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AN OPERA SONGBOOK FOR MUSIC APPRECIATION
IN GRADES FIVE AND SIX

by

M. RICHARD HOYT

B. A. in Education, Montana State University, 1950

Presented in partial fulfillment of the
requirements for the degree of
Master of Music Education

MONTANA STATE UNIVERSITY

1957

Approved by:



Chairman, Board of Examiners



Dean, Graduate School

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MRH

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CHAPTER I

INTRODUCTION

A widespread lack of appreciation of classical music exists among America's teenagers and adults. This is apparent in several ways: 1) in the comparatively small number of classical music radio programs, contrasted with the great number of so-called popular music programs; 2) in the dearth of movies which in any appreciable way exploit fine music; 3) in the overwhelming popularity of jukeboxes and their typical offerings. The level of appreciation is due largely to the process of growth - or lack of growth - in the grade school years. In an article having to do with appreciation, Hazel Griggs wrote:

It has been my experience that the children who have no opportunities for hearing good music at home, who make no contact with it before the age of twelve, run the risk of drifting into less worthy musical habits. If good music can catch them before that age, the chances are they will stay with it and it with them in later life.¹

Since music is considered by modern educators to be of much value in living a full life, then, in the light of present day conditions in appreciation, more effective means must be employed in the early school years to foster

¹Hazel Griggs (ed. by Myles Fellowes), "Today's Children Build Tomorrow's Audiences," Etude, Volume 67 (April, 1949), p. 230.

this growth. The writer of this paper is concerned with one of the possible means of furthering music appreciation.

The writer's project has been to compile a songbook based entirely on operas, with stories and arias that have been arranged for use in grades five and six. (These grades were considered the most practical for the project in that students at these levels are generally quite willing to try new avenues of culture and profit from them; in the primary grades, the opera songs and especially the plots are, in the main, too advanced for students.) The purpose of this project is to exploit one of several possible means in awakening and stimulating interest in classical music in the elementary grades. This use of opera is not intended for a purely listening class-setting but for an active singing situation. The medium of opera is perhaps one of the most direct and effective in furthering appreciation values. There are several reasons for this: 1) the use of songs from operas permits full pupil participation in the appreciation process; 2) a singing approach requires the students to assume an active rather than passive role (the modern educational axiom "Learn by doing" can be expanded to "Learn and appreciate by doing"); 3) the stories of the operas provide a means of stimulating interest in music; 4) student identification with characters in opera contributes to the "aliveness" of the musical experience; 5) student dramatizations of the stories can further enhance

the musical values involved; 6) the historical element and glamor of many of the operas can quickly fire the imaginations of young people. Milton Cross wrote:

Opera is unusual in its appeal to both old and young alike, and with its gods and goddesses, its kings and queens and clowns, has a special appeal for children. They approach opera with simple directness - a god is a god, a witch is a witch, a dragon is a dragon. They wisely leave to their elders any musical problems involving such characters.²

The operas used in this project were selected from those in the standard repertory of opera companies in this country. They are: Carmen by Bizet; The Magic Flute by Mozart; La Traviata by Verdi; Il Trovatore by Verdi; and Faust by Gounod. For several reasons these particular operas were chosen. First, the writer considers them to be the finest in the literature that would appeal to children. Second, they include at least one opera from each of the major opera-producing countries - Italy, Germany, and France. Third, they are representative of the finest works of four great opera composers. Fourth, they provide songs which are suitable in range and texture for young singers. Fifth, because they are well known, as far as opera literature is concerned, their music is more likely to be programmed in concerts - radio and live. Thus, classroom appreciation stands the possibility of being augmented by the various concert media, which should be considered in the long range

²Milton Cross, Complete Stories of the Great Operas, (Garden City, New York: Doubleday and Company, Inc., 1955), p. 645.

goals of the process of appreciation.

The selection of pieces from the five operas was considered in the light of several factors. First, the vocal range of the music was considered. All of the numbers are within the compass of b flat and f", an octave and a half. The high extremity of this range, f", was employed as little as possible. When an aria had a range of or within an octave and a half but extending above f", the writer transposed the piece down to a range suitable for children. Second, the texture of the melodic line was examined as to its "singability" for children's voices. No melodies of a florid, coloratura nature were considered (e.g., "Sempre Libera" from Verdi's La Traviata). Nor were those with difficult intervals or skips included. (This factor largely precluded the selection of a contemporary opera for the project.) Numbers which had long sustained notes or long phrases that would tax the breath control of children were not considered. Third, the appeal of the melody, "tunefulness," was rated very important by the writer. Generally, melodic lines which were diatonic and chordal in make-up were selected. Fourth, the rhythmic element was given high priority; for rhythm, along with melody is vital in capturing the interest of listeners, young or old. Pieces which exhibited simple and definite rhythms that were characteristic of the entire piece were usually favored, e.g., "With the guard on duty going" from Bizet's Carmen, and "Home to our mountains," from

Verdi's Il Trovatore. Fifth, text-appeal was another factor that, allied with melody and rhythm, is of much value in capturing the imaginations of young people. Those texts charged with emotion, daring, and heroism are especially appealing.

Children are drawn to music for many reasons. They are quick to respond to an exciting rhythm; syncopation comes as naturally to them as a steady beat. They enjoy lyrical songs, especially those arousing emotion.³

Obviously, not all of the factors listed above apply in equal degree to all of the songs. The elements of restricted range and texture were the basis for selection, with the other qualities varying in degree of what the writer considers appeal.

Certain modifications in the pieces selected were considered necessary by the writer. Transposition for ease in singing, which was mentioned earlier, is one of the modifications. Abridgement of the arias to a length of twelve to twenty measures was oftentimes necessary, since many of the arias are quite long. Trills, mordents, and grace notes were either eliminated or simplified, depending upon their place in context; and in one number ("A welcome to the gypsy" from La Traviata) the recurring sixteenth note anacrusis was made an eighth note for ease in singing. The piano accompaniments to the arias were usually simplified. The writer con-

³Beatrice Landeck, "Standards of Literature and Performance at the Primary Level," Music Educators' Journal, Volume 43, No. 2 (November-December, 1956), p. 54.

siders the accompaniments an integral part of the appreciation process; they provide the harmonic interest as well as emphasize rhythmic elements. Simplification of the piano parts places them within the abilities of more music teachers than would be so with the original piano arrangements.

Due to the age level for which the project is intended, some changes in words were considered necessary. For example, some song texts were lacking in word-appeal, and some exhibited the element of violence too strongly. In such instances, the writer supplied words, phrases, or completely new texts (e.g., "The King of Thule" from Gounod's Faust and "Gypsy Dancers" from Bizet's Carmen). Always, the writer attempted to preserve the mood and subject in the changing of any words.

The stories of the operas were condensed to the essential elements of plot for two reasons. The abbreviated story can be entirely used in a single music period, thereby creating a complete and unified experience for the students. The abbreviated story is more likely to hold the interest of students than a longer version with more attention to details.

The foreign names of many of opera's characters are a stumbling block in pronunciation for many adults. The names would be even more of a problem for young students. Therefore, when possible, the names were simplified to the person's position (e.g., "High Priest" for "Sarastro" in Mozart's The Magic Flute), his distinctive nature (e.g., "Gypsy Woman"

for "Azucena" in Verdi's Il Trovatore), or his particular job (e.g., "Birdcatcher" for "Papageno" in The Magic Flute). For clarity, the simplified names were placed first in the listing of main characters, with the proper names following in parentheses. Lesser characters not used in the résumés were omitted in the character listings.

Not all of the important arias of the five operas were used in the project, due mainly to the reasons enumerated earlier; but many of the best known are represented. These well known excerpts coupled to the résumés can provide a firm basis for opera and general music appreciation, one which will have some permanency if the materials are employed with full student participation.

CHAPTER II

OPERA RÉSUMÉS AND SONGS

THE MAGIC FLUTE

Composed in 1791 by W. A. Mozart

Main Characters:

The Prince (Tamino)
The Queen of the Night
Pamina, daughter of the Queen
The Birdcatcher (Papageno)
The High Priest (Sarastro)
The Three Ladies

The scene is Egypt, land of the pharaohs, the pyramids, and the Sphinx; land of endless sand and burning sun, of tent-homes and camel caravans. The time is many, many centuries ago, when huge temples were built in honor of various gods and goddesses, and people believed in magic.

ACT I

Near the Temple of Isis a Prince rushes down a rocky pass. He is being pursued by a large serpent and has no weapon with which to defend himself. At the gates of the temple he collapses and is about to be struck by the serpent when the Three Ladies, armed with silver spears, emerge from the temple and kill it.

The Three Ladies, who are servants of the Queen of the Night, leave the Prince to tell the Queen what has happened. Awakening, the Prince is confronted with a strange creature - the Birdcatcher, who is dressed in a gaily colored bird

costume and carries a bird cage on his back.

Song: "A fowler bold in me you see" (the Birdcatcher)

The Prince introduces himself to the gay fellow and asks him if it was he who saved him from the serpent. The Birdcatcher, seeing a chance to become a hero, first checks to make sure the serpent is dead and then proudly boasts that he did save the Prince by strangling the monster with his bare hands. Says the Birdcatcher fiercely, "Beware of me, for I have the strength of a giant!"

