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Così Fan Tutte In Full Score (Dover Music Scores)



Synopsis

Translated from the Italian, *Così fan tutte* means "That's how all women act"; the libretto, the last of three Lorenzo da Ponte wrote for Mozart, concerns the behavior of women, particularly the behavior of young women in the throes of romantic love. Are they fickle? Are their affections mutable? Their virtue flexible? In *Così fan tutte*, Mozart and Da Ponte answer with resounding affirmatives. In the nearly 200 years since it was first performed at the Burgtheater in Vienna, *Così fan tutte* has waxed and waned and waxed again in popularity. The music, with its richness of melody, harmony, and texture, and its perfection of form, has never been considered less than brilliant. The libretto, however, has not been as well received as evidenced by attempts in the 19th century to "improve" it, making it more possible to the overly decorous sensibilities of the Victorians. In examining the reaction of 19th-century opera goers, the noted British composer, conductor, and musicologist Spike Hughes laments, "The opera must indeed have seemed to them sadly untypical of the Divine Mozart, who not only seemed to enjoy this trivialities, not to say indecencies, of an exquisitely constructed libretto, but even went so far as to squander an unending stream of lovely music on worthless characters and contemptible situations." The "worthless" characters are Ferrando and Guglielmo, two Italian army officers in love with two Neapolitan sisters, Fiodiligi and Dorabella. The "contemptible" situation is a wager and the comedy of deception that ensues: bragging of their ladies' fidelity, the two officers are challenged by a sage but cynical Don Alfonso who declares, "The faithfulness of woman is like the phoenix: everybody has heard about it, but nobody has ever actually seen it." In the 20th century *Così fan tutte* has once again secured its rightful and prestigious place among the world's great operas. This volume, containing the full score with Italian and German text, is reproduced from one of the most complete, accurate, and scholarly editions available. It also contains a new translation of the German editors' frontmatter and critical commentary, which includes a review of dubious passages and text problems. Beautifully and clearly engraved, this modestly priced edition of *Così fan tutte* will be welcomed by musicians, students, and all opera lovers.

Book Information

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Customer Reviews

A child prodigy who blossomed into the Classical era's most influential composer, Wolfgang Amadeus Mozart (1756-1791) wrote more than 600 works in his brief life. His oeuvre encompasses a wide variety of genres, including symphonic, chamber, operatic, and choral music.

Great book

This is a good edition of the reprint of *Così fan Tutte* - there are better editions but nothing as affordable as this

Excellent score, very readable, lay-flat binding, libretto in Italian and German. Everything you need to read along with your favorite COSI CD or DVD.

Bought is in context of lecturing about this fabulous opera. Arrived in Israel within 10 days, about 1 week earlier than estimated. That was useful! Score is generally beautiful, don't like the German above the Italian, after all, the original is the Italian. Besides, felt a little weird to read the scholarly foreword, signed: Berlin 1942. Hummm, wish it was produced another place, another time. But Wolfgang, dear Wolfgang, I'll love you forever.

This Dover edition reprints the 1941 C.F. Peters full score of "*Così*" edited by Georg Schuenemann and Kurt Soldan, in a large clear format. The score itself is beautifully engraved and Dover has helpfully translated the editors' commentary at the end of the score, which notes deviations from Mozart's autograph and supplements from other early ms. sources. There is also a running German translation of the words to the opera along with the original Italian (the German is probably

immaterial to most users today, but given the original publication date and origin of the edition, it is quite understandable why it was included by the editors). Anyone who loves this opera will undoubtedly find this a valuable and useful score to have.

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