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OPERATIC REDUCTIONS AND THEIR PEDAGOGICAL IMPLICATIONS FOR USE IN
LIBERAL ARTS COLLEGE AND UNIVERSITY LEVEL OPERA SCENES
PERFORMANCES

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APPROVED FOR THE SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF:

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ABSTRACT

Providing enrichment and further learning opportunities within the opera scenes program at the collegiate level is paramount to this project. Generally, opera scenes programs are performed with a vocal score and piano reduction accompaniment. Students at smaller university settings, such as liberal arts or community colleges, may never have the chance to perform complete mainstage operatic works due to lack of resources. Since opera scenes are likely the only exposure to opera performance at these levels, providing something more than piano accompaniment opens a realm of possibilities for learning and performing. Within this document, I share reductions for scores of three commonly performed operas within the repertory that span the Baroque Era, Classical Era, and Contemporary Era. I have reduced scenes from *Dido and Aeneas*, *Le nozze di Figaro*, and *A Midsummer Night's Dream* from full score orchestral writing to four-six piece chamber ensemble. I considered the limited resources that may be present at smaller collegiate settings and restricted my instrument choices to those found in most bands, as many smaller settings do not have a string program. Scenes from these operas were chosen based on criteria such as the demands on the singer, specific voice types, eras of musical history, and orchestration.

This document investigates the pedagogical aspects of programming these scenes in the repertoire as well as the difficulty level for the singers and instrumentalists. Finally, within each chapter I outline aspects which contribute to the difficulty rating of beginner, intermediate, or advanced, such as singer's range, level of difficulty in musicianship, language, available voice types. I also outline various choices I made for creating the reductions themselves. I hope that these reductions will begin a body of repertory for scenes performance that foster collaboration between singers and instrumentalists and provides additional learning experience, which will in turn aid in overall professional development of these young musicians.

CHAPTER ONE: INTRODUCTION

Opera Scenes programs frequent the curriculum in a wide array of collegiate settings. While these programs serve as a vital part of collegiate learning for vocal performance majors, they leave out some critical aspects of performing live opera. One such component is none other than the orchestra. In general, opera scenes are performed by undergraduate, and sometimes graduate students, with piano reduction accompanied by a pianist. While this proves economical, it ignores a crucial aspect of operatic composition and performance: the orchestration and instruments which allow it to come to life. At institutions such as the University of Oklahoma, or even larger institutions, resources such as financial ability, number of instrumentalists, necessary singers, stage crew, lighting, costume shop, etc. are plentiful enough to allow for multiple mainstage productions with orchestra each year. These provide performing students a rich opportunity to delve into their chosen profession at the collegiate level. Unfortunately, many institutions, such as liberal arts colleges and community colleges, lack the resources to produce mainstage operas and are left with Opera Scenes programs as their only option for students studying opera.

Furthering this vein of investigation, many students lack the resources to attend a larger institution, and therefore, may miss out on these opportunities, which could negatively impact their success in a professional career. As educators, we know that lack of resources on a student's part does not mean lack of talent or initiative. On a personal note, I grew up hearing stories from my mom who studied at a junior college before transferring to the University of Oklahoma in her final years of undergraduate studies. She mentioned the struggle to "catch up" and to be at the level of a higher university standard with larger pool of resources (i.e. singing with full orchestra for the first time). Additionally, throughout my academic career, I also

witnessed many of my own colleagues experience this same “culture shock.” As I have considered my own personal journey, I realized that without the chance to perform in scenes and to sing with orchestras, my own story and growth would be much different. It has been my passion over the last few years to create a new body of work that serves collegiate musicians in music schools across the country. For this reason, I have combined two of my loves: opera (both singing and directing) and orchestration.

The goal of this project is two-fold: to create a body of work for use and application within collegiate curriculum, both at the liberal arts college level and for larger institutions, as well as to examine the repertoire that would be pedagogically useful for this level of student. By creating this body of work in new operatic reductions, the goal is to foster collaboration amongst instrumentalists and singers. Creating a network of musicians at the collegiate level is crucial to success within today’s professional world. The fostering of these initial relationships at the collegiate level can serve students for years to come into their professional careers.

Further, from my own study of opera direction, opera singing, and in orchestration, I have found that part of the “magic” of opera is finding the perfect sweet spot between these key components. Many times, the composer provides all that we need for understanding a scene just from the pairing of timbre, texture, instrumentation, and text/melody. The inner workings of orchestration, and pairing timbre and texture, bring an entirely new perspective to the operatic repertoire that performers study and revere. Each composer has a unique voice and a unique way of expressing their creative language through music and through orchestration itself.

PURPOSE OF THE STUDY:

The goal for this project is ultimately to create a new body of repertory that can serve in curricula from small liberal arts colleges, all the way through public universities such as OU, or even in smaller opera companies. Each of the scenes included in this project have been taken from full score orchestration and reduced down to a 4-6 piece chamber ensemble. Another key point to remember is that many of the small liberal arts college do not have an orchestra, but they do have a band. Kent Kennan and Donald Grantham elaborate,

During the past forty years or so, concert bands have flourished in the United States, particularly in colleges and universities but also at the secondary-school level. They fulfill a valuable function in providing musical training and performance experience for the large number of students interested in playing a woodwind, brass, or percussion instrument. Obviously, school orchestras can absorb only a small percentage of those students and in some schools a shortage of string players may even rule out an orchestra, in which case the role of the band becomes an even more crucial and important one.¹

As one of my favorite professors kindly told me, “You know what the one thing is that every college has? A football team! And you know what that means? They also always have a band!” So even though we, as musicians, may not always feel appreciated in some sports dominated areas, we can be grateful that these instruments will always be safe resources for us. For this reason, I restricted my instrumental choices to common band instruments. I was thrilled to be able to see the reductions included in this project come to life with my final lecture recital. Not only has this project given University of Oklahoma singers the opportunity for enrichment through singing with a chamber ensemble, but it is also allowing instrumentalists to play opera who may never have had the chance before, such as the wonderful Alto Saxophone. I truly believe saxophones should always play Mozart after arranging these scenes. It has been

¹ Kent Wheeler Kennan and Donald Grantham, *The Technique of Orchestration*, 6th ed, (Upper Saddle River: Prentice Hall, 2002), 373.

especially nice to see and learn how similar singers are to these band members, considering we are all wind instruments in a way. I believe we can learn so much from collaborating and making music together.

NEED FOR STUDY:

As previously discussed, junior colleges, small liberal arts colleges, and community colleges truly may not have the resources to produce a full mainstage opera, and even if they are able, it will most likely be with piano accompaniment.² While piano accompaniment is wonderful in its own right, it provides two potential downfalls: 1) it is only as good as its reduction (which all vary in clarity depending on the reducer). 2) Accompanists are trained to follow singers no matter what their mistakes may be (i.e. if a singer skips 3 measures, the accompanist will jump with them to make it look like it never happened. This is not so possible with an orchestra). On the first point, when I say that a piano accompaniment is only as good as its reduction, I simply mean that many times, the original composer will place melodic motives in certain voices of the orchestra for timbral purposes. With piano, only one overall timbre is heard. Further, because there are only so many notes that a pianist can physically play, a reducer is forced (by nature) to omit notes, and their choices may affect how a singer hears their entrances (as an example). For the second point above, it is solely a numbers game. When one has a full orchestra consisting of various instruments, expecting everyone to jump with a singer if they skip measures is mostly not feasible, as it would be with just one pianist. Another

² William L. Ferrara, *Staging Scenes from the Operas of Mozart: A Guide for Teachers and Singers*, (Lanham: Rodman & Littlefield, 2014), 5. In William Ferrara's book, he addresses the necessity of piano within opera scenes to keep the group together musically. This is under the assumption of normal practice for opera scenes performed with piano. "As singers move around the space and sing in ensembles, the support of a large instrument is crucial. The piano is placed in front of the performers if a raised stage is used. Otherwise, it may be situated at an angle, behind and to the side of the performers. The pianist must have unobstructed sightlines to both the performers and the conductor, with the lid on half-stick, open toward the stage."

complicating point is that in orchestras, each instrument will read from their own part (without having a singer's line included), making it even more difficult to catch a mistake such as this. This is important to note because singing with orchestras or small chamber ensembles forces the singer to become much stricter with the learning of rhythm and tempo, as well as being careful with memorization. All of these are vital to professional singers, and I believe they are important parts of the curriculum at the collegiate level.

As previously mentioned, resources for a full orchestra may not be possible at some levels, but we know that talent in musicians still appears at these places. Therefore, this project creates a solution with my proposed operatic reductions.

METHOD:

My solution to this problem was to investigate operatic repertoire, as well as using my own pedagogical knowledge of the voice to choose opera scenes. I considered the demands on the singer, specific voice types, eras of musical history, and orchestration. From there, I looked at the full score with a few things in mind. First, I identified the foreground, middleground, and background sections of the orchestration for each piece. One important aspect I kept in mind was the particular timbres to bring out certain important lines within the scenes. Many times, this led me to specific choices of instrument within my chamber ensembles.

OUTLINE OF STUDY:

Based on teaching and performing experience within the collegiate level and professional performance world, as well as research from established sources, I will choose operas from significant time periods such as the Baroque, Classical, and 20th Century/Contemporary Eras. These pieces come from established performing traditions throughout the ages. I selected *Dido and Aeneas*, *Le Nozze di Figaro*, and *A Midsummer Night's Dream*. For further study, I am also including two more intermediate/advanced reductions of *Die Entführung aus dem Serail* and *Romeo et Juliette*. My criteria for choosing these pieces was based on singers's range, level of difficulty in musicianship, language, available voice types, etc. I also accounted for what instruments might be available in programs with limited resources. I have chosen scenes and reduced them from full score to 4-6 piece chamber ensemble in an attempt to make these more approachable and feasible in production of opera scenes at liberal arts colleges and smaller university settings, or even within community or smaller opera companies. Per each chapter, I will present each piece of repertoire with the scenes I have reduced and explain the aspects to consider when reducing works such as this, as well as the pedagogical implications for programming such scenes within a curriculum.

LIMITATIONS:

The scope of this project is limited to one or two operas per four significant eras in Opera History: Baroque, Classical, 20th Century/Contemporary. Three operas were selected based on several factors. These factors include aspects such as singers' range, musical ability, level of difficulty, variety of voice types, languages etc. Further, selections were taken from broadly performed pieces that are well established in the repertory based on consistent recurrent productions of these operas at the collegiate and professional level. These reductions and this performance guide attached with them is designed to aid in the training and tutelage of undergraduate singers, with a few considerations into more advanced level of difficulty.

Further considerations for this project will be outlined at the end of this document and involve expanding the scope of repertoire to be reduced, as well as capitalizing on the possibility of added flex score parts for additional instruments. Not only could programs benefit from more reductions overall, but these can also expand in the difficulty levels to include not only beginner and intermediate but also advanced. Finally, I will include two additional reductions for the intermediate and advanced singer in the appendices from Gounod's *Romeo et Juliette* and Mozart's *Die Entführung aus dem Serail* with a short commentary in the Conclusion chapter.

CHAPTER TWO: RELATED LITERATURE

Opera Production I: A Handbook by Quaintance Eaton

Information in this book aids the reader in deciding what to program and what resources are needed to produce a particular opera. It covers opera settings, orchestral size, if there is chorus or ballet, how many singers are needed, and provides information on where to find translations and materials. It provides historical aspects which are crucial to understanding opera for both the director and the singer. Also, it aims to provide a quick reference guide for appropriate repertoire based on a particular singer's strengths and qualifications.³

This book pairs nicely with my topic. It outlines and acknowledges a need for American companies to have guidelines and qualifications with outlining of resources (amongst other things) necessary to produce a wide range of opera. Not only has the author researched a plethora of operas for production varying in size, complexity, kind, etc., they also created a committee to help with this endeavor. The committee mentions that the ultimate goal here is to create a reference guide (which aids me greatly in corroborating my choices for my own project in reducing scenes). Additionally, they mention the idea of permanence in the repertory, which touches on the idea I have that certain repertoire is appropriate and "good" for young singers to know, learn, study, and perform.⁴

This table of contents at the beginning of the book makes it easily accessible for the reader to determine a few things. First, if the reader already has an opera in mind they are considering producing, they can search for it here. Secondly, the operas are separated into "long" and "short" operas, which is tremendously helpful for programming in smaller companies and at

³ Quaintance Eaton, "Preface," *Opera Production I: A Handbook*, ed. by Roland Jackson, (New York: Da Capo Press, 1974), v-vi.

⁴ Quaintance Eaton, "Foreword," *Opera Production I: A Handbook*, ed. by Roland Jackson, (New York: Da Capo Press, 1974), n.p.

the collegiate level, especially when resources may be scarce. This means that if one is looking for a short opera, they now have an easily accessible and thorough list, right at the start of the book. Also, these are given in alphabetical order, which helps save the reader time if he or she is looking for a particular opera. Operas are also given with a page number beside them for easy reference. Titles are listed individually but some are duplicated in English and in their native tongue.

The Introduction explains that the operas were chosen based on repertoire which had extensive performance experience in being produced around the world at the time this was originally published (1961).⁵ All of my selections for reduction are included in this book, with the only exception being Britten's *A Midsummer Night's Dream*. My speculation is that since this opera had just been premiered only a year earlier (1960) when this book was written, it was still too new to be included as permanent repertory at the time of publication.

The criteria for short and long operas was duration of plus or minus 90 minutes, with a few exceptions. The author establishes that 90+ minutes can usually be considered to fill an evening. Additionally, the author makes justifications for addendums to this rule in which she implies that performance tradition (whether it is usually performed alone or paired in a double bill) outweighs their arbitrary ruling for duration categories.⁶ The author makes special mention to American opera, which was starting to flourish at this time.

The author states important books as a sort of bibliography reference at the end of the introduction.⁷ She gives special note to quite a few, but for my project, information found in her list of "obscure details" books and books with "requirement and ranges for opera arias" are

⁵ Eaton, *Opera Production I*, 3.

⁶ *Ibid.*, 4.

⁷ *Ibid.*, 11.

seemingly important.⁸ Some of these books include: Frederick H. Mertens' *A Thousand and One Nights of Opera* (Appleton), George P. Upton's *The Standard Operas* (Hutchinson, Langdon)...Sergius Kagen's *Music for the Voice* (Rinehart) show requirements and ranges for opera arias. Another possible important book for my project is Louis H. Huber's *Producing Opera in the College* (Teachers College, Columbia), which this author lists as helping with details on short operas.⁹

One glaring difference in the labeling for ranges present in this book is the lack of use of C4 equaling middle C. Here, C3 is labeled as middle C, so the numbers to signify range are off by an octave. Of note, it is very helpful to have a quick outline of the orchestral parts for my project. Seeing them in writing gives the reducer a quick idea of how much reduction will actually need to take place, as well as what kind of timbral sound the original instruments created. This helps in decision making for which instruments to choose when reducing to help keep some continuity in overall sound world as the reduction process takes place.

For *Le Nozze di Figaro- The Marriage of Figaro*, the author provides a short summary of pertinent information, such as composer, librettist, setting, length of time, separation of acts, traditional performance practice, synopsis, major roles, bit parts, chorus, orchestra, where to find musical materials, and photographs of performances with performing companies. This is a quite complex opera. The author does a wonderful job of choosing key plot points to include within the short, concise synopsis. Again, the ranges are off by an octave, but the description of vocal characteristics needed to play each role are accurate. This gives an idea to the collegiate producer that this opera provides multiple avenues for study. Melodic vocal lines, chance at patter and

⁸ Eaton, *Opera Production I*, 11.

⁹ Ibid.

accompanied recit, ability to feature multiple types of singers (ie, lots of roles for many varying fach types). Chorus is SATB, so one could even choose a fun ensemble scene or chorus scene to feature all the singers at one's school. Orchestral parts are not as robust as *Abduction of Seraglio*.¹⁰

Finally, for *Dido and Aeneas*, the author provides a short summary of pertinent information, such as composer, librettist, setting, length of time, separation of acts, traditional performance practice, synopsis, major roles, bit parts, chorus, orchestra, where to find musical materials, and photographs of performances with performing companies. Again, this opera has historical impact and possibilities for study, as it's based on Virgil's "Aeneid." The author writes, "Classic tragedy, containing every element of grand opera in its brief span: recitative, arias, ensembles, choruses, ballet, and instrumental interludes. The music, though of great dramatic intensity, is fairly simple in range and style, having been designed for young girls."¹¹ This perfectly sums up my reason for choosing it as the beginner level within this project, as well as why it is both a wonderful training piece and exciting performance piece. I am not totally convinced by all the range labels within this description, although I do acknowledge that performance practice where casting is concerned has changed throughout the last few decades. Of note, this piece features the sparsest orchestration (following that it is in the Baroque period). The reduction here has many possibilities.

One last benefit from this book involves the ideas it presents for further study outside of the scope for this project. Based on its information, I would also like to explore operas such as *The Tender Land*, *Die Zauberflöte- Magic Flute*, *L'Enfant et les sortilèges- The Bewitched Child*, *Gianni Schicchi*, and *Suor Angelica*.

¹⁰ Eaton, *Opera Handbook: I*, 106-107.

¹¹ *Ibid.*, 178.

Teaching Opera: The Role of the Opera Workshop with Scene Catalog by Kathryn Cathcart and Willene Gunn

The authors, Kathryn Cathcart and Willene Gunn created this entire book based upon their experiences in teaching a collegiate Opera Program at San Francisco Conservatory. Specifically this pertains to repertoire choices and levels of difficulty as a survey of all the repertoire they programmed over a span of more than twenty years within their Opera Scenes Workshop classes. They outline their feelings on the importance of learning from performance for their students, as well as how their program grew curriculum-wise within their time there. They acknowledge some of the hardships of opera workshop programs, such as the imbalance of voice parts as well as the wide range of levels of difficulty within student capabilities. They also outline each class they created and what it covers as part of the curriculum.¹²

Through the last part of the Introduction, the authors identify the curricula aspects of their Beginning and Advanced Opera workshops. They address what types of singers will be permitted to take these sections of the class, what time commitment and preparation is needed, as well as covering aspects of learning that the course will cover. They also outline who will teach the course and what resources are available with staffing.¹³ Chapter One covers ideas for theater games to use for teaching purposes within the course, which is quite useful but beyond the scope of my particular project. Chapter Two, titled “The Recitative Project” by Kathryn Cathcart focuses on explaining the importance and necessity of proper training for recitative learning and performing within the collegiate level singer. This particular chapter provides evidence to support my reasoning for choosing multiple recitatives within the repertoire I reduced.

¹² Kathryn Cathcart and Willene Gunn, *Teaching Opera: The Role of the Opera Workshop: With Scene Catalog*, (New York: Leyerle Publications, 2008), 1-3.

¹³ Cathcart and Gunn, *Teaching Opera*, 1-5.

While the repertoire choices within this book were done at a Conservatory level, it is still helpful to see which scenes are chosen and to have a thorough list of many possibilities all categorized into one place. They discuss the crucial nature of understanding appropriate repertoire choices for the young collegiate singer saying, "...it is also essential that we know the vocal requirements of everything we assign to young developing voices. This enables us to occasionally assign a scene to a singer which will present the students with an opportunity for technical growth and will sometimes bring him/her to a new level of vocal and/or dramatic achievement."¹⁴ When choosing repertoire for the scenes reductions of this project, I also carefully considered the vocal demands on the singer. The authors also continue this line of reasoning writing, "For the most part, because our students are still young and in various stages of vocal development, we rarely assign heavy dramatic repertoire."¹⁵ This thought aligns with my choices to favor composers such as Mozart and Purcell over other heavier repertoire composers such as Verdi, Puccini, or Wagner. Further, considering biological age and stages of vocal development is a key component in choosing repertoire to program both in vocal study and in opera workshop curriculum.

It's beneficial to see that they acknowledge the fact that nearly half the class or more will consist of sopranos. They write, "Invariably, collegiate opera workshops are somewhat imbalanced in the distribution of voice types and in the level and development of talent. As a rule, approximately 50% of the class is made up of sopranos, and very often some male voice types are not readily available."¹⁶ This supports my choices for certain scenes I have reduced, like *Le Nozze di Figaro* to feature a larger quantity of female singers. Additionally, they

¹⁴ Cathcart and Gunn, *Teaching Opera*, 1.

¹⁵ *Ibid.*, 1-2.

¹⁶ Cathcart and Gunn, *Teaching Opera*, 1.

acknowledge that there will be a variety of level of difficulty that various students are capable of within a class. Their outline of how they grew their curriculum is quite helpful in seeing how bolstering an opera scenes workshop class at the liberal arts level could potentially serve as a stepping stone for larger operatic work performance opportunities. They claim,

We believe that the opera workshop is the venue where a singer has the opportunity to learn the basic skills young vocalists need to be competitive in the world of opera...Addressing the issues of musicianship, repertoire, languages, character development, movement, style (both musical and dramatic) and synthesizing all of it for public performance is the goal of our workshop classes...¹⁷

This acknowledgment of how vital opera scenes workshops are for the collegiate singer, supports my idea that providing liberal arts students with this heightened level of learning will truly better prepare them for the jump to a larger collegiate atmosphere and/or professional operatic singing.

Although the classes they cultivated fall beyond the scope of this project, I think their ideas are wonderful for future use and application of my project. They tackle each aspect of stage movement and singing. I'm especially interested in the "Art Song as Theater"¹⁸ because I think it would be a great process to incorporate into Private studio class for voice teachers if it could not be incorporated into an actual course.

Regarding the outlining of their beginning and advanced opera courses, I imagine that the students found at liberal arts colleges would most likely all fall into the beginning category with potentially few exceptions. Many of the specified aspects of all the other courses would need to be combined into one course for them at the liberal arts college level.¹⁹ Additionally, my project specifically tackles the idea of not only choosing appropriate repertoire, but also orchestrating it to allow for even more learning benefit at the scenes workshop level. By reducing scenes from

¹⁷ Ibid., 1.

¹⁸ Ibid., 3.

¹⁹ Ibid., 4-5.

full orchestra to chamber ensemble, I provide the students with a better snapshot into singing with an orchestra than they achieve by singing with a piano reduction. Further, it allows for collaboration between the music departments and allows more students to be featured within performance opportunities at the collegiate level.

Next, this book covers the absolute importance of learning recitative for young singers. “Recitatives are the moments in operatic performance where the drama advances in natural time, not in suspended time as in arias or ensembles. The communication of the text must seem like natural theatrical conversation...”²⁰ They favor teaching secco recitative, as a main goal for their course is understanding the text and encouraging dramatic choices which coincide with that deeper understanding. The author writes, “Combining the interpretation of foreign language with musical understanding and vocal technique is a daunting task for the novice singer, and we have found that the study of secco recitative is...a useful tool to help the young singer to connect directly with the text (rather than a subtext)...”²¹ Following in this vein, the author mentions reviewing basic Italian diction (assuming that the recitative is in Italian since that is the most common form of secco recitativo) and covers proper stylistic performance practice with regard to use of appoggiaturas. She writes, “Correct diction in singing is very often one of a singer’s most valuable technical tools. A composer sets music in his own language, and hears each word in his own particular musical idiom.”²² The author recommends beginning with the words only and having the students translate it into their own native language to facilitate more connection with the text saying, “Not surprisingly, the student who is not fluent in Italian will have an immediate

²⁰ Cathcart and Gunn, *Teaching Opera*, 23.

²¹ *Ibid.*

²² *Ibid.*

emotional connection to the text in his own language, which he can then transfer more easily back to the Italian.”²³

For the purposes of this project, I chose to use the same chamber ensemble accompanying the scenes themselves for the included recitatives as well. A few aspects factored into this decision. First, the art of learning secco recitative, while assuredly vital to a young aspiring professional singer, is a nuanced and time-consuming task. It requires additional comfortability and facility with the given language (usually Italian), as well as an ebb and flow because of its nature— many rests and rhythms are altered in favor of the overall flow of the language— which adds additional nuance to the performance. The author elaborates, “The singer is obliged only to sing the notated pitches and the words. The printed rhythms and rests may be used as a suggestion...rests are only for dramatic rather than musical use and may be ignored completely if the interpretation warrants it.”²⁴ This presents further time challenges within a semester of curriculum. Secondly, I wanted to feature the instrumentalists and foster collaboration as much as possible within this project. By orchestrating the secco recitatives and effectively turning them into *accompagnato recitativo*, I give the students a more structured framework for learning notes and rhythms, along with the text, and allow a bit more playing time for the instrumentalists.

Some elaboration on the *accompagnato recitativo* is warranted. The author writes, “These are the recitatives accompanied by the orchestra and may have a mixture of secco style and aria style music. The text is still the primary guide to the musical interpretation, but the composer’s writing now must be observed more strictly. In performance, accompanied

²³ Cathcart and Gunn, *Teaching Opera*, 24.

²⁴ *Ibid.*

recitatives are always conducted.”²⁵ She also notes her opinion on the level of difficulty and progression of usual teaching within the curriculum saying, “Occasionally, an advanced student who has been in the Recitative Project previously is assigned a *recitativo accompagnato* (accompanied recitative).”²⁶ In general, I would agree that usually speaking, one would begin with secco recitative before approaching accompagnato recitative. With this particular project, I felt the factors of time constraints and expectations of nuance associated with secco recitative proved too vast to be able to be satisfactorily achieved. Rather, I wanted to provide concrete music that less experienced players and singers could tackle within a semester and still offer the ability to have learned a recitative in a foreign language. I believe having more of a strict rhythm and meter pattern to follow will be easier to learn for this particular set of students, and the focus on correct Italian diction with connection to its meaning can still take place.

Another aspect of recitative performance is the use of appoggiaturas (briefly mentioned previously). The author outlines a brief history of the practice for using appoggiaturas and ornamentation in recitatives and explains the common practices today, saying “Appoggiaturas are used on stressed syllables. There are two major types of word endings in the Italian language, masculine and feminine.”²⁷ She also provides a myriad of examples for the various types of word endings and suggests appoggiaturas accordingly.²⁸ Commonly, singers are expected to know these practices and add tasteful appoggiaturas where stylistically warranted. Within my reductions, I aim to teach the singers where appropriate places for such ornamentation is tasteful, so I include them as written instead of assuming these less experienced performers will automatically ‘know’ the correct practice. This writing-in of appoggiaturas within accompanied

²⁵ Cathcart and Gunn, *Teaching Opera*, 24-25.

²⁶ *Ibid.*, 24.

²⁷ *Ibid.*, 25.

²⁸ *Ibid.*, 26.

recitative seems to be somewhat standard practice as the centuries wear on. The author confirms saying, "...we can see how readily composers 'sprinkled' appoggiaturas throughout accompanied recitatives, and there is no doubt that they expected the singers to do so in secco recitatives as well. Singers will be serving the style and the composer best if they learn the correct application of these simple rules early in their studies."²⁹ Within these ideas for what to include in the curriculum, their Chapter 3: The Audition Project covers a more advanced course the author provided that prepares singers for auditioning in the professional world. It covers aspects such as choice of aria packages, stage presence, musical difficulty and variety, etc.³⁰ The majority of this information is outside the scope of this particular project, although it could be tied in with a few of the arias offered in this project since they also require a slightly more advanced singer.

The latter portion of this book is dedicated to sections of types of scenes: arias, duets, trios, etc. and helps to further support my choices for repertoire to reduce. The author writes, "All of the repertoire included in the scene catalog is selected from material we have used in our collegiate opera workshops."³¹ Particularly helpful is her commentary on how they delineated difficulty levels within these labelings of the scenes repertory. She writes,

The scenes fall into categories labeled Beginning, Intermediate and Advanced...Based on our experience, some of the material presents challenges that are beyond the scope of many developing singers either musically, vocally, or dramatically, and is therefore listed only as Advanced. Scenes listed as Intermediate or Beginning are limited only by the technical development of the individual singer and should be assigned based on the judgment of the voice teacher and the directors."³²

²⁹ Cathcart and Gunn, *Teaching Opera*, 35.

³⁰ *Ibid.*, 37-39.

³¹ *Ibid.*, 40.

³² *Ibid.*

Further, they list the characters within the scene by voice type and include the vocal range required but do not go so far as to frequently assign specific fachs.