At this moment the Three Ladies reappear and overhear the Birdcatcher's lie. They decide he must be punished for lying and promptly put a padlock on his mouth so that he can't say anything, much less tell any more tall stories.

The Three Ladies tell the Prince that the Queen of the Night's beautiful daughter, Pamina, is being held a prisoner by the High Priest of the Temple of Isis. The Prince, upon seeing her picture, vows that he will rescue her. At this moment there is a crash of thunder and the Queen of the Night appears. She tells the Prince that she wants him to rescue Pamina and will provide guides for him to the High Priest's palace. Another peal of thunder and the Queen and the Three Ladies disappear.

The Birdcatcher attracts the Prince's attention by sorrowfully pointing to his padlocked mouth. The Prince says he has no power to help him.

Song: "Hm, Hm, Hm, Hm" (the Birdcatcher and the Prince)

The Three Ladies again come on the scene, this time to unlock the Birdcatcher's mouth and warn him not to lie any more. They tell him he must go with the Prince, and they give a golden flute to the Prince and chimes to the Birdcatcher. These instruments both have magic powers to help them in case they ever get into difficulty.

The scene changes to a room in the High Priest's palace, a room that is decorated with large bronze and silver vases, magnificent carpets and tapestries. The Birdcatcher, separated from the Prince, quite by accident meets the beautiful Pamina, the Queen's daughter, and tells her about the Prince and his plans for rescuing her. Pamina had never met the Birdcatcher before but decides that he must be trustworthy since he looks so honest and kind. They sing a duet.

Song: "The manly heart" (Pamina and the Birdcatcher)

Meanwhile, the Prince, in a grove of towering palm trees, seeks entrance through a huge stone doorway. He is met by an old priest of the temple who tells him that only if he is full of friendship and love can he enter the temple to find Pamina. The priest also surprises the Prince with the news that the High Priest is not a wicked man but actually very good and just, who in reality is protecting Pamina from her crafty mother, the Queen of the Night.

Unknown to the High Priest, one of the Moorish slaves in the palace has given Pamina a great deal of trouble. Pamina and the Birdcatcher have been trying to escape from

this wicked person but find themselves trapped by him and his slaves. Thinking quickly, the Birdcatcher decides to try his magic chimes for help. Sure enough, the minute he starts to play, the slaves fall under the spell of the music and dance away like robots.

Song: "Oh wondrous enchantment" (Chorus of Slaves)

Later, the High Priest punishes these slaves and at the same time also demands that the Prince and the Birdcatcher prove how worthy they are by passing several tests of character.

ACT II

Before a tall obelisk in a grove of palm trees, the High Priest and the other priests of the temple of Isis march in a stately procession. Forming a circle, the priests are told by the High Priest that the gods have intended Pamina and the Prince for each other. He asks the blessing of the gods on the young couple.

Song: "O Isis and Osiris" (the High Priest)

After this, all of the priests march away. Both the Prince and the Birdcatcher still have to prove themselves. Their first test is to keep perfectly silent for a certain period of time. While the Prince holds up bravely under this test, it must be admitted that the Birdcatcher is not so strong, especially when he becomes thirsty and chatters with an old woman who brings him a drink.

The Prince and Pamina are required to pass through fire and water, which they do with the help of the magic flute.

After the successful conclusion of the tests, the lovers are praised by the priests and given their blessing.

END

NOTES TO THE TEACHER:

Pictures of ancient Egypt's temples and rulers will aid the students' imaginations in providing appropriate settings for the story. (Encyclopedias are a ready source for such pictures.)

In dramatizations, the serpent can be portrayed as a dragon.

Words in the résumé which may need explaining for the students are "Moor" and "obelisk." In the song "Oh, wondrous enchantment" (page 21), the word "indite" means to declare or proclaim.

For listing of the important arias in The Magic Flute, see Appendix C.

A FOWLER BOLD IN ME YOU SEE

The Magic Flute
by Mozart

andante

mf A

fowl - er bold in me you see, a

man of mirth and min - strel - sy; my

name is ev - er in de - mand, with

A fowler bold - 2

old and young thro' out the land.

I

set my traps, the birds flock 'round, I

whis - tle and they know the sound. For

A fowler bold - 3

wealth my lot I'd not re - sign, for

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature. The lyrics are: "wealth my lot I'd not re - sign, for". The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is divided into two measures by a vertical bar line.

ev' - ry bird that flies is mine.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature. The lyrics are: "ev' - ry bird that flies is mine.". The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is divided into two measures by a vertical bar line.

This block contains three empty musical staves, consisting of a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef.

This block contains three empty musical staves, consisting of a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef.

HM, HM, HM, HM,

The Magic Flute
by Mozart

allegretto

(Birdcatcher)

p Hm, hm, hm, hm, hm, hm, hm, hm,

This block contains the first system of the musical score. It features three staves: a vocal line for the Birdcatcher, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The vocal line begins with a fermata, followed by the lyrics 'Hm, hm, hm, hm, hm, hm, hm, hm,'. The piano accompaniment consists of simple rhythmic patterns in a 2/4 time signature.

(Prince)

hm, hm, hm, hm, hm, hm, hm, hm, hm! Poor man, in-

This block contains the second system of the musical score. It features three staves: a vocal line for the Prince, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The vocal line begins with the lyrics 'hm, hm, hm, hm, hm, hm, hm, hm, hm! Poor man, in-'. The piano accompaniment continues with rhythmic accompaniment.

deed your fate does grieve me, a hea-vy ban on you is

This block contains the third system of the musical score. It features three staves: a vocal line for the Prince, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The vocal line continues with the lyrics 'deed your fate does grieve me, a hea-vy ban on you is'. The piano accompaniment features a long, sustained chord in the right hand.

(Birdcatcher)

laid. Hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm,

This block contains the fourth system of the musical score. It features three staves: a vocal line for the Birdcatcher, a piano accompaniment in the right hand, and a piano accompaniment in the left hand. The vocal line begins with the lyrics 'laid. Hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm,'. The piano accompaniment continues with rhythmic accompaniment.

Hm, hm, hm, - 2

(Prince)

Musical score for Prince. The score consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one flat (B-flat). The lyrics are: "hm, hm, hm, hm, hm. I can do no - thing to re-". The vocal line features a melodic line with some slurs and ties. The piano accompaniment consists of chords and single notes. The bass line provides a simple harmonic foundation.

(Birdcatcher)

Musical score for Birdcatcher. The score consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one flat (B-flat). The lyrics are: "lieve you, I have no pow'r to lend you aid. Hm, hm, hm,". The vocal line has a melodic line with some slurs. The piano accompaniment features chords and single notes. The bass line provides a simple harmonic foundation.

Musical score for Prince. The score consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one flat (B-flat). The lyrics are: "hm. I can do nought, Hm, hm, hm, hm. Nought to re-". The vocal line has a melodic line with some slurs. The piano accompaniment features chords and single notes. The bass line provides a simple harmonic foundation.

Musical score for Birdcatcher. The score consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one flat (B-flat). The lyrics are: "lieve you. Hm, hm, hm, hm. I have no pow'r to lend you aid." The vocal line has a melodic line with some slurs. The piano accompaniment features chords and single notes. The bass line provides a simple harmonic foundation.

THE MANLY HEART THAT CLAIMS OUR DUTY

The Magic Flute
by Mozart

andantino

(Pamina) *mp* The man - ly heart that claims our

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The vocal line begins with a whole rest, followed by a half note 'The', a quarter note 'man', a quarter rest, and a half note 'ly'. The piano accompaniment consists of a steady eighth-note bass line. The second measure of the system contains the lyrics 'heart that claims our'.

du - ty, must glow with feel - ings high and

The second system continues the vocal line with 'du - ty, must glow with' and 'feel - ings high and'. The piano accompaniment continues with eighth notes, including some chords.

(Birdcatcher)

brave. The gen - tle bonds of love and

The third system features the vocal line with lyrics 'brave. The gen - tle bonds of love and'. The piano accompaniment continues with eighth notes.

beau - ty en - chain his will - - ing heart their

The fourth system concludes the vocal line with 'beau - ty en - chain his will - - ing heart their'. The piano accompaniment continues with eighth notes.

The manly heart - 2

(Both)

slave. In love a - bides our dear - est

joy, love guards the heart from all an-

noy; Love guards the heart from all an-

noy.

OH, WONDROUS ENCHANTMENT

The Magic Flute
by Mozart

lightly

mp Das Oh, kling-et won - drous so en - herr-lich, chant-ment, Das Oh

mp kling-et dul - cet so de - schoen! light! La-ra- la, la la

la - ra - la la la la - ra - la. Nie Of

hab' ich joy-ance so and et - was plea-ure ge-my hoert heart und would ge-in-

Oh, wondrous enchantment - 2

seh'n!
dite! La-ra- la la la la - ra-la la

la la - ra - la. Nie Of hab' ich joy - ance so and

et - was ge - hoert noch ge - seh'n! La-ra-
plea-sure my heart would in- dite!

la la la la - ra - la la la la - ra la.

