tread" "Patience" "Prithee, pretty maidens; Sad is that woman's lot" "Iolanthe" "Oh foolish fay; What I went to the Bar" "Princess Ida" "Expressive glances" "The Mikado" "A wand'ring minstrel I; Three little maids" "Ruddigore" "I once was a very abandoned person" "The Yeomen of the Guard" "Oh! A private buffoon" "The Gondoliers" "I stole the Prince" "Utopia, Limited" "Society has quite forsaken all her wicked courses" "The Grand Duke" "So ends my dream" Malcolm Binney and Peter Lavender collected these rare, complete vocal scores suitable for amateur and professional performance or reading; James Spero has added complete title and premiere information and a plot synopsis for each operetta. Gilbert & Sullivan lovers and all who delight in an irresistible lyric will find the authentic best in English light opera between these sturdy covers.

## Book Information

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## Customer Reviews

The songs of Gilbert & Sullivan, as with many near-legendary works adopted by an enthusiastic, uncritical public, have not always survived in the most reliable form. A word gets lost or blurred, a strophe is dropped, and the song evolves along uncontrollable lines. Fortunately many of the early vocal scores authorized by Sir Arthur Sullivan still exist—and are reprinted here, in the most complete and authentic anthology of Gilbert & Sullivan currently available. Ninety-two songs from all fourteen operettas are reproduced in the form Sullivan approved. Each number in this collection—solo, chorus, patter song, ballad, etc.—is presented uncut, unedited, in the original key, in Sullivan's original piano arrangements. The memorable ditties from the pair's 25-year collaboration (1871–1896) appear, along with many not so well known, including a piece from their first joint effort, *Thespis* (1871), the entire score of which has been lost except for two numbers. Contents include: *Thespis* "Little Maid of Arcadée" "Trial by Jury" "O gentlemen, listen I pray" "The Sorcerer" "Welcome joy! Adieu to sadness!" "HMS Pinafore" "When I was a lad; He is an Englishman!" "The Pirates of Penzance" "Poor wand'ring one; With cat-like tread" "Patience" "Prithee, pretty maidens; Sad is that woman's lot" "Iolanthe" "Oh foolish fay; What I went to the Bar" "Princess Ida" "Expressive glances" "The Mikado" "A wand'ring minstrel I; Three little maids" "Ruddigore" "I once was a very abandoned person" "The Yeomen of the Guard" "Oh! A private buffoon" "The Gondoliers" "I stole the Prince" "Utopia, Limited" "Society has quite forsaken all her wicked courses" "The Grand Duke" "So ends my dream" Malcolm Binney and Peter Lavender collected these rare, complete vocal scores suitable for amateur and professional performance or reading; James Spero has added complete title and premiere information and a plot synopsis for each operetta. Gilbert & Sullivan lovers and all who delight in an irresistible lyric will find the authentic best in English light opera between these sturdy covers.

Librettist W. S. Gilbert (1836–1911) and composer Arthur Sullivan (1842–1900) collaborated on 14 comic operas between 1871 and 1896, of which *H.M.S. Pinafore*, *The Pirates of Penzance*, and *The Mikado* are among the best known.

Those who love Gilbert and Sullivan are probably tired of receiving the same recordings from different casts. This is a delightful alternative--the text is not long or boring or pedantic and the few illustrations are appealing. The arrangements are not for beginners and some are more difficult than others. Even if you--or the recipient--is a one-finger pianist, it's fun to have it on your piano and hum along with your favorite selections.

Written in so many sharps and flats that it would be a huge challenge to perform.

When I ordered this book, I did not realize that it contained facsimiles of earlier texts (or an earlier text). My real and only objection is that the print and the notes are fairly small and a trifle unclear. It would be difficult to put in on a piano and try to read it. Loved the illustrations and the feel of the book.

I was able to get a book that I am certain is not available in my area for my brother's birthday. It was in perfect condition, came in plastic wrapping to protect the cover, and was just what he wanted.

It must be because of that line about the square of the hypotenuse.

All the songs to satisfy even the most discriminating G&S fan

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