Some sections containing ensemble work consist of duets, trios, and even sextets. The Duets section features my scene “Cosa me narri...Sull’aria” with difficulty level rating as Beginning, Intermediate, Advanced. It also includes required range for the two sopranos and a short scene synopsis.³³ The Trios Section contains the scene “Porgi, amor; Voi che sapete; Venite, inginocchiatevi” which is listed with difficulty level as Beginning, Intermediate, Advanced and range requirements for all involved characters. It also includes a short scene synopsis.³⁴ My reduction includes a truncated version of this listing with regard to omitting some of the arias before and after Voi che sapete. The Sextets Section includes the scene “I see their knavery” and lists it with the ranges required for the 6 characters present. They label the difficulty level as Intermediate, Advanced and give a short synopsis of the dramatic action within this scene.³⁵ Finally, in the Solos and Ensembles with Chorus Section the scene “Shake the cloud from off your brow” is listed with a difficulty rating of Beginning, Intermediate, Advanced, as well as required ranges for the main character singers and an additional note of SATB chorus. It also provides a short scene synopsis.³⁶ While my choice for chorus and scene work within this opera differs, this example features supporting evidence that *Dido and Aeneas* has both middle of the road range requirements (thus being able to be sung by multiple voice types), as well as acknowledging that this music encompasses all levels of difficulty including beginners.³⁷

³³ Cathcart and Gunn, *Teaching Opera*, 144.

³⁴ *Ibid.*, 251.

³⁵ *Ibid.*, 331-332.

³⁶ *Ibid.*, 385.

³⁷ *Ibid.*

Opera Scenes for Class and Stage by Wallace and Wallace

This book outlines scenes from each of the chosen operas for the reductions within this project. First, the authors include a Preface identifying the need for performance of opera scenes in a workshop setting, as well as the need for some type of list with possible scenes that are appropriate for the collegiate level singer with outline of what voice types are required. They write,

Scenes extracted from the wealth of available operatic literature have served for many years as an educational and performance resource for professional and collegiate opera workshops, private voice studios, and summer opera institutes. Scenes may range from the solo aria enacted by a vocalist in a recital situation to an extended excerpt requiring a company of singing actors and actresses performing on stage with all accouterments of a complete production—orchestra, costumes, makeup, props, scenery, and lighting. In every circumstance, the selection is dependent upon a director, conductor, or teacher who knows the vast operatic repertory and can select appropriate material with ease. Such selection requires more than a general knowledge of operas and their casts.”³⁸

When choosing scenes for their own students, they considered length of the excerpt, vocal ranges of the scene versus the entire role, accessibility of piano-vocal score, etc.³⁹ They acknowledge the predicament that many opera scenes directors find themselves in, which is finding repertoire that is both appropriate and serves the voice types they have available to cast. Additionally, they acknowledge the benefit of scheduling arias within a scenes program saying, “Certainly it will be advantageous for the singer to perform the aria in its proper setting within the opera.”⁴⁰

One section of their book is dedicated to a *Table of Voice Categories* where they list familiar arias, duets, and ensembles.⁴¹ They also include short synopsis of the suggested scenes, as well as their duration. Further, they address the aspect of educational importance for learning

³⁸ Mary Elaine Wallace and Robert Wallace, *Opera Scenes for Class and Stage*, (Carbondale: Southern Illinois University Press, 1979), vii.

³⁹ Wallace and Wallace, *Opera Scenes for Class*, vii.

⁴⁰ *Ibid.*, viii.

⁴¹ *Ibid.*

and singing opera in the original language. They write, "...in fact, there is real merit in being able to work with a scene in the original language as preparation for the vocalist who will eventually need to learn entire operatic roles in foreign languages."⁴² The rest of the book is alphabetized and includes the most popularly done operas that may also be excerpted for use in scenes at the collegiate level. *Dido and Aeneas*, *Le nozze di Figaro*, and *A Midsummer Night's Dream* are all listed with excerpted scenes. While a few of their suggested scenes differ than the ones I selected, they resemble them closely for the parameters: difficulty level, vocal range requirements, and voice types.

Opera Coaching: Professional Techniques and Considerations by Alan Montgomery

While the act of coaching the singers falls outside the scope of this particular project, as the reducer of the scenes, I took on the responsibility of writing in some aspects that are considered common performance practice, such as tempi, common practice of appoggiaturas and trills, etc. This book covers many facets of coaching the singer such as familiarizing oneself with the scores, understanding how to teach recitative, being familiar with composer styles and techniques throughout the various musical history eras, aspects of foreign language study, and an extensive list of roles with their respective facts. It covers a few other aspects of coaching such as how to work with the singers, that are outside the scope of this project. Montgomery uses the preface to explain the necessary attributes for a vocal coach and addresses that helping students of the collegiate level requires knowledge of vocal composition, ability, foreign language, repertoire. He writes, "The coach who has a strong understanding of voices and of what is 'usual' in a particular piece of music can help far more than one who has little idea of such

⁴² Wallace and Wallace, *Opera Scenes for Class*, ix.

things.”⁴³ It is my aim with this project to have thought about many of the necessary preparations and to equip the reduction scores with as many guiding marks in the event that smaller settings do not offer vocal coaching. He makes an astute observation, “Coaches, even if they play almost exclusively from piano-vocal scores, need to be able to study the orchestral scores, improving those vocal scores with notations from knowledge learned in the fuller score.”⁴⁴ I mentioned this idea previously, but it bears repeating here. Montgomery acknowledges the fallacy of the piano-vocal score. While the reductions contained here are not the full score, they do provide a closer representation to the full score with texture and timbre, than a piano score can. He continues with a wonderful example in which the piano-vocal reduction of Verdi’s *Falstaff* features only the rhythmic motive and melodic content of the violin section but omits an important trumpet line (which, of course, will be the predominant line that is heard in the orchestra). Montgomery says, “...it would seem to be a good reduction of what the orchestra plays. But even a cursory look into the score (or a decent listen to any recording) will show that above the churning violins, a trumpet line is dominating the texture, blaring out a rhythmic variant of the “L’ onore!” theme. A coach needs to write this into the score and play *it* instead of all those violin figures.”⁴⁵ The notion that a coach must go to the extra step of studying the orchestral score and rewriting a piano reduction to feature prominent lines of the true score, also supports my claim that reductions like the ones included in this project are necessary. Even if a coach does their homework and includes important lines into a re-written piano reduction, the singer misses out on the special timbre change from the foreground line (for example, in the trumpet). Montgomery also recommends checking the full score and critical editions for any disparity in

⁴³ Alan Montgomery, *Opera Coaching: Professional Techniques and Considerations*, (New York: Routledge, 2006), ix.

⁴⁴ Montgomery, *Opera Coaching*, 3.

⁴⁵ Montgomery, *Opera Coaching*, 4-5.

pitch, rhythm, or text.⁴⁶ He also identifies that a coach needs to understand the music and drama intimately to be able to suggest emotional choices for the singer.⁴⁷ I do some of this with suggested emotional markings in the reduction. He gives multiple examples of piano reductions that benefit from slight re-writing to allow for important lines in the full score that do not appear in the piano-vocal score to solidify further the notion that piano-vocal scores are not complete.⁴⁸

Stylistic choices and performance practice traditions are also important for a coach to learn. Montgomery writes, “It also necessitates understanding the differences of vocal production and ornamentation in all styles from Monteverdi to Britten and Glass.”⁴⁹ He lists some standard sources that contain commonly done cadenzas, variations, etc. such as Ricci’s *Variazioni-Cadenze-Tradizioni* and Estelle Liebling’s traditional cadenzas for coloratura. We can trace various commonly done cadenzas through recordings, as well.⁵⁰ With regard to cutting music, Montgomery tackles the idea that removing aspects of a role via cuts can cause it to change in level of difficulty or ability to be singable between certain fachs. His example is the tenor role in *La Traviata*, which he writes, “...is already taxing for a lyric tenor. Adding his act 2 cabaletta, ‘O mio rimorso, infamia,’ lifts the role into spinto (dramatic) tenor territory, eliminating some otherwise very good Alfredos. The lyric tenor just cannot summon that much vocal power.”⁵¹ While this project does not place substantial emphasis on specific fachs (because they can be quite complex, and the aim here is to provide beginner and intermediate offerings), this sentiment is vital in understanding difficulty levels and repertoire appropriateness. Within this project, there are certain roles, such as Countess in *Le nozze di Figaro*, that done as a whole,

⁴⁶ Montgomery, *Opera Coaching*, 6-10.

⁴⁷ *Ibid.*, 8-9.

⁴⁸ *Ibid.*, 11-12.

⁴⁹ *Ibid.*, 12.

⁵⁰ *Ibid.*, 13.

⁵¹ *Ibid.*, 13-14.

either in the collegiate setting or professional world, would be too difficult for many sopranos. Because of this, I excerpted scenes that are appropriate based on factors of range and musicianship, which lowers the difficulty level and allows a lesser-experienced lyric soprano with a slightly darker timbre than Susanna to sing the role.

Continuing, Montgomery also explains the necessity for understanding the voice, aspects of vocal technique, and the demands within certain roles to better support the singer.⁵² As a coach, part of the duty is helping singers solve problems within performing the music such as rhythmic difficulty, hard to hear entrances, breathing intricacies, etc.⁵³ He notes something that must be taken into consideration when planning to assign certain repertoire:

A voice has certain natural places of focus and projection. At the bottom most voices are weaker, with little or no projection. In the upper middle range of a voice, it is easy for the singer to sing clearly and with a projecting tone at a comfortable volume. A high note usually does not require the amount of volume that many singers expect to penetrate the orchestral fabric. On the other hand, the bottom notes won't come through with immense volume no matter how much effort is expended.⁵⁴

This concept deals with ideal ranges for specific voice types. For the reductions included in this project, specific facts are not quite as necessary because, for the most part, I chose scenes with limited vocal ranges, making them useful to a broader span of singers within one voice type i.e., sopranos. When looking at repertoire for appropriateness, one must see that the tessitura stays in an optimal range to not tax the singer unnecessarily, as well as looking at the overall range to make sure it is truly singable for that particular voice.

The next chapter covers the teaching of recitative. Montgomery gives a brief definition of recitative and explains the history of secco recitative.⁵⁵ He writes, “The chord is given to help the

⁵² Montgomery, *Opera Coaching*, 15-17.

⁵³ *Ibid.*, 17.

⁵⁴ *Ibid.*, 18.

⁵⁵ *Ibid.*, 22.

singer find and maintain pitches in the recitative. For a coach or harpsichordist, the most satisfactory way of ‘realizing’ the recitative is to roll each given chord quickly, spacing it so that the singer’s most prominent pitch is the last one sounded...the top pitch.”⁵⁶ While I turned the secco recitatives into accompagnato in these reductions, I do follow the practice of the top pitch in the ensemble being the same one on which the singer enters. Additionally, Montgomery brings up the point that the harpsichord doesn’t have much sustaining power and, “since long passages sometimes need punctuation, a repeat of the chord (short and not rolled) can sometimes add emphasis to certain words.”⁵⁷ This is a practice I also employed with regards to potentially adding additional instruments into the texture for emphasis on important words. Montgomery identifies some of the potential pitfalls with secco recitative and the intricacies that lie therein. He writes, “Composers almost never specify a speed for recitative lines! They assume that the singer will understand every word they are singing and inflect them accordingly...other rests are there for no apparent reason...the best rule a coach or singer can follow must be to leave a rest out if it makes absolutely no sense.”⁵⁸ While the goal of secco recitative is dialogue between the characters, and ideally, there are experienced singers who have an intimate grasp of the language and nuance in this type of recitative, I felt it would be easier for lesser experienced students to have a set tempo and set bars of music with rests and pitches they could count to appear in the finished product. This is a large reason for turning the secco recitatives into accompagnato within this project. Montgomery even acknowledges that learning secco recitative in this way, “gives the secco recitatives the freedom they require to be correct...After the freedom is there, it is good to review the printed rhythms again to see if the composer has given any important clue

⁵⁶ Montgomery, *Opera Coaching*, 22.

⁵⁷ *Ibid.*, 22-23.

⁵⁸ *Ibid.*, 24.

to emphasis.”⁵⁹ I avoided this freedom in the reductions since I realize that the smaller collegiate settings these are designed for may have limited rehearsal time combined with lesser experienced individuals overall. He mentions accompanied recitative as normally preceding an aria saying, “The singer has some freedom but must remain quite true to the rhythms given, bending the tempo and rhythms only a little to achieve the word meaning. Since this has a more Romantic feel to it, singers have less trouble with this style of recitative.”⁶⁰ This statement sums up my goal for work with recitative in this project. Further, he comments that “The orchestra is used to underline the sung text, commenting in ways on the depth and colors of the character’s thoughts.”⁶¹ One last point for use of accompanied recitative is its ability to allow for more practice with legato singing (a wonderful tool to teach beginning and intermediate students). Montgomery mentions that while secco recitative does not require line, accompanied recitative at least requires, “moments here and there rising to emotionally sustained levels.”⁶²

Another important aspect within this project is the understanding of appoggiaturas. Montgomery acknowledges that composers wrote music “...with appoggiaturas in mind, expecting them to be inserted unofficially.”⁶³ For this project, I added appoggiaturas as regularly written pitches based on common performance practice to aid the singer. I imagine this concept is not as familiar in smaller settings with lesser resources, and especially if the scenes director doesn’t officially specialize in opera. Montgomery lists the rules for adding appoggiaturas. I will include his rules below:

The first rule concerns the written leap downward or upward of a third on a strong beat. When descending, the third should be filled in. If ascending, the third may be filled in, or the upper neighbor of the written pitch may be substituted. This may even be done in

⁵⁹ Montgomery, *Opera Coaching*, 24.

⁶⁰ *Ibid.*, 24-25.

⁶¹ *Ibid.*, 25.

⁶² *Ibid.*, 26.

⁶³ *Ibid.*, 27.

ascending seconds, in which the chromatic note between the written pitches may be substituted. The other major appoggiatura to be dealt with is that of the descending fourth or fifth. The leap downward of a fourth or fifth onto the strong beat is frequently jarring, seeming like terrible voice leading. Instead the upper note of the interval is repeated and the descent is delayed by one note. This gives the strong beat emphasis, which the written pitches seem to avoid.⁶⁴

Next, we can investigate Montgomery's chapters outlining the various historical eras alongside some of the most famous composers of the time. He begins by discussing Monteverdi's style of opera and then compares that to the French Baroque *tragedie lyrique*.⁶⁵ He also covers later Italian Baroque composers such as Scarlatti, Vivaldi, and Handel. He explains the format of da capo arias, while commenting that the addition of ornamentation is nuanced and says, "Few if any singers today can or should even try to invent spontaneous ornamentation through 'inspired' improvisation."⁶⁶ The learning of ornamentation practices takes time, therefore, in these reductions, I simply added suggested trills or any slight ornaments by writing them into the parts for *Dido and Aeneas*. He devotes a decent chunk of his chapter to the performing of Mozart's music and revisits some of the content from the recitative chapter, as well as covering aspects of singing Mozart with vocal purity and considering the appropriate stylistic choices for the time-period.⁶⁷ He moves on to the Romantic era by addressing the learning and performing of Schubert lieder and mentions that "...Beethoven and Weber operas require a singing similar in clean lines and form to Mozart, but they additionally require more vocal heft. They also point the way to the Richards, Wagner and Strauss."⁶⁸

Montgomery also dedicates a chapter to the occurrence of straight tone, when it is justified, how it's produced, and when it is not necessary. One important point he makes is

⁶⁴ Montgomery, *Opera Coaching*, 27-28.

⁶⁵ *Ibid.*, 83-84.

⁶⁶ *Ibid.*, 85.

⁶⁷ *Ibid.*, 90-95.

⁶⁸ *Ibid.*, 96.

within the context of chorus singing that can be applied to the chorus I reduced, “Great Minds Against Themselves Conspire” from *Dido and Aeneas*. He writes, “Choral singing in Baroque times must just as surely have included this kind of easy vibrato as did the solo singing. Choruses today, when asked to sing with a totally straight tone, tend to sound flat in pitch, shallow and colorless.”⁶⁹ I appreciate this commentary, as in my own professional experience, opera chorus singing is produced in the same manner as solo singing. Montgomery follows this by elaborating that “Straight tone is not necessary to achieve intonation in choral singing. Verdi and Wagner choruses must be sung with the same attention to intonation as a Bach, Handel, or Scarlatti chorus.”⁷⁰

Next, Montgomery continues through the eras of musical history to cover Bel Canto singing, the operas of Verdi, French Opera, Russian Opera, Wagner and Strauss, Puccini and Verismo, and even touches on Operetta.

Towards the end of his book, Montgomery covers the work of contemporary composers such as Britten, Vaughan Williams, Delius, Previn, Copland, Argento, Douglas Moore, and Carlyle Floyd. One particular point he focuses on is the overall difficulty level of “modern” music. He writes, “The other pressing problem for singers is the sheer difficulty of learning a modern opera.”⁷¹ Many of these operas contain complex harmonic structure (or may lack true tonality at all), as well as rhythmic complexity, and the potential aspect of extended techniques.⁷² Additionally, many modern composers push the boundaries on achievable range limits and tessitura. Montgomery writes, “Few composers write beyond the range of a given voice type, because they look them up in a book and stay within the parameters given. A range is simply the

⁶⁹ Montgomery, *Opera Coaching*, 98.

⁷⁰ *Ibid.*, 99.

⁷¹ *Ibid.*, 162.

⁷² *Ibid.*, 162-164.

scope of a role from highest note to lowest. Tessitura deals with where within that range most of the notes lie.”⁷³ This provides insight into the parameters I kept for choosing scenes with a limited range for beginners and close eye on tessitura. Montgomery continues, “Too many composers write either too low (afraid to tax the singer) or too high, not realizing that a singer can no more sustain a constantly high tessitura than can a trumpeter or hornist.”⁷⁴ For the successful learning of operas, singers must internalize the part. This means if the rhythmic and pitch content is too difficult, it will be nearly impossible to memorize. Montgomery suggests a few ideas for the best way to learn difficult music in regards to rhythm and pitch. For pitch learning in modern music, many times it is about studying the score closely and either finding which instrument plays the pitch earlier in the music, or about finding a pitch one can hear clearly within the accompaniment and relating that pitch to the singer’s entering pitch. Montgomery mentions that sometimes composers forget the difference between singers and instrumentalists and writes, “A voice, unlike a clarinet or trumpet, has no set place for a pitch; it is not a matter of fingering and embouchure.”⁷⁵ Additionally, he suggests using “interval relationships” or “the understanding of mini tonal centers” to aid in finding difficult pitches.⁷⁶ These suggestions prove apt in understanding which pitches to bring out within a reduction that will help the singer, especially in areas of music that feature dissonance or progressive tonality.

Finally, Montgomery leaves the reader with a wonderful table in his “Appendix A” which contains a robust list of vocal fachs and their respective roles. He mentions this list as a compilation from his own experience working within opera houses in Germany. Additionally, he

⁷³ Montgomery, *Opera Coaching*, 164.

⁷⁴ *Ibid.*

⁷⁵ *Ibid.*, 165.

⁷⁶ *Ibid.*

lists the number of arias found within a particular role. In his list, Susanna from *Le nozze Figaro* is listed as a Soubrette, Countess as a Lyric Soprano, and Cherubino as a Lyric Mezzo.⁷⁷

“Fach vs. Voice Type: A Call for Critical Discussion” by Sandra Cotton

Although this project does not focus specifically on the aspect of fach for particular singers, with its close relation to voice type, this source provides some insight. Dr. Cotton creates a compelling article with the comparison between the concept of fach for singers versus their actual voice type. She cites the quintessential source for fach listings, which is the guide by Rudolf Klobner called *Handbuch der Oper*. Multiple editions have been published as it is consistently updated with casting practices. The fach system is “...essentially a group of expressions (dramatic soprano, lyric tenor, etc.) with specific definitions (range, timbre, appropriate roles, among others).”⁷⁸ Cotton continues by providing a wonderful definition that fach “...denotes category and implies restrictions or boundaries. In the world of opera, Fach describes a certain voice category and the roles sung by that type...as a way to protect singers.”⁷⁹ The goal of the fach system is to provide a list of roles that fit a particular fach, and ideally, any of these roles listed would be able to be sung healthfully by the singer.⁸⁰ She separates voice classification from the definition of fach writing, “Voice classification is a description of the capabilities and limitations of an instrument, a physiological fact akin to—if not as easy to

⁷⁷ Montgomery, *Opera Coaching*, 175-182.

⁷⁸ Sandra Cotton, “Fach Vs. Voice Type: A Call for Critical Discussion,” *Journal of Singing* 69, no. 2 (2012), 154, accessed March 1, 2024, <https://login.ezproxy.lib.ou.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Ffach-vs-voice-type-call-critical-discussion%2Fdocview%2F1150218209%2Fse-2%3Faccountid%3D12964>.

⁷⁹ Cotton, “Fach Vs. Voice Type,” 154-155.

⁸⁰ *Ibid.*, 155.

determine as—a person’s height or eye color.”⁸¹ Parameters to determine voice type include: range, “register, breaks, timbre, zones of ease of production (tessitura), and the degree of agility.”⁸² These attributes are more along the lines of what criteria I investigated to choose appropriate repertoire within this project. She asserts, “Just as voice classification depends primarily on ease of tessitura, timbre, and agility, so too can various roles be distinguished as appropriate for particular voice types according to the demands inherent in the score.”⁸³ The demands within this project are lessened due to excerpted scenes versus expecting a student to attempt the entire role, which in turn lessens the difficulty. Additionally, with the included score reductions, concerns with too heavy orchestration causing undue stress on the student singer are alleviated.⁸⁴

In a large portion of this article Cotton provides a wonderful comparison of the Kloiber with another reputable source for fach classification in America, *The Boldrey Guide*. As her comparison shows, their classifications vary, which illustrates the somewhat fluid nature of assigning fach and the nature of casting decisions in various locales as well as through the last few decades.⁸⁵ While Boldrey separates fachs into many subcategories, Kloiber focuses on particular attributes of the singer for either comedic or dramatic roles.⁸⁶

Cotton claims, “... the six category model (soprano, mezzo soprano, contralto, tenor, baritone, bass) has been more popular among pedagogues of late... Within each category, there may be the subdivision of *lyric* or *dramatic* (denoting lighter to darker timbre), or the subtitle

⁸¹ Cotton, “Fach Vs. Voice Type,” 154

⁸² *Ibid.*

⁸³ *Ibid.*, 153.

⁸⁴ *Ibid.*, 161. Cotton mentions orchestration demands “help to identify reasons why the casting of particular roles may have evolved in a certain manner.”

⁸⁵ *Ibid.*, 154-161.

⁸⁶ *Ibid.*, 156-157.

coloratura (denoting agility)...”⁸⁷ For the purposes of this project, this last elaboration suffices. Most of the roles within the chosen scenes here are able to be sung by multiple fachs (or subcategories of the overall fach, at least), which is part of their usefulness. For example, Susanna could be labeled as a Soubrette, Light Lyric Soprano, or Lyric Soprano according to the given range, tessitura, and timbre required. For this reason, I generally do not specify a fach, but rather give a voice type of “soprano” or at the most specific, lighter voiced soprano or darker voiced soprano (as an example).

For the remainder of the article, Cotton investigates how choice of fach and repertoire listed can positively or negatively impact a singer with regard to casting calls and auditioning. She mentions the importance of working with a voice teacher on appropriate repertoire and considering the current trends for casting of specific roles before deciding to sing certain repertoire. She also compares various mezzo soprano roles for similarities in tessitura.⁸⁸ Finally, Cotton calls for additional research and discussion in the area of the fach system versus vocal classification to aid singers more accurately for both health and professional success.⁸⁹

Staging Scenes from the Operas of Mozart: A Guide for Teachers and Singers by William Ferrara

This book’s purpose is to serve as a guide for those teaching and preparing opera scenes at the collegiate level. It focuses on the acting aspect of opera scenes, as well as giving ideas for blocking, character development, and musicianship, even considering any historical/social implications. For repertoire choices, Ferrara mentions these are “...designed to give performance

⁸⁷ Cotton, “Fach Vs. Voice Type,” 155.

⁸⁸ Ibid., 162-163.

⁸⁹ Ibid., 164.

opportunities to students of all levels of development.”⁹⁰ The first part of this book is constructed to aid in creating a class for scenes and how to direct aspects of the class, such as rehearsal process, various acting exercises, etc. This section is beyond the scope of my project. The second part is four sections which “...consist of detailed staging guides for a selection of scenes from Mozart’s most frequently performed operas: *Le nozze di Figaro*, *Don Giovanni*, *Così fan Tutte*, and *Die Zauberflöte*. The introduction of each scene includes a brief discussing of the story and characters, costume designs, and descriptions...”⁹¹

Since Mozart is a quintessential opera composer for young singers to study, I chose to reduce multiple scenes from one of his most famous operas, *Le nozze di Figaro*. This particular book focuses on the most popular repertoire by the incomparable composer, as well as commentary and insight for curriculum ideas in performing these scenes. Ferrara writes, “Mozart uses repetitions not only for purposes of musical form but to enrich the layers of meaning and dimensionality of the character. Hence, our study frequently examines repetitions for dramatic inspiration.”⁹² This commentary gives insight and ideas for the young singer on how to interpret the many repetitions they will sing within some of these reductions. He also mentions with regard to curriculum planning that “...the focus is on creating a program of scenes designed as a training vehicle for young singers.”⁹³ This supports my project’s goal of providing scenes with varying levels of difficulty, as well as featuring scenes throughout music history to provide a full teaching experience. Ferrara also covers the “why” with regard to what the purpose of opera scenes training is within the curriculum. He writes, “Opera scenes provide a plethora of opportunities for performance and growth...The purpose of the class is for *all* the students to

⁹⁰ Ferrara, *Staging Scenes*, xiii.

⁹¹ *Ibid.*, xiv.

⁹² *Ibid.*

⁹³ *Ibid.*

develop the skills associated with opera performance: language, music, and voice, as well as historical research, acting, and movement.”⁹⁴ He also confirms my viewpoint that choosing the scenes themselves comes with a list of parameters namely being based “...almost entirely on the skills and pedagogical needs of the students. Consideration should be given to an individual’s learning speed (language, music, acting) as well as his or her voice type...It is also advisable to be conservative when considering the vocal and musical difficulty of a scene.”⁹⁵

In Chapter 2: “The Job of the Director,” Ferrara covers instructions and guidance to aid in successfully directing opera scenes within the class structure and overall scenes recital performance. He also outlines some differences between a collegiate director training students and a professional director within professional opera companies. While these are vital to the implementation of this project within ultimate curriculum, these instructions are beyond the scope of this particular project itself.⁹⁶ He further elaborates on the aspect of choosing repertoire and casting decisions saying, “The primary consideration in casting is to advance the training of each student...Consequently, a student may be assigned a role precisely because he or she is weak in a particular skill area. For instance, a soprano with a wonderful high extension who needs work on an expressive legato may be better served by singing Pamina than the Queen.”⁹⁷ It’s also clear that choosing a scenes program to present to an audience needs to have some variety and/or continuity to make it an enjoyable and entertaining event, as well. He lists ideas for scenes recitals structure and includes an idea for a lecture recital. “A lecture recital in which a scholar or, preferably, the performers themselves introduce the scenes with a short lecture on

⁹⁴ Ferrara, *Staging Scenes*, 3.

⁹⁵ *Ibid.*, 4.

⁹⁶ *Ibid.*, 11-13.

⁹⁷ *Ibid.*, 12.

historical context.”⁹⁸. This idea matches with my creation of these reduced scenes into a virtual lecture recital. By choosing popular scenes throughout the ages with varying ensemble members, chamber ensembles, and thematic content, I also give the ability for one to elaborate on historical context of these operas and create intrigue as well as learning opportunities for the audience and the performers. Additionally, Ferrara gives some helpful insight into the potential narrowing down or cutting of some aspects of the scene from the main work to create a clean and clear product.⁹⁹ He also encourages directed study of the score, the composer, the libretto, and the historical context of the opera as a whole, writing “Opera is all about the connection between the music, text, character, emotion, and action...Rather an understanding of history and style helps us understand the creative intent of the composer and librettist.”¹⁰⁰

His Chapter 3: “The Rehearsal Process,” chapter guides the collegiate director through the process of what to schedule within a daily rehearsal and an overall trajectory of content within a set rehearsal schedule to achieve the goal of a finished opera scenes production. Most of the content in this chapter is outside the scope of this project. Within this chapter, he does encourage the actor to turn to the music to understand dramatic choices and intent saying, “The singer connects to the beauty of the music, the plight of the character, and to parallel feelings and situations in his or her own life and the life of loved ones...It is our duty as artists to bear witness to the human condition with as much perception and honesty as our skills allow.”¹⁰¹

Next, Chapter 4: “Preparing the Scene: Five Assignments for Actors,” includes five varied assignments that target aspects of scene preparation to make sure the singer-actor is

⁹⁸ Ferrara, *Staging Scenes*, 13.