O ISIS AND OSIRIS

The Magic Flute
by Mozart

adagio

mp 0 I - - sis und 0 - si - - ris,
I - - sis and 0 - si - - ris,

schenk-et der Weis - - heit Geist dem neu - en
lead ye in wis - - dom's path this faith - ful

Paar. Die ihr der Wand' - - rer Schrit - te
pair. Your blest pro- tec - - tion now con-

lenk - et staerkt mit Ge - duld sie in Ge -
cede ye, strength-en their hearts when dan - ger's

O Isis and Osiris - 2

fahr, near, staerkt mit Ge- strength-en their duld hearts sie when in dan - Ge - ger's

This system contains a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a simple bass line. The music is in a minor key, indicated by a flat sign on the F line of the treble clef.

fahr. near.

This system contains a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a simple bass line. The music is in a minor key, indicated by a flat sign on the F line of the treble clef.

This system consists of three empty musical staves, one for the vocal line and two for the piano accompaniment.

This system consists of three empty musical staves, one for the vocal line and two for the piano accompaniment.

IL TROVATORE (THE TROUBADOUR)

Composed in 1853 by Giuseppe Verdi

Main Characters:

Leonora, a noble lady
The Count (Count di Luna)
Manrico, the troubadour
The Gypsy Woman (Azucena)

In the fifteenth century, Spain was not all one country, but a land of several kingdoms or states, each one having its own ruler. It was a time of kings and castles, knights and ladies; the time of troubadours - those gallant knights who told of their exploits and ambitions in song at the elaborate courts.

ACT I

In a palace in Aragon, one of the kingdoms of Spain, a guard is telling a story to the sleepy servants gathered around him. The story is a true one about the kidnapping of a young count many years ago. The boy was stolen by a gypsy woman in revenge for her mother's death. No one knows what happened to the little count; but his brother, the present Count di Luna of the palace, vowed to spend his life in search of him.

In the palace, Leonora, a lady-in-waiting to the queen, is serenaded by a mysterious stranger, a troubadour named Manrico. Coming upon Manrico, the Count is enraged because he too seeks Leonora's hand. Discovering that Manrico is in the service of the enemy kingdom of Biscay, the Count engages him in a fight and wounds him.

ACT II

In the mountains of Biscay is a gypsy camp. Here, as Manrico's wounds are treated by his mother, the Gypsy Woman, the other gypsies sing.

Song: "Anvil Chorus" (Gypsies)

The Gypsy Woman tells Manrico of her mother's being killed long ago by the Count's father. She tells him that he must settle the score by killing the Count who wounded him. This Manrico promises to do.

A messenger brings to Manrico the news that Leonora plans to enter a convent because she heard that he had been killed in the fight. Rushing to the convent, Manrico takes Leonora with him to Castellor, a fortress not too far away.

ACT III

The Count, learning that Manrico has taken Leonora and his forces to Castellor, prepares to attack that castle.

Song: "Clarions blowing" (Soldiers)

One of the Count's men tells him that a suspected spy, a gypsy, has been found outside the camp. The "spy" turns out to be none other than the Gypsy Woman, who has not been spying but, instead, has been trying to find Manrico. One of the Count's men recognizes her as the gypsy who stole his brother years ago. At this news, the Count orders her execution.

Hearing of his mother's capture, Manrico orders his men to attack the Count's camp without delay.

Song: "Tremble ye tyrants" (Manrico)

ACT IV

Defeated in battle, Manrico is now imprisoned with his gypsy mother in the Count's dungeon, both condemned to die. They dream of their beloved home in the mountains.

Song: "Home to our mountains" (Manrico and Gypsy Woman)
Leonora comes to try to save Manrico's life by promising to marry the Count, to which the Count agrees. While the Count is freeing Manrico, Leonora takes poison to free herself from the marriage. Discovering this maddens the Count who immediately has Manrico executed. The weak and ailing Gypsy Woman realizes too late what has happened and cries to the Count that Manrico was his long sought brother and falls fainting to the floor. The Count is horrified at this news and cries in sorrow as the curtain falls.

END

NOTES TO THE TEACHER:

A reading of the résumé of Il Trovatore will at once reveal to the teacher several points on which students will probably need briefing. Some of these are: the location of Aragon and Biscay (so that the story will be geographically anchored in the students' minds); the definition of titles, e.g., "count," "lady-in-waiting," "troubadour"; the definition of such words as "convent," "serenade," and "fortress"; and an explanation of gypsies and their mode of living. Brief mention of these points will pave the way

for greater and understanding reception by the students.

The close of the third act implies a battle; for purposes of dramatization this can easily be worked in, if considered plausible by the teacher.

For listing of other important arias, see Appendix C.

ANVIL CHORUS

Il Trovatore
by Verdi

lively

<i>f</i>	Loud - ly the	an - vils ring in
<i>f</i>		

rhy - thm with the	danc - ing;	Swift, strik - ing

ham - mers send the	sparks thru night air	glanc-ing, Swift

and loud,	strik - ing ham - mers	sing up - on the

Anvil chorus - 2

an - vils, up - on the an - vils in time with danc - ing.

The musical score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics: "an - vils, up - on the an - vils in time with danc - ing." The middle staff is a piano accompaniment in G major, 4/4 time, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a bass line in G major, 4/4 time, with a simple bass line. The score is divided into four measures by vertical bar lines.

A set of five empty musical staves, consisting of five horizontal lines each, intended for additional musical notation.

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A set of five empty musical staves, consisting of five horizontal lines each, intended for additional musical notation.

CLARIONS BLOWING

Il Trovatore
by Verdi

pompous

Clar - - rions blow - ing, bu - gles all re-sound - ing,

This system contains the first two measures of the piece. It features a vocal line in treble clef with a common time signature, a piano accompaniment in treble clef, and a bass line in bass clef. The lyrics are 'Clar - - rions blow - ing, bu - gles all re-sound - ing,'.

Call us to the fight and to glo - - - ry,

This system contains the next two measures. The vocal line continues with the lyrics 'Call us to the fight and to glo - - - ry,'. The piano accompaniment and bass line provide harmonic support.

Yon - der are lau - rels and trea - sure a - bound - ing,

This system contains the next two measures. The vocal line continues with the lyrics 'Yon - der are lau - rels and trea - sure a - bound - ing,'.

Win and be fa - mous in stor - - ry.

This system contains the final two measures of the page. The vocal line concludes with the lyrics 'Win and be fa - mous in stor - - ry,'.

Clarion's blowing - 2

On those ram - parts our flag shall be wav - ing, Ere the

This system contains the first two measures of the piece. The vocal line is in treble clef with a common time signature. The piano accompaniment consists of three staves: a treble staff with chords and a bass staff with a simple bass line.

dark - ness has melt - - ed to morn.

This system contains the next two measures. The vocal line continues with a melodic line. The piano accompaniment remains consistent with the first system.

Grant, oh For - tune, the boon we are crav - ing

This system contains the next two measures. The vocal line features a melodic phrase with a slight rise. The piano accompaniment continues with chords and a bass line.

And with wreaths our hel - mets a - dorn.

This system contains the final two measures. The vocal line concludes with a sustained note. The piano accompaniment features a more active bass line in the final measure.

TREMBLE, YE TYRANTS

Il Trovatore
by Verdi

allegro

<i>mf</i>	Di quel - la Trem - ble, ye	pi - ra ty - rants,
<i>mf</i>		

l'or - ren - do Jus - tice will	fo - co claim you	tut - te le For this your

fi - bre do - ing,	m'ar-se av - vam - for your cru - el -	pol ty!

Em - pi, spe - Law will up -	gne - te - la, hold me	o ch'io fra - in seek - ing

Tremble, ye tyrants - 2

po - co
ven - geance;

col san - gue
Truth will de -

vo - stro
stroy you

The first system of the musical score consists of three measures. The top staff is a vocal line in G major (one sharp) with lyrics: "po - co ven - geance; col san - gue Truth will de - vo - stro stroy you". The middle staff is the piano accompaniment, featuring a 7/4 time signature and a series of chords. The bottom staff is the bass line, showing a simple harmonic accompaniment.

la spe - gne -
and all your

roi
schemes!

The second system of the musical score consists of three measures. The top staff is a vocal line in G major with lyrics: "la spe - gne - and all your roi schemes!". The middle staff is the piano accompaniment, continuing the 7/4 time signature with chords. The bottom staff is the bass line, showing a simple harmonic accompaniment.

This block contains three empty musical staves, consisting of a vocal line (treble clef), a piano accompaniment line (middle clef), and a bass line (bass clef).

This block contains three empty musical staves, consisting of a vocal line (treble clef), a piano accompaniment line (middle clef), and a bass line (bass clef).

HOME TO OUR MOUNTAINS

Il Trovatore
by Verdi

andante

lightly p

Ai nos - tri mon - ti ri - tor - ne
Home to our moun - tains, There shall you

re - mo, l'an - ti - ca pa - ce i - vi go -
take me, No fear or sor - row there shall o'er

dre - mo. Tu can - te - ra - - i sul tuo li -
take you. In hap - py slum - ber lull me with

u - - to, in son - no pla - ci - do io dor - mi - ro.
sing - ing, As in those bless - ed days, we shall have peace.

