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NORMA VOCAL SCORE PAPER ITALIAN



Synopsis

(Vocal Score). Italian Only.

Book Information

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Customer Reviews

This Norma vocal score is excellent and serves its purpose. Although it IS a Ricordi edition, it is not the same cover as the product image shown (in fact, I was very much tempted to return the score, since I was looking for the edition shown in the image). If you do not mind having the grey/yellow cover with an image of Norma on it, this score is just fine, and at a great price as well!

This will do if you are interested in practicing the opera where there is no orchestra present, which I guess will be for most people, the usual situation. Contrary to what the previous reviewer mentioned, Norma is one of the greatest peaks of all opera, not just Italian. Indeed Wagner placed it at the very top of the entire Italian repertoire of the 19th century. To speak of Bellini's 'inadequate' orchestration is to totally miss the point in his goals of achieving music drama. Bellini can provide rich orchestrations, as we can see from the superb finale of Il Pirata. His decision to orchestrate Norma lightly was to allow the voice to carry out the drama, not the orchestra. Wagner and Bizet gave up their attempts to re-orchestrate Norma, conceding that the original was the most appropriate. But orchestrations aside, the monumental heights attained by Bellini in Norma has never been equaled by Puccini. The classical purity of the music, the close relation between the text and the music, and the opera's relation to Greek tragedy has already been noted by Wagner. The 2nd half of Act 2

alone stands as one of the greatest crowning glories of music drama. To look for Puccini is Bellini is futile.

Like most Italian operas, this opera contains delightful melodies and delightful harmony. Yes, occasionally there is nice counterpoint, too. On pages 52-55, the orchestra plays the march song while the chorus sings something else. On page 86, we hear a melody first in isolation, then simultaneously with another melody. Unfortunately, both melodies could not be contained in the piano score. However, the opera lacks the motive play and the variety of orchestral accompaniment which marks a truly great opera. Owners of the Callas-Corelli recording, watch for cuts from page 44 to 48, page 76 to 80, and page 106 to 107. Also, the endings of Act I and Act II are different.

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