⁹⁹ *Ibid.*, 14.

¹⁰⁰ *Ibid.*, 22.

¹⁰¹ *Ibid.*, 27.

thoroughly prepared for their role within a scene.¹⁰² Ferrara's encouragement to dive into the music is refreshing as many times, I think, we forget that the music can tell us just as much if not more than the libretto. He writes, "Divide the scene into sections and outline the musical form. How does the music (tonal and rhythmic structure, orchestration, etc) express the action of the scene? How does the music describe your character and his/her feelings?"¹⁰³ Additionally, he dedicates nearly two pages on the instruction of how to learn recitative.¹⁰⁴ Echoing the importance Cathcart and Gunn lay on the study of recitative. This is generally a guide for secco recit, but works for accompagnato as well. It helps to show the difficulty in learning recit as this is where most dialogue and action of the story takes place. With regards to aria study, again he encourages delving into the musical form as well as the text to understand the "dramatic shape" and instructs the student to "Chart the sections of the aria based on the tonal and rhythmic structures. The dramatic action often will build or intensify during each section, reaching a climax. Also identify the low points and moments of transition and resolution."¹⁰⁵

His Chapter 5: "An Actor's Vocabulary," outlines various acting vocabulary and the content/context within to better aid the actor in "good" acting.¹⁰⁶ This would aid as supplementary information to pair with the Mozart scenes in my project.

In the second half of his book, Ferrara covers the specific operas that have stood the test of time and cemented themselves as part of popular repertory. The first section of Part Two is "Staging Scenes from *Le Nozze di Figaro*." This gives a summary of why various excerpts from this opera are a good candidate for an opera scenes presentation, as well as some ideas on

¹⁰² Ferrara, *Staging Scenes*, 29.

¹⁰³ Ibid.

¹⁰⁴ Ibid., 30-31.

¹⁰⁵ Ibid., 31.

¹⁰⁶ Ibid., 33.

producing the scenes and background on the opera itself.¹⁰⁷ Some promising features of these scenes are: "...offering appropriate vocal challenges, characters that are young and engaging, and music that is constantly fresh and interesting. Since its premier over two centuries ago, *Figaro* has been produced in a variety of stagings..." and features "...conflict generated by inequalities of power and class."¹⁰⁸ Since *Figaro*'s plot is quite complex, the author breaks it down into hierarchical categories.

1. The Primary Plot: Susanna and Figaro must overcome a series of obstacles to their marriage. These obstacles include: 1) The Count's desire to have sex with Susanna, 2) Figaro's resulting jealousy and possible violence, and 3) Marcellina's financial agreement with Figaro and the resulting lawsuit. 2. The Secondary Plot: The Countess wishes to regain her husband's love. She engages in several plots devised by Figaro in order to embarrass the Count into an apology and promise of fidelity. These plots include: 1) Dressing Cherubino as the Countess and 2) Susanna switching dresses with the Countess and arranging for a tryst in the garden with the Count. 3. Subplots: 1) Cherubino's adolescent crush on the Countess, 2) Marcellina's lust for Figaro and jealousy of Susanna, 3) Basilio's attempts to curry favor with the Count, 4) Figaro's discovery that Marcellina's and Bartolo are his parents, and 5) Cherubino and Barbarina's puppy love.¹⁰⁹

The author also briefly covers the historical context of the opera and characters within it. This would be a good resource to refer students to read when applying this project to a particular curriculum. Ferrara also offers important insight into the inner workings of these characters writing, "Mozart shows great sympathy for the oppressed by revealing their intimate thoughts and emotions through music."¹¹⁰ He also gives characteristics for the main characters within the scenes with regards to range and vocal and acting ability required. The following chapters after this cover individual scenes with blocking ideas, libretto, etc from some of Mozart's most well-known works. For the purposes of this project, I will cover the scenes that I have reduced more

¹⁰⁷ Ferrara, *Staging Scenes*, 43-45.

¹⁰⁸ *Ibid.*, 43.

¹⁰⁹ *Ibid.*, 44.

¹¹⁰ *Ibid.*, 44.

in depth within the individual chapter later on in this document. The rest of the book covers scenes from *Don Giovanni*, *Così fan Tutte*, and *Die Zauberflöte*. These would all be perfect operas for further study and to expand this project in the future.

Dido and Aeneas An Opera: An Authoritative Score, Historical Background, A Critical Edition of the Libretto, Criticism and Analysis, Production and Interpretation edited by Curtis Price

The Introduction gives a brief insight into some of the historical aspects of its creation and production throughout the years, as well as covering its reception by audiences through the ages. It also compares *Dido* to other operatic works by Purcell to contextualize this piece within the composer's own musical idiom. Price writes, "Purcell's *Dido and Aeneas* is one of the greatest operas composed between Monteverdi's lifetime and Mozart's. Its potential to move modern audiences through tragic irony is almost unrivaled, even when acted by adolescents, as it was at the premiere in 1689."¹¹¹ Following this line of reasoning, he also supports the idea that it is still worthy and reputable for modern day productions saying, "Yet, among all of Purcell's works, only *Dido*, with its simple and diminutive airs, has a secure place in the modern repertory. The reasons are clear: it is self-contained, musically integrated, and overwhelmingly tragic, though Purcell's contemporaries apparently found the last aspect wholly unremarkable..."¹¹² Additionally, he brings to light the comparison and similarities between John Blow's *Venus and Adonis* (c. 1682) and Purcell's *Dido and Aeneas*. The author covers some criticism of the librettist Nathan Tate and submits the opinion that he was undeserving of much of it from past reviewers. He also includes Tate's synopsis to streamline the *Dido* story from Virgil's *Aeneid*.¹¹³

¹¹¹ Curtis Price, ed. "Introduction," in *Dido and Aeneas: An Opera, an Authoritative Score, Historical Background, A Critical edition of the Libretto, Criticism and Analysis, Production and Interpretation*, ed. by Curtis Price, (New York: W.W. Norton, 1986), vii

¹¹² Price, "Introduction" in *Dido and Aeneas*, vii.

¹¹³ *Ibid.*, viii.

With regards to the background of the performance history, “*Dido* was written for a fashionable boarding school in Chelsea...where it was performed in spring 1689 by ‘Young Gentlewomen’.”¹¹⁴ This supports the idea that even more amateur and/or younger, less experienced singers can tackle this beautiful work. The author also addresses missing aspects from the original scores and various differences within a few versions of the early libretto.¹¹⁵

For historical background, the essay “*Dido and Aeneas in Context*” by Curtis Price covers the brief history of the initial performance of the opera in 1689 and references any historical evidence being listed in the first page of the libretto.¹¹⁶ The author gives some comparison to a previous work, *Brutus of Alba* and covers the similarities and differences between it and *Dido* that followed. He additionally compares *Dido* with some of its musical predecessors such as John Blow’s *Venus and Adonis*, Grabu’s operas, or Lully’s *Cadmus et Hermione*.¹¹⁷ He writes, “A model for *Dido*’s basic dramatic unit of recitative-air-chorus-dance could have been found in either Grabu’s operas or in Lully’s *Cadmus et Hermione*, which was performed in London in 1686.”¹¹⁸ The author also covers the potential controversy caused by the allegorical implications within *Dido* as they might have been seen at the time of the monarchs’, William and Mary, reign. He claims, “But a closer interpretation of the opera as allegory engenders a major problem. The story of a prince who seduces and abandons a neurotic queen would seem a tactless way to honor the new monarchs.”¹¹⁹ Price also investigates various characters’ symbolic nature and true

¹¹⁴ Price, “Introduction” in *Dido and Aeneas*, ix.

¹¹⁵ *Ibid.*, ix-x.

¹¹⁶ Curtis Price, “*Dido and Aeneas in Context*,” in *Dido and Aeneas: An Opera; an Authoritative Score, Historical Background, a Critical edition of the Libretto, Criticism and Analysis, Production and Interpretation*, ed. by Curtis Price, (New York: W.W. Norton, 1986), 3.

¹¹⁷ Price, “*Dido and Aeneas in Context*”, 3-5.

¹¹⁸ *Ibid.*, 5.

¹¹⁹ *Ibid.*, 6.

meaning within the allegory such as the role of the Sorceress and witches.¹²⁰ He briefly covers the first professional performance in 1700 and how it differs from the original.¹²¹ Additionally, he surmises on how the original music might have been lost and how various changes occurred in notation during recopying of the score.¹²²

In regards to the musical aspects, Price writes, “The entire opera is a relentless descent to the grave, in which the Lament is the inevitable goal of a grand musical scheme. Almost everything is directed to the final aria...”¹²³ This supports my choice to include Dido’s Lament within the music I chose to reduce for this project. The author goes into detail as he characterizes how the use of key relationships and tonality are directly related to the drama within the plot. Further, Price elaborates on the first scene within my reduction with reference to the historical context saying, “Thus, the scene begins as if in mid-conversation, and a listener unfamiliar with the earlier play would assume that Belinda has just reassured the queen that the prince still loves her. But Tate’s Dido, like Virgil’s, already knows why Aeneas has come; it is an intuition born of guilt.”¹²⁴ His commentary for the chorus, “Great Minds Against Themselves Conspire” also helps to support my choice to include this as a necessary transition and point plot within the scene. Price writes, “...the chorus...despite its brevity, gives a feeling of the passage of considerable time. It bridges the gulf between emotional extremes and is structurally reflective, beginning in Bb major and ending in G minor, thereby restating in an orderly, formal manner the abrupt shift of tonal center that occurred earlier...”¹²⁵ Finally, he comments on the recitative before the Lament and the Lament itself calling it an “...inexorable descent to the grave...” and

¹²⁰ Price, “*Dido and Aeneas in Context*”, 3-5.7-12.

¹²¹ *Ibid.*, 13-15.

¹²² *Ibid.*, 18-21.

¹²³ *Ibid.*, 22-23.

¹²⁴ *Ibid.*, 33.

¹²⁵ *Ibid.*, 34.

“...astonishingly beautiful...”¹²⁶ For the closing of Dido’s Lament he remarks, “as appoggiaturas collide in the violins, the voice slides away into oblivion, releasing Dido from the chromatic chain that pulled her relentlessly to the Lament.”¹²⁷ Thus, illustrating the music continuing the dramatic impact and action, implying her ultimate demise.

The next essay within this book, “Allegory, Sources, and Early Performance History” by Margaret Laurie covers a brief history of the inception of opera from Italian backgrounds, through its progression into French style, as well as English treatment of staged, sung theatre resulting in the masque.¹²⁸ She also covers the similarities between *Venus and Adonis* and music at a similar time to *Dido*’s production with regard to allegorical practices and implications.¹²⁹ She traces the performance history of *Dido and Aeneas* and identifies aspects of particular versions of the score which help to date it from earlier versions.¹³⁰ When discussing various parts of the opera that were omitted from one score performance to another, she writes “Certainly, the pictorial use of the strings in recitative in both scenes is somewhat similar.”¹³¹ Much of this essay covers discrepancies between the original performance and following performances with regard to omission or editing of the libretto and score, involving the prologue in particular. While interesting historical context, this is outside the scope of this project.

Laurie does provide some insight into the original forces used to present the initial production of *Dido and Aeneas*, which can help to inform its appropriateness for this project. She writes, “The dancers and chorus sopranos were no doubt girls at Mr. Priest’s school. The Sailor’s

¹²⁶ Price, “*Dido and Aeneas in Context*”, 36.

¹²⁷ *Ibid.*, 36-37.

¹²⁸ Margaret Laurie, “Allegory, Sources, and Early Performance History,” in *Dido and Aeneas: An Opera; an Authoritative Score, Historical Background, a Critical edition of the Libretto, Criticism and Analysis, Production and Interpretation*, ed. by Curtis Price, (New York: W.W. Norton, 1986), 42-43.

¹²⁹ Laurie, “Allegory, Sources,” 45-46.

¹³⁰ *Ibid.*,” 48.

¹³¹ *Ibid.*, 50.

part is written in the treble clef in the scores, so all the solo parts, except that of Aeneas, were probably sung by them also. The male singers, who would have included countertenors, and probably the orchestral players must have been imported for the occasion.”¹³² Further, she notes of an aspect of the vocal range for Aeneas extending only to high F, “...which is used only once at the climax of No. 28. Thus it is really a baritone part. Tenors were comparatively rare at this period, and parts in the tenor clef were quite often sung by countertenors or basses.”¹³³ This follows with my supposition that Aeneas’s range means the role can be sung by a variety of voice types. She identifies continuing performance history, mentioning a concert version in the 18th century that resulted in some more dramatic changes to the voice types writing “In the concert version Belinda (now Anna as in Virgil) becomes a countertenor and the Sorceress a bass.”¹³⁴ She mentions that this score ended up being wrongly preserved as the original, and claims that the Tenbury and Hayes versions of this score are much more accurate depictions of the closest possible version to the original score. Of note, in the concert version, Aeneas is labeled as a tenor.¹³⁵

Within this book is also the Critical Edition of the Libretto and the Score itself. I used pages 74-75 of the Libretto for the end of Act III scene. The Score includes details of the characters and their voice types, as well as standard instrumentation.¹³⁶

The Criticism and Analysis portion of this book includes various reviews and critiques throughout the performance history of *Dido and Aeneas*. For our purposes, I am including such

¹³² Laurie, “Allegory, Sources,” 54.

¹³³ Ibid.

¹³⁴ Ibid., 58.

¹³⁵ Ibid., 59.

¹³⁶ Henry Purcell, *Dido and Aeneas: An Opera; an Authoritative Score, Historical Background, a Critical edition of the Libretto, Criticism and Analysis, Production and Interpretation*, ed. by Curtis Price, (New York: W.W. Norton, 1986), 82-181.

reviewers with content relevant to this project as George Bernard Shaw, Andrew Porter, Jack Westrup, Wilfred Mellers, Edward J. Dent, Robert E. Moore, and Joseph Kerman.

Of note, Andrew Porter's review came with high praise saying, "And I, who sometimes think that *Dido and Aeneas* is just about the only flawless opera— well, remembering *Così fan Tutte*, perhaps I should say the only flawless operatic tragedy— ever written..."¹³⁷ He also gives some wonderful insight into Dido's Lament writing, "In both the air and the lament, the vocal and the ground-bass cadences seldom coincide: the repeated bass treads on inexorably, while the song flows and surges with the heroine's thoughts, falls silent for a moment, rings out again, repeats words with a new, fierce intensity."¹³⁸ For Jack Westrup, *Dido and Aeneas* was also a masterpiece, and he comments on the piece as a whole saying, "What makes *Dido* immortal is that it triumphs over its weaknesses. It will always hold our admiration and affection for its penetrating revelation of the profoundest secrets of human passion. Standing midway between the English masque and the Italian cantata it was the prelude to an achievement that was never realized, either by Purcell or his successors..."¹³⁹ Wilfrid Mellers had more to say with regard to Dido's music illustrating her character as a tragic heroine and her relationship to her duty and to her lover, Aeneas. He writes, "She 'cannot live without him,' and the cliché is strictly true in the sense that her realization that his love is not the same as hers kills her...The darkness closes

¹³⁷ Andrew Porter, "British Worthy," in *Dido and Aeneas: An Opera; an Authoritative Score, Historical Background, a Critical edition of the Libretto, Criticism and Analysis, Production and Interpretation*, ed. by Curtis Price, (New York: W.W. Norton, 1986), 193.

¹³⁸ Porter, "British Worthy," 194.

¹³⁹ Jack Westrup, "A Flawed Masterpiece," in *Dido and Aeneas: An Opera; an Authoritative Score, Historical Background, a Critical edition of the Libretto, Criticism and Analysis, Production and Interpretation*, ed. by Curtis Price, (New York: W.W. Norton, 1986), 203.

around her as her arioso slowly droops through sobbing Neapolitan chromaticisms and she welcomes death, her only true lover, in her final aria on a ground bass.”¹⁴⁰

Continuing, a few other reviewers had even more to say on this final act within the opera which is so rich in emotion and exquisite music. Edward J. Dent’s commentary also focused on what makes *Dido and Aeneas* successful even with today’s modern audiences and how the techniques Purcell employed can be used to inform modern operatic composition. He views the chorus and the recitatives as two quite important factors within the opera’s effectiveness for dramatic impact as a whole.¹⁴¹ Dent writes, “It is naturally in the recitative that *Dido and Aeneas* is most remarkable...it furnished his only occasion for writing musical dialogue of a genuinely humane and dramatic character. Purcell’s recitative is very obviously derived from the Italian chamber cantatas...”¹⁴² Interestingly, he comments that “Purcell never relaxes the sense of rhythm; his recitatives, like Mozart’s, must be sung on a general basis of strict time...”¹⁴³ This sense of strict rhythm also factored into my choice for reducing the final recitative between *Dido and Aeneas* in Act III, as it coincides with the previously mentioned aspect that I have worked to choose or create scenes with an easier to follow structure for the singers and players to learn. By keeping strict rhythm, this helps keep an ensemble with potentially up to ten singers and six instrumentalists all together. According to Robert E. Moore, *Dido and Aeneas* falls in line with famed, poignantly distilled dramas, such as *Norma*, *Otello*, or *Tristan* where everything but the barest necessities are stripped away to reveal the passion and tragedy within the story and

¹⁴⁰ Wilfrid Mellers, “The Tragic Heroine and the Un-Hero,” in *Dido and Aeneas: An Opera; an Authoritative Score, Historical Background, a Critical edition of the Libretto, Criticism and Analysis, Production and Interpretation*, ed. by Curtis Price, (New York: W.W. Norton, 1986), 212-213.

¹⁴¹ Edward J. Dent, “Recitative, Dance and Rhythm,” *Dido and Aeneas: An Opera; an Authoritative Score, Historical Background, a Critical edition of the Libretto, Criticism and Analysis, Production and Interpretation*, ed. by Curtis Price, (New York: W.W. Norton, 1986), 214-215.

¹⁴² Dent, “Recitative, Dance”, 215.

¹⁴³ *Ibid.*

music.¹⁴⁴ He addresses the limitations of Purcell's historical time period and surmises on what might have been different had he existed in the time of Strauss and Wagner for coloration of the orchestra vs strings and continuo. Even so, he writes, "Yet with all these limitations imposed by his time and place, it must be repeated that Purcell has composed the first modern opera, a music drama completely coherent and self-sufficient, which means that the dramatic articulation is provided entirely by the music."¹⁴⁵ For Joseph Kerman, he capitalizes on identifying various Italian and French features within this English work. About Dido's Lament, he notes "What is so exactly in the Italian aesthetic, and out of the French, is that the whole piece is strung out to two trivial lines of verse; and that the great climax on the d-minor chord comes on a single syllable 'ah'— a pre-verbal cry. Purcell understood that this could be infinitely more expressive than Lully's most elegantly declaimed Alexandrine."¹⁴⁶ Additionally, he makes the interesting remark that "From Dido's recitatives we can tell that she is every inch a queen, but only from her arias can we become interested in her as a person."¹⁴⁷ This goes straight to the heart of how recitative and arias are meant to function together within an opera to move the plot forward, as well as giving the audience insight and empathy into a character's life.

Lastly, Roger Savage's essay "Producing Dido and Aeneas," concludes the wealth of knowledge in this book by covering aspects of how to produce and interpret the opera. He notes based on his own personal experience that this piece was "...fairly simple to perform adequately, barely an hour long, and well-nigh dominated by its chorus... These things, together with its

¹⁴⁴ Robert E. Moore, "Dido and Aeneas and Later Opera," in *Dido and Aeneas: An Opera; an Authoritative Score, Historical Background, a Critical edition of the Libretto, Criticism and Analysis, Production and Interpretation*, ed. by Curtis Price, (New York: W.W. Norton, 1986), 220.

¹⁴⁵ Moore, "Dido and Aeneas and Later Opera", 223.

¹⁴⁶ Joseph Kerman, "A Glimmer from the Dark Ages," in *Dido and Aeneas: An Opera; an Authoritative Score, Historical Background, a Critical edition of the Libretto, Criticism and Analysis, Production and Interpretation*, ed. by Curtis Price, (New York: W.W. Norton, 1986), 227.

¹⁴⁷ Kerman, "A Glimmer", 227.

superb musical quality, have led to Dido becoming very popular since the turn of this century, especially with amateurs.”¹⁴⁸ This statement is yet another vote in favor of labeling this opera as a beginner to intermediate level in difficulty and making it an accessible starting place for young singers to learn. He also outlines the various score options when choosing what to use in your production.¹⁴⁹ Additionally, he outlines what literature will be helpful in preparing any dramatic interpretation, as well as providing historical context for understanding nuances in the libretto.¹⁵⁰ With regards to the role of Aeneas: “...the role has a pronounced enough reputation among baritones for unrewarding ness as it is.”¹⁵¹ I believe this is mainly because Aeneas doesn’t have any arias, which many singers find to be the main important aspect of taking on a role. Savage muses, “Then again, Aeneas is as handsome, brave and amorous as his is pious. So far, so positive. And he is the more interesting as a dramatic character because he is, in addition so self-absorbed that he cannot see the complexities of others, certainly not of Dido.”¹⁵² I would agree with the author here that Aeneas can be as interesting as the actor portraying him invests in the dramatic aspects. Because the role of Aeneas can be sung by either a tenor or baritone, it opens up the possibility to cast someone who wants to work on learning recitative, as well as studying dramatic aspects of the role.

¹⁴⁸ Roger Savage, “Producing *Dido and Aeneas*,” in *Dido and Aeneas: An Opera; an Authoritative Score, Historical Background, a Critical edition of the Libretto, Criticism and Analysis, Production and Interpretation*, ed. by Curtis Price, (New York: W.W. Norton, 1986), 256.

¹⁴⁹ Savage, “Producing *Dido*,” 257-258.

¹⁵⁰ *Ibid.*, 258-259.

¹⁵¹ *Ibid.*, 267.

¹⁵² *Ibid.*, 268.

The Orchestra- edited Joan Peyser

While the entire book provides a wealth of knowledge for the development of the modern orchestra, the history of instrument development, concert life, publishing, the role of opera and the symphony, as well as how orchestration evolved across the centuries. For this project, only a few essays within the book need be covered here. The first one is “The Modern Orchestra: A Creation of the Late Eighteenth Century” by George B. Stauffer. This essay discusses the development of the orchestra from Baroque ensemble to the more standard Classical era orchestra. As the nature of composition changed from contrapuntal, heterogeneous style of the Baroque to the homogeneous, homophonic style of the Classical, orchestration and the actual construction of the orchestra itself changed.¹⁵³ This information is helpful when comparing the orchestral writing between *Dido and Aeneas* and *Le nozze di Figaro* for this project. Stauffer comments on the shift with regards to foreground, middleground and background writing. He says, “In the classical orchestra, the violins moved to the foreground, having won the leading part...The *continuo* forces moved to the background and were gradually assimilated into the string or wind sections...”¹⁵⁴ He notes the added use of horns and oboes to support harmonic function.¹⁵⁵ Stauffer continues, “As the classical period unfolded and the violas and other instruments began to assume richer harmonic functions, the oboes were liberated to perform greater melodic tasks.”¹⁵⁶ He identifies the structure of the orchestral members with strings being a substantial part, as well as acknowledging a gradual shift culminating in the later works of Haydn and Mozart. He explains, “These diverse trends point to the codification of an eight-part

¹⁵³ George B. Stauffer, “The Modern Orchestra: A Creation of the Late Eighteenth Century,” in *The Orchestra: Origins and Transformations*, ed. by Joan Peyser, (New York: Billboard Books, 1986), 42-43.

¹⁵⁴ Stauffer, “The Modern Orchestra,” 43.

¹⁵⁵ *Ibid.*, 44-45.

¹⁵⁶ *Ibid.*, 45.

ensemble, with three pairs of melody instruments (violin I and II, oboe I and oboe II, and horn I and II), a bass part (*basso*), and a distinctly subsidiary middle voice (viola).¹⁵⁷ This observation reflects perfectly with the score for *Le nozze di Figaro* and adds in the understanding of how foreground, middleground, and background are separated within the work. He also identifies a timeline for when various instruments such as flute and clarinet were introduced.¹⁵⁸

Stauffer acknowledges the importance of the opera orchestra with regards to instrumentation saying, "...opera, with its magnetic combination of grandeur, spectacle, and exoticism, and its rich assemblage of strings, winds, brass, and percussion, served as an impetus for expanding the classical orchestra into a larger, more colorful band."¹⁵⁹ He also makes note that opera orchestras of the time (1770-80s) were double the size of court orchestras and had a reputation for magnificence and novelty (use of clarinets in Milan and Paris).¹⁶⁰ He cites Gluck's *Iphégenie en Tauride* in 1779 as the orchestral ensemble of the future with a "...piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings...It took almost thirty years for symphony scores to equal the size and variety of Gluck's ensemble."¹⁶¹ Further, he identifies various special effects such as "...staccato and pizzicato, and muffled tones of muted brass and strings...[which] provided the classical orchestra with a battery of novel sounds."¹⁶² When looking at the full score for *Le nozze di Figaro*, understanding the function and purpose of the pizzicato in the strings is an important step when making initial choices for the reduction. Stauffer covers how publishing and concert

¹⁵⁷ Stauffer, "The Modern Orchestra," 46.

¹⁵⁸ Ibid., 48.

¹⁵⁹ Ibid., 48-49.

¹⁶⁰ Ibid., 49.

¹⁶¹ Ibid., 50.

¹⁶² Ibid., 51.

life itself impacted the orchestra's development during this time. Finally, he investigates the classical style of orchestration as exemplified in the works of Haydn and later, Mozart.¹⁶³

The next pertinent essay with information pertaining to this document is "Orchestral texture and the Art of Orchestration" by R. Larry Todd. This covers a brief, but thorough, history and growth in the development of orchestra and orchestration practices. Todd states, "Once the basic principles of contrasting and combined groups of wind and string instruments had been established, the inevitable process of experimentation with, and expansion of, orchestral resources- still continuing today- could begin."¹⁶⁴ He credits Berlioz's *Symphonie Fantastique* of 1830 as a "composition that drastically altered the course of orchestration..."¹⁶⁵ Todd traces the changes in the orchestra during this period and confirms that "In the later symphonies of Mozart and Haydn the full woodwind group of paired flutes, oboes, clarinets, and bassoons took final shape. And at the turn of the century, composers began to treat the brass section (generally paired horns and trumpets) as an independent group of instruments..."¹⁶⁶ Just as Stauffer noted previously, Todd agrees that opera formed a major influence on the development of the orchestra, as well as the increase of resources for additional types of orchestral textures.¹⁶⁷ Todd asserts, "Composers of opera realized that the contemporary orchestra could be used for what has been termed an 'expressive medium' (Charlton)."¹⁶⁸ He compares Berlioz and Fétis in regard to their opposing views about the development of the orchestra in their own time. He writes, "The progressive Berlioz saw the orchestra as a modern musical instrument capable of further

¹⁶³ Stauffer, "The Modern Orchestra," 64-71.

¹⁶⁴ R. Larry Todd, "Orchestral Texture and the Art of Orchestration," in *The Orchestra: Origins and Transformations*, ed. by Joan Peyser, (New York: Billboard Books, 1986), 193.

¹⁶⁵ Todd, "Orchestral Texture," 194.

¹⁶⁶ Ibid.

¹⁶⁷ Ibid., 195.

