Orpheus In The Underworld Vocal Score Comic Operetta In 3 Acts

The Finishing SchoolYokohama MaidThe Spectre of TappingtonAn Entirely Original Comic Opera in Two Acts, Entitled The Gondoliers, Or, The King of BaratariaYokohama MaidYokohama MaidFatinitzaOperettaSold Again, and Got the Money. Comic OperettaA Single Married ManBoccaccioFatinitza. Comic Opera. In Three ActsYokohama MaidYokohama MaidYokohama MaidYokohama MaidLove and LaughterA Trip to AfricaThe vigilant detectivesA Handsome Cap: A Comic Operetta In One Act Franz von Suppé Arthur A. Penn B. G. Jarvis Arthur Sullivan Arthur A. Penn Penn Arthur A Franz von Suppé Robert Ignatius Letellier Alfred B. Sedgwick Alfred B. Sedgwick Franz von Suppé Arthur A. Penn Arthur A. Penn Oscar Straus Franz von Suppé Walter T. Hawkins Richard André

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excerpt from yokohama maid a japanese comic operetta in two acts this duet with its dance at finish suggests its own business the refrain oh dear what s the world a coming to p

should be sung with snap care being taken to enunciate all the lines clearly about the publisher forgotten books publishes hundreds of thousands of rare and classic books find more at forgottenbooks com this book is a reproduction of an important historical work forgotten books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy in rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition we do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

yokohama maid tells the story of two american sailors who fall for two japanese women but cultural and social differences threaten their love will they overcome the obstacles and find happiness this operetta features catchy tunes colorful costumes and humorous scenes that will entertain audiences of all ages this work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it this work is in the public domain in the united states of america and possibly other nations within the united states you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public we appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

operetta developed in the second half of the 19th century from the french opéra comique and the more lighthearted german singspiel as the century progressed the serious concerns of mainstream opera were sustained and intensified leaving a gap between opéra comique and vaudeville that necessitated a new type of stage work jacques offenbach son of a cologne synagogue cantor established himself in paris with his series of opéras bouffes the popular success of this individual new form of entertainment light humorous satirical and also sentimental led to the emergence of operetta as a separate genre an art form with its own special flavour and concerns and no longer simply a little opera attempts to emulate offenbach s success in france and abroad generated other national schools of operetta and helped to establish the genre internationally in spain in england and especially in austria

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hungary here it inspired works by franz von suppé and johann strauss ii the golden age and later franz lehár and emmerich kálmán the silver age viennese operetta flourished conterminously with the habsburg empire and the mystique of vienna but after the first world war an artistically vibrant berlin assumed this leading position with paul lincke leon jessel and edouard kinnecke as popular musical tastes diverged more and more during the interwar years with the advent of new influences like those of cabaret the revue jazz modern dance music and the cinema as well as changing social mores the operetta genre took on new guises this was especially manifested in the musical comedy of london s west end and new york s broadway with their imitators generating a success that opened a new golden age for the reinvented genre especially after the second world war this source book presents an overview of the operetta genre in all its forms the second volume provides a survey of the national schools of germany spain england america the slavonic countries especially russia hungary italy and greece the principal composers are considered in chronological sequence with biographical material and a list of stage works selected synopses and some commentary this volume also contains a discography and an index covering both volumes general entries singers and theatres

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