LA TRAVIATA

Composed in 1853 by Giuseppe Verdi

Main Characters:

Violetta, a young society woman of Paris
Alfredo, her suitor
Alfredo's father (Germont)
The Baron

In 1700, Paris was one of the gayest cities in the world. King Louis XIV was still reigning at this time and the splendor of his court life was imitated all over Europe. For those who could afford to do so, pleasure and luxurious living were the keys to enjoying life. Elaborate social occasions were numerous; there were brilliant parties of music, dancing and dining, with many guests attending the gala affairs.

ACT I

In the drawing room of Violetta, a beautiful and famous socialite of Paris, a party is in progress. Men and women in the finest clothes and glittering jewelry are welcomed by Violetta who, though seriously ill, delights in living for pleasure. One of the newcomers to Violetta's parties is Alfredo, a young man who is in love with her. The guests ask Alfredo to give a toast.

Song: "Where beauty and laughter are beckoning"

(Alfredo and chorus)

Later, after dancing and dining, the guests thank Violetta for her hospitality and leave the party.

ACT II

Three months have passed since the party, and Violetta has accepted Alfredo's love. Unknown to Alfredo, his father disapproves of Violetta and convinces her that she must forget all about him. Not wanting to hurt Alfredo, Violetta leaves quietly, bidding him farewell in a letter. When Alfredo learns that Violetta has gone, he is grief-stricken. His father tries to comfort him by reminding him of his home and family in Provence.

Song: "In fair Provence by the sea" (Alfredo's father)

ACT III

Unable to bear the thought of losing Violetta, Alfredo sets out to find her. He learns of a party at the home of one of Violetta's friends and thinks that perhaps she will be there. At the party there is again a glowing atmosphere of merriment. Some of the guests are dressed as gypsies and entertain the guests.

Song: "A welcome to the gypsy" (Chorus of gypsies)

After a while, Violetta makes her entrance as the guest of a Baron. Jealous at this, Alfredo denounces Violetta before everyone, not understanding that his father was responsible for her leaving him. Violetta faints, deeply wounded by the false things he says. The guests angrily tell Alfredo to leave.

ACT IV

Some time later. Violetta, who has had a long illness,

has reached an extremely critical stage; she lies in her bed, near death. Her maid enters excitedly and tells her that Alfredo has returned to ask her forgiveness, having learned from his father why she left him. Overjoyed at this news, Violetta gathers enough strength to meet him. Together again, they sing of leaving Paris for the peaceful country.

Song: "Far from the crowded streets of Paris"

(Violetta and Alfredo)

But their dreams are in vain, for Violetta's renewed strength is only temporary. She dies in Alfredo's arms.

END

WHERE BEAUTY AND LAUGHTER ARE BECKONING

La Traviata
by Verdi

gracefully

Where beauty, where

p

pp

beauty and laughter are beckon-ing

p

There we spend gay hours. Let

p

joy, let joy crown the cup with

p

Where beauty and laughter - 2

flow - - - - ers, and life's a dream of

This system contains the first four measures of the piece. The vocal line begins with a half note 'flow' followed by a long rest, then 'ers, and life's a' with a short rest, and 'dream of' with a long rest. The piano accompaniment features a steady bass line and chords in the right hand.

bliss. With youth - ful joy and

This system contains measures 5 through 8. The vocal line continues with 'bliss.', 'With', 'youth - ful', and 'joy and' with a long rest. The piano accompaniment continues with similar harmonic support.

plea - - sure shall love's de - light in - -

This system contains measures 9 through 12. The vocal line continues with 'plea - -', 'sure shall', 'love's de -', and 'light in - -'. The piano accompaniment maintains the harmonic structure.

spire us, With such bright eyes to

This system contains measures 13 through 16. The vocal line continues with 'spire', 'us,', 'With such bright eyes to' with a long rest. The piano accompaniment concludes the system with sustained chords.

Where beauty and laughter - 3

fire us, What joy can e - qual

rit. a tempo

this? Where beau - - - ty, where

rit. a tempo

beau - ty and laugh - ter are beck - - - on - ing,

There we spend gay hours.

andante

IN FAIR PROVENCE

La Traviata
by Verdi

In fair Pro-vence by the sea, Land of
 p

song and gai - et - y, There the soft sea bree - zes play o - ver
 p

field and hill all day. In fair Pro-vence by the sea, Sun-shine
 p

reigns e - ter - nal - ly, Mak - ing hearts and spir-its gay, Cast-ing
 p

In fair Provence - 2

In fair Provence - 3

and calls you home to fair Pro- vance.

The musical score consists of three staves. The top staff is a treble clef with a 7/8 time signature. The middle staff is a treble clef with a 7/8 time signature. The bottom staff is a bass clef with a 7/8 time signature. The lyrics are written below the middle staff. The score is divided into two measures by a double bar line. The first measure contains the lyrics 'and calls you home to fair Pro-' and the second measure contains 'vance.' The notes are written in a simple, handwritten style.

A single empty musical staff with five lines, intended for additional notation.

A single empty musical staff with five lines, intended for additional notation.

A single empty musical staff with five lines, intended for additional notation.

allegro moderato

A WELCOME TO THE GYPSY

La Traviata
by Verdi

P A wel - come to the gyp - sy, Thro'

ma - ny lands she's wan - der'd, O'er fate and for-tune

pon - - der'd, The fu - ture she can tell. Hold

forth your hand and lis - ten to the fu - ture be re - vealed. There's

* Tambourines played at these places.

A welcome to the gypsy - 2

naught that can from us, there's naught that can from us be hid. The

This system contains three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a piano accompaniment in G major. The bottom staff is a bass line in G major. The lyrics are: "naught that can from us, there's naught that can from us be hid. The".

fu - ture comes un - bid - - den and yields be - fore our

This system contains three staves. The top staff is a vocal line in G major with lyrics. The middle staff is a piano accompaniment in G major. The bottom staff is a bass line in G major. The lyrics are: "fu - ture comes un - bid - - den and yields be - fore our".

spell.

This system contains three staves. The top staff is a vocal line in G major with the word "spell." followed by a long rest. The middle staff is a piano accompaniment in G major. The bottom staff is a bass line in G major.

This block contains five empty musical staves, likely for a continuation of the piece or for a different instrument.

FAR FROM THE CROWDED STREETS

La Traviata
by Verdi

andante

Far from the crowd - ed

streets of fair Par - - is, Far from the noise and

bus - - y plac - es, A new life of joy and

peace now a - waits us in wide green mead - - ows

FAUST

Composed in 1859 by Charles Gounod

Main Characters:

Faust, a scholar
Satan (Mephistopheles)
Valentine, soldier and Margaret's brother
Margaret (Marguerite)

The story of Faust is based on the play of the same name by the great German poet, Goethe. The scene is laid in a sixteenth century German village.

ACT I

In a dark, gloom-filled room sits the aged and bearded Faust, a famous scholar, pouring over his books and manuscripts. All his life Faust has been studying in search for the answer to the riddle of life. Now, in his last years, he has decided to give up.

Outside his window there is the merry music of the villagers. Gazing out upon these gay young people, Faust becomes terribly jealous and enraged. Why does he have to be old? Why can't he enjoy life like these villagers? "By the devil, if only....." At the mention of the devil's name there is a brilliant flash of light, and before Faust stands Satan! Tall, swarthy, and with pointed beard, Satan dominates the gloomy study with his fearsome presence. He says to Faust that he can give him anything worldly that he wants - money, power, fame. But old Faust sneers at these things. He wants to be young again; his youth he prizes above everything else. Satan enticingly says that this, too, can be given him -

for a price. That price is Faust's soul. Faust decides to sign away his soul to the devil. For his part of the bargain, Satan hands Faust a drink which will make him young again. Upon drinking the potion, Faust immediately becomes a handsome young man. Both Satan and Faust now leave the gloomy room for the gay atmosphere of the village square.

ACT II

In the village square a fair is being held with villagers, students, and soldiers attending the gay occasion. Valentine, a soldier, comes on the scene but is quite apart from the merry-making; he is worried about his sister, Margaret, who will be all alone when he leaves for war.

Song: "Even bravest heart may swell" (Valentine)

Joining the crowd, Satan becomes involved in a fight with Valentine; for protection he draws a circle around himself - a well known device of the devil. People around realize that Satan is evil and shrink away from him.

When Faust sees Margaret, he is fascinated and demands that Satan introduce him to her. As Satan tells Faust he must be patient, a gay waltz scene begins and brings the act to a close.

ACT III

Soft sunshine illumines the garden of Margaret's cottage. Through the garden gate come Faust and Satan, the latter with a jewel box for Margaret. Leaving the cask of jewels near her door, they steal away. Margaret comes from her cottage, sits down at her spinning wheel and sings.

Song: "The King of Thule" (Margaret)

Noticing the beautiful box near her door, Margaret excitedly hurries to open it. The brilliant jewels inside make Margaret speechless. Never before has she seen such splendor. Faust and Satan come into the garden and see Margaret trying on the rare stones. Approaching her, Faust is completely spell-bound with her beauty and tells her of his love for her. The scene closes with Margaret and Faust in the garden.