¹⁶⁸ Ibid.

development and improvement...”¹⁶⁹ Further, Todd insightfully comments that as “...orchestral texture...evolved from the classical concept of orchestration as a structural device, to the romantic approach to orchestration as an expressive coloring agent, and to the neoclassical orchestration of the first few decades of the twentieth century.”¹⁷⁰ In context for this project, we can trace various differences in the structure and composition of the orchestral accompaniment between *Dido and Aeneas* (Baroque), *Le nozze di Figaro* (Classical), and *A Midsummer Night’s Dream* (Twentieth Century). He discusses various options for creating texture and structure among string parts as well as special effects such as “...tremolo, employed to increase the sense of rhythmic energy, and two less common devices, the pizzicato, and the mute.”¹⁷¹

Understanding certain gestures meant to increase successive attack activity or create space within the textural framework are vital to being able to successfully reduce a full score. Additionally, due to the nature of the resources within the mid-eighteenth century orchestra, he says,

Kollman organized these [textures] into three categories: unisons, tuttis, and solos of various kinds. In unison passages, the winds play the same material as the strings, though at different octave doublings; also, the horns, because of their natural restrictions, play ‘where they serve best or else rest.’ In tutti passages, the winds may double the strings (as in unison passages) or they may supply a homophonic support, taking the ‘chords of the thorough bass.’ Finally, in solo passages, ‘those passages where one or a couple of instruments have a predominant melody, though not of such a nature as solos in a Concerto,’ Kollmann offered several possibilities. In solos for one or two string parts, the winds may accompany in a chordal manner the other strings; and in a wind solo, the strings may offer the accompaniment. Throughout the discussion, Kollmann is careful to distinguish between *real* and *duplicate* parts—that is, between those essential to the basic four-part harmonic texture, generally the string parts, and those which are doublings or simplifications of the real parts (pp. 18-19).¹⁷²

According to Todd, these composers had a few options for textural change. “They could contrast textures, for example, by writing a solo passage after a tutti or a unison, or they could

¹⁶⁹ Todd, “Orchestral Texture,” 199.

¹⁷⁰ Ibid.

¹⁷¹ Ibid., 202.

¹⁷² Ibid., 203.

change textures gradually, by employing a crescendo or a diminuendo.”¹⁷³ He uses various examples from well-known symphonies by Haydn and Mozart to illustrate his point of differing textural options, developments, and even to discuss the popular use of dynamics at the time as applied to texture within orchestration.¹⁷⁴ Continuing, he cites Haydn’s *Creation* as a leap into the use of orchestration for expression and continues that “...Beethoven’s symphonies continue in the emancipation of orchestration from classical norms to satisfy the newer demands of expression.”¹⁷⁵ Todd traces the development through Weber and Mendelssohn into the Romantic era as orchestration becomes increasingly important in expressing the composed music.¹⁷⁶ He continues to identify important composers within this development such as Berlioz with *Symphonie Fantastique* and Richard Strauss who he claims at this time believed the height of dramatic orchestration came in Wagner’s music.¹⁷⁷ Todd writes, “In Wagner’s hands, the orchestration is thus inseparable from the dramatic, expressive purpose at hand.”¹⁷⁸ In the post-Wagnerian time, Todd cites composers such as Strauss, Rimsky-Korsakov, Bruckner, and Mahler who experimented further with orchestral tone color.¹⁷⁹ Additionally, he covers the following reaction to Wagnerian music into the turn of the 20th century in the music of composers such as Debussy, Strauss, Schoenberg, Webern, Bartok, and Stravinsky.¹⁸⁰

The next essay from this book that includes helpful insight for this project is “The Orchestra in Opera and Ballet,” by Katherine T. Rohrer. She notes that “...for roughly the first century and a half of [the orchestra]’s existence it served almost exclusively to provide music for

¹⁷³ Todd, “Orchestral Texture,” 203.

¹⁷⁴ Ibid., 205-208.

¹⁷⁵ Ibid., 210-213.

¹⁷⁶ Ibid., 214-215.

¹⁷⁷ Ibid., 216-217.

¹⁷⁸ Ibid., 218.

¹⁷⁹ Ibid., 218-220.

¹⁸⁰ Ibid., 221-224.

stage works.”¹⁸¹ She acknowledges that the orchestra is crucial to both opera and dance, saying this kind of music, “...not only in its affective or emotional content but also simply through its variety of timbres—is crucial to the development of dramatic atmosphere and tension...the operatic score can tell the audience what to feel or even indicate that the characters are feeling something different from what they are saying.”¹⁸² This corroborates my point that an instrumental accompaniment will serve the education of singers in a different way than a piano-vocal score for performance of opera scenes. The amount of emotion and intuition we gain, both as performers or as audience members, from a variety of texture and timbre is unparalleled to that of piano-only accompaniment. After establishing this key point of the value in an orchestra and orchestration techniques, Rohrer traces this history of the orchestra through an operatic lens. She begins with the inception of opera citing Peri, Caccini, and ultimately Monteverdi’s *L’Orfeo*, while looking into their orchestral forces.¹⁸³ She also covers some differences between Italian and French opera.¹⁸⁴ This history continues through the early eighteenth century with works by Handel, Rameau, and Gluck as well as noting various orchestral choices within their operas.¹⁸⁵ With regards to Handel’s innovations, she writes, “The basic baroque orchestra of strings, oboes, bassoons, and continuo was enlarged in most of his operas through the addition of one or more flutes, recorders, horns, trumpets, cornetts, or chalumeaux (a precursor of the clarinet); the harpsichord of the continuo might also be joined by theorbo or harp.”¹⁸⁶ She acknowledges a

¹⁸¹ Katherine T. Rohrer, “The Orchestra in Opera and Ballet,” in *The Orchestra: Origins and Transformations*, ed. by Joan Peyser, (New York: Billboard Books, 1986), 309.

¹⁸² Rohrer, “The Orchestra in Opera,” 309.

¹⁸³ *Ibid.*, 310.

¹⁸⁴ *Ibid.*, 311.

¹⁸⁵ *Ibid.*, 312.

¹⁸⁶ *Ibid.*, 313.

clear relationship between instrumentation and dramatic action, using Handel's *Giulio Cesare* with Cleopatra's music as an example.¹⁸⁷

Next, she outlines some of Mozart's most famous operas and ways in which he adapts orchestration to fit the drama or expand on uses of the instruments, such as clarinet for the time-period.¹⁸⁸ She writes, "In his mature operas, Mozart dispensed with the most of these conventions, taking greater control over orchestral coloring by providing independent lines for each instrumental group. Beginning with *Idomeneo*, the great opera seria of 1780, he added clarinets to his opera orchestra."¹⁸⁹ From this source, we can see that Mozart had been composing for clarinet for a few years by the time of *Le nozze di Figaro*. The special melodic line which I attribute to "laughing" motives in "Voi che sapete" has such a specific timbre by originating in the clarinet, that it felt natural to keep this motive in the same instrument since the resource was available to me. Further, she mentions Mozart's use of pizzicato strings to imitate Cherubino's guitar playing as progressive for the time-period.¹⁹⁰ She briefly discusses Mozart's use of recurring thematic material within operas such as *Die Entführung aus dem Serail*, *Don Giovanni*, *Così fan tutte*, *Die Zauberflöte*, and how this relates to future composers such as Beethoven, Weber, and even Verdi with *Rigoletto*'s recurring "curse" theme.¹⁹¹

For the nineteenth century, she focuses on the music of Rossini, Verdi, Weber, and Wagner. She cites the "...famous Rossini crescendo, created through the repetition of a simple phrase—usually of two or four measures and alternating tonic and dominant harmony—with ever increasing numbers of instruments, registral spread, and dynamic level,"¹⁹² as an important

¹⁸⁷ Rohrer, "The Orchestra in Opera," 313.

¹⁸⁸ *Ibid.*, 314-315.

¹⁸⁹ *Ibid.*, 314.

¹⁹⁰ *Ibid.*

¹⁹¹ *Ibid.*, 315.

¹⁹² *Ibid.*, 316-317.

part of the development of orchestration. She acknowledges Verdi for his sensitivity to drama and depicting intense emotion or dramatic action within his music and orchestration.¹⁹³ These ideas culminate in the work of Wagner, in which the orchestra is at least equally as important as the singers, if not more so.¹⁹⁴ She explains the use of leitmotifs, which pair a dramatic action or feeling with a certain orchestral color, either via multiple instruments together or a specific instrument's timbre. Rohrer also comments on the excellent orchestration Bizet employs within his opera, *Carmen*. She writes, "The composer relies principally upon the strings, adding woodwinds and brass for special effects...Extensive use of pizzicato further lightens the string-based texture."¹⁹⁵ This commentary is beneficial to this project because it can be applied to my reductions of the Mozart easily when adapting a string dominant score and understanding the function of the texture and timbre that is originally scored. Further, she mentions, "The orchestral tutti is rare in this score; it never accompanies solo singing, for Bizet was always careful to avoid overbalancing the voices."¹⁹⁶ Again, this notion is something I kept in the forefront of my mind while reducing the operas covered in the next chapters, especially due to the fact that this project focuses on working with less experienced musicians. Bizet's writing also offers a few other insights that can be applied to this project. First, he "...uses instrumental color to depict his characters' conflicting spheres of existence."¹⁹⁷ This is quite similar to Britten's use of two different instrument groupings for Bottom and Tytania, respectively. Secondly, Bizet pairs certain characters with certain instruments as earmarks to the audience. "The flute, which is associated with Carmen in her opening number, the 'Habenera,' is effectively used to speak for

¹⁹³ Rohrer, "The Orchestra in Opera," 318.

¹⁹⁴ Ibid., 321.

¹⁹⁵ Ibid., 323.

¹⁹⁶ Ibid.

¹⁹⁷ Ibid., 324.

her in the ‘Chanson e Mélodrame’ that follows.”¹⁹⁸ Within the repertoire of this project, I used pairing of instruments for the roles of Dido and Aeneas, as well as Bottom and Tytania. Rohrer continues to elaborate on the development of the opera orchestra and use of orchestration through the works of Mussorgsky, Rimsky-Korsakov, Meyerbeer, and ends her discussion of the nineteenth century featuring information on Tchaikovsky’s famous ballets.¹⁹⁹

For the twentieth century, Rohrer focuses on the operatic works of Puccini, Debussy, Strauss, Berg, as well as investigating Stravinsky’s innovative orchestration within his ballets.²⁰⁰ She also dedicates some time to Britten’s *Peter Grimes*, labeling it as a “dramatic triumph” where the “overall orchestrational style is rather dense—a quality that was to change in Britten’s later works—but several instruments are singled out for specific dramatic purpose.”²⁰¹ This further establishes the importance of preserving certain timbral aspects (when possible) in these reductions.

A final essay within this book, “Musicology and the Rise of the Independent Orchestra,” by John W. Finson highlights the development of musicology as a field, as well as the role it plays within the orchestra’s historical development. I am including this within the related literature because I believe an important aspect of this project is to promote the study of musicology alongside these opera scenes. Learning the background of the opera itself, what was happening at the time the opera was written, information about the composer, and information on the history of the orchestra and orchestration at the time truly will help the singer and instrumentalist understand this music more intimately. I have found that study of orchestration is commonly overlooked within vocal performers, but students can learn a tremendous amount

¹⁹⁸ Rohrer, “The Orchestra in Opera,” 324.

¹⁹⁹ Ibid., 325-327.

²⁰⁰ Ibid., 327-332.

²⁰¹ Ibid., 333.

from score study, as well as history of how the orchestra was designed to function at the time. Winson writes, “As a result of musicological academicism, the function of the orchestra as a museum has intensified. Far from being an unhealthy development, the more historically oriented modern symphony has made an increasingly wide variety of material available to composers as well as a greater number of performing styles available to players and listeners.”²⁰² He continues, “Historical musicology in its traditional guise of philosophy has also exerted a profound influence on orchestral literature in the twentieth century...Musicologists soon realized that orchestral scores assume a context that must be understood in order to maintain classical literature in any semblance of its historic form.”²⁰³ He targets two aspects: one of studying the development of instruments and two of studying the history of performing practices.²⁰⁴ Winson even acknowledges a point that I aim to make with this project, “There is still no comparable book detailing the practical considerations in performing early opera.”²⁰⁵ At the heart of this statement is the notion that much of performing practice and teaching happens via an oral tradition of vocal teacher to student, and it is difficult to find scholarly sources on the topic of both opera pedagogy (what is appropriate for a young singer to sing) as well as common performing practice standards.

²⁰² Jon W. Finson, “Musicology and the Rise of the Independent Orchestra,” in *The Orchestra: Origins and Transformations*, ed. by Joan Peyser, (New York: Billboard Books, 1986), 445.

²⁰³ Finson, “Musicology,” 446-447.

²⁰⁴ *Ibid.*, 447.

²⁰⁵ *Ibid.*, 449.

“An Examination of Flex Scoring as a Means to Provide Quality Literature to Small Bands with Limited Instrumentation” by Tim Pardue

This document investigates the use of Flex Scoring within musical works written for Band. For my particular project, the information therein helps to determine and support my choices for instrumentation and also provides for further study with regard to creating additional reductions with flexible models for instrumentation. Dr. Pardue acknowledges one point that I outline in this study writing, “Small bands are limited in terms of repertoire. Incomplete or unbalanced instrumentation prevents small bands from accessing quality repertoire and or music of higher-grade levels. This in turn can have an effect on student growth in these programs.”²⁰⁶ While his scope just covers the band programs, this idea can be applied to smaller schools’ opera programs as well. He notes the history of flex scoring and defines its nature at its core. Another key point Pardue makes is that these arrangements are “...done while striving to maintain the composer’s intent and essential features of the piece.”²⁰⁷ One key aspect in my choices during the reduction process were to attempt to stay true to the composer’s own sound world and provide something more beneficial to the students (than a piano reduction would be) where timbre is concerned. Pardue discusses the important nature that repertoire selection has on the growth of the students and how vital it is to choose appropriate repertoire for skill development and learning.²⁰⁸ This aligns with my project as well since repertoire choices were specifically considered based on how they will contribute to learning and growth within the collegiate opera performer. Pardue identifies that selection of appropriate repertoire is further complicated by

²⁰⁶ Tim Pardue, “An Examination of Flex Scoring as a Means to Provide Quality Literature to Small Bands with Limited Instrumentation” (DMA doc., University of Oklahoma, 2021), ix.

²⁰⁷ Pardue, “An Examination of Flex Scoring,” ix.

²⁰⁸ Ibid., 1.

limited resources within a smaller setting.²⁰⁹ He covers the musical history leading towards a larger ensemble sound and musical traditions that have become common practice.²¹⁰ This same enlarging of forces and sound happened within the opera orchestra as well, as time progressed from the Baroque through Romantic era. Further, the same dilemma of repertoire choice being limited just by available forces happens to the opera director as they dive into many classics within the Classical and Romantic period works. We can see that band works and opera works are not so far from each other, as Pardue mentions, “Much of the music played by these professional bands consisted of original marches and transcriptions of orchestral and operatic works.”²¹¹

Pardue also confirms, just as Kennan and Grantham did in their *Technique of Orchestration*, “Often specific limitations are directly tied to schools’ instrument inventory and level of funding. Instruments such as bassoons, double horns, or large melodic percussion instruments are often not available due to the high cost.”²¹² Further, he illustrates that just as opera directors at smaller levels may ‘wear many hats,’ so, too, do smaller level band directors. This means they may not have the time or ability to focus on flexible scoring for their particular set of players at a school.²¹³ For his comparative analysis, he investigates criteria such as fundamentals within the original work itself, orchestration choices and how they affect the fundamentals, and other potential issues that may affect the success of use within particularly sized ensembles.²¹⁴ His list within these categories can help to support some of my choices

²⁰⁹ Pardue, “An Examination of Flex Scoring,” 2.

²¹⁰ Ibid., 2-3.

²¹¹ Ibid., 4.

²¹² Ibid., 6.

²¹³ Ibid.

²¹⁴ Ibid., 11.

within instrumentation and orchestration of my reductions. He lists reputable sources as an overall guide for his choices of “quality” repertoire to analyze.²¹⁵

Pardue also outlines various resources in the vein of articles and documents to support his study. Most of these are outside the scope of this project since they focus solely on band music, but the concept of repertoire being an important factor and sizing requirements in instrumentation do cross over into this project. One source in particular that does cross over for consideration I made in my reductions are his reference to Yasutaka Kaneda recommendations. He says, “Kaneda shares three main points when adapting works for smaller bands: 1. Know which melody line you want the most. 2. Have the sound match each music scene. 3. Have a variety of tone colors.”²¹⁶ Another important source is Hayato Hirose. He delves into an important topic which is understanding balance when dealing with heavily reduced works. Pardue writes, “The first demonstration ensemble features clarinet, trumpet, alto saxophone, euphonium, and baritone saxophone. With this first ensemble he demonstrates three basic points: 1. Defining the roles of melody and accompaniment parts. 2. Determining “comfortable” and “uncomfortable” ranges. 3. Blending.”²¹⁷ Another important source is David Avshalomov’s survey. While this tackled what instruments a standard band may have, it also supports my ideas on which instruments to omit within my reductions. Pardue writes that typically a band community will not have, “...Alto Flute, English Horn, E-flat Clarinet, E-flat Alto Clarinet, E-flat Contra-Alto Clarinet, BB-flat Contra-Bass Clarinet, Contra Bassoon, Soprano Saxophone, Alto Horn, and Harp. The findings suggest including one bassoon or oboe part with cross-cues to any non-doubled parts and writing only two required horn parts.”²¹⁸ Another source that links

²¹⁵ Pardue, “An Examination of Flex Scoring,” 22.

²¹⁶ *Ibid.*, 18.

²¹⁷ *Ibid.*, 19.

²¹⁸ *Ibid.*, 21.

these two mediums is Collette Jeanine Rockley's dissertation, which has a historical overview that "...outlines how much of the early repertoire for wind band consisted of transcriptions of opera arias, overtures, and of other mediums and how the modern wind ensemble literature continues to include orchestral and operatic transcriptions."²¹⁹ He mentions another source of note: Philip Lang's book, *Scoring for Band* (1950). Pardue covers some criteria that Lang outlines for transcription of orchestral works which could prove untenable. These include: "1. Independent activity of woodwinds and strings in the upper register. 2. Intricate and delicate passages for violas, cellos, and basses. 3. Passages for strings of a "violinistic" character with rapid skips, changes of register, double stops, spiccato bowing, etc. 4. String phrases of unusually long duration and sustained intensity. 5. Passages for harp and piano."²²⁰ These criteria can help as we delve into my reductions in the future chapters of this document. Pardue continues by identifying important terminology for Flex Scoring and transcriptions which is slightly outside the scope of this project.

Lastly, Pardue does identify an aspect of Full Flex Scoring which coincides with my reductions saying:

Reducing a full work for wind band to four parts will likely leave out many elements from the original work such as countermelodies and extended harmonies. The allowance for any instrument to play any of the four parts completely alters the sound colors of the original work. Thus full-flex scoring is more analogous to an arrangement. The goal of an arrangement is more or less creating a new work based on the original.²²¹

This sentiment provides a perfect sounding board for this project and what type of reductions I have created as a new body of work for smaller opera programs at the collegiate level. Additionally, within Pardue's analysis he identifies some specifics towards flex scoring,

²¹⁹ Pardue, "An Examination of Flex Scoring," 23.

²²⁰ Ibid., 26.

²²¹ Ibid., 36.

such as manipulation of dynamics to make up for a change in forces (i.e. less players present). He writes, “The dynamics have been adjusted slightly throughout the first movement... This change is likely a conscious decision with the thinner scoring of flex score settings.”²²² One other observation that aligns with my aims for the reductions in this project is: “No cuts were made to the form of the piece; however, instrumentation, ranges, rhythms, key signatures, meters, and tempi are changed for accessibility of “less experienced” ensembles. Instruments likely to not be present in a small band with limited instrumentation are reduced to single parts and are doubled by other voices.”²²³

The Technique of Orchestration, sixth edition by Kent Kennan and Donald Grantham

This book provides excellent information on all aspects of orchestration including instrumentation, ranges of the instruments within a normal orchestra and band and even some outliers, as well as providing pertinent historical information, and examples of scoring excerpts. In Chapter 1, Kennan and Grantham begin with a baseline differentiation between the terms instrumentation and orchestration.²²⁴ They note that one key component to great orchestral scoring is a fundamental understanding of harmony saying, “Unless the principles of good voice-leading, spacing, and doubling are applied in an arrangement, no amount of clever orchestration will produce satisfactory results; and without an understanding of harmonic content and form, intelligent scoring is impossible.”²²⁵ They also caution the reader to consider how the lines of the orchestration work together and what type of individual part will be rendered for a particular

²²² Pardue, “An Examination of Flex Scoring,” 44.

²²³ Ibid., 49.

²²⁴ Kent Wheeler Kennan and Donald Grantham, *The Technique of Orchestration, 6th ed.* (Upper Saddle River: Prentice Hall, 2002), 1.

²²⁵ Kennan and Grantham, *The Technique of Orchestration*, 2.

player. The authors continue to outline what can constitute an orchestra and various types of more and less common instruments and practices applied with instrumentation and orchestration.²²⁶ Kennan and Grantham make a general note about ranges stated within this book per each instrumental section and notes that they have generalized the best usable ranges for instruments based on what can conventionally be played well and easily, as well as identifying that notes on the outer extremes exist but may be more difficult to play or lose sound quality depending on instrument and ability of said player.²²⁷

For this project, I limited my instrumental choices to those that one would encounter in a small band or even a pep band, since most colleges will at least have a troupe of players to accompany football games. This falls in line with making this project more accessible to small colleges/liberal arts colleges/etc. In turn, this meant that I mainly studied chapters which involved the instruments included in my reductions: Bb trumpet, horn in F, trombone, tuba, flute, clarinet, euphonium, marimba, alto saxophone. Of note, my background with taking the Advanced Orchestration course at the University of Oklahoma, as well as a special study course in Score Reduction with Dr. Marvin Lamb aided me in these choices. This book provides sections for each instrument contained in most orchestras. During my preliminary study and decision making as to which instruments to use in these reductions, I did also study each section of instrument within this book that was included in the original scores (for example, strings and harp). This way, I could understand more fully what purpose certain instrumentations had within the original score, as well as learning about what idiomatic capabilities the original scoring had. This informed my choices for which lines to assign to which instruments in my reductions, as well as instances where I had to edit particular musical lines of the original score to better suit

²²⁶ Kennan and Grantham, *The Technique of Orchestration*, 3-4.

²²⁷ *Ibid.*, 6.

the new instrument in my reductions. One example of this would be in the original secco recitatives, I scored these recitatives so that the main chamber ensemble for the entire scene could play the recitative also (and not require an additional piano player). One key difference in instrumentation is the difference between using an instrument powered by wind versus using a stringed instrument or percussive instrument like piano. I had to consider what sustained notes were possible for a breath instrument versus an instrument that uses a bow or simply arpeggiates a chord.²²⁸

In each of the chapters within this book that cover a particular instrument, the authors give basic information about their construction, their range capabilities, the timbre they provide, various ways that are effective or ineffective for scoring and why, as well as any special capabilities a particular instrument may have, i.e.: double stops on strings²²⁹. They also include musical examples that students are encouraged to study and listen to for an aural example of what to listen for and how timbres and spacing within various scoring works together to achieve a particular sound. Some chapters are expanded (strings for example) to include special techniques and bowing information. They do make note of the string sections' importance within a standard orchestral setting with a list of seven reasons. Some examples include being “versatile technically”, “espressivo quality”, ability to “blend”, wide dynamic range, and lastly “Unlike the woodwind and brass instruments, which must be given rests from time to time in order to allow

²²⁸ Kennan and Grantham, *The Technique of Orchestration*, 78. Kennan and Grantham bring up some points regarding this line of thinking: “An important point to remember is that the flute requires a great deal of breath in playing and that plenty of rests are therefore desirable. Of course it is possible for the player to take a breath very quickly (between phrases, for example), but too much of that sort of thing without a rest is tiring. Rests give a flutist— or flautist, to use the traditional name— a chance not only to breathe more comfortably but to relax the lips. In Example 5.2(c) Brahms’s awareness of breathing consideration is apparent: in order to produce a seamless effect, he has the second flute overlap the first briefly at points where the latter is give a rest in which to breathe.”

²²⁹ *Ibid.*, 13.

the players to breathe and rest their lips, the strings are able to play continuously for longer periods if necessary.”²³⁰ They give a brief explanation of partials, fundamentals, and overtones while explaining how the sounding of these may vary from instrument to instrument.²³¹ Kennan and Grantham also advise about chordal spacing with reference to the harmonic series and give guidance for how to achieve the best overall sound for both open spacing, closed spacing, and best practices for doubling.²³² They also differentiate between orchestrating homophonic music verses polyphonic music. For example, “In scoring homophonic music, it is normally desirable that the melody stand out from the background. This may be achieved by presenting it in a contrasting color, by giving it extra weight, by marking it louder, by doubling it in octaves, or by using a combination of any of these means.”²³³ Within my various reductions, I employed all of these aforementioned tactics. Intuitively, they note that with polyphonic music, “The most effective way to make the voices stand out sharply from each other is to give them to instruments of different timbres.”²³⁴

In Chapter 5, Kennan and Grantham cover the woodwinds, featuring instruments like the flute and clarinet. They acknowledge that orchestration students who do not play a particular woodwind instrument may find it more difficult to understand the nuances of registration aptitude and disadvantages. For example, “In the case of the flute...the bottom octave is weak and somewhat breathy, but it has a velvety, sensuous charm that is shown off to good advantage in such scores as Debussy’s *Prelude to The Afternoon of a Faun*. Since little volume is possible in this low register, accompaniment must be kept light if the flute is to come through.”²³⁵ The

²³⁰ Kennan and Grantham, *The Technique of Orchestration*, 32.

²³¹ *Ibid.*, 48-49.

²³² *Ibid.*, 49-50.

²³³ *Ibid.*, 51.

²³⁴ *Ibid.*

²³⁵ *Ibid.*, 76.

author also gives various ranges of the flute and mentions the particular timbre/sound that is achieved at certain range levels of the instrument.²³⁶ Kennan and Grantham also cover aspects for each instrument in which they excel. For example they write, “The flute is equally at home in sustained melodies and in florid passages...it is especially good at airy, scherzolike parts and ornate ‘filigree’ work. Rapid repeated notes, double-tonguing, triple-tonguing, flutter-tonguing (to be discussed later), rapid scales, and arpeggios are all practical and effective on the instrument.”²³⁷ To further emphasize the versatility of the flute they go so far as to say, “There is, then, little the flute cannot do from a technical standpoint in either a legato or a staccato passage.”²³⁸

With regard to the oboe, I did not include it in any reductions because of the inherent difficulty to find players for this instrument at the level for this project. Kennan and Grantham’s writing supports this decision in various places within this book. They write, “In addition to being an uncommonly taxing instrument, the oboe is a sensitive and somewhat unpredictable one as well. Notes must be humored and cajoled; the reed is delicate and must be ‘just so’; temperature and atmospheric conditions can produce unexpected and disastrous results.”²³⁹

For the clarinet, they cover the history of its creation and what today’s modern clarinets are like, along with information on the most commonly used types: Bb and A. They also explain about transposing instruments in this section and advise certain key signatures that will be easier for the instrument than others.²⁴⁰ They provide information on the timbres achieved in various registers. Of note, “The bottom octave or so of the clarinet is called the *chalumeau* register. It has

²³⁶ Kennan and Grantham, *The Technique of Orchestration*, 76-77.

²³⁷ *Ibid.*, 77.

²³⁸ *Ibid.*

²³⁹ *Ibid.*, 84.

²⁴⁰ *Ibid.*, 87-89.

a dark, hollow quality...The middle (or ‘throat’) register...is rather neutral in quality and not too strong, while the octave above this (sometimes known as the clarion register) is clear and bright.”²⁴¹ They also address more unconventional use of extremes within the registers for special sound effects, especially within twentieth-century works.²⁴² Kennan and Grantham’s wonderful description of the clarinet illustrates my reasoning to use it in so many of my reductions: “...the clarinet is the most sensitive in the matter of dynamic range and control. It can reduce its warm, round tone...and can achieve the subtlest nuances of color and phrasing...an ideal solo instrument for *espressivo* melodies...it can perform rapid runs and arpeggios, skips, trills, and legato or staccato effects.”²⁴³ They also caution the reader to avoid writing solo passages or extended passages within the “break,” where its tone quality will be weaker.²⁴⁴ Further, they address various score markings such as treatment of *fp*, slurring/phrasing, and notation of sustained notes attached to a tied note for clearer cut offs.²⁴⁵

Chapter 7 addresses the horn and follows suit in providing its best ranges for bulk playing, tone quality within those ranges, the history of the horn (natural vs. valved²⁴⁶), as well as illustrating some basic construction of the instrument itself to explain more of the timbral qualities it possesses. They acknowledge that while a horn is made of brass, “...its tone is capable of blending almost equally well with either woodwind or brass, and it is very often used as if it were a member of the woodwind family.”²⁴⁷ This acknowledgement helped me in choosing to use it within the scoring for my reduction of Gounod’s *Romeo et Juliet* (included in

²⁴¹ Kennan and Grantham, *The Technique of Orchestration*, 90.

