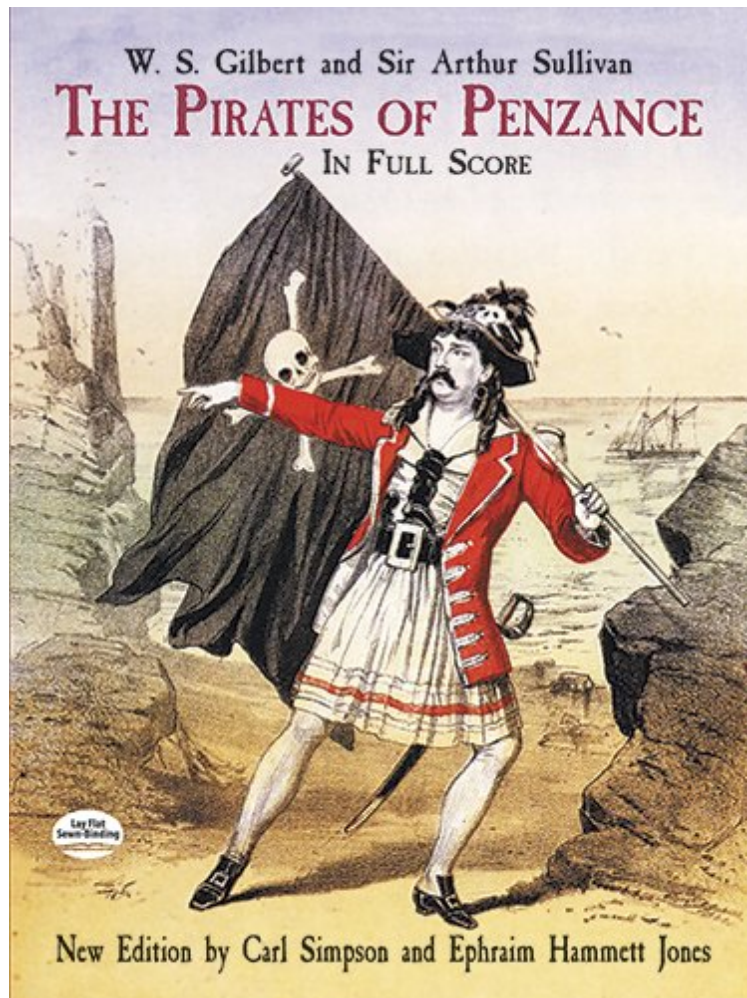


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The Pirates of Penzance; in Full Score

W. S. Gilbert, Arthur Sullivan
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W. S. Gilbert, Arthur Sullivan : The Pirates of Penzance; in Full Score before purchasing it in order to gage whether or not it would be worth my time, and all praised The Pirates of Penzance; in Full Score:

3 of 3 people found the following review helpful. Great Show at a Great Price By Saul S. Terrific resource if your looking to stage GS's Pirates without paying MTI their userous rates for the Joseph Papp version, which has minor changes but hardly enough to warrant a new copyright on a 100+ year old work. And if you have a good orchestrator, they can update the sound of the pit. 0 of 0 people found the following review helpful. Are you prepared to learn the meaning of FULL score? By A.R.F. This is great. All the dialogue between the singing and stage directions are in there too, so I was very happy. However, because it is in FULL SCORE, (i.e. all the notes for every instrument in the orchestra + all the players lyrics on the same page as each other) there is a lot packed in, so It can be cumbersome

when you're just trying to sing one of the songs because there can be quite a gap between lines of lyrics. Also this means that all the notation is in rather small print, which is a little difficult, since I wear reading glasses, but it's not so bad. 7 of 7 people found the following review helpful. *Pirate's Treasure* By leeDover's annotated full score of GS's "Pirates" is not only well printed but useful. It contains many comments about alternate versions of the orchestral parts and a short history of its multi-continental premiere.

The witty and rollicking tale of a young man apprenticed to a band of pirates too kindhearted for their own good, *The Pirates of Penzance*, or *The Slave of Duty* remains one of Gilbert and Sullivan's most beloved and frequently revived works. This newly engraved performing edition is based on Sullivan's autograph, contemporary copyists' scores, and both the first and second editions of the vocal score. It corrects numerous errors that have crept in over the years and is the first edition to offer performers the choice of using either the 1880 or 1908 versions of the Act II finale. Aficionados will be particularly delighted with the first accurate full score of the *Climbing over Rocky Mountain* section, which incorporates music from the legendary lost Gilbert and Sullivan operetta *Thespis*. Introduction by the editors. Instrumentation.