ACT IV

(Some months later.) Margaret goes from her cottage to the cathedral to pray. There she is confronted with Satan who warns her not to pray, that he has claim to her soul. Terrified by what Satan says, Margaret prays fervently and then falls fainting to the church floor.

A short distance from the cathedral is the village square where Valentine and his fellow soldiers are being welcomed home by the villagers.

Song: "Glory and love to the men of old"

(Chorus of soldiers)

Not long after Valentine comes home, Satan and Faust encounter him, and because of an insult to his sister, Valentine and Faust engage in a duel. With the help of Satan, Valentine is killed by Faust's sword. Margaret is grief-stricken by his death.

ACT V

The death of her brother is too much of a strain for

Margaret and she becomes seriously ill, not knowing her own mind. In her last few moments on earth, Margaret prays to the angels to take her to heaven.

Song: "Heavenly Hosts" (Margaret)

Faust, seeing Margaret's pitiful condition, realizes how wrong he has been in working with Satan; but it is too late for him to change; he signed a contract and must fulfill it. Satan drags him away to the underworld. Margaret dies as a chorus of angels sings of her entrance into heaven.

END

NOTES TO THE TEACHER:

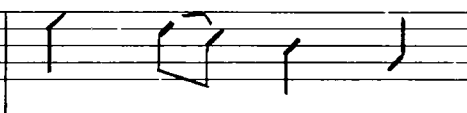
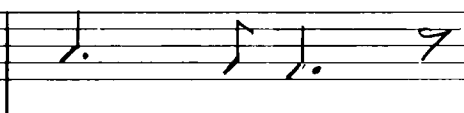



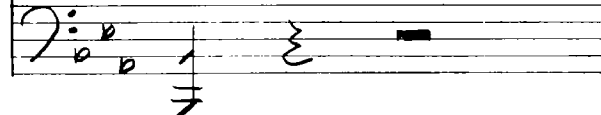
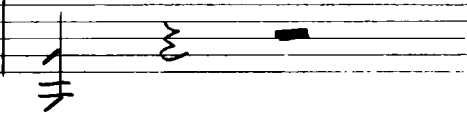
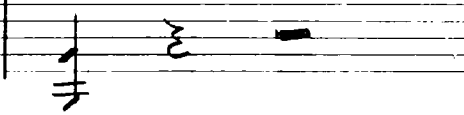
Because Gounod's opera is based on a major work by the great German poet Goethe, it is suggested that some mention be made of this giant of literature to the students.

EVEN BRAVEST HEART MAY SWELL


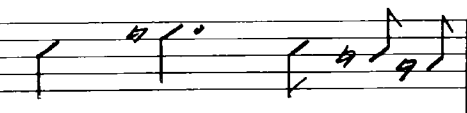
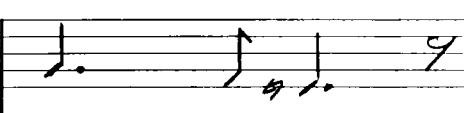
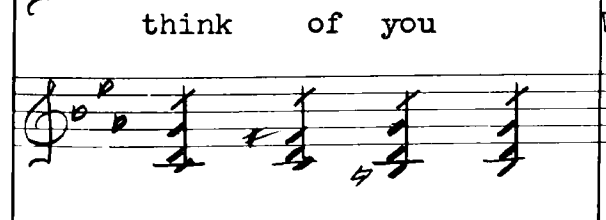


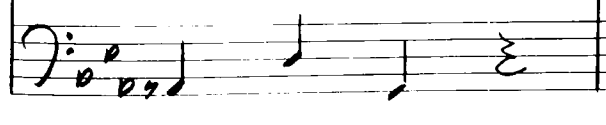


Faust
by Gounod

andante

		
E - ven brav - est	heart may swell	In the mo - ment
		
		

		
of fare-well,	Lov- ing_ smile of	sis - ter kind,
		
		

		
Qui-et_ home I	leave be-hind;	Oft shall I
		
		

		
think of you	When eve - ning shad-ows	fall a - round,
		
		

Even bravest heart - 2

When a-lone _____ my watch I keep, And my _____ com - rades

This system contains three measures of music. The vocal line starts with a quarter note, followed by a half note, and then a quarter note with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

lie _____ a-sleep a - mong their arms up - on the bat - tle

This system contains three measures of music. The vocal line continues with a half note, a quarter note, and a quarter note with a half note. The piano accompaniment continues with chords and a bass line.

ground.

This system contains three measures of music. The vocal line has a quarter note followed by a whole note. The piano accompaniment has chords in the right hand and a bass line in the left hand.

Four empty musical staves, two in the treble clef and two in the bass clef, provided for additional notation.

moderato

THE KING OF THULE

Faust
by Gounod

Long a - go there liv'd a king

in the dis-tant land of Thu - - le. In

mem' - ry of one he lov'd tru - ly

or-dered made a won - drous thing. A pure

The King of Thule - 2

gold - en cup was fash - ioned, Set with

pearls and am - e - thysts rare, Jew - els

all be - yond com - pare. This gold-en gob - let,

mem'-ry trea-sure, was thro'-out Thu - le with-out mea - - sure.

GLORY AND LOVE TO THE MEN OF OLD

Faust
by Gounod

in march tempo

Glo - ry and love to the men of old!

Their sons may copy their vir - tue bold,

Cour - age in heart and a sword in hand, Both

read-y to fight and read-y to die for Fa - - - ther-land.

Glory and love to the men of old - 2

Who needs bid-ding to dare, by a trum - pet blown?

Who lacks pit-y to spare When the field is won? _____

Who would fly from a foe _____ if a - lone or last? _____ And

boast he was true, As cow-ard might do, When per - il is past!

Glory and love to the men of old - 3

Glo - ry and love to the men of old!

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note 'Glo', followed by quarter notes 'ry' and 'and'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Their sons may cop - y their vir - tue bold,

The second system continues the melody. The vocal line has quarter notes 'Their', 'sons', and 'may', followed by a half note 'cop - y' and quarter notes 'their', 'vir - tue', and 'bold,'. The piano accompaniment remains consistent with the first system.

Cour - age in heart and a sword in hand, Both

The third system continues the melody. The vocal line has quarter notes 'Cour -', 'age', and 'in', followed by a half note 'heart' and quarter notes 'and a sword', 'in hand,', and 'Both'. The piano accompaniment remains consistent.

read - y to fight and read - y to die for Fa - - ther - land.

The fourth system concludes the melody. The vocal line has quarter notes 'read - y', 'to fight', and 'read - y', followed by a half note 'to die' and quarter notes 'for', 'Fa - -', 'ther -', and 'land.'. The piano accompaniment remains consistent.

HEAV'NLY HOSTS

Faust
by Gounod

moderato, maestoso

Heav'n-ly Hosts, An - gels on

high, Come to give me e-ter - nal

light. Al - mighty - y, may Thy love nev-er

leave me, O Lord, I am thine for-

Heav'nly Hosts - 2

ev - - er. Heav'n - ly Hosts, An - gels on

The first system of music features a vocal line in treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "ev - - er. Heav'n - ly Hosts, An - gels on". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes a melodic line with eighth and sixteenth notes and a bass line with a few notes.

high, come to give me e - ter - nal

The second system continues the vocal line with the lyrics "high, come to give me e - ter - nal". The piano accompaniment continues with similar melodic and bass lines.

light.

The third system concludes the vocal line with the word "light." The piano accompaniment ends with a few final notes in both hands.

This section contains four empty musical staves, two in treble clef and two in bass clef, providing space for additional notation.

CARMEN

Composed in 1875 by Georges Bizet

Main Characters:

Carmen, a gypsy woman
Don Jose, a corporal of the guard
The Toreador, a bullfighter (Escamillo)

Gypsies lead a carefree life. One day they are here; the next day they are someplace else. Travelling in bands, they carry what few things they possess with them. Sometimes they camp for a period of time in secluded mountains; not too far, however, from towns where they can obtain food. They make their own laws and in general provide for themselves. Music and dancing are favorite forms of entertainment. Such is the background of the gypsy woman, Carmen.

ACT I

Seville, Spain, about 1800. In a square near the cigarette factory, the changing of the guard is taking place. Following and imitating the soldiers is a group of street-boys, pretending they are playing trumpets.

Song: "With the guard on duty going" (Chorus of streetboys)
At the ringing of a bell, the workday at the cigarette factory is over. Streaming from the gate come the workers, first the men and then the women and Carmen, a great favorite of the town, who is greeted loudly by those in the streets. Carmen dances for the crowd.

Song: "Gypsy dancers" (Carmen)
She finishes her dance by throwing a flower at Don Jose, one

of the soldiers. As the crowd melts away, Don Jose gazes at the flower and thinks about this strange gypsy girl.

From the factory comes a noisy and excited crowd. Carmen has been placed under arrest for fighting with another worker. Don Jose is ordered by his commanding officer to take her to jail, but on the way Carmen talks him into freeing her and meeting her later.

Song: "Seguidilla" (Carmen)

ACT II

Outside Seville, Carmen is with other gypsies at a friend's place. Wild dancing and singing are carried on by the gypsies. Outside, a roaring crowd greets the Toreador, who is invited to the gypsy party. Boasting of his might, he describes the bull arena and the excitement of the fight, much to the joy of his admirers.