²⁴² *Ibid.*, 91.

²⁴³ *Ibid.*

²⁴⁴ *Ibid.*

²⁴⁵ *Ibid.*, 109-110.

²⁴⁶ *Ibid.*, 126.

²⁴⁷ *Ibid.*, 123-124.

an Appendix). Additionally, Kennan and Grantham's advice with regard to the horn's limitations, i.e. lack of agility and ear training required for playing the instrument itself, also caused me to list the *Romeo and Juliet* scene as more on the Intermediate level, even for the players. He writes, "Since the horn is undoubtedly one of the most difficult of all orchestral instruments to play, scoring for it must be approached with special care and understanding."²⁴⁸

Furthermore, he lists aspects within orchestration at which the horn excels. These include:

1. On harmony parts. In its middle register, the horn tone is ideal for background because it can be made unobtrusive without losing warmth or body. Usually these harmony parts are sustained, although sometimes they consist of repeated notes or repeated short figures. Incidentally, repeated notes on the horn do not sound as sharply articulated as do repeated notes on some other instruments. The effect is more that of a pulsation on the pitch involved... Simply because the horns can handle this sort of part so successfully, there's a temptation to use them constantly this way, with a resulting monotony of color and general effect. It is largely this frequent use of the horns on middle-register harmony parts that gives orchestral music of the Romantic period its characteristic plushy richness.
2. In a solo capacity, the horn is excellent as a solo instrument. It can be tender or heroic, as the music demands, and it possesses a wonderful nobility and breadth of tone all its own.²⁴⁹

Both of these aspects were taken into consideration when I scored the reductions for *Dido and Aeneas* and for *Romeo and Juliet*.

Chapter 8 involves the trumpet, trombone, and tuba all of which I used in my reduction for *Dido and Aeneas*. Kennan and Grantham cover a brief music history starting with Baroque trumpets and their differences in construction and timbre from the modern-day trumpet.²⁵⁰ They also address their frequent use "...as an obbligato instrument for vocal arias."²⁵¹ Kennan and Grantham explain a bit more about the harmonic series and the partials involved with trumpet playing, as well as identifying the most common trumpets today: C and Bb. They cover the

²⁴⁸ Kennan and Grantham, *The Technique of Orchestration*, 130.

²⁴⁹ Ibid.

²⁵⁰ Ibid., 140-143.

²⁵¹ Ibid., 139.

optimal range for scoring trumpet parts as well as the inherent difficulty for starting a passage on a high note.²⁵² They write, “Obviously the trumpet is a much more agile and quick-speaking instrument than the horn. It can manage runs and arpeggios and skips as long as they are not extremely fast, but such passages should not be too extended or too frequent. Its use in fanfares is such a familiar and natural one as scarcely to require comment.”²⁵³ The trumpet also excels at rapid repeated notes, and “Along with the trombone, the trumpet is capable of tremendous volume and has extraordinary powers of crescendo. Although it lacks the noble warmth of the horn, it has a bright, incisive quality that is especially effective in crisply assertive passages. However, on occasion it may effectively take a lyrical melody.”²⁵⁴ To change the timbre quality and provide some intrigue, I called for muting of the trumpets in the beginning of my reduction for *Dido and Aeneas*. Kennan and Grantham comment that “Muting is a frequent and effective device in orchestral trumpet writing... The straight mute, made of wood, fiber, plastic, or metal, produces a cutting, nasal quality and reduces the volume of tone somewhat.”²⁵⁵

For the trombone, Kennan and Grantham cover all the basics on range, how it is constructed, and the various positions of the slide, as well as the way it is characteristically used within commercial and symphonic music.²⁵⁶ One cautionary piece of advice they impart is that, “...it is not so much distance between pitches as distance between positions that determines the technical difficulty of the part.”²⁵⁷ Further, they advise that the trombone, “...has a greater degree of agility in that [upper] register than it does in the lower positions of its compass.”²⁵⁸

²⁵² Kennan and Grantham, *The Technique of Orchestration*, 143-144.

²⁵³ *Ibid.*, 144.

²⁵⁴ *Ibid.*

²⁵⁵ *Ibid.*, 145.

²⁵⁶ *Ibid.*, 147-148.

²⁵⁷ *Ibid.*, 150.

²⁵⁸ *Ibid.*

Kennan and Grantham also note the pitfalls inherent within trombone playing when the requirement is legato and how a trombone player can achieve a true legato.²⁵⁹ They provide some helpful ideas for how to use the trombone effectively in orchestral scoring. Kennan and Grantham write, "...the trombone is an instrument that excels at loud, heroic passages. But it can also play softly, either on the chief musical idea or as background...Rapid running passages and light, fanciful parts that skip around a great deal are obviously not well suited either to trombone technique or to trombone quality."²⁶⁰ This advice helped me greatly when choosing to use the trombone in scoring various scenes within this project.

The tuba finishes this chapter, and the authors again describe its best range and register qualities therein. They do mention that the tuba "...is perhaps more agile than might be expected. Though there are definite limits to the speed and complexity of the parts it can play, double- and triple-tonguing are entirely feasible."²⁶¹ They also remind the reader that writing for tuba requires the understanding that it involves a great deal of breath expenditure, and they warn that "...Parts for the instrument, then, should not be too continuous and should include sufficient rests."²⁶² While at times the tuba may be overlooked with regards to beautiful sound quality, Kennan and Grantham assert that "...with a good instrument and a good player, the tuba tone can be unusually velvety and pleasant in soft passages, robust and exciting in a forte or fortissimo. It differs from those of the trumpet and trombone in being rounder and less cutting."²⁶³ Its normal use within the orchestra is the bass part in a brass section.

²⁵⁹ Kennan and Grantham, *The Technique of Orchestration*, 151.

²⁶⁰ Ibid.

²⁶¹ Ibid., 157.

²⁶² Ibid.

²⁶³ Ibid.

Chapter 9 features some additional recommendations where dynamic markings are concerned for the Brass section as a whole to ensure a good balance between the various instruments.²⁶⁴ Chapter 10 involves ideas and suggestions for Scoring Chords for the various sections within an orchestra. The authors list four ways of scoring chords for the sections of the orchestra as juxtaposition, interlocking, enclosure, and overlapping.²⁶⁵ Kennan and Grantham explain the concepts of each of these and which are employed more commonly. They also acknowledge that many factors such as "...range, voice-leading, instruments involved, the coloring desired, and other factors will all enter into the choice."²⁶⁶ for what type of scoring an arranger chooses. They do, however, suggest the common practice of today saying, "...the current practice, which is usually preferable, is to write the upper woodwinds in close spacing. The occasional gaps that occur as a result of special voice-leading or doubling are not objectionable..."²⁶⁷ They reiterate the idea that dynamics can be used to balance the various sections of the orchestra, accounting for the inherent nature of the brass to be louder than the other sections.²⁶⁸ Additionally, they suggest the orchestrator consider the registration of the various instruments within a section as to best allow for resonance and balance between all sections, using the example of trumpets drowning out winds in the same register.²⁶⁹ Kennan and Grantham also remind the reader that "Dissonances are more prominent and acute when given to instruments of the same kind, milder when allotted to different instruments."²⁷⁰ This advice was

²⁶⁴ Kennan and Grantham, *The Technique of Orchestration*, 162.

²⁶⁵ *Ibid.*, 173.

²⁶⁶ *Ibid.*, 174.

²⁶⁷ *Ibid.*, 175.

²⁶⁸ *Ibid.*, 180.

²⁶⁹ *Ibid.*, 181.

²⁷⁰ *Ibid.*, 186.

especially helpful for me when scoring the final portion of “Dido’s Lament” with all the appoggiaturas and dissonant suspensions that take place in the final bars.

Further, Kennan and Grantham provide some ideas for color mixing and what happens to the sound when brass and winds are paired, especially when specific registers of wind instruments like the clarinet are used. They follow this with some ideas on how certain instruments may be able to mimic or take on the role of a particular timbre of another instrument, such as a muted trumpet for oboe or low flute for the same register trumpet.²⁷¹ Finally, they encourage the orchestrator to envision what the “...character of the passage in question— lyric and espressivo, or airy and fanciful, or sharply rhythmic, or dirge like, or any one of the many other possibilities? Does the passage suggest a relatively light or heavy scoring?”²⁷² Along this same vein, they give readers a few more aspects to consider such as, “What instruments are best fitted to play the respective parts from the standpoint of (1) range and (2) technical abilities? What *style* of scoring is appropriate, considering the period and composer involved? Is the music chordal, or homophonic, or polyphonic, or a combination?”²⁷³ These questions lead an orchestrator in the right direction to make decisions that align with the original nature of a particular work.

Chapter 13 involves Percussion Instruments of Definite Pitch. For this project, we will focus just on the marimba. Kennan and Grantham acknowledge that percussion instruments have taken more of an important role in the twentieth century than any time before (excepting the timpani).²⁷⁴ They describe the marimba in relation to the xylophone with a few differences saying, “its bars are larger and of a different shape. Each bar has a tuned resonator beneath it.

²⁷¹ Kennan and Grantham, *The Technique of Orchestration*, 186.

²⁷² *Ibid.*, 207.

²⁷³ *Ibid.*, 208.

²⁷⁴ *Ibid.*, 225.

The marimba is played with relatively soft sticks because its bars, unlike those of the xylophone, would be easily damaged by the use of hard sticks.”²⁷⁵ Additionally they cover the tone of the marimba as well, saying it is “...much more mellow and subdued than that of the xylophone. Its timbre is easily absorbed or covered, and it must be given a somewhat exposed part if it is to come through.”²⁷⁶ Lastly, they identify the keyboard layout of the marimba and mentions some aspects of playing such as “...white key glissandos are the only kind possible on each of these instruments...The use of four mallets to perform rolled chords is illustrated in Example 13.17. This approach is practical as long as the interval in each hand is no larger than an octave. Although marimba parts are usually written on one staff, two may be employed if necessary.”²⁷⁷

Chapter 15 covers the harp, celesta, and piano. I’ll include it here because I did study this chapter for its knowledge of the harp in order to understand what instrument might be able to take its place in my reduction for *A Midsummer Night’s Dream*. Kennan and Grantham give some baseline information about the harp’s construction, use of pedals, tuning, and mechanics of playing the harp itself.²⁷⁸ They also cover aspects at which the harp excels such as glissando.²⁷⁹ They write, “As was intimated earlier, the harp is by nature more harmonic than melodic in feeling. As a rule, melodies played on it sound thin and ineffectual, though it occasionally doubles a slow melodic line for a special color effect. Arpeggios and chords are its most frequent assignments.”²⁸⁰ Furthering this idea of harmony and use of arpeggios and chords, they explain, “It is traditional to roll all chords slightly in harp playing...”²⁸¹ Finally, they provide an important

²⁷⁵ Kennan and Grantham, *The Technique of Orchestration*, 237.

²⁷⁶ Ibid.

²⁷⁷ Ibid.

²⁷⁸ Ibid., 273-278.

²⁷⁹ Ibid., 278.

²⁸⁰ Ibid., 279.

²⁸¹ Ibid., 280.

overview of the tone quality within the registers of the harp and the aspect that it doesn't have a cutting sound when playing tutti. They write, "The bottom notes of the harp are dark and sonorous in quality, the middle register rich and warm. Although the higher strings do not have much volume or sustaining power, their dry slightly percussive quality enables them to come through more clearly than might be expected..."²⁸² This particular piece of advice helped me tremendously in choosing an alternate instrument within my reductions and is what ultimately led me to choosing the marimba to take on the role of the harp in my reduction for *A Midsummer Night's Dream*.

In chapter 16, Kennan and Grantham provide information on scoring for a full orchestra. One of the key points this project aims to make is the idea that scoring for instruments brings new colors/timbres to the music than a piano can provide. Kennan and Grantham give excellent support in favor of this idea writing, "One of the main objectives in scoring linear music is to bring out the individual voices clearly. Here the orchestra has a certain advantage over the piano: whereas the piano has only one color to offer, the orchestra has many, and by allotting a different color to each voice we can give the lines a clarity and independence...that is impossible on the piano."²⁸³ They also give key advice for considering the balance of the timbres chosen within an arrangement and how doublings and varying use of instruments for timbre can effect polyphonic music.²⁸⁴ In particular, page 316 gives some wonderful examples of handling a main melody with secondary melodies in various timbres and the balance between polyphonic and homophonic music. They finish with a reminder to be aware of the stronger weight or emphasis

²⁸² Kennan and Grantham, *The Technique of Orchestration*, 282.

²⁸³ Ibid, 292.

²⁸⁴ Ibid., 293.

on a principal melody versus any counter or secondary melodies, which can be achieved with dynamics or added instruments if necessary.²⁸⁵

Chapter 17 involves special devices that may be employed within the regular landscape of orchestral scoring. Kennan and Grantham cover topics like use of extreme ranges for a particular timbre or effect,²⁸⁶ use of dynamics for balance with specific instruments,²⁸⁷ and use of texture as a specific device.²⁸⁸ One important concept for this particular project Kennan and Grantham outline is “A musical idea is sometimes divided between two instruments of the same kind... the same approach is applied to wind parts that continue for some time without rests; by having two or more instruments of a kind play alternately, each has plenty of time to breathe.”²⁸⁹ I used this concept where necessary to accommodate for more extensive wind passages that were originally scored for strings.

Next in chapter 18, Kennan and Grantham explore a few of the lesser used instruments. Importantly to this project, here they give information on the saxophone and euphonium. Their information on the saxophone allows great insight into the inner workings and history of the instrument. They write, “The entire compass of the saxophone is usable. However, an important point to note is that the bottom two or three semitones on the soprano, alto, and tenor instruments are full, thick, and difficult to play softly...”²⁹⁰ This piece of knowledge became monumentally important as I reduced the scenes for *Le nozze di Figaro*. Additionally, they remark about the saxophone’s agility, while noting it does not handle quickly repeated notes well. Kennan and Grantham go so far as to say, “The saxophone is impressively versatile in terms of color

²⁸⁵ Kennan and Grantham, *The Technique of Orchestration*, 316.

²⁸⁶ *Ibid.*, 323.

²⁸⁷ *Ibid.*, 326.

²⁸⁸ *Ibid.*, 331.

²⁸⁹ *Ibid.*, 328.

²⁹⁰ *Ibid.*, 342.

variation and has the greatest dynamic power of any (unamplified) woodwind. Furthermore, it combines satisfactorily with the brass.”²⁹¹ This notion also aided in my choice to place it in the chamber ensemble for my Mozart reductions. With regards to its tone, Kennan and Grantham comment “...the alto’s [quality is] ‘rounder’ but bright...”²⁹² When covering information on the euphonium, Kennan and Grantham state, “The tone is smooth and mellow, and great technical agility is characteristic. The euphonium is often made with a slightly larger bore and more conical tubing, which results in a broader and darker sound than that of the baritone.”²⁹³ I felt these two instruments paired with woodwinds made for a lovely combination of color and balance for the Mozart scenes. Additionally, Kennan and Grantham’s mentioning that the euphonium is often found in the band²⁹⁴ helped to cement my choice to use it for the lowest part within those reductions.

Chapter 19 gives a look into specifics of scoring for a high school orchestra. While the collegiate level is expected to be slightly more experienced than high school, I realize that many smaller colleges may have a similar starting place to high school forces with regards to band member’s ability. Kennan and Grantham make this point as well when comparing larger schools verses those with less “musical and material resources.”²⁹⁵ Among the list of usual instruments accessible to school orchestras are: flute, Bb clarinet, F horns, Bb trumpet, trombone, tuba, other percussion. Saxophone is also mentioned.²⁹⁶ Kennan and Grantham bring out the fact that players for oboes and bassoons may be tough to find, and “Even when players are available, they may be inexperienced, and so it is normally unwise to give them parts that they must carry

²⁹¹ Kennan and Grantham, *The Technique of Orchestration*, 342.

²⁹² Ibid.

²⁹³ Ibid., 349-350.

²⁹⁴ Ibid., 350.

²⁹⁵ Ibid., 355.

²⁹⁶ Ibid., 355-356.

entirely on their own.”²⁹⁷ This supports my choice to omit those instruments as options for this particular project. Further Kennan and Grantham reinforce the idea that bands’ popularity results in the ability to find players for “...flute, clarinet, saxophone, trumpet, trombone, and percussion.”²⁹⁸ They also reiterate additional issues with the oboe and bassoon saying, “But oboists and bassoonists sometimes present more of a problem. It is not merely a matter of training the players; the high cost of the instruments is also an obstacle, and the less expensive instruments the players often have are difficult to play well.”²⁹⁹ Because of this, they recommend favoring solo parts for flute, clarinet, trumpet, and trombone.³⁰⁰ Further, they remind of key points for these instruments and the horn, such as staying within “practical” ranges and being aware of breath capacity for wind and brass players.³⁰¹ Of note, Kennan and Grantham comment that in general, trumpet and trombone players at this level will be “quite proficient.”³⁰² They also acknowledge that percussionists at this level “...receive comprehensive instruction that prepares them to perform on any of the percussion instruments, including the ‘mallet’—or ‘keyboard percussion’—instruments (xylophone, marimba, glockenspiel, and vibraphone).”³⁰³ This supports my choice in using the marimba within the reduction for *A Midsummer Night’s Dream*. Finally, they remind the orchestrator to strive to provide enjoyable and interesting individual lines for these players to play that are, “...challenging enough to be interesting yet not so difficult as to be impractical.”³⁰⁴ This advice is good to keep in mind with any level, but especially when encouraging lesser experienced players.

²⁹⁷ Kennan and Grantham, *The Technique of Orchestration*, 356.

²⁹⁸ Ibid.

²⁹⁹ Ibid.

³⁰⁰ Ibid.

³⁰¹ Ibid., 358-359.

³⁰² Ibid., 359.

³⁰³ Ibid.

³⁰⁴ Ibid., 361.

Finally, in chapter 21 the authors cover Nonorchestral Instrumental Groups such as concert bands, wind ensembles, marching bands, etc. As previously mentioned, bands' popularity helps to provide training to many musicians, especially in schools with lesser resources.³⁰⁵ Additionally, some smaller forms of bands such as wind ensembles and marching bands play a role within school and collegiate levels. Kennan and Grantham cover a few pitfalls for scoring for band and present some of the challenges orchestrators face when writing for this type of ensemble.³⁰⁶ They remark, "Despite these challenges in scoring for the concert band, writing effectively for it is quite possible...The problem seems to lie chiefly in attempting to transcribe orchestral works containing features (notably high violin parts) that simply cannot be rendered satisfactorily in band terms."³⁰⁷ These suggestions are great reminders for scoring music that some parts may be idiomatic to one instrument and may need significant adjusting to be playable and successful for a different instrument. Finally, the authors provide a brief appendix on Vocal and Choral Ranges, which is quite accurate and differentiates between trained solo voices and choral voices.³⁰⁸

³⁰⁵ Kennan and Grantham, *The Technique of Orchestration*, 373.

³⁰⁶ *Ibid.*, 375.

³⁰⁷ *Ibid.*, 376.

³⁰⁸ *Ibid.*, 394-395.

CHAPTER THREE: *Dido and Aeneas*

The first opera I chose to reduce is Purcell's *Dido and Aeneas* written in 1689. I chose this piece because of the numerous pedagogical and casting possibilities that lie therein. Additionally, the opera director for these scenes may wish to assign study that correlates with Musicology concepts the undergraduate musician is already learning. Further, this opera offers potential study of attributes common during the Baroque period such as trills and ornamentation.³⁰⁹

For reference, I will include a short synopsis of the opera, since these reduced scenes are some of the final scenes in the entire work.

Synopsis: Dido is Queen of Carthage and meets Aeneas, Prince of Troy, when he mistakenly sails off course and lands at her kingdom. They fall in love. Everyone is excited that there will be a royal marriage. The Sorceress, Dido's greatest enemy, plans to curse this union. One of her minions comes to Aeneas as a false messenger of the god, Jove, to remind him that he must leave and not stay with Dido.

The scenes I reduced encounter Dido meeting with Aeneas one last time before he sets sail to leave her forever. While Aeneas questions himself, Dido is resolved to send him away. Then, once he leaves, she realizes that life without him is impossible. She sings one final aria before her death. I chose these scenes as they are packed with wonderful learning tools for the main three roles, an opportunity for singing in an opera chorus, and feature one of the most famous operatic arias in the repertory. These provide a significant sampling of the final portion of the opera, which allows the audience to more fully understand Dido's Lament, as well as

³⁰⁹ Montgomery's *Opera Coaching* covers some helpful suggestions for ornamentation and treatment of style in the Baroque and Classical era on page 85.

giving the casting director many opportunities to feature a number of singers. Programming a chorus allows for use of the likely larger amount of treble voices they may have,³¹⁰ as well as the opportunity for two soprano named roles.³¹¹

First, I label these scenes as “beginner/ intermediate” in a pedagogical sense. Of note, both the title characters Dido and Aeneas may be portrayed by a Soprano or Mezzo and Tenor or Baritone, respectively. It also features a supporting role, Belinda, who is generally another lighter, soprano.³¹² Wallace and Wallace identify Belinda as a “light lyric soprano.”³¹³ They also corroborate my assertion about the roles of Dido and Aeneas saying, “Dido, a mezzo-soprano or soprano...The role of Aeneas is scored for a tenor...but is more often sung by a baritone.”³¹⁴ For schools with lesser resources (i.e., a smaller number of students and players) finding repertoire that offers multiple possibilities based on the available singers is a true gift.

PART ONE

Upon closely investigating the criteria I listed in my methods, demands on the singer comes first. This will feature aspects such as vocal range, rhythmic difficulty/musicianship, and language. Part of what makes this scene achievable for a beginning level singer is the fact that all the roles have a minimal range which stays mostly within the staff. This makes it perfect as a learning piece in legato and emoting. For example, in Part One of the scene I reduced: Act 3, scene 2, Dido’s vocal line consists of a range from D4 to G5. This is only slightly larger than an

³¹⁰ Wallace and Wallace, *Opera Scenes for Stage and Class*, xxvi, 55. This is supported in the Table of Voice Categories recommended by Wallace and Wallace on page xxvi for *Dido and Aeneas*. They also mention the possibility of programming an opening scene and outline the aspect of multiple female roles and presence of chorus on page 55.

³¹¹ Cathcart and Gunn, *Teaching Opera*, 1. The authors claim, “As a rule, approximately 50% of the class is made up of sopranos.”

³¹² Eaton, *Opera Production*, 178

³¹³ Wallace and Wallace, *Opera Scenes for Stage and Class*, 54.

³¹⁴ Ibid.

octave and focuses the voice mainly in the middle with occasional pitches falling just above or below the staff. Because of this middle-ground range for the lead singer, this role lends itself to being able to be performed by either a soprano or mezzo. This frees the casting director to use their available resources and pick a singer who benefits from learning the role without as much worry on the specific voice type. Dido does have some rhythmic interest, as well as ornamentation such as trills and portamento, but these are well within the parameters for a beginning/intermediate student and prove to be wonderful opportunities for learning. Additionally, the role of Dido features a few instances of leaping within the melodic line. These provide a spot for the vocal teacher (who may also be the opera director) to teach aspects such as moving through the passaggio on “refuge for,” as well as understanding how the composer uses the melodic line for emotional context. In this case, leaping from Bb to E natural is a tritone that can help illustrate Dido’s unsettled emotional and mental state.

In this reduction, I do include dynamics, performance markings/recommendations, and commonly done trills or ornamentation. I did this because I intend these scores to be a useful learning tool for students and professors who may not have in-depth operatic experience for common performance practice. The example below illustrates the full range of Dido’s vocal line, as well as level of difficulty in rhythmic content throughout all the scenes I reduced from this opera for her specific role.

[Example 1: Excerpt from Act 3, scene 2- Dido’s vocal line]

mf *molto espressivo*

Your counsel all is urged in

f

vain, to earth and heav'n I will com-plain; to earth and

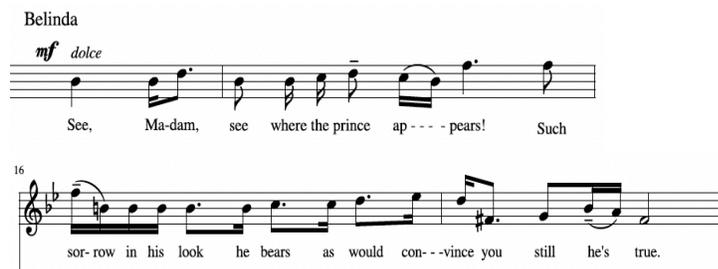
affannato

heav'n why do I call? Earth and heav'n con-spire my fall. To fate I



Continuing, additional roles in these scenes include Aeneas, Belinda, and an opera chorus/ensemble. Both Aeneas and Belinda’s parts include minimal range for the singer. In Belinda’s case, she has two lines of music with the range of an octave F4-F5. Again, we see this limited range. Her rhythmic content is a similar difficulty level to Dido with only a few syncopations, but mostly syllabic writing. Additionally, she has only 3 instances of any kind of melodic leap, and only one instance of a leap of a minor 6th on “convince you.” These types of leaps are common within the repertory and do not pose a higher level of difficulty.

[Example 2: Excerpt from Act 3, scene 2- Belinda’s vocal line]



The character of Aeneas also presents multiple possibilities for casting based on vocal range. Because of the narrow range within the role, either a Tenor or Baritone may be cast, which maximizes its use in being an assigned scene at a smaller college or university. The entire range of the selected scene for his part is D3-F4. While slightly over an octave, it falls well within the shared range of both a Tenor and Baritone voice type, and the tessitura is solidly

within the middle of that overall range. Aeneas's vocal line is also relatively syllabic, with only small moments of rhythmic interest.

[Example 3: Excerpt from Act 3, scene 2- Aeneas's vocal line]

mf *lamentoso*
 What shall lost Ae - -ne----- as do? _____ How? How ro - yal

fair shall I im-part the gods' de - -cree and tell you we must part? _____

dolce By all that's good... *f* In

con moto
 spite of Jove's com-mand I'll stay of-fend the gods and love ob----- ey!

con bravura
 Let Jove say what he please, I'll stay No, no, I'll stay,

No, no, I'll stay, I'll stay, I'll stay I'll stay, and love o-

bey I'll stay and love o--- bey, I'll stay, I'll stay, _____

— and love o--- bey, and Love o--- bey.

For all three solo roles, the melodic content and rhythmic content are well within the collegiate beginner level. This focuses on the level of difficulty in musicianship. Although all three have dotted rhythms and syncopation, these aspects are still standard in starting operatic

repertoire. Both Aeneas and Belinda have minimal melodic leaps within their vocal lines Dido's role is slightly more challenging than Belinda or Aeneas, but because of the limited range and consistent pattern within the rhythmic content, I label her within the beginner or early intermediate category.

While the original orchestration features strings, continuo, and Harpsichord,³¹⁵ since Dido is royalty as the Queen of Carthage, I deemed a brass quintet fitting to support her as she departs from Aeneas and the earthly realm. This choice corroborates the notion that Dr. Pardue addresses with reference to an ideal of staying true to the tone or feeling of the original work.³¹⁶ For Dido, the goal is to have a somber, solemn, and stately feel to the musical sound world. One way to achieve this was my recommendation for using cup mutes for the two trumpets. This will dampen their piercing timbre slightly, as well as providing an increased nasal timbre that will more closely resemble the baroque trumpets from that era. I also wanted to pair certain instruments with certain singers for a few reasons. One, being that many times, a particular line in the orchestration will imitate a particular singer, and two, it gives a nice pathos for the audience member. For this reduction, I paired the horn with Dido, the trombone with Aeneas, and the trumpet with Belinda. These pairings also imitate the timbre of the desired singers in those respective roles. Tuba fills out this ensemble to provide a steady and supportive bass line, which is crucial for the final selection of the work with Dido's Lament.

For the first scene, Act 3, Scene 2, I made a larger change to the recitative by creating *accompagnato* recitative instead of *secco* recitative. This is a practice I applied to all the reductions due to the fact that I wanted to feature the instrumentalists as much as possible, and

³¹⁵ Rohrer, "The Orchestra in Opera and Ballet," 311. The author comments that "Most records indicate that orchestras of midcentury Venetian opera were on the small side and may frequently have consisted only of strings."

