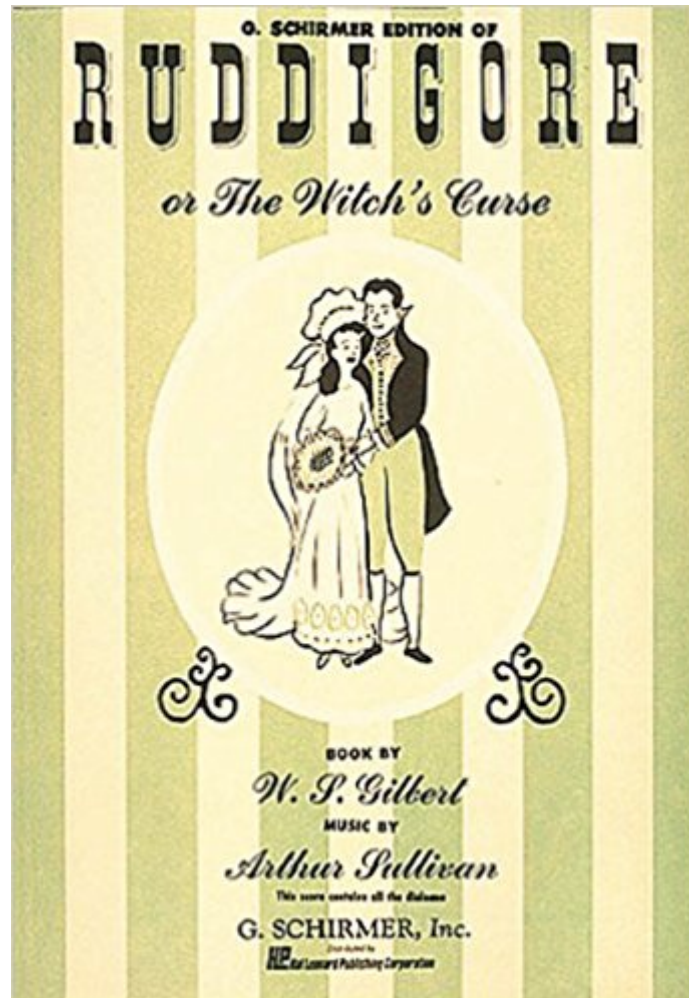




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Ruddigore, Or, The Witch's Curse



Synopsis

(Vocal Score). Complete vocal score.

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Customer Reviews

(Vocal Score). Complete vocal score.

Nice copy

good stuff.

Glad to get this copy for our Gilbert and Sullivan production!

Gilbert & Sullivan's "Ruddigore" has the unfortunate distinction of being the opera written right after perhaps their greatest work, The Mikado. As such, it is sadly overlooked, but unjustly so, in my opinion. I am currently in a production of Ruddigore, with performances set to begin in June 2007, and I can tell you that this is a fun show. The music is as fun as anything in Pirates or Mikado, and it has the "topsy turvy" feel that all G&S shows do. Here is a summary from the online Gilbert & Sullivan Archive (do a Google search and you'll find it): "Ruddigore, or The Witch's Curse' was the 10th collaboration between Gilbert and Sullivan. The 'supernatural opera' opened on January 21, 1887 at the Savoy Theatre and ran for 288 performances. [A very small number, compared to

Mikado, which ran for nearly 600 performances.] It was not revived until 1920 when it was substantially cut and provided with a new overture arranged by Geoffrey Toye. [Lots of dialogue was rightly cut. Gilbert's widow said that the revised version was better than her late husband's original.] "The opera is a parody of the stock melodrama -- the villain who carries off the maiden; the priggishly good-mannered poor-but-virtuous-heroine; the hero in disguise, and his faithful old retainer who dreams of their former glory days; the snake in the grass who claims to be following his heart; the wild, mad girl; the swagger of fire-eating patriotism; ghosts coming to life to enforce a curse; and so forth. But as one critic noted, Gilbert turns the moral absolutes of melodrama upside down: Good becomes bad, bad becomes good, and heroes take the easy way out." The Baronets of Ruddigore are cursed. Anyone who succeeds to the title has to commit a crime every day -- or perish in inconceivable agony. "Robin Oakapple, a young farmer loves Rose Maybud, but both are too shy to tell the other. But Robin has a secret. He is really Sir Ruthven Murgatroyd, the rightful Baronet of Ruddigore, in disguise. His younger brother, Despard, believing Ruthven to be dead, has assumed the title. Robin's foster brother, Richard, seeking Rose for himself, tells Despard of Robin's deception, and Robin is forced to accept his true position, losing Rose to Richard in the process." Now the Baronet of Ruddigore, Robin is confronted by the he ghosts of his ancestors who step from their picture frames in the gallery of Ruddigore Castle to confront him for failing to conscientiously commit his daily crime. Robin eventually finds a way of satisfying his ancestors demands whilst continuing to live a blameless life. "I enjoy all of the music in Ruddigore, but some pieces that I especially enjoy singing as a member of the chorus include, "Welcome, Gentry," the Act I Finale, "Painted Emblems of a Race," "When the Night Wind Howls," "He Yields," and the Act II Finale. The opening chorus of women singing "Fair is Rose as bright May-Day" is beautiful, and one of the few instances where the women's chorus opens a G&S show. "My eyes are fully open to my awful situation" is one of the best patter songs in all the G&S repertoire. If you like Gilbert & Sullivan and enjoy collecting vocal scores of their shows, then this is definitely a must-have. Read through it with a recording, and sing along if you're able. You won't be disappointed!

Full vocal score with piano accompaniment. This is my husband's and my favorite operetta. We look forward to singing the duet between Sir Despard and Mad Margaret.

Neener-neener-neener, set your pants on fire!

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