Song: "Toreador song" (Chorus)

After this, Don Jose makes his entrance, seeking Carmen who welcomes him eagerly. Carmen wants Don Jose to join a band of gypsy smugglers who hide out in the mountains; then he can be with her all the time. Resisting at first, Don Jose finally has no other choice after getting in trouble with his commanding officer.

ACT III

In the mountain hide-out of the smugglers, Carmen and her friends are reading the cards to foretell their future. Carmen sees death in her cards and declares hopelessly that nothing can change fate. The Toreador, who is attracted to

Carmen, risks coming to the smugglers' camp to find her. Jealous with rage, Don Jose fights him and is harshly scolded by Carmen for this. Don Jose warns Carmen not to have anything to do with the Toreador. But Carmen ignores Don Jose; a gypsy woman can do as she pleases. At this, they part.

ACT IV

Later. Outside the bull ring in Seville, Don Jose searches in the crowd for Carmen. As the Toreador enters with her, the crowd roars a welcome for their hero and follow him into the arena. Told by a friend that Don Jose is looking for her, Carmen remains outside the ring, alone with Don Jose. Don Jose begs Carmen to come back to him, but she refuses, saying she is finished with him. Pleading with her during the bull fight, Don Jose finally becomes so maddened that he kills Carmen just as the crowd comes from the arena. The curtain falls.

END

allegretto
(trumpet)

WITH THE GUARD ON DUTY GOING

Carmen
by Bizet

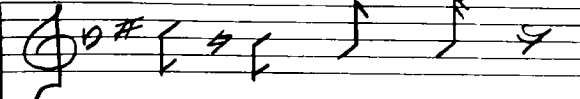
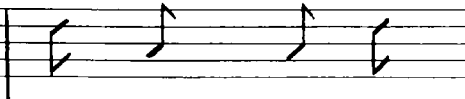


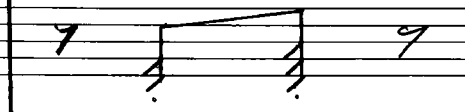

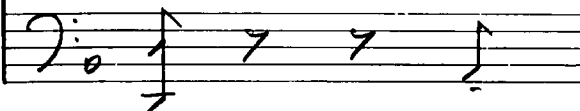
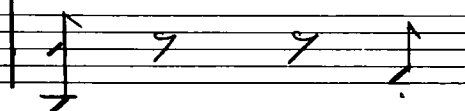
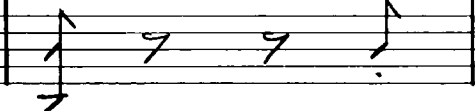
well accented

f With the guard on du - ty go-ing March-ing on-ward

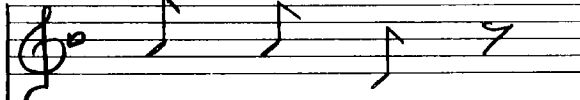
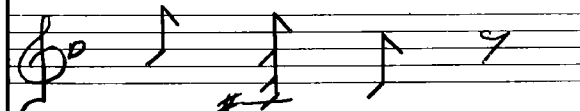
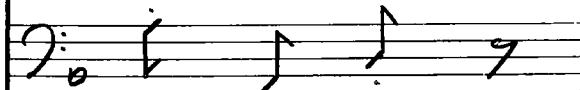
here we are! Sound, trum-pets mer-ri-ly blow-ing!

Ta ra ta ta ta ra ta ta. On we tramp a -

With the guard - 2

		
lert and read-y,	Like young sol-diers	ev-'ry one;
		
		

		
Heads up and	foot-fall stead-y,	(spoken) Left, right, we're
		
		

		
march-ing on!		
		
		

HABANERA: GYPSY DANCERS

Carmen
by Bizet

allegretto

First system of musical notation. It consists of three staves: two treble clefs and one bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The first two staves have a piano (*p*) dynamic marking. The music begins with a rest in the first two staves, followed by a melodic line in the bass staff.

Second system of musical notation. It consists of three staves. The first staff contains the lyrics: "dan-cers are al - ways gay, They whirl and twirl all their cares a-". The music features a triplet of eighth notes in the first staff of this system. The bass staff continues the accompaniment.

Third system of musical notation. It consists of three staves. The first staff contains the lyrics: "way; To the click of the cast - a - nets, the gyp-sies". The music features a triplet of eighth notes in the first staff of this system. The bass staff continues the accompaniment.

Fourth system of musical notation. It consists of three staves. The first staff contains the lyrics: "make moon sil - hou - ettes. The gyp-sy life is ea - sy". The music continues with the same accompaniment pattern in the bass staff.

free; They sing and dance con-tin - u' l - ly; To clap-ping

hands and tam-bou - rine, The gyp - sies dance un-til the dawn is

seen.

allegretto

SEGUIDILLA

Carmen
by Bizet

First system of musical notation for the Seguidilla. It consists of three staves: a treble staff with a 3/4 time signature and a key signature of one sharp (F#), a middle treble staff with a piano (p) dynamic marking, and a bass staff. The music is in 3/4 time and features a melodic line in the middle treble staff and a bass line in the bass staff.

Second system of musical notation. The lyrics are: "Near to the walls of Sevil". The music continues with the same three-staff format as the first system, with the vocal line in the middle treble staff and the bass line in the bass staff.

Third system of musical notation. The lyrics are: "la, With my good friend Lil-las". The music continues with the same three-staff format, with the vocal line in the middle treble staff and the bass line in the bass staff.

Fourth system of musical notation. The lyrics are: "Pas-tia, I'll soon dance the". The music continues with the same three-staff format, with the vocal line in the middle treble staff and the bass line in the bass staff.

Seguidilla - 2

gay Se - gui - dil - la, the gay Se - gui -

This system contains the first three measures of the piece. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "gay Se - gui - dil - la, the gay Se - gui -". The piano accompaniment is shown in two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part consists of rhythmic chords and single notes.

dil - la I'll go

This system contains the next three measures. The vocal line continues with "dil - la" in the first measure and "I'll go" in the third measure. The piano accompaniment continues with similar rhythmic patterns.

see my good friend Lil-las Pas - tia.

This system contains the final three measures of the piece. The vocal line concludes with "see my good friend Lil-las" and "Pas - tia.". The piano accompaniment ends with a final chord in the right hand and a whole note in the left hand. The system concludes with a double bar line.

Four empty musical staves are provided at the bottom of the page, consisting of two treble clef staves and two bass clef staves.

march-like

TOREADOR'S SONG

Carmen
by Bizet

To - re - a - dor, make read - - y!

This system contains the first two measures of the song. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The music is in 2/4 time and begins with a treble clef and a key signature of one flat.

To - re - a - dor! To - re - a - dor.

This system contains the next two measures. The vocal line continues with the lyrics 'To - re - a - dor!' and 'To - re - a - dor.'. The piano accompaniment and bass line provide a rhythmic accompaniment.

Make read-y for that fight which soon will be, _____

This system contains the next two measures. The vocal line continues with the lyrics 'Make read-y for that fight which soon will be, _____'. The piano accompaniment and bass line continue.

That will give you _____ glo - - ry _____

This system contains the final two measures. The vocal line concludes with the lyrics 'That will give you _____ glo - - ry _____'. The piano accompaniment and bass line conclude the piece.

that fight which soon will be,
To - re - a - dor,

That fight which we shall
see.
1st see.
2nd see.

CHAPTER III

THE APPLICATION OF SONGS AND RÉSUMÉS

The application of the materials in Chapter II to the classroom music situation can be handled in a number of ways, depending upon the desires of the teacher. The songs and résumés in Chapter II are intended primarily for use in a unit on opera, but of course, they are not restricted to this purpose. If the materials are utilized in a unit, the chances for furthering appreciation should be greater because of the emphasis on student participation and self-direction. Time and classroom circumstances largely determine what a teacher can do with a unit on opera. A minimal unit would consist of one of the operas with all of its songs in context. A more complete unit would include some form of dramatization, costumes, and student participation in an instrumental capacity.

Dramatization can be effected either in pantomime or in dialogue form. In either case, the more self-direction in creativity on the part of the students, the better. The résumés of the operas are brief enough to lend themselves to dialogue, should there be enough time for students to attempt this. The writing of dialogue, of course, could be a language class project in conjunction with a unit on opera. If dialogue is not practicable, pantomime is possible, par-

ticularly in the more active stories, such as The Magic Flute and Il Trovatore. Dramatization in any form leads quite naturally to costumes and scenery. For classroom purposes, these elements of drama can be simple yet effective. A "homemade" crown is sufficient symbolism for a royal personage; a piece of brightly colored cloth could well be a cloak for a toreador; a bandana and a little costume jewelry could serve to identify a gypsy; etc. Use of simple costume effects can add a little glamor and excitement to the dramatizations. The writer suggests that materials in the classroom be used for the scenery and props. Perhaps the most valuable and versatile prop is the blackboard on which sketches can be made to indicate scenes.

In regard to the singing of the songs, there are two possible methods to use. One is to have the whole class sing the pieces, including those songs intended for solo voices. The obvious other choice is to have solo voices sing the solo parts and groups sing the choruses. Ideally, as many students as possible should share actively in the performing of the music, but an occasional sally into a "realistic" opera situation may prove of interest to a class.