³¹⁶ Pardue, "An Examination of Flex Scoring," ix.

this practice negates the need for a piano. Further, it gives the singers and instrumentalists the maximum time to perform together since these scenes would potentially be in place of a full mainstage work.

In this initial scene, I modified the existing accompaniment in a few ways. First, I added various gestures, such as creating a condensed fanfare intro, including added dotted rhythms, for the 5-piece ensemble. This modification is more idiomatic to the instruments chosen for this scene than the original harpsichord, and as the first music the audience hears within this set of scenes for the opera, it helps to set the tone of the desired sound world and emotive feelings of the work. Within these reductions, I chose to adapt the moments in the original score with more movement in the accompaniment for a few reasons. First, a small string accompaniment, or even solo continuo and harpsichord, can more easily create moving passages without taking focus from the singer, but with the wind instruments selected, florid passages make more of a statement and can place too much emphasis on the accompaniment itself. For this reason, I use florid passages and fanfares during periods of rest in the singers' recitative lines. Example 4 below illustrates a few of these fanfare gestures, which give the instrumentalists some additional exciting material, but occur during a rest or end of a singer's phrase to avoid overpowering them. Many of these fanfares also accomplish a signal to the audience of either a new section or emotion within the scene, or even an entrance of an important character. Once a fanfare is complete, I pared down either the texture of the orchestration and/or the rhythmic intensity to preserve the original harmonic chord which supports the singer.

the trombone was a slight nod to the character paring of trombone with Aeneas, as this lands on Dido’s word “vain.” This can foreshadow her feelings towards Aeneas that even when he pleads with her that his love is true, she will not accept it. I adapted this measure, as well, to allow for the wind players to taper off with the singer and take a breath before beginning the next chord with her new line of text. Another important fanfare begins at mm. 24. Again, this signals the end of Aeneas’s moping line, and the beginning of Dido’s fiery rebuttal. Purcell includes a small triplet motive, which I took as inspiration and passed between the brass voices of Horn and the two Bb trumpets. I added one additional measure here for this fanfare gesture. This also serves to give the instrumentalists a bit more excitement in their own accompaniment lines in a spot where no singer is communicating any plot through the text.

[Example 5: Excerpt from Act 3, scene 2- mm.1-6]

Act 3, scene ii part 1- Dido

♩ = 55
mf molto espressivo
 Dido: Your counsel all is urged in vain, to earth and heav'n I will com-plain; to earth and
 Aeneas:
 B♭ Trumpet 1: *maestoso* *cup mute* *mf* *p*
 B♭ Trumpet 2: *maestoso* *cup mute* *mf* *p*
 Horn in F: *maestoso* *mf* *p*
 Trombone: *maestoso* *cup mute* *mf* *p*
 Tuba: *maestoso* *mf* *mp*
f
con brio *mf*
con brio *mf*
con brio *mf*
con brio *mf*
con brio *mf*

[Example 6: Excerpt from Act 3, scene 2- mm.24 vs. similar measures in Original Score]

The image displays two musical scores side-by-side. The left score is a modern reduction, and the right score is the original score. Both are for Dido's aria 'Thus on the fatal banks of Troy' from Act 3, scene 2. The left score is marked 'Dido con fuoco' and shows the vocal line with lyrics 'Thus, on the fa-tal banks of'. The right score is marked 'DIDO' and shows the vocal line with lyrics 'we must part? Thus on the fa-tal banks of'. The left score includes piano accompaniment with dynamic markings like *mp*, *mf*, *f*, and *p*. The right score includes piano accompaniment with a dynamic marking of *f*. The left score is numbered 24 and 65, while the right score is numbered 65.

With regard to the pairing of instruments and characters, I took a small liberty in a few passages to add more interest to the instrumental lines in spots of great emotion for the character. For example, in mm. 33-34, Dido sings, “To your promised empire fly...” and the audience does not yet know how this sentence will end. In the original score, Purcell gives a rolled chord on the down beat corresponding to the word “fly.” Not only did this reduction require an adaptation for idiomatic purposes, but I also wanted to allow the Horn player to have a small solo moment. This pairs nicely with Dido and allows the timbre of the horn to enhance the somber feeling of Dido’s heart. Dido then allows the audience to see her plan for suicide in the finishing of this line, “And let forsaken Dido die.” While Purcell, adds some rhythmic activity at this cadence, I chose to leave the ensemble in a sparser and stiller environment. The soprano falls into a lower part of her voice on the word “die.” If I had replicated what Purcell asks the harpsichord to do in this instance for the brass ensemble, it could potentially overpower the singer and detract from her emotional statement being communicated to the audience. Instead, I preserved the harmony and

created as little movement as possible in the orchestra, which can still be thought of signifying her impending death.

[Example 7: Excerpt from Act 3, scene 2- mm.33-36 vs. Original Score]

The image displays two musical scores side-by-side for comparison. The top score is a modified version, and the bottom score is the original. Both are in G minor, 3/4 time, and marked *molto espressivo* with a tempo of $\text{♩} = 55$.

Modified Score (Left): Measures 32-36. The vocal line (AENEAS) is more active, with a melodic line that includes a trill and a grace note. The piano accompaniment is also more active, with a more rhythmic bass line and a more active treble line. Dynamics include *mf* and *p*.

Original Score (Right): Measures 32-36. The vocal line is more static, with a melodic line that is mostly sustained notes. The piano accompaniment is also more static, with a more rhythmic bass line and a more active treble line. Dynamics include *f* and *mp*.

Original Score (Bottom): Measures 37-41. The vocal line (AENEAS) is more active, with a melodic line that includes a trill and a grace note. The piano accompaniment is also more active, with a more rhythmic bass line and a more active treble line. Dynamics include *f* and *mp*.

Another example of lessening in melodic and rhythmic activity is measure 15 during Belinda's line. I made the choice to adapt the original score and include only sustained notes that preserve the original harmony. This is because brass instruments inherently have more presence within the

sound world, and I did not want their lines to overtake the singer since they are background and middle ground, while the singer is the foreground. Additionally, since Belinda is typically cast as a lighter voiced soprano, the goal here is to use the instrumental ensemble to support her with harmonic function. I chose to use the upper three voiced instruments: Bb trumpets 1 and 2 and horn to evoke a higher, treble sound world that pairs with Belinda. I use this sound to contrast the following lines for Aeneas by using the bottom voiced instruments: Tuba, Trombone, and Horn as the highest part, as seen in Example 9 below.

[Example 8: Excerpt from Act 3, scene 2. Mm.15. Reduction vs. Original Score]

Along these lines, I also avoided doubling of any pitches unless absolutely necessary to free up the texture of the accompaniment and avoid overpowering these beginning and early intermediate singers. An example of this happens with Aeneas’s line in mm. 19-22. The original score has full harmonies and doubles the root of the chord or expresses the entirety of a seventh chord. I chose to pare this down as much as possible and stay consistent with the lower voiced brass instruments for this section of his music.

[Example 9: Excerpt from Act 3, scene 2. Mm.18-23. Reduction vs. Original Score]

18 *mf* *lamentoso*
What shall lost Ae-ne-... as do? How? How ro-yal fair shall I im-part the gods' de-cree and tell you we must part?...

p
Open
p

AENEAS
sor-row in his look he bears As would con-vince you still he's true. What shall lost Ae-

20
as - as do? How, how, roy-al feir, shall I im-part The gods' de-cree, and tell you we must part?

This leads to another consideration when adapting and reducing a score, which is the difference in achievable results between a string orchestra with harpsichord and a wind ensemble: the need for taking a breath. One large consideration that proved challenging at times is the adaptation of string or harpsichord parts for wind, and striving for both seamless and playable lines. These reductions feature many instances of pitches tied over a bar line and then a rest for a breath, which are then staggered to achieve the feeling of continuity in music without taxing the wind

players too heavily. This is shown in Example 5, mm. 3-4. Additionally, I modified the dynamics. When the ensemble plays by itself, I have added a mezzo-forte to feature it prominently, but I use diminuendo and tapered dynamics to piano to avoid overpowering the singers at their entrance. An example of this occurs in mm. 1-3 of Example 5.

Another adaption from the original to this score is the addition of written out appoggiaturas and slight ornamentation. These are common practice but may not be as apparent to novice singers in smaller settings. For example, in mm.8, the original score has a half note Eb5 on the downbeat for the text “call.” This is an instance that would call for ornamentation of an appoggiatura. Therefore, I wrote out a quarter note D5 slurred to an Eb5 to illustrate legato, as well as adding a tenuto on the downbeat to further illustrate a nuance to the singer. Another example of suggested ornamentation that appears written into the score is the addition of dotted rhythms in mm.7 of the reduction on the text, “do I.” This adds a hint more rhythmic interest to the line and further expresses Dido’s pleading.

[Example 10: Excerpt from Act 3, scene 2. Mm.15. Reduction vs. Original Score]

The image displays two musical scores side-by-side for comparison. The left score is a reduction, featuring a vocal line with lyrics: "heav'n why do I call? Earth and heav'n con-spire my fall. To fate I". Above the vocal line, the instruction "affannato" is written. The piano accompaniment includes dynamics such as "subito p", "sub. p", and "mp". The right score is the original score, showing a vocal line with lyrics: "heaven I will com-plain; To earth and heaven why do I call? Earth and". The piano accompaniment in the original score includes a "p" dynamic.

Continuing, I adapted the original score in a few places by changing the original meter to allow for some dramatic pauses. Again, this follows in the line of thinking that this score will

provide a guideline for performing practice in the event that the director may not have as much experience in the smaller collegiate settings. An example of this is at mm. 30, where I changed the meter to 3/4 during Aeneas’s line “By all that good...” This line signals a section change and begins a shift in emotion for Dido that will lead them to their duet and to her final lament. I add a sixteenth rest to help separate Aeneas’s line from Dido’s and signal this dramatic change.

[Example 11: Excerpt from Act 3, scene 2. Mm.30. Reduction vs. Original Score]

The image displays two versions of a musical score excerpt. On the left is a 'Reduction' version, and on the right is the 'Original Score'. Both versions cover measures 30 and 31. The key signature is B-flat major (two flats), and the time signature changes from 4/4 to 3/4 at measure 30. The reduction features vocal lines for Dido and Aeneas, with Dido's line starting at measure 30 and Aeneas's line starting at measure 31. The piano accompaniment is simplified. The original score includes vocal lines for both Aeneas and Dido, with Aeneas's line starting at measure 30 and Dido's line starting at measure 31. The piano accompaniment is more complex. The reduction includes tempo markings 'furioso' and 'dolce'.

With these smaller ensembles, there are a few options to give vibrancy and effect a feel of change to signify a different section of music or a new emotion/thought from a particular character. One way is to adjust the level of texture. Using one or two instruments versus three, four, or full tutti can be quite effective, especially when using full tutti for more powerful and loud areas within the music. Another way is to adjust the pairing of timbres within the texture to create a new sound for the audience. I mentioned using the upper voiced instruments for the timbre supporting Belinda, and the bottom voiced instruments to support Aeneas. Additionally, I

pair horn with Dido and trombone with Aeneas for any small solo material. As this scene progresses, and emotions are heightened within the conflict between Dido and Aeneas, it is only natural that the timbre pairings within the texture must change as well. After Dido's outburst with her plan for suicide, Aeneas must respond. I changed the timbre pairing of the bottom voiced instruments that supported Dido, to trombone and two Bb trumpets.

[Example 12: Excerpt from Act 3, scene 2. Mm.35-39.]

The musical score is divided into two systems. The first system (measures 35-36) shows Dido's vocal line starting with the lyrics "And let for-sa-ken Di-do die!". Her line is marked with a forte *f* dynamic. Below her are two staves for string accompaniment, with dynamics *mf* and *p*. The second system (measures 37-39) shows Aeneas's vocal line starting with "In spite of Jove's com-mand I'll stay of-fend the gods and love ob-ey!". His line is marked *con moto* and *p*. Below are four staves for woodwind and string accompaniment, with dynamics *p*, *mf*, and *mf*. A tempo marking *(♩ = 60)* is present at the bottom of the second system.

Then, as Dido continues to insist her cause I transition back to the bottom voiced instruments for her support. As she becomes further impassioned, the texture gradually builds to include four-part harmony and lower Bb trumpet. Finally, the textural crescendo results in a full tutti support of her. As she closes on her final line of singing prior to their duet, this full tutti decreases gradually to four-part harmony, and then to three-part harmony as Aeneas makes a final plea to her.

[Example 13: Excerpt from Act 3, scene 2. Mm.40-47.]

The musical score is divided into two systems. The first system covers measures 40 to 43, and the second system covers measures 44 to 47. The vocal line is in the upper staff of each system, with lyrics underneath. The piano accompaniment consists of three staves: two for strings (violin and viola) and one for basso continuo. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. Performance markings include 'appassionato' at measure 40, 'rit. poco...' at measure 42, 'a tempo' at measure 43, and 'lacrimoso e espressivo' at measure 44. Dynamics include 'p' (piano) and '55' (crescendo).

Measure 40: *appassionato*
 No, faith-less man thy course pur-sue I'm now re-

Measure 42: *rit. poco...*
 solved as well as you. No re--pen--tance shall re-claim the in--jured

Measure 44:
 Di--do's slight--ed flame; for 'tis e--nough what-e'er you now de-

Measure 46:
 cree that you had once a thought of lea--ving me.

For Aeneas’s final line before the duet, I change the timbre pairing once more to feature trombone, horn, and Bb trumpet. Again, this helps to signal a new idea to the listener and enhance the drama.

[Example 14: Excerpt from Act 3, scene 2. Mm.48-49.]

48 $\text{♩} = 72$

D. *con bravura* A- - way, a- way! A-

A. Let Jove say what he please, I'll stay No, no, I'll stay,

p

For their duet, I continued in the practice of lessened texture than the original score (three-part instead of four-part harmony). The duet includes some of the most florid and rhythmically complicated singing in the entire scene, therefore, I wanted to keep the orchestration as simple as possible.

[Example 15: Excerpt from Act 3, scene 2- Part 1. Mm.51-57 vs. Original score]

51 way, a- way! No, no, no, no, no, no, a- way a- way a-

54 way_ a- -way_ a- -way_ to Death I'll

No, no, I'll stay, I'll stay, I'll stay, I'll stay, and love o-

bey I'll stay and love o- - - bey, I'll stay, I'll stay_

56
fly if long-er you de-lay a-way a-
and love o-bey, and Love o-bey.

Original Score same measures:

way, a-way! a-way, a-way! No, no, no, no, no,
No, no, I'll stay, no, no, I'll stay, I'll stay, I'll stay,
so
no, a-way, a-way, a-way, a-way, a-way, To Death I'll
I'll stay, and Love o-bey! I'll stay, and Love o-bey, I'll stay, I'll stay,
Exit Amenez
fly if longer you de-lay. A-way, a-way! But
and Love o-bey, and Love o-bey.
meno mosso

As the duet concludes, I gradually increase the texture in one last fanfare gesture to four-part harmony that supports Dido's final words of the scene: her resolution to die.

[Example 16: Excerpt from Act 3, scene 2. Mm.58-61]

The musical score for Example 16 consists of two systems of music. The first system (measures 58-59) features a vocal line in treble clef with a tempo marking of quarter note = 55. The lyrics are "way! But Death a-----las! I can-not". The second system (measures 60-61) features a vocal line in treble clef with tempo markings of quarter note = 50 and quarter note = 70. The lyrics are "shun_ Death_ must come when he is_ gone." The orchestral accompaniment includes staves for strings, woodwinds, and brass, with dynamic markings of mezzo-forte (mf) and piano (p).

Further, this example includes a practice I employed throughout the reductions of adding various tempo markings that align with current performance practice, or aid in dramatic choices. These serve as a guideline for taking time during periods of great emotion within the scene, as well as certain commonly found tempos within the entire scene. For Example 16, I include two recommended tempos to gradually slow down the piece for the conclusion. This gives the singer time for nuance in the final text, as well as allowing for the more florid passage in the orchestra to be achieved with better accuracy. Again, I gave the more soloistic material to the horn and trombone, which is a nod to Dido and Aeneas’s ill-fated love. The tuba functions as the steady bass bringing this scene to a close and providing the transition directly into the wonderful chorus, “Great Minds Against Themselves Conspire.”

PART TWO

Part Two of this scene is a full tutti chorus, SATB, number “Great Minds Against Themselves Conspire.” Curtis Price writes, “Separating the bitter farewell and Dido’s

Lament...despite its brevity, gives a feeling of the passage of considerable time. It bridges the gulf between emotional extremes and is structurally reflective...³¹⁸ This provides a moment to continue the plot for the audience, as well as allowing the singers in a program additional stage time. Not only this, the music itself is quite beautiful. Jack Westrup writes, “There follows one of the most impressive moments in the opera, when the chorus, fulfilling the function of its Greek prototype, comments gravely on the strange contradiction of human passions...Purcell has set them to a solemn, chorale-like measure that rises to the proper height of tragic dignity.”³¹⁹

For this reduction, I kept the bass line as a nearly exact copy from the original, but rather than fully double the voice parts (as in the string writing), I fleshed out the original harmony into four parts for the majority of the chorus.

[Example 17: Excerpt from Act 3, scene 2- Part 2. Mm.1-4 vs. Original Score]

The image displays two musical scores side-by-side for comparison. The left score is a reduction, and the right score is the original. Both are in 4/4 time with a tempo of 60 and a dynamic of *mf*. The reduction features vocal parts for Soprano, Alto, Tenor, and Bass, and instrumental parts for Bb Trumpet 1, Bb Trumpet 2, Horn in F, Trombone, and Tuba. The original score includes Violin I, Violin II, Viola, and a Chorus with Soprano, Alto, Tenor, and Bass parts. The lyrics for both are: "Great minds a - - gainst them- - selves con - - spire. Great minds, great".

³¹⁸ Price, “Dido and Aeneas in Context,” 34.

³¹⁹ Westrup, “A Flawed Masterpiece,” 199.

At the forefront, I aimed for as smooth voice-leading within each line as possible, and slower rhythmic activity to achieve harmonic support and avoid obscuring the text of the singers. A few changes occur by nature of transcribing this chorus from string orchestra with harpsichord to the wind ensemble. I chose to only use four out of the five brass instruments for the majority of the chorus for a few reasons. First, I wanted to avoid keeping the full tutti texture for the entire chorus as to not tire the audience's ear. Full tutti will be even more present with regards to a thickened texture with use of brass instruments instead of strings. Many times, full tutti needs to be used sparingly so that it has a greater effect when employed. Secondly, the tuba player has a much larger role to play in Dido's Lament as the foundation for the lament bass within the entirety of Part Three. Therefore, I aimed to give the Tuba player a slight rest to gear up for more continuous playing in Part Three.

One example of a change from the original score with regard to instruments doubling the sung line happens at mm.7 when a canon of sorts begins in the soprano section on the text, "And shun the cure they most desire." The original score features violin I paired with sopranos, violin II with altos, violas with tenors, and cello with basses. Additionally, the harpsichord fills out any necessary harmonies. While doubling entrances can make it easier for the singer to feel secure, it can also potentially over-shadow the singer's entrance, especially when given to brass instruments instead of strings. For this reason, I opted to keep the harmony sustained with whole notes and allow the varying entrances to stand out until the final one with the basses, in which I add the tuba for emphasis.

[Example 18: Excerpt from Act 3, scene 2- Part 2. Mm.5-7. Vs Original]

5

S. minds a - -gainst a - -gainst them - -selves con - -spire, and shun the

A. minds a - -gainst a - - - -gainst them - -selves con - - - -spire,

T. minds a - -gainst a - - - -gainst them - -selves con - - - -spire, and

B. Great minds a - -gainst them - -selves con - - - -spire,

minds a-against, a -

minds a-against, a -

minds a-against, a -

great minds a -

gainst them-selves con - spire, And shun the

gainst them-selves con - spire,

gainst them-selves con - spire, And

gainst them-selves con - spire,

p

The trombone works well to provide a solid bass line in the first half of the chorus. Then, when the tuba fills out the harmonies further, it adds emphasis, both with an added timbre and texture, to the final statements within the chorus. I use full tutti texture to punctuate the final entrance within this canon gesture, which emphasizes the finality of the chorus and gives a sense of closure. To avoid a jarring level of dynamics, I marked each part with piano. Additionally, any concerns for textual intelligibility for the singers are assuaged because at this point, the singers are now just repeating text the audience has already heard. Therefore, the melody and harmony can take the forefront to communicate the emotion of the scene. I allow a gradual textural decrescendo to allude to the dying away of Dido in the final part of the scene. One by one, each instrument completes their line and falls away to leave the smallest texture in this section, three-part harmony of horn, trombone, and tuba. This leads the way into Dido's final recit and aria, as well as providing a bit of pathos from our earlier pairing of Dido with horn and Aeneas with trombone. Here, tuba will eventually equate the unwavering nature of impending death.

[Example 19: Excerpt from Act 3, scene 2- Part 2. Mm. 8-13 vs. Original Score]

The image displays a musical score for an excerpt from Act 3, scene 2, Part 2, measures 8-13. The score is presented in two systems. The first system covers measures 8-10, and the second system covers measures 11-13. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with lyrics underneath. The instrumental parts (Horn, Trombone, Tuba) are written in bass clef. Dynamics are indicated by 'p' (piano) and 'mp' (mezzo-piano). The lyrics for the vocal parts are: Soprano: "cure they most they most de- - - - sire and shun the"; Alto: "and shun the cure, the cure, and shun the cure they"; Tenor: "shun the cure they most de- - - - sire and"; Bass: "and shun the cure they most de-". The instrumental parts provide harmonic support, with the tuba part being particularly prominent in the lower register.

gainst them-selves con - spire, And shun the cure they most, they most de - sire,
 gainst them-selves con - spire, And shun the cure, the cure, and
 gainst them-selves con - spire, And shun the cure they most de - sire,
 gainst them-selves con - spire, And shun the

and shun the cure they most de - sire, they most de - sire.
 shun the cure they most de - sire, the cure they most de - sire.
 and shun the cure they most, they most de - sire.
 cure they most de - sire, and shun the cure they most de - sire.

Lastly, I adjusted the original meter from 2/2 to 4/4. I made this adjustment simply to lower the difficulty of this material, as 4/4 is a much more commonly seen meter than 2/2 for those players and singers that may be working in smaller settings.

PART THREE

The recit and aria of Part Three in this final scene feature some of the most beloved music in the history of opera. In fact, when one hears of the opera *Dido and Aeneas*, I imagine Dido’s Lament is at the forefront of what the title brings to mind. Westrup agrees asserting, “Dido’s Lament has justly come to be regarded as one of the great things in music. Here Purcell rises within narrow limits to monumental grandeur.”³²⁰ Not only does this scene offer a wonderful opportunity for dramatic interpretation, but also gives the singer the simplicity and freedom within the music to explore that drama to the fullest. In this reduction, again, I keep the harmonic content the same, but I do attempt to create as sparse a texture as possible to allow the singer to be the focus. Here, I continue the pairing of horn with Dido and give some soloistic

³²⁰ Westrup, “A Flawed Masterpiece,” 202.

moments for the horn, which are inspired by Purcell’s original floridity in the harpsichord. The Tuba provides the bass line and also serves as the voice of impending death for Dido. When choosing which pitches to omit from the harpsichord, I looked at both the text of the singer and the harmony. I opted for slower successive attack activity in the accompaniment with focus mainly on the bigger beats or more important syllables of the singer. Additionally, I chose to use less movement in the ensemble when the singer has more movement, and more movement in the orchestra when the singer is holding a pitch or resting entirely. Further, crafting a line for the Horn here to function as the filling out of harmonic content with the tuba and singer meant that I looked at each measure to see which pitches were foundational within the harmonic and melodic structure of the recitative.

[Example 20: Excerpt from Act 3, scene 2- Part 3. Mm.1-8 vs. Original Score]

The musical score excerpt shows the following parts:

- Soprano:** Tempo $\text{♩} = 50$, dynamic *mf*. Lyrics: "Thy hand, Be- lin - da; dark-ness shades me, on thy".
- B♭ Trumpet 1 & 2:** Resting.
- Horn in F:** Dynamic *p*. Playing a melodic line.
- Trombone:** Resting.
- Tuba:** Dynamic *mp*. Playing a bass line.

mp

4

S. bo - - - - som let me rest; More I would but death in-vades me; Death is

8

S. now a wel - - - - come guest.

mp

$\text{♩} = 65$

37

DIDO

Thy hand, Be-lin - da; dark - ness shades me, On thy bo - som let me

Grave [$\text{♩} = \text{♩}$]

C p

rest; More I would, but Death in-vades me; Death is now a wel - come

The aria itself begins with the famous lament bass solo. In this reduction, I give this to the tuba, with a modified rhythm to allow for a breath during the rest. This takes place in mm.12, and a similar process repeats throughout as the lament bass is repeated. One other adaptation is the change in meter from 3/2 to 3/4, which serves to make it slightly more accessible to a beginning level player or singer.

[Example 21: Excerpt from Act 3, scene 2- Part 3. Mm.9-12. Vs. Original]

♩ = 65

8

S. 

mp

Violin I

Violin II

Viola

guest.

Larghetto [o..d]

pp



After the initial presentation of the lament bass line, the original score indicates “very soft” and asks violin I, violin II, and viola to play with the singer. Strings are more capable of a softer and indiscriminate texture than brass as a general rule. Therefore, I chose to add only horn along with tuba for this first entrance of Dido’s line. Again, when dealing with this sparser texture, I identified the most important pitches with the harmonic landscape and chose to use those along

with the smoothest voice leading possible for the horn. Finally, I modified the ending line in mm. 22 to allow for a breath, just as is present in the tuba's line.

[Example 22: Excerpt from Act 3, scene 2- Part 3. Mm.13-22 vs. Original Score]

Musical score for Example 22, showing vocal lines and piano accompaniment from measures 13 to 22. The score includes lyrics: "When I am laid am laid in earth, May my wrongs create no trouble, no trouble in thy breast." The score is in G minor and 3/4 time. The vocal line is marked with a *tr* (trill) in measure 19. The piano accompaniment is marked with *p* (piano) in measures 13 and 14.

Musical score for Example 22, showing the original score with piano accompaniment and vocal lines. The score includes lyrics: "When I am laid am laid in earth, may my wrongs create No trouble, no trouble in thy breast, When I am". The score is in G minor and 3/4 time. The piano accompaniment is marked with *very soft* and *pp sempre* in measures 13 and 14. The vocal line is marked with a repeat sign in measure 19. The piano accompaniment is marked with *pp sempre* in measures 13 and 14.

In the original, Dido's line is marked with a repeat and features no differences within the score itself, as seen in the last two measures of the original score in Example 21. For the repeat of Dido's line in this reduction, I continue the gradual textural crescendo by adding trombone in mm. 23 at a dynamic level of piano. This repeat allows for the tension and passion to build, as

well as continuing to fill out the original harmonic content. Additionally, I kept this in a similar timbral world to the final measures of the previous chorus and the recit for subtle continuity. I use the lower voiced instruments to continue the somber feel and save the timbres the trumpets introduce for later on in the lament to emphasize Dido's passion.

[Example 23: Excerpt from Act 3, scene 2- Part 3. Mm.23-33]

19 S. *tr*
 -ate no trou-ble, no trou-ble in thy breast. When I am
 25 S. *tr*
 laid am laid in earth, May my wrongs cre-ate no trou-ble, no
 31 S.
 trou-ble, in thy breast. Re- -

p
p
mp

As Dido embarks on a new thought, "Remember me," I add the trumpets with horn in a call and response gesture that Purcell originally gives to the violins and viola. I use trombone as a middle ground filler to complete the original harmonic content. tuba, ever steadfast, continues its foundational lament bass. There's a slight increase to full tutti texture on mm. 36-37 between

Dido’s two lines, “Remember me” and “But ah!.” This works to build tension and emotion between her lines for continuity of feeling, but decrescendos back to four-part harmony for the bulk of her line “But ah! Forget my fate.” Lessening the texture will help the singer as this line is in the middle voice, which isn’t as easy to project loudly as the upper range.

[Example 24: Excerpt from Act 3, scene 2- Part 3. Mm. 33-39 vs. Original Score]

35

S. Re- mem- ber me

Re- mem-ber me! But ah! for- get my

p

p

12 20

Re- mem-ber me! re- mem-ber me! but

ah! for- get my fate, re- mem-ber me! but ah!

p

At mm. 40, Dido ascends into the upper register, which will much more easily cut through an ensemble of brass. Here, a full tutti texture works effectively to support her heightened emotion.