Three of the songs have in addition to the English texts the original words of the libretto. Learning a song in a foreign language can be a big factor in motivating interest. The texts are not hard and can easily be taught by rote. A pronunciation guide is provided for the teacher in

Appendix D.

A few songs call for the use of instruments, viz., tambourines and flutes. The tambourines can be made by the class and can prove to be useful in other class music situations involving rhythm. They are of particular value in lending color to the gypsy numbers in the opera units. If song flutes are part of the equipment of the class, they can be used in The Magic Flute. Original melodies can be composed by the class, the best being used in The Magic Flute.

Several audio-visual media can be of much value in the study of opera. Records are probably the most useful in the classroom.⁴ Because of length, records of complete operas are not too feasible for classroom purposes. Excerpts, however, may prove very stimulating to students, particularly if the pieces are those which the students have learned. Recordings of the orchestral preludes or overtures would be of particular value in giving pupils a more complete idea of what opera is like.

Radio and television are also possibilities in supplementing unit work in opera. The chances are that radio and television scheduling won't coincide with class scheduling, but the teacher would, at any rate, bring pertinent musical programs to the attention of the class.

Films constitute a wonderful source for work in music.

⁴The monthly Schwann Long Playing Record Catalogue, obtainable at record dealers, is an excellent guide to available records of opera.

There are a few operas that are available in films, Carmen being one of them. A film would make an excellent culmination to a unit on the opera. But whether a film is used in introducing or ending a unit, a preview by the teacher will help him to be aware of the film's potentialities beforehand. Appendix B offers a number of films on opera that are available.

A unit on opera can well serve as a bridge to units involving other phases of music. One such phase is the symphony orchestra. The orchestra is the foundation, as it were, of the opera. Its role as a complete organization in itself is just a step away from its role in the opera house. A class analysis of the orchestra and its make-up would further appreciation of this important organization. A study of symphonic and chamber music would be a natural further unit of study.

Another phase would be the study of the different kinds of voices. An understanding of the main categories of voices - i.e., soprano, contralto, tenor, baritone, and bass - would make vocal music more meaningful to students. Records or local singers demonstrating the different kinds of voices may well prove to be a stimulating musical experience.

A unit on opera leads quite naturally to a consideration of personalities in music - singers, conductors, and instrumentalists. The aspect of contemporary artists is an important one to consider in work in appreciation; for the performers are the channels of communication in all music. They

speak for the composers. The highlighting of the human element in the study of music can also heighten motivation considerably. (Certainly, the composers' lives will be emphasized.)

A unit on the music of a certain country (here, Germany, Italy, or France) could well be introduced by one of the operas of those countries. (Or the opera could be integrated into the unit.)

Another phase of music which could be aided by a study of opera is theory. The songs in Chapter II could be employed to further instruction in key signatures, time signatures, note values, sight-reading (including some two-part work), rhythms, and terms of expression. A most useful means of teaching theory effectively is to use the creative process, i.e., to guide students in writing songs of their own. A study of rhythmic and melodic patterns and simple form in the songs would be of direct value in this creative work. The supplying of some details in dynamics, tempi, and terms of expression in the songs would also put these elements of music in a different light for the students; they would become a more personal part of the students' musical equipment when applied to their own creative activities.

Whatever success a teacher has with unit work in opera is commensurate with his enthusiasm for the project. Teacher enthusiasm sparks student enthusiasm, which is the basis for creativity and, ultimately, a memorable musical experience.

CHAPTER IV

CONCLUSION

The writer believes that the opera approach to appreciation as put forth in this paper is practical and valuable for classroom music. In a visit to a fifth grade music class at the Paxson Elementary School in Missoula, Montana, the writer taught two of the songs from Chapter II to the class in a forty minute music period. The purpose of the writer's visit to the class was to find out how the class responded to learning a song in a foreign language and to predict the efficacy of the project by actually employing representative selections in a classroom situation. One of the songs was "Das klinget so herrlich," sung in German, from Mozart's The Magic Flute. The other was the well known "Toreador Song" from Bizet's Carmen. Both numbers were learned in the forty minute period, though not polished. And both pieces were, from all indications, well received by the students. The Mozart song, however, did not have the immediate appeal that the "Toreador Song" did; this was due to the students' complete unfamiliarity with the tune and also to singing in a foreign language - a mysterious realm for most elementary-school children.

Teaching a song in a foreign language has the disadvantage of requiring more time than one in English. The "new" words have to be explained and pronounced, often with

some time being given to drill. Unless the teacher maintains a good pace in the learning process, student enthusiasm may wane. (The writer's teaching experience has been, however, that once students have learned a song in another language, they experience a marked feeling of accomplishment. The song usually becomes one of their favorites.)

One somewhat intensive unit on opera, or any other phase of music, is insufficient to produce the best results. "Appreciation can result only after an extensive association."⁵ The writer believes that it is vital to the appreciation process to have the "extensive association" apply especially to the music literature that serves as a gateway to other musical experiences. If the songs learned in a unit on opera are forgotten by the students shortly after the unit is completed, the basis for further appreciation is lessened. The structure of appreciation is built with musical experiences that are memorable - in the full sense of the word. Periodic repetition throughout the school year of at least the music concerned in the operas will aid in achieving this. The music will wear well with repetition. (It has withstood the test of time and repetition for eighty-two years [Carmen] to one hundred sixty-six years [The Magic Flute]). For this reason these melodies from operas are effective means in appreciation.

⁵Louise K. Myers, Teaching Children Music in the Elementary School (New York: Prentice-Hall, Inc., 1953), p. 21.

Repetition actually enhances for students the quality of beauty in this music.

The importance of supplementing classroom work with pertinent outside events cannot be overemphasized. Any opportunity to bring students to live music performances will further music work carried on in the classroom. The encouraging of student participation in local concert series, too, will be of particular value to a music program, though more so to the students. The local music teacher can accomplish much in making students fully aware of available musical events. Other means than opera are of course valuable in music appreciation and vital to the classroom music situation. Several have been mentioned earlier, e.g., the study of the orchestra, music of different countries, personalities in music, etc. However, opera, because of its composite nature in vocal and orchestral music, drama, and staging, presents the teacher the opportunity to impress students with good music in not just one way but several. In addition, opera provides the opportunity for complete pupil participation; it is not limited to the passive process of listening to records. Ward says:

Love of music is music appreciation, and love of music is most effectively gained through participation.⁶

Appreciation in select music groups such as band and orchestra is generally considered to be more effective than

⁶Arthur E. Ward, Music Education for High Schools (New York: American Book Co., 1941), p. 177.

classroom music appreciation. This greater effectiveness is due not just to pupil participation but also to the proportionate amount of good music literature that the student is exposed to. The classroom music teacher has the possibility of achieving more universal results in music appreciation than the band or orchestra teacher. He has all students to work with. He needs only enthusiasm, good music literature for his groups to work with, and some ingenuity in adapting materials to his particular situation.

Effective work in fostering appreciation is in large part dependent upon the teacher's belief in and love of the subject he is teaching. With enthusiasm and a missionary spirit of sharing his cultural "treasures" with others, a teacher has solid foundation for building appreciation in them.

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APPENDIX A

OPERA BIBLIOGRAPHY

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APPENDIX B

FILMS PERTAINING TO OPERA

The following films on opera are from the film catalogue put out by the State Film Library, State Department of Public Instruction, Mitchell Building, Helena, Montana.

"The Barber of Seville" (comic opera by Rossini); 24 minutes; film number 2483.

"Carmen" (tragic opera by Bizet); 24 minutes; film number 2466.

"Inside Opera"; 30 minutes; film number 2566. (Adapted from commercial film "One Night of Love." Deals briefly with operatic training of young singer, played by Grace Moore, and her ultimate success in opera. She sings familiar arias from Carmen and Madame Butterfly.)

"Lucia di Lammermoor" (tragic opera by Donizetti); 24 minutes; film number 2464. A condensed version of the tragic opera which contains its most important musical passages. Filmed on the stage of the Opera House of Rome, it used the authentic stage settings and costumes of that opera house. Sung in Italian as originally written. Spoken commentary in English explains the course of the action.

"The Marriage of Figaro" (comic opera by Mozart); 24 minutes; film number 2484.

"Opera School"; 39 minutes; film number 2643. How a young singer during three years at the opera school of the Royal Conservatory of Music, Toronto, prepares for an operatic career. The enthusiastic dedication to music by the youthful aspirants is caught by the camera, in school and out. Excerpts from operas are heard throughout the film, and the final reel presents part of a full-dress performance of Mozart's The Marriage of Figaro, in English.

The following films are available for a rental fee (for the most part, nominal); they can be obtained by writing to

the company concerned.

"Aida" (4127) ("Triumphal March" by the National Philharmonic Symphony Orchestra and Chorus); one reel.

Brandon Films Inc.
1600 Broadway
New York City

Eastin Film Company
Putnam Building
Davenport, Iowa

Ideal Pictures Corporation
28-34 East Eighth Street
Chicago 5, Illinois

"La Boheme"; 82 minutes

Brandon Films Inc.
1600 Broadway
New York City

"Excerpts from Pagliacci"; one reel.