As soon as she comes back to herself with the line, “But ah! Forget my fate,” the texture decreases to support her. This continues with her more poignant, “Remember me!” at mm. 44-45 with a lessening to three-part texture, and then builds again for her final lines. The original score keeps a four-part texture throughout, but I find for a brass ensemble, alternating between three-five-part texture adds increased support for the dramatic interpretation.

[Example 25: Excerpt from Act 3, scene 2- Part 3. Mm. 40-54]

The image displays a musical score for a vocal soloist (S.) and piano accompaniment. The score is divided into two systems, each with five staves. The first system covers measures 40 to 45, and the second system covers measures 50 to 54. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are: "fate, Re-mem-ber me! But ah! for- get my fate. Re- -mem- ber me! Re- -mem-ber me! But ah! for-get my". Dynamic markings include *p* (piano) in measures 44, 45, 50, 51, 52, 53, and 54. The score shows a transition from a four-part texture to a three-part texture and back to a four-part texture.

The image displays a musical score for a vocal and piano piece. It is organized into two systems. The first system shows the vocal line with lyrics "fate, re-mem-ber me! but ah!" and the piano accompaniment. The second system starts at measure 30 and includes the lyrics "for-get my fate. Re-mem-ber me! re-mem-ber me! but". The piano part features a prominent chromatic bass line. The score concludes with a "RITOR." (ritardando) marking.

The Ritornello at the end provided a few challenges when adapting this music from strings to brass. To avoid any unpleasant dissonances, I reinterpreted mm. 54-57. I took melodic content inspired by previous instances of suspensions for the upper trumpet part. I kept the lament bass intact and adapted the harmonies slightly to alter a few of the passing harmonies caused by the lament bass in mm.55-56. This passage in the original score begins with a Gmin root chord, includes a few passing chords for the chromatic bass line and finishes with a standard cadence iv-V-I (Cmin, DMaj, Gmin). I followed the same pattern by keeping those larger moments within the passage the same as far as harmony, but I did alter a few of the passing harmonies to create some new music for the brass ensemble in these measures.

[Example 26: Excerpt from Act 3, scene 2- Part 3. Mm. 54-57]

The image displays a musical score for an excerpt from Act 3, scene 2- Part 3, measures 54-57. The score is written in G minor (one flat) and 4/4 time. It features a vocal line (S.) and a piano accompaniment. The vocal line begins with the word "fate." and is marked with a piano (*p*) dynamic. The piano accompaniment consists of several staves, including a grand staff (treble and bass clefs) and a separate bass line. The score includes dynamic markings such as *p* and *RITOR.* (ritardando). The lyrics "for - get my - fate." are written below the vocal line. The score is numbered 55 at the top right.

After this point, I followed the harmonies outlined in the main score with only slight adaptations within the individual lines themselves. The violin parts converted well to the trumpet parts, and the viola transferred to horn with a few adaptations to avoid additional dissonance and also strive for smooth voice leading. The trombone tapers out to preserve the original four-part texture, and all instruments are given a diminuendo to bring the piece to a somber close. One final adaption in this reduction is the final chord. In the original score, the chord finishes with only the root and the fifth- G and D. This gives an unfinished feeling and transitions into the final chorus of the entire opera. For the purposes of this project, I did not reduce the final chorus, and left this aria as the closing piece for this opera. In light of that, I wanted the piece to feel more finished, so I gave a Bb to the Horn part to close this piece solidly in G minor.

CHAPTER FOUR: *Le nozze di Figaro*

The next opera is a one of the most famous and well-loved operas of all time, Mozart's *Le nozze di Figaro* written in 1786. William Ferrara comments that these scene choices are "...an excellent choice for undergraduate singers, offering appropriate vocal challenges, characters that are young and engaging, and music that is constantly fresh and interesting."³²¹ This is a perfect example of a pedagogically sound, and extremely useful collection of scenes for the collegiate singer and instrumentalist. With a slightly smaller ensemble in the reduction than the Dido scene, it features much more intricate accompaniment in the wind instruments. Thus, I label these scenes to feature both beginner levels and intermediate levels of difficulty for the singers (depending on the role) and instrumentalists. Further, these scenes are intended to be sung in Italian. Italian is a common and necessary language for the performance of opera,³²² but the aspect of a foreign language does enhance the difficulty slightly for smaller collegiate settings that may not have as many resources for diction teaching and foreign language learning. Nevertheless, singers in these smaller settings deserve to be exposed to quality opera such as *Le nozze di Figaro* in its native tongue. The characters here are also treble voice heavy. They consist of: Countess (a fuller voiced soprano), Susanna (a lighter voiced soprano), and Cherubino (a mezzo-soprano). Wallace and Wallace label Susanna as a lyric soprano and Countess as a heavier lyric soprano, and they mention that Cherubino should be a lyric mezzo-soprano or even soprano.³²³

As previously mentioned, one of the challenging aspects of programming repertoire is the fact that basically every institution will have a larger number of treble voices. These scenes give

³²¹ Ferrara, *Staging Scenes*, 43.

³²² Wallace and Wallace, *Opera Scenes for Class and Stage*, ix.

³²³ *Ibid.*, 151-152.

an additional opportunity to feature sopranos and allows a wonderful mezzo to truly shine. As with *Dido and Aeneas*, there is also an opportunity to pair Musicology and historical learning with this opera for aspects such as the concept of *Droit du Seigneur* and learning the context of this piece within Mozart's life.

Regarding the orchestration, I paid close attention to how Mozart treated the various important lines within the original scoring. For example, in "Voi che sapete," I knew I had to preserve the beautiful 'laughing' motive found in the upper wind parts. One change from the original orchestration is the treatment of recitative. I reduced this in order for the chamber ensemble to be able to play every aspect of the music. This means that where the original recitatives are considered "secco" and are usually accompanied by figured bass and/or some form of piano (harpsichord, clavichord, etc), I orchestrated these to turn them into *accompagnato* recitative (similarly to my work with *Dido and Aeneas*). Accompanied recitative requires the singer to truly learn the rhythms (and pitches) of the recit, whereas some singers may "cheat" with those rhythms and pitches when singing *secco* recitative. I wanted to build an important skill into the learning of these scenes for the singers.

For reference, I will include a short synopsis to set the scene:

Synopsis: This opera has many pairs of singers with varying relationships which makes it quite the complex comedy. Figaro and Susanna, the servants, want nothing more than to be married and happy. The Count and Countess, nobles, experience their own desires with the Count attempting to employ his right as *Droit du Seigneur* to have Susanna for himself before Figaro has the chance. Of course, this doesn't make Susanna or his wife, the Countess, very happy! In these scenes, we first see the Countess's lament of her youth and lost love between her and the Count. She worries that the Count's jealousy of

Cherubino will get him killed. As a playful distraction, we witness a sweet young boy, Cherubino, professing his love to her in the aria “Voi che sapete,” before he is sent off to war. Further along in the opera, Countess and Susanna scheme to teach the Count a lesson. Our final duet of this set of scenes consists of them creating a faked letter to lure the Count into a trap. Countess dictates and Susanna writes it to entice him to a secret rendezvous. Little will he know, the Countess will take Susanna’s place to catch him in the act.

Act 2, Scene 3 Recitative: “Quanto duolmi, Susanna”

First, with regards to demands on the singer, these selections work well for the beginning/intermediate collegiate level. While the role of Countess as a whole may prove too difficult, these selections feature middle range, relatively simple melodic and rhythmic content, and many chances for dramatic interpretation and storytelling. Any lyric soprano at the collegiate level could tackle these selections to mastery within the proposed setting. For example, in the initial recitative, Countess’s vocal line stays within the staff with a range of G4-E5. The tessitura of her line here stays around G4-D4. Additionally, the majority of her music is syllabic, stepwise, and only involves simple leaps. Here, I also include written in traditionally taken appoggiaturas that align with usual performance practice. An example of this is mm.7 “venne.” The original score has two C5 repeated notes. Since the singer just came from a bottom neighbor pitch, B4, it is easy to make this a lower appoggiatura to begin the downbeat of mm.7. Another instance of written-in appoggiatura happens at mm.22 “autor.” This is a perfect example for teaching appoggiatura to a beginning student. The last pitch in mm.21 is E5. The original scoring has a C5 on the downbeat followed by a second C5. In this instance, an appoggiatura is

warranted both for smoothness in the vocal line, turning that downbeat C5 into a D5, as well as for dramatic purposes. We can see that “autor” (author) is an important word within the text, as Countess is asking Susanna who the author to the love letter is (knowing full-well that it is Cherubino). This adds a dimension to the drama and fun of the scene. Finally, at the end of the recit, she asks Susanna to take up her guitar (indicative of the original scoring with strings using pizzicato). For this reduction, an easy change in text can be “prendi la mia flauta” instead of “prendi la mia chitarra” to indicate use of a flute. This just changes the syllabification of “mia” to be spread between A4 and Bb4 and “flauta” will fall on the down beat repeated C5s.

[Example 1: Act 2, scene 3, recitative- Countess vocal line vs. Original Score³²⁴]

(♩ = 80) Freely, espressivo
mf

Quan-to duol-mi Su-san-na, che que-sto gio-vi-not-to ab-bia del Con-te le stra-va-gan-ze u-di-to! Ah, tu non sa-i... ma per qual cau-sa ma-i da me sles-sa non ven-ne? Dov'è la can-son-net-ta?

f
 Chi n'è l'au-tor? Pren-di la mi-a flau-ta, e l'ac-com-pa-gna.

100 Gräfin
 Ach, wie pein-lich, Su-san-na, daß die-ser jun-ge Mensch des Gra-fen Ge-spräch mit an-hö-ren muß-ten! Ach, du
 Quan-to duol-mi, Su-san-na, che que-sto gio-vi-not-to ab-bia del Con-te le stra-va-gan-ze u-di-to! ah tu non

104 Gräfin
 weißt nicht... Doch war-um hat denn Cherubin sich an mich nicht ge-wendet? Wo ist die Kan-zo-net-te?
 sa-i... ma per qual cau-sa ma-i da me sles-sa ei non ven-ne? Dov'è la can-son-net-ta? Wer ist der Dich-ter?
 Chi n'è l'au-tor?

Gräfin
 Nimm hier die Gi-tar-re, ihn zu be-glei-ten.
 Pren-di la mia chi-tar-ra, e l'ac-com-pa-gna.

³²⁴ W.A. Mozart, *The Marriage of Figaro*, (New York: Broude Brothers, 1948), 126-133.

Next, Susanna is an integral character in the entire opera with the most singing time and stage time in the opera. These scenes feature her prominently as well, but they don't require such a demand on the singer for stamina by incorporating smaller selections. She is generally cast as a lighter, higher voiced soprano than the Countess. Her range here is F4-E4 with a slightly higher tessitura that A4-E4. Again, this music is syllabic but does feature more leaps than the music for Countess. Because of this, I would identify Susanna's part as more difficult musically than Countess in this scene. As with Countess's line, I include suggested written appoggiaturas based on traditional performance practice. Some examples of these are "e desso" on the downbeat of "desso" and "certo". For "ah si, certo," this is a fun, comedic moment in the opera because Susanna has the chance to playfully imitate Cherubino's serious initial "ah si, certo." In light of this, an added appoggiatura became necessary to aid in dramatic interpretation.

[Example 2: Act 2, scene 3, recit. Susanna's vocal line vs. Original Score]

Ec-co-la! ap-pun-ta fac-ciam che ce-la can-ti. Zit-to, vien-gen-te; e des-so: a-van-ti, a-van-ti, si-gnor uf-fi-zio...

--a--le *mf* E tan-to bel-la! Ah, si... Cer-to... I-po-cri-

to--ne, via pre--sto la can--zo--ne, che sta--ma--ne a me de--ste, a ma-da--ma can-ta--te

Gua--da--te: e-gli ha due brac-cia di ros-sor sul-la fac-cia.

Lo vuo-le, si, lo vuol, man-co pa-ro-le

Susanna 108

Hier ist sie, und gleich, wenn er kommt, soll er sie singen. Still-le, wer kommt da? Er ist es. Nur nä-her, nä-her, mein ta-pfer Herr
 Ecco-la: ap-pun-to fac-ciam che ce la can-ti. Zil-to, vien-gen-te; è des-so: a-van-ti, a-van-ti, si-gnoruf-fi-si.

Susanna 115 Susanna (spottet ihm nach) (imitando) 119

gut ist! Und die so schön ist! Ach, ja, so schön! Sie kleiner Heuchler, ge-schwind die Kan-ze-net-te, die Sie mir heu-te ga-ben, der Frau Grä-fin vor-ge-sun-gen!
 buo-na! È tan-to bei-la! Ah si... cer-to... I-po-cri-to-ne, via pre-sto la can-ze-net-te, che sta-ma-ne a me de-ste, a ma-da-ma can-ta-le.

Susanna (auf Cherubino zeigend) (additando Cherubino) 120 Susanna

O sehn Sie, wie sei-ne Wan-gen vor Ver-le-gen-heit glü-hen. ...Frau Grä-fin be-fiehlt, wohl-an, mach nicht viel Wor-te.
 Guar-da-te: e-gl'ha due-bruc-cia di ros-sor sul-la fac-cia. Lo vuol-le, sì, lo vuol, man-co pa-ro-le.

Continuing, Cherubino’s part finishes out this recit before his big aria “Voi che sapete.”

The part of Cherubino is generally cast as a lighter, higher mezzo-soprano who can play the part of a young boy. His range here is F4-Eb5, but the tessitura stays between F4-C5. His part features strings of repeated pitches with a few leaps and stepwise movement in the melodic line and is also syllabic. Again, I include some adaptation in the form of written appoggiaturas for this part as well. Some examples of this include “chiamarmi” and “fatale.” These spots are important words that enhance the drama with an added appoggiatura.

[Example 3: Act 2, scene 3, recit. Cherubino’s vocal line vs. Original Score]

Ah non chia-mar-mi con

no-me si fa-ta-le, ei mi ram-men-ta, che ab-ban-do-nar degg' i-o co-ma-re tan-to

buo-na! Ah, si... Cer-to... Io

so - no si tre-man-te... ma se ma-da-ma vuo-le...

iii Cherubino
Hauptmann. Nenne mich nicht mit dem ver-haß-ten Na-men, der mich er - in-ner-t, daß ich sie mei-den soll, ach, die Pa-tin, die so gut ist!
a - le. Ah non chia-marmi-con no-me si fa-ta-le, ei mi ram-men-ta, che ab-ban-do-nar degg' i - o co-ma-re tan-to buo-na!

Cherubino (*seufzend*)
(*sospirando*)
Ach, ja, so schön!
Ah si... cer-to...

Cherub.
Ich
Io
kann vor Angst kaum re-den, doch wenn Frau Gräfin be-feh-len..
so - no si tre-man-te... ma se ma-da-ma vuo-le...

For scoring this recitative, the original accompaniment is harpsichord and basso continuo. I altered this to involve my 4-piece chamber ensemble of flute, Bb clarinet, alto saxophone, and euphonium. Again, I chose instruments within the band realm that would be present at many smaller liberal arts colleges. For the initial texture, the original score uses sparse 3 note chords in the harpsichord and a held root pitch in the continuo. I chose to use the upper three voices of the ensemble for this task. Presenting the flute one dynamic level above the rest will also help the overall balance in this register. I kept all harmonies the same.

[Example 4- Act 2, scene 3 recit. Mm.1-10 vs. Original Score]

(♩ = 80) Freely, espressivo
mf

Countess
Susanna
Cherubino
Flute
Bb Clarinet
Alto Saxophone
Euphonium

Countess
not-... to ab-... bia del Con-... te le stra-va-gan-ze u-... di-... to! Ah, tu non

5
C. sa - i... ma per qual cau-sa ma - i da me stes - sa non ven-ne? Dov' e la can-zon-
S.
Ch.
Fl.
Bb Cl.
A. Sax.
Euph.

8
C. net - ta?
S. *mf*
Ch. Ec - co-la! ap - pun - ta fac - ciam che ce la can - ti. Zit - to, vien gen - te; e
Fl.
Bb Cl.
A. Sax. *mp*
Euph.

100
Gn. Gräfin
Cembalo e Basso continuo
Ach, wie pein-lich, Su-san-na, daß die-ser jun-ge Mensch des Gra-fen Ge-spräch mit an - hö-ren muß-te! Ach, du
Quan-to duot-mi. Su-san-na, che que-sto gio-vi - not - to ab - bia del Con - te le stra-va-gan-zeu - di - to! ah tu non

104
Gn. S. Susanna
Cemb. e Basso cont.
weißt nicht... Doch war-um hat denn Cherubin sich an mich nicht ge-wendet? Wo ist die Kan-zo-net-te? Hier ist sie, und gleich, wenn er
sa - i... ma per qual cau-sa ma - i da me stes-sa ei non ven-ne? Dov' e la can-so-net-ta? Ec - co-la: ap - pun - to fac

108
s.
Cemb. e Basso cont.
kommt, soll er sie sin-gen. Stil - le, wer kommt da? Er
ciam che ce la can - ti. Zit - to, vien gen - te; e'

Since I transferred the accompaniment from strings and percussion to winds, I did alter a few aspects, such as tying pitches across a bar line and staggering entrances to allow for breath. In these instances, the foreground, middle ground, and background, are not quite as prominent in the accompaniment because the original content is mainly a held pitch or chord to punctuate the

conversation in the singers. I also included suggested dynamics with crescendo and decrescendo based on the drama happening in the singers' lines. An example of this occurs in mm. 13 to emphasize Cherubino's "fatale." As the tension builds with Cherubino's passion brewing (leading up to his aria), I adapted the accompaniment in the orchestra by staggering the entrance to enhance "ah si, certo." This is a passage in the original score where the basso continuo holds a continued G3 for seven and a half measures (this begins on the text "rammenta" in mm.14). While this is feasible with a bowed instrument, expecting a wind instrument to sustain a single pitch for that many measures is unwise. Therefore, I needed to find a place in the music that would be enhanced by additional activity in the orchestra through differing texture and timbre. I chose "ah si, certo" because it is a wonderfully emotive spot. Cherubino sincerely agrees with Susanna about how beautiful the Countess, and then Susanna gets to make fun of him playfully. I added both flute and Bb clarinet on the downbeat to correspond with Cherubino's "si" in mm.17. In this lower register, the flute will be nearly imperceptible but will add an additional timbral quality to the sound that the Clarinet produces in the chalumeau register. Further, putting the clarinet in this lower register will help to meld it with the alto sax as they finish their sustained pitch. I tied the saxophone part through the downbeat to further obscure where one instrument ends and another begins. Then, I allow the clarinet to take the held pitch for the next few measures to give the saxophone a break to breathe and take a short rest. In order to bring the saxophone back in to sustain the root pitch, I add a slight embellishment in the flute on the downbeat of mm.20 which doubles Susanna's important word "canzone."

[Example 5- Act 2, scene 3 recit- mm.11-20 vs. Original Score]

11
C.
S.
Ch.
Fl.
Bb Cl.
A. Sax.
Euph.

des- - so: a - van-tia-van - ti, si - gnor uf - fi - zi - - a - - le *mf*
Ah non chia-mar - mi con

13
C.
S.
Ch.
Fl.
Bb Cl.
A. Sax.
Euph.

no - me si fa - ta - le, ei mi ram-men-ta, che ab-ban-do-nar degg' i - - o co - ma-re tan-to

16
C.
S.
Ch.
Fl.
Bb Cl.
A. Sax.
Euph.

E tan-to bel-la! Ah, si... Cer-to... I-po-cri-
buo-na! Ah, si... Cer-to...

19
C.
S.
Ch.
Fl.
Bb Cl.
A. Sax.
Euph.

to - - ne, via pre - sto la can- - zo - - - ne, che sta-ma - - ne a me de - - ste,

108
S.
Cemb. e Basso cont.

ist es. Nur nä-her, nä-her, mein ta - pfer Herr
des - so: a - van-ti, a - van - ti, si - gnor uf - fi - zi -

111
Cherubino
Hauptmann. Nenne mich nicht mit dem ver-haß-ten Na-men, der mich er - in-ner-t, daß ich sie mei-den soll, ach, die Pa-tin, die so
a - le. Ah non chia-marmi con no-me si fa-ta-le, ei mi ram-men-ta, che ab-ban-do-nar degg' i - o co-ma-re tan-to

116
Susanna Cherubino (seufzend) (sospirando) Susanna (spottet ihm nach) (imitandolo)

gut ist! Und die so schön ist! Ach, ja, so schön! Ach, ja, so schön! Sie kiel-ner Heuch-ler, ge-schwind die Kan-zo-
buo-na! E tan-to bel-la! Ah si... cer-to... Ah si... cer-to... I - po-cri - to - ne, via pre - sto la can-

119
net-te, die Sie mir heu-te ga-ben, zo-ne, che sta-ma-ne a me de - ste,

For the last part of the scene, I follow the original scoring closely in both harmony and texture.

At the end, Mozart expands the texture to four and five-part harmony, which will segue into

Cherubino's aria. I followed suit and added euphonium to fill out the bass for the final cadence.

[Example 6- Act 2, scene 3 recit- mm.21-29 vs. Original Score]

21 *f*
C. *f* Chi n'è l'au-tor?_
S. *f* a ma-da--ma can-ta--te Guar-da--te: e-gli ha due
Ch.
Fl. *mp*
Bb Cl. *mp*
A. Sax. *mp*
Euph.

23
C. Pren-di la mi-a flau-ta, e l'ac-com-pa-gna.
S. brac-cia di ros-sor sul-la fac-cia.
Ch. Io
Fl. *mp*
Bb Cl. *p*
A. Sax. *p*
Euph.

26
C.
S. Lo vuo-le, sì, lo vuol, man-co pa-ro-le'
Ch. so-no sì tre-man-te... ma se ma-da-ma vuo-le...
Fl.
Bb Cl.
A. Sax.
Euph. *p*

119

S. Gn. Gräfin Susanna [auf Cherubino zeigend] (additando Cherubino)

net-te, die Sie mir heu-te ga-ben, der Frau Grä-fin vor-ge-sun-gen! Wer ist der Dich-ter? O sehn Sie, wie sei-ne
 zo-ne, che sta-ma-ne a me de-ste, a ma-da-ma can-ta-te. Chi n'è l'au-tor? Guar-da-le: e-gl'ha due

Cemb. e Basso cont.

121

S. Oa. Ch. Gräfin Cherub.

Wan-gen vor Ver-lo-gen-heit glü-hen. Nimm hier die Gi-tar-re, ihn zu be-glei-ten. Ich
 bruc-cia di ros-sor sul-la fac-cia. Pren-di la mia chi-tar-ra, e l'ac-com-pa-gna. Io

Cemb. e Basso cont.

125

Ch S. Susanna

kann vor Angst kaum re-den, doch wenn Frau Grä-fin be-feh-len... Frau Grä-fin be-fiehlt, wohl-an, mach nicht viel Wor-te.
 so-no si tre-mante... ma se ma-da-ma vuo-le... Lo vuo-le, si, lo vuol, man-co pa-ro-le.

Cemb. e Basso cont.

segue l'Arietta di Cherubino [Nº 11]

Act 2, Scene 3 Aria, “Voi che sapete”

This aria for Cherubino is a fun addition to these selections that showcase *Le nozze di Figaro* and allow for the learning of classical opera for students. It presents some variety from the ensemble scenes and allows one singer the experience of performing a solo work with instrumental ensemble. Further, both Susanna and Countess are in the scene (although they do not sing) so it can function as an acting exercise for them as well as being able to hear how the accompaniment works, since Susanna pantomimes accompanying Cherubino while he sings. Cherubino’s part here has a range of C4-F5 with tessitura from F4-F5. Erin Gonzalez acknowledges in her dissertation the differences between soprano and mezzo-soprano

classification that emerged around the middle of the eighteenth century.³²⁵ She asserts that Mozart had a reputation of writing specific music for specific singers. When looking at the role of Cherubino, Dorotea Bussani debuted this role and was known for having a “...beautiful and charming chest voice...used with so much humour and so mischievously (Grundsätze zur Theaterkritik, 1790).”³²⁶ For the purposes of this project, in the event that a smaller collegiate setting lacked a true mezzo-soprano, a soprano with a stronger lower/middle voice could manage these selections based on range and tessitura parameters, especially if she is a great comedic actress.

The original score features Flute, Oboe, Bb Clarinet, Bassoon, Horns, Violin I & II, Viola, Cello, and Bass. These are split into foreground, middle ground, and background. The lower voiced instruments of base and cello take the background with the foundational bass line pizzicato. The middle ground motive is found in the violin I & II and viola parts, also using pizzicato. The foreground, or melodic content, appears in pairings of clarinet/bassoon and flute/oboe, respectively, at the beginning. As the piece progresses, foreground material continues within the winds in various pairings, but middle and background remain constant in the strings. The horns add additional punctuation and can fall within the middleground texture. Mozart uses the full tutti texture sparingly.

For these reductions, two considerations presented themselves. First, identifying the underlying harmonies in the background and middleground. Second, identifying how the melodic lines in the foreground functioned and what the original pairing of instruments created

³²⁵ Erin Gonzalez, “Mozart’s ‘Mezzos’: A Comparative Study of Castrato and Female Roles in Mozart’s Operas,” (DMA doc., University of Nevada, Las Vegas, 2019), 3.

<https://digitalscholarship.unlv.edu/cgi/viewcontent.cgi?article=4607&context=thesedisertations>.

³²⁶ Christopher Raeburn, “Bussani [née Sardi], Dorothea,” in Grove Music Online, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.04439>).

with regards to timbre. Third, considering the strengths and weaknesses of the instruments in this ensemble for what gestures may be more or less idiomatic. I began with the foundation bass line which I gave to the euphonium. From there I investigated the middleground strings and created a middleground part for the flute in the beginning of the piece. I chose to give this middleground gesture to the flute to start for a few reasons. One, is that flute can easily play those quicker notes in arpeggiation. Two, in this register, it will be quiet (similarly to pizzicato). It can enhance both texture and timbre, but it will not stand out: perfect for middleground. Lastly, I paired Bb clarinet and alto sax for the foreground material, leaving the Bb clarinet part intact and using the bassoon part as a model for the alto sax. While saxophone isn't a perfect match in timbre to a bassoon, it is closer than flute, which would be my only other option in a four-part ensemble. There is a secondary motive in the foreground material that the flute takes in the original score, therefore, I kept that timbre intact and transferred the middle ground motive to the Bb clarinet for that passage (mm.5-8). By keeping some of the foreground material the same both in musicality and timbre, I preserved the quintessential moments in this piece and strove to keep the sound world as similar to the original as possible. Because this ensemble is quite small, full tutti sections of texture are harder to avoid, but I kept them as streamlined as possible. Only using this texture when each line is significant to the overall whole.

[Example 7- Act 2, scene 3 Aria. Mm.1-8]

Andante (♩ = 56)

Cherubino
Flute
B♭ Clarinet
Alto Saxophone
Euphonium
Ch.

Nº 11. Arietta

1 Flauto
1 Oboe
Clarinetto in B
1 Fagotto
2 Corni in Es
Violino I
Violino II
Viola
Cherubino
Violoncello
Contrabbasso

128

Fl.
Ob.
Clarinetto in B
Fag.
Cor. in Es
Viol. I
Viol. II
Viola
Ch.
Vc.
Cb.

Once Cherubino begins singing, the texture immediately lessens to middle and background because Cherubino now takes the foreground melody. After this point, Mozart uses the winds to either double foreground material that Cherubino sings or uses them to comment on

what he is saying. One classic moment of commentary in the flute and oboe of the original score is the laughing motive with triplet thirty-second notes into sixteenth notes (square 14 in original score). This is a hallmark moment for the ear when hearing this aria. Although I do not use oboe, as they are tricky to find in smaller settings, I pair flute and clarinet to achieve a similar effect in mm.14-16.