Film Classic Exchange
505 Pearl Street
Buffalo, New York

"The Life of Giuseppe Verdi" (Film biography of the great composer; full scenes from some of his operas - Rigoletto, Traviata, and Aida); 102 minutes.

Brandon Films Inc.
1600 Broadway
New York City

"The Mikado"; full length.

Educational and Recreational Guides Inc.
172 Renner Avenue
Newark 8, New Jersey

"Mozart" (The life of Mozart; excerpts from The Magic Flute, The Marriage of Figaro, Don Giovanni; the "G minor," "Prague," and "Jupiter" Symphonies; by the London Philharmonic Orchestra); 74 minutes.

Brandon Films Inc.
1600 Broadway
New York City

"Otello"; five reels.

Film Classic Exchange
505 Pearl Street
Buffalo, New York

"Pagliacci" (Musical story based on the opera); 85
minutes.

Brandon Films Inc.
1600 Broadway
New York City

"La Traviata"; two reels

Ideal Pictures Corporation
28-34 East Eighth Street
Chicago 5, Illinois

"Vendetta" (Highlights of the opera, Cavalleria
Rusticana); twenty minutes; call number 547.

Bell and Howell Co.
(Filmosound Library)
1801 Larchmont Avenue
Chicago 13, Illinois

APPENDIX C

MAIN ARIAS OF THE OPERAS USED IN THE PROJECT

The following list of main arias, choruses, etc. from the operas employed in this project is offered to the teacher as an aid in supplementing work in the realm of opera.

The Magic Flute (Mozart)

Act I

"Der Vogelfaenger bin ich ja"
("A fowler bold in me you see") sung by
Papageno

"Dies Bildniss ist bezaubernd schoen"
("Oh wondrous beauty, past compare")
sung by Tamino

"Hm, Hm, Hm, Hm," sung by Papageno, Tamino
and the Three Ladies

"Bei Maennern, welche Liebe fuehlen"
("The manly heart that claims our duty")
sung by Pamina and Papageno

Act II

"O Isis und Osiris" sung by Sarastro and
chorus of priests

"Der hoelle Rache kocht in meinem Herzen"
("The pangs of hell are raging in my bosom")
sung by the Queen of the Night

"In diesen heil'gen Hallen"
("Within this hallowed dwelling")
sung by Sarastro

"Ach, ich fuehl's, es ist verschwunden"
("Hours of joy forever banished")
sung by Pamina

Il Trovatore (Verdi)

Act I

"Tacea la notte placida"
("No star shone in the heavenly vault")
sung by Leonora

Act II

"Stride la vampa"
("Fierce flames are soaring") sung by
Azucena

Act III

"Giorno poveri vivea"
("There my days obscurely glided") sung
by Azucena

"L'onda de' suoni mistici"
("The temple's mystic harmony") sung by
Leonora and Manrico

Act IV

"D'amor sull'ali rosee"
("Love, fly on rosy pinions") sung by
Leonora

"Misere"
("Pray that peace may attend") sung by
the chorus, Leonora, and Manrico

"Tu vedrai che amore in terra"
("Thee I love with love eternal") sung
by Leonora

La Traviata (Verdi)

Act I

Drinking Song: "Libiamo ne' lieti calici"
("Where beauty and laughter are beckoning")
sung by Violetta, Alfredo and chorus

"Un di felice"
("The day I met you") sung by Alfredo and
Violetta

"Ah fors'è lui"
("Ah, was it he") sung by Violetta

"Sempre libera"
("Always free") sung by Violetta

Act II

"Pura siccome un angelo"
("Pure as the angels from above") sung by
Germont

"Di Provenza il mar, il suol"
("In fair Provence by the sea") sung by
Germont

"Noi siamo zingarelle"
("A welcome to the gypsy") sung by the
chorus of gypsies

"Di Madride noi siam mattadori"
("We are brave matadors") sung by the
chorus of matadors

Act III

"Addio del passato"
("So closes my sad story") sung by Violetta

"Parigi, o cara"
("Far from the crowded streets of Paris")
sung by Violetta and Alfredo

Faust (Gounod)

Act II

"Avant de quitter ces lieux"
("Even bravest heart may swell), sung by
Valentine

"Le veau d'or est toujours debout"
("Clear the way for the calf of gold")
sung by Mephistopheles

"Ainsi que la brise légère"
("Light as air at dawn of the morning")
sung by the chorus

Act III

"Faites-lui mes aveux"
("Gentle flowers in the dew") sung by
Siebel

"Salut! demeure chaste et pure"
("All hail, thou dwelling pure and lowly")
sung by Faust

"Il était un Roi de Thule"
("Reigned a king in Thule of old") sung
by Marguerite

The Jewel Song: "Je ris de me voir"
("The joy past compare") sung by Marguerite

"O nuit, étends sur eux ton ombre"
("O night, spread over them thy shadow")
sung by Mephistopheles

Act IV

Spinning Wheel Song: "Il ne revient pas"
("He will not return") sung by Marguerite

"Gloire immortelle de nos aïeux"
("Glory and love to the men of old") sung
by the chorus of soldiers

"Vous qui faites l'endormie"
("You who pretend that you are sleeping")
sung by Mephistopheles

"AnGES pur"
("Angels pure") sung by Marguerite

Carmen (Bizet)

Act I

"Avec la garde montante"
("With the guard on duty going") sung by
the chorus of streetboys

Habanera: "L'amour est un oiseau rebelle"
("Love is like any wood-bird wild") sung
by Carmen

"Ma mère, je la vois"
("My mother I behold") sung by Don Jose
and Micaela

Seguidilla: "Près des remparts de Séville"
("Near to the walls of Sevilla") sung by
Carmen

Act II

"Les tringles des sistres tintaient"
("The sound of sistrum-bars did greet")
sung by Carmen, Frasquita, Mercedes

Toreador Song: "Votre toast"
("For a toast") sung by Escamillo

Quintet: "Nous avons en tête une affaire"
("We have undertaken a matter") sung by
Frasquita, Mercedes, El Dancairo,
El Remendado, and Carmen

"La fleur que tu m'avais jetée"
("This flower that you threw to me") sung
by Don Jose

Act III

"Je dis que rien ne m'épouvante"
("I say that nothing shall deter me")
sung by Micaela

Act IV

March and Chorus: "Les voice"
("Here they come!")

APPENDIX D

PRONUNCIATION GUIDE TO ITALIAN AND GERMAN SONGS

"Das klinget so herrlich" (from The Magic Flute by Mozart)

das	-	dahs
klinget	-	kling' - et
so	-	zoh
herrlich	-	hair' - lish (or "likk")
schoen	-	shane (with lips pursed)
nie	-	nee
hab'	-	hahb
ich	-	ish (or "ikk")
etwas	-	et' - vahs
gehört	-	geh - hairt' (lips pursed on "hoert")
und	-	oondt
geseh'n	-	geh - zain'

"O Isis und Osiris" (from The Magic Flute by Mozart)

Isis	-	ee' - sis
und	-	oondt
Osiris	-	o - seer' - is
schenket	-	shenk' - et
der	-	dair
Weisheit	-	vīs' - hīt (long "i" sound)
Geist	-	gīst (hard "g"; long "i")
dem	-	dām (long "a")

"O Isis und Osiris"

neuen	-	noy' - en
Paar	-	pahr
die	-	dee
ihr	-	eer
der	-	dair
Wand' rer	-	vahn' - drer
Schritte	-	shrit' - tuh
lenket	-	lenk' - et
staerkt	-	shtairkt
mit	-	mit
Geduld	-	geh - dooldt'
sie	-	zee
in	-	in
Gefahr	-	geh - fahr'

"Ai nostri monti" (from Il Trovatore by Verdi)

ai	-	ah' - ee
nostri	-	nos' - tree
monti	-	mon' - tee
ritorne	-	ree - tor' - nay
remo	-	ray' - moh
l'antica	-	lahn - tee' - kah
pace	-	pah' - chay
ivi	-	ee' - vee
godremo	-	goh - dray' - moh
tu	-	too

"Ai nostri monti"

canterai	-	cahn' - tay - rah - ee
sul	-	sool
tuo	-	too' - oh
liuto	-	lee - oo' - toh
in	-	een
sonno	-	son' - noh
placido	-	plah' - chee - doh
io	-	ee' - o
dormiro	-	dor' - mee - roh

"Di quella pira" (from Il Trovatore by Verdi)

di	-	dee
quella	-	kwel' - lah
pira	-	pee' - rah
l'orrendo	-	lor - ren' - doh
foco	-	foh' - koh
tutte	-	too' - tay
le	-	lay
fibre	-	fee' - bray
m'arse	-	mahr' - say
avvampo	-	ahv - vahm' - poh
empi	-	em' - pee
spagnetela	-	spay - nyay' - tay - lah
ch'io	-	kee' - oh
frapoco	-	frah - poh' - koh
col	-	kol

"Di quella pira"

sangue	-	sahn' - gway
vostro	-	voh' - stroh
la	-	lah
spegnero	-	spay' - nyay - roh