[Example 8- Act 2, scene 3 Aria. Mm.9-16 vs. Original Score]

The image displays two musical score excerpts. The top excerpt, labeled 'Example 8', covers measures 9-16 and features parts for Chorus (Ch.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), and Euphonium (Euph.). The Chorus part includes the lyrics: 'Voi che sa... pe... te che co... sa e a - mor' (measures 9-12) and 'don... ne ve... de... te s'io l'ho nel cor.' (measures 13-16). The Flute part shows a triplet of thirty-second notes in measure 14, which is noted as being replaced by sixteenth notes in the simplified version. The bottom excerpt shows the original score for measures 8-16, including parts for Flute (Fl.), Oboe (Ob.), Clarinet in B (Clar. in B), Bassoon (Fag.), Cor in E♭ (Cor. in E♭), Violins I & II (Viol. I, II), Viola, Chorus (Ch.), and Cello/Double Bass (Vc., Cb.). Handwritten annotations in the original score include measure numbers 8 through 16 above the flute and oboe parts, and 'a.2' above the bassoon part in measure 14.

When Cherubino starts the next verse, the textural and timbral content stays the same in the original score as in the first verse. Since this ensemble has more limited timbral options, I opted to differentiate this verse by use of alto saxophone for the middle ground in mm. 21 with the marking “leggiero.” I use mm. 23 in the flute as a transition to introduce that timbre before trading the saxophone for flute to continue the middleground. Additionally, I felt the middle ground arpeggiation motive might be taxing for wind instruments to continue in a prolonged state, therefore, I traded them off between the upper three voices of the ensemble depending on which timbre was necessary for foreground material. Further, passing the middleground and foreground between the instruments varies the timbre and gives the players some more “interesting” music to play when they receive a foreground line. Once I established this method for reducing the piece, I followed this pattern for the duration of the aria.

[Example 9- Act 2, scene 3 Aria. Mm.17-33 vs. Original Score]

17 *mf*

Ch. don--- ne ve-- de----- te___ s'io l'ho___ nel___ cor. Quel--- lo ch'io

Fl. *p*

B♭ Cl. *p legg.*

A. Sax. *p* *p leggiero*

Euph. *p*

22

Ch. pro----- vo vi----- ri--- di----- ro, e per me

Fl. *p* *legg.*

B♭ Cl. *mp*

A. Sax. *mp*

Euph. *p*

26

Ch. nuo-----vo, ca-----pir nol so. sen-----to un af-

Fl. *mp* *p*

B♭ Cl. *p legg.*

A. Sax. *mp*

Euph. *leggiero*

30

Ch. fet-----to pien di de-----sir, ch'o-----ra e di--

Fl. *mp*

B♭ Cl. *mp*

A. Sax. *mp*

Euph. *mp*

22 23 24 25 26 27 120

21

Fl.

Ob.

Clar. in B

Fag.

Cor. in Es

I

Viol. II

Viola

Ch.

Vc.

Cb.

Ich will's euch sa - gen, was in mir wüht, euch will ich's kla - gen, euch, die ihr
Quel - lo ch'io pro - vo, vi - ri - di - ro, è per me nuo - vo, ca - pite nol

14 15 16 17 18 19 20

14

Fl.

Ob.

Clar. in B

Fag.

Cor. in Es

I

Viol. II

Viola

Ch.

Vc.

Cb.

Lie - be, was hier so brennt, sagt, ist es Lie - be, was hier so brennt?
de - te, s'io l'ho nel cor, don - ne ve - de - s'io l'ho nel cor.

As Cherubino’s passion builds, Mozart doubles his part in the flute. This is another foreground line that is easily replicated in this reduction. It’s also a lovely dichotomy between Cherubino finding his “manly” voice with a C4 pitch usually done in chest voice for “avvampar,” and the upper register flute. It illustrates his lust and believing he has come of age for the feelings he has for Countess. I added additional dynamics with a crescendo into fortissimo for the singer to encourage a younger singer to embrace the chest voice and feeling behind the music, as well as to help balance the singer over the instruments.

[Example 10- Act 2, scene 3 Aria. Mm.34-41 vs. Original Score]

34 *f*
Ch. let-to, ch'o-ra e mar-tir. Ge-lo e poi
Fl. *mp* *p*
Bb Cl. *mp* *p*
A. Sax. *p legg.*
Euph. *p*

38 *ff* *mf*
Ch. sen-to fal-ma av-vam-par, e in un mo-
Fl. *mp*
Bb Cl. *p legg.*
A. Sax. *mp*
Euph. *mp*

34 *f*
Ch. Schmer-zen let-to, und Angst mir neu- ch'o-ra e mar-tir.
Fl. *mp* *p*
Ob.
Clar.in B
Fag.
Cor.in Es
Viol. I *mp* *p*
Viol. II *mp* *p*
Viola *mp* *p*
Vc. *mp* *p*
Cb. *mp* *p*

38 *ff* *mf*
Ch. Durch al-le Gie-der strom's glubend heis, ach, und dann loe-zoi sen-to l'al-ma av-vam-par, e in un mo-
Fl. *mp*
Ob.
Clar.in B
Fag.
Cor.in Es
Viol. I *mp* *p*
Viol. II *mp* *p*
Viola *mp* *p*
Vc. *mp* *p*
Cb. *mp* *p*

The reduction continues in the same method as stated previously until the next section of music in which Mozart gradually builds towards a full tutti section. This begins with the text “Ricercò un bene,” and builds to full tutti for the climax, “ma pur mi piace,” in the original score. For the

first few measures of this new verse, I worked to keep it between two-three part harmony to avoid the full tutti texture as long as possible.

[Example 11- Act 2, scene 3 Aria. Mm.42-49 vs. Original Score]

The image shows two side-by-side musical staves for comparison. The left page (measures 42-49) features a full orchestral texture with Chorus, Flute, B♭ Clarinet, A. Saxophone, and Euphonium. The right page (measures 46-49) shows a revised score with a reduced instrumentation of Chorus, Flute, B♭ Clarinet, A. Saxophone, and Euphonium. Dynamic markings such as *p* and *mp* are used in the revised score to indicate a softer, more intimate texture.

This image displays a detailed musical score for measures 42-49. The score is arranged in a standard orchestral format, including parts for Flute, Oboe, Clarinet B, Bassoon, Cor in E♭, Violin I & II, Viola, Chorus, and Cello/Double Bass. Handwritten measure numbers (43, 44, 45, 46, 47, 48) are written above the Flute staff. The Chorus part includes the following lyrics: "wie - der - werd ich zu Eis. In wei - ten Fer - nen such ich das Glück, men - do - so - a ge - lar. Ri - cer - co un - do - ne fuo - ri di me, non so ch'il".

With that in mind, use of full tutti for added emphasis is not as effective in a smaller four-part ensemble since each instrument is needed for background, middleground, and foreground. As a

result, I adapted the accompaniment to pass off pieces of the middleground arpeggiation into the various voices combined with pieces of the foreground material for additional emphasis on the foreground material building towards the climax, which mimics the original score. From mm.54-57, I create an entrance with a middleground arpeggiation followed by the more sustained pitches to support the melodic line and harmony of foreground material in the Bb clarinet, alto saxophone, and euphonium. I leave the flute part fully intact from the original score to preserve the main sound a listener is used to hearing when they hear the full work.

[Example 12- Act 2, scene 3 Aria. Mm. 50-57 vs. Original Score]

50 *p*
Ch. tie-.....ne non so cos' e. so spi-ro e ge... mo sen-za vo-
Fl. *pp*
Bb Cl. *pp*
A. Sax. *mp* *pp*
Euph. *p*

54 *mp* *mf*
Ch. ler, pal...pi-to e tre... mo sen-za sa...per, non tro-vo pa...ce not...te, ne
Fl. *p* *mp*
Bb Cl. *p* *legg.* *mp* <>
A. Sax. *legg.* *p* *legg.* *mp* <>
Euph. *mp* *legg.*

For the climax, “ma pur mi piace,” and resolution, “languir cosi,” each instrument takes an important line. Flute has the upper register of the foreground and clarinet has secondary line. alto saxophone takes the middleground arpeggiation, and euphonium supports as the foundational bass line background. For the euphonium, I mimic the bass line in the original score for a feeling of more texture and sound because the eighth rests are omitted in favor of steady eighth notes. I opted to slur these to allow for a feeling of legato in the base line which will enhance that fuller feeling to the sound and contrast the “pizzicato” or “leggiero” sound throughout. Further, I add dynamics to enhance the feeling of climax and resolution which will support the singer and emotion of the piece. The return of the musical material from the beginning signals the end of the piece and is treated similarly with regards to orchestration.

[Example 13- Act 2, scene 3 Aria. Mm. 58-74 vs. Original Score]

58 *f* *ff* *mp* *mf*

Ch. *f* *ff* *mp* *mf*

di, ma pur mi pia-----ce lan-----guir co----si. Voi che sa-

Fl. *mf* *f* *mp* *p* *mf legg.*

Bb Cl. *p* *mf* *mp* *p*

A. Sax. *p legg.* *mp* *p*

Euph. *f* *mf* *mp* *pp*

63 *mf*

Ch. *mf*

pe-----te che co---sa e a- mor, don-----ne ve--

Fl. *mp*

Bb Cl. *p*

A. Sax. *p*

Euph. *p*

67 *f* *mp* *mf*

Ch. *f* *mp* *mf*

de-----te s'io l'ho nel cor, don-----ne ve-

Fl. *mp* *p*

Bb Cl. *mp* *p* *mp* *p legg.*

A. Sax. *mp* *p* *mp* *p*

Euph. *mp* *p* *mp* *p*

71 *f*

Ch. *f*

de-----te s'io l'ho nel cor, don-----ne ve-

Fl. *p* *mp*

Bb Cl. *p* *mp*

A. Sax. *legg.* *legg.*

Euph. *mp legg.*

At the very end of the piece, a trill motive similar to the previous laughing motive appears. Since it is an earmark to the closing of this playful aria, I opted to place it in three out of four instruments and leave the euphonium alone with the bass line, which I modified to have some additional rhythmic activity but preserved the harmonic function for the final cadence.

[Example 14- Act 2, scene 3 Aria. Mm. 75-79 vs. Original Score]

Act 2, Scene 10 "Sull'Aria" Recit and Duet

Similarly to the previous recitative, the demands on the singers for the roles of Countess and Susanna fall within the beginning and early intermediate category. This simple recitative features a small conversation between Susanna and the Countess in which they scheme to teach

the Count a lesson. Countess's line has a range of F4- F5 and tessitura of A4-Eb5. It is mostly syllabic and mainly features triadic leaps.

[Example 15- Act 2, Scene 10 Recit- Countess's Vocal Line]

Recit.
(♩ = 66) *mf*

Countess

Co--sa me nar--ri, e che ne dis-se il Con-te? Pia-no: che me-glio or lo por-re-mo in gab-bia. Dov'

6 e l'ap-pun--ta men-to che tu gli pro--po--ne--sti? Fis-siam-gli un lo--co. Scri-vi. Eh scri-vi

11 *attaca il Duetino*
di--co: e tut-to io pren-do su me stes-sa. Can-zo--net--ta sull'a-ria.

In turn, Susanna's line has a range and tessitura of G4-D5. Again, I included some recommended appoggiaturas as written pitches to guide the singer, such as on the word "fronte," and "rabbia." With repeated notes, stepwise motion, and few arpeggiated leaps, this line is quite simple and allows the singer to focus on communicating the story to move the plot forward.

[Example 16- Act 2, Scene 10 Recit- Susanna's Vocal Line]

Susanna

mf

Gli si leg-ge--va in fron-te il dis-pet-to e la rab-bia

S. In giar-di--no. Ch'io scri-va... ma si--gno-ra...

Just as with the other accompaniments, I turned the original secco recitative into an accompagnato recitative with the top three voices of the main four-part ensemble: Flute, Bb Clarinet, and Alto Saxophone. I chose the top three voices to create a bit of a lighter timbral quality for this short and simple recitative. For the accompaniment, I kept the harmony of the original scoring intact by preserving the original pitch content of the bass line in the alto

saxophone. I did alter the construction of certain chords to aid in better registration for the flute. For example, I begin mm.1 with an E5 in the flute and C5 in the Bb clarinet for closer harmony in thirds which offers a slightly better sounding entrance than fourths. In some instances, such as mm.4, I added an instrument prior to their necessary entrance for the harmony in order to create smoother transitions between the chords. When harpsichord enters for one chord, it creates less of a sounding event than the presence of multiple winds. Therefore, keeping the accompaniment more sustained, allows for less jarring transitions. The goal here is to keep the presence of the wind ensemble as a background and to harmonically support the singers in the foreground. Further, the addition of flute on that A4 will only add a hint of dimension to the timbral sound world, as that pitch in the flute's overall range will be quite soft naturally.

[Example 17- Act 2, Scene 10 Recit- Accompaniment vs. Original Score³²⁷]

The image displays two side-by-side musical scores for a recitative scene. The left score is an accompaniment version, and the right is the original score. Both are in 4/4 time and marked *mf*. The vocal parts include Countess, Susanna, and a Soprano (S.). The instrumental parts include Flute, Bb Clarinet, Alto Saxophone, and Euphonium. The lyrics for the Countess are: "Co - -sa me nar - -ri, e che ne dis-se il Con - -te?". The lyrics for Susanna are: "Gli si leg-ge - -va in". The lyrics for the Soprano are: "Pia-no: che me-glio or lo por-re-mo in gab-bia. Dov' fron-te il dis-pet - to e la rab-bia". The accompaniment version features sustained notes in the wind instruments, while the original score shows more rhythmic activity.

³²⁷ W.A. Mozart, *The Marriage of Figaro*, (New York: Broude Brothers, 1948), 306-311.

6

C. e l'ap-pun-ta men-to che tu gli pro-po-ne-si?

S. In giar-

Flute

Bb Clar.

A. Sax.

Euph.

8

C. Fis-siam-gli un lo-co. Scri-vi. Eh scri-vi

S. di-no. Ch'io scri-va... ma si-gno-ra...

Flute

Bb Clar.

A. Sax.

Euph.

11 *attaca il Duetto*

C. di-co; e tut-to io pren-do su me stes-sa. Can-zo-net-ta sull'a-ria.

S.

Flute

Bb Clar.

A. Sax.

Euph.

13 Gräfin Susanna Gräfin
 Gn. S. Seit-sa-me Din-ge! Und wie nahm sie der Graf auf? Auf sei-ner Stir-ne las man Wut und Är-ger. Stil-le, so geht er
 Co-sa mi nar-ri, e che ne dis-se il Con-te? Gli si leg-go-va in fron-te il dis-pet-to e la rab-bia. Pia-no: che me-glio

17 Susanna Gräfin
 Gn. S. leichter noch in die Schlinge! Wo ist das Stell-dich-ein, das du ihm heut versprochen? In dem Garten. Nennen wir den Ort.
 or lo por-re-mo in gab-bia. Dov'è l'ap-pun-ta-men-to che tu gli pro-po-ne-sti? In gar-di-no. Fissiam-gli un lo-co.

21 Susanna Gräfin (Susanna setzt sich und schreibt) (Diktirt) 307
 (Susanna siede e scrive) (Dollando)
 Gn. S. Schreibe! Ich schreiben? Doch, Frau Gräfin... Schreibe getrost nur, ich will al-les auf mich nehmen. Neuer Text zu der A-ria.
 Scri-vi. C'ho scri-ta... ma si-gno-ra... E' scri-ti di-co; e tut-to to pre-ndo su me stes-sa. Can-so-net-ta sull'a-ria.
 (Kanzo-net-te zum A-bend.)
 attacca il Duettino [Nº 20]

Finally, the last few measures provide a transition into the prominent duet, “Sull’aria.” I adapted mm. 12-13 to place the flute in a more optimal range for the instrument by doubling it in octaves with the Bb clarinet and alto saxophone, respectively, in mm. 12. One last adaptation of this recitative is the final beat in mm.12. Mozart leaves a rest after the cadence on beat three of the measure. Instead, I scored the flute and Bb clarinet to flesh out the full tonality of Bb Major and enter at the same time as the Countess’s line, “Canzonetta sull’aria.” Many times, a singer will feel more secure when their entrances are supported in the accompaniment. I felt this addition would fully realize the original harmony, as well as provide some extra help to the singer when moving attacca into the duet.

This duet is not only beautiful to listen to, but it also provides an opportunity to cast two sopranos. It serves as a wonderful teaching tool in legato, as well as learning how one’s part fits with another (it is quite easy to get lost in this kind of musical writing). Susanna’s part is slightly

higher than Countess with a range of F4- Bb5 and tessitura of Bb4-F5. Countess’s range is D4-G5 with a tessitura of Bb4-F5. Generally speaking, the main difference between Countess and Susanna vocally for this scene is timbre in vocal color with Countess usually cast as a somewhat darker or older voice, and Susanna cast as a lighter, younger voice. Additionally, because this stays in the middle range for a soprano, the demands on the singer still fall within the beginner/intermediate range. Even for Countess, the small part of lower ranged singing dipping down to D4-Eb4 is well within this level. Further, it doesn’t ask too much of the singer in that register because there is little activity in the orchestration at that moment.

[Example 18- Act 2, Scene 10 Duet- Countess and Susanna’s Final Vocal Line]

74

C. ra, il ca--- pi-----ra.

S. ra, il ca--- pi-----ra.

Flute

Bb Clar.

A. Sax.

Euph.

p

p

p

p

In a similar fashion to “Voi che Sapete,” this accompaniment for the duet can be split into background, middle ground, and foreground lines within the original orchestration. Originally, the Violas, Cello, and Bass take the background bass line, the Violin I and IIs take the

middleground arpeggiation motive, and the Oboe and Bassoon take the foreground melodic motives. As mentioned previously, oboe is more difficult to source players and bassoon falls into that category as well. For each section: background, middleground, and foreground, although they utilize multiple instruments, many times, their lines are simple doublings, which allowed me to pare down the material to one single instrument per section.

[Example 19- Act 2, Scene 10 Duet- Original Score mm.1-8]

In the beginning of the duet, I give the foreground material to the flute first. Susanna and Countess enter shortly after with fragments of this melodic line. In general, when foreground material is present in the original score, I pass it between the three upper instruments. I also add the euphonium back into the ensemble to function as the bass line background. I split the middle ground arpeggiation gestures between the upper three instruments to provide some contrast, as well as much needed breaks for breathing for the wind players. Occasionally, I swap euphonium and alto Saxophone to allow the euphonium some contrast in the majority of background bass playing. An example of this happens in mm.25-26. The middleground sustained arpeggiations

proved the most challenging within this reduction. Strings are capable to play these continuously for quite some time, but this type of gesture will tire a wind player without additional rests built into the piece. Therefore, my pattern for tackling this middleground was to give only four-five measures of that gesture before writing in either a rest or passing it off to a different instrument. This can be seen in the alto saxophone and Bb clarinet parts within Example 19. Additionally, to avoid jarring timbral transitions in the middle ground, I frequently staggered the entrances to aid in the passing between two instruments, an example of this is the staggering between alto saxophone and Bb clarinet in mm.16. Further, in the event of absent foreground material in the orchestra, I generally chose to double the bass line. This is because doubling the middleground will create an undesirable, thicker feeling of sound, simply from the fact that it is sustained, slurred arpeggiation instead of short eighth notes followed by rests. An example of this happens in mm. 22-25.

[Example 20- Act 2, Scene 10 Duet- mm.14-29 vs. Original Score]

Duetto
♩ = 50

14 C. *mf* Che so-

S. *mf* Sull' a-ria

Flute *mp*

Bb Clar. *p*

A. Sax. *p*

Euph. *p*

18 C. *mf* a-...-ve zel-...-fi-...-ret-...-to

S.

Flute *mp*

Bb Clar. *mp*

A. Sax. *p*

Euph.

22

C. *que-...-sta se-...-ra spi-...-re-*

S. *Zef-...-fi-...-ret-...-to...*

Flute *p*

Bb Clar. *p*

A. Sax. *p*

Euph. *p*

26

C. *ra_*

S. *que-...-sta se-...-ra spi-...-re-*

Flute *mp*

Bb Clar. *mp*

A. Sax.

Euph.

Allegretto

1 Oboe *[p]*

1 Fagotto *[p]*

Allegretto

Violino I *p*

Violino II *p*

Viola *p*

Susanna *Susanna (schreibt) (scrivendo)*

Gräfin La Contessa *Der A-rie. (diktiert) (dell'aria) (Zum A-bend.)*

Violoncello *p*

Contrabasso *p*

*Wenn die sanf-ten A-bend-win-de-
Che so - a - ve zef-fi-ret-to-*

Ob. 9

Fag. 9

Viol. I 9

Viol. II 9

Viola

s. 9

Al. 9

Tn. 9

Vc. 9

Cb. 9

A - bend - win - de
Zer - fi - ret - to...

ü - ber un - sre Flu - ren
quo - sta se - ra spi - re -

ü - ber un - sre Flu - ren wehn,
quo - sta se - ra spi - re - ra,

Moving forward in the piece, the accompaniment functions in this same vein throughout the duration of the duet. I avoided use of full tutti texture, except for places in which the original scoring demanded it by nature of foreground, middleground, and background elements being present, as in mm.39-41. Additionally, I used a textural crescendo in mm. 42-44 as a way to build towards the first climax line “Certo, certo il capira.”

17

Ob.

Fag.

I

Viol.

II

Viola

S.

Ga.

Vc.

Cb.

wehn, -
ru. -

(Fragend)
(Domandando)

Pi-nien-hai-nea?
sof-toi pi-ni...

im Ge-büsch des Pi-nien-hai-nea-
sof-toi pi-ni-del-bo-schet-to-

im-Ge-büsch des Pi-nien-
sof-toi pi-ni-del-bo-

25

Ob.

Fag.

I

Viol.

II

Viola

S.

Ga.

Vc.

Cb.

(Schreibt)
(Scrivendo)

im Ge-büsch des Pi-nien-hai-nea.
sof-toi pi-ni del-bo-schet-to...

hai-nea,
sches-to,

O das wird er schon ver-stehn,
Egià il re-sto ca-pi-rà,

Ja ge-wiß, er wird ver-
Cer-to, cer-to il ca-pi-

Mozart's original scoring builds quickly to full tutti texture, as well as featuring the change in gesture from eighth notes plus eighth note rest to slurred-dotted quarter notes in the background and foreground. For the purposes of this project, I wanted to preserve the lessening of texture

when the singers finally sing together at mm. 47, a pivotal moment in the work. After this point, instead of a modified call and response between Susanna and Countess, their lines speed up with the returning material and overlap to create a true duet feeling. Both the texture and gestures of foreground, middleground, and background return, as in the beginning. These build throughout this recap of material to feature another textural crescendo at mm. 58-60.

[Example 22- Act 2, Scene 10 Duet- mm.46-61 vs. Original Score]

The musical score is presented in two systems. The first system (mm. 46-50) shows the vocal entries for the Countess and Susanna. The Countess's line begins with a forte (*f*) dynamic, while Susanna's line also starts with a forte (*f*) dynamic. The instrumental accompaniment includes Flute, B♭ Clarinet, Alto Saxophone, and Euphonium, with dynamics ranging from piano (*p*) to mezzo-piano (*mp*). The second system (mm. 54-58) continues the duet, with overlapping vocal lines and instrumental accompaniment. The Countess's line features a mezzo-forte (*mf*) dynamic, and Susanna's line also features a mezzo-forte (*mf*) dynamic. The instrumental parts continue with dynamics of *p* and *mp*.

System 1 (mm. 46-50):

- Countess (C.):** *f* Ei già il re-...-sto il ca-...-pi-...
- Susanna (S.):** *f* ra, Cer-...-to, cer-...-to il ca-...-pi-...
- Flute:** *p*
- B♭ Clar.:** *p*
- A. Sax.:** *p*
- Euph.:** *p*

System 2 (mm. 54-58):

- Countess (C.):** *mf* ra... Can-zo-net-ta sull'a-ria...
- Susanna (S.):** *mf* ra... Che so-...-a-...-ve zef-...-fi
- Flute:** *p*, *mp*
- B♭ Clar.:** *p*, *mp*
- A. Sax.:** *p*
- Euph.:** *mp*

39

Ob.

Fag.

Viol. I

Viol. II

Viola

S.

Ga.

Vc.

Cb.

stehn, ja, das wird er schon ver- stehn. Wenn die
 ra, cer- to, cer- to si ca- pi- ra. (Lesen den Brief gemeinschaftlich) Che so
 (Leggono insieme la scritta)

Ja, das wird er schon ver- stehn. Neuer Text zu der A-rie-
 et- sto si re- sto ca- pi- ra. Cas-so- nel- ta sud- a- rieg-
 (Kanzo- nel- te zum A- bend-)

40

Ob.

Fag.

Viol. I

Viol. II

Viola

S.

Ga.

Vc.

Cb.

sanften A- bend- win- de- im Ge- büsch des Pi- nen- hal- nes. Ja ge- wil- er wird ver-
 a- ve- se- f- A- ret- to- sot- to si pi- ni del bo- schet- to... Cer- to, cer- to il ca- pi-

U- ber un- sre Flu- ren wehn. O das wird er schon ver- stehn, er
 que- sta se- ra epi- re- ra... E- giu- il re- sto ca- pi- ra, il

48

Ob.

Fag.

Viol. I

Viol. II

Viola

S.

Ga.

Vc.

Cb.

stehn, er
 ra, il
 schon ver-
 ca- pi-

Susanna and Countess continue their duet in thirds at mm.63, and the original background, middleground, and foreground material return, although the singers' lines are different here. I consider this a coda to finish the piece. The singers' lines build to a climax with the highest written pitches in the piece in mm. 67 with Susanna's top pitch being Bb5 and Countess's being G5.

[Example 23- Act 2, Scene 10 Duet- mm. 62-69 vs. Original Score]

The image displays a musical score comparison for Example 23, Act 2, Scene 10 Duet, measures 62-69 vs. Original Score. The score is split into two systems. The top system (measures 62-69) shows vocal parts for C. (Cantata) and S. (Soprano) with lyrics in German, and instrumental parts for Flute, Bb Clar., A. Sax., and Euph. The bottom system (measures 48-55) shows instrumental parts for Ob., Fag., Viol. I & II, Viola, S. (Soprano), Gn. (Gitarre), Vc. (Viola), and Cb. (Cello). The score includes dynamic markings such as p, mp, mf, and f.

After this climax, the successive attack activity slows in the original scoring for the orchestra with the bass line punctuating only the downbeat with an eighth note pitch and resting for the other beats. I modified this due to the other aspects within the middleground and foreground. In my reduction, I split the steady eighths between the euphonium and the alto saxophone to allow and take fragments of the middleground that still preserve the core harmony for each chord. For

the higher register sustained pitches of the foreground material, the Bb clarinet and flute take the lead. Even though I have more successive attack activity in the bass line than the original scoring, there is less overall as the piece gradually slows to the final cadence.

[Example 24- Act 2, Scene 10 Duet- mm. 70-74 vs. Original Score]

70 *mf*
C. il ca-...pi-ra, il ca-...pi-ra, il ca-...pi-
S. ra, il ca-...pi-ra, il ca-...pi-
Flute *mp*
Bb Clar. *mp*
A. Sax. *mp*
Euph. *mp*

74
C. ra, il ca-...pi-...ra.
S. ra, il ca-...pi-...ra.
Flute *p*
Bb Clar. *p*
A. Sax. *p*
Euph. *p*

55
Ob.
Fag.
Viol. I
Viol. II
Viola
S. schon ver- stehn, ge-wiß, das wird er schon ver- stehn, ge-wiß, das wird erschon ver-
ca- pi- ra, il ca- pi- ra.
Ca. schon ver- stehn, ge-wiß, das wird er schon ver- stehn, ge-wiß, das wird erschon ver-
ca- pi- ra, il ca- pi- ra.
Ba. schon ver- stehn, ge-wiß, das wird er schon ver- stehn, ge-wiß, das wird erschon ver-
ca- pi- ra, il ca- pi- ra.
Vc.
Cb.

63
Ob.
Fag.
Viol. I
Viol. II
Viola
S. stehn. I
Ca. ra. f
Ba. stehn.
Cemb.
Basso
oont.
Vc.
Cb.

I included the recitative that follows this duet because it furthers the plot and leaves the audience wanting more. This time, I give alto saxophone a rest, and use euphonium as the bass line for a slightly different timbral colored ensemble than the recitative preceding the duet. Mozart's original score uses four-part harmony here, but I wanted to save the four-part texture for the end of the recit. Therefore, I kept the harmony the same by preserving the bass line, but I did modify the voice leading between the Bb clarinet and flute which also avoided putting the clarinet in its throat register. The rest of this recitative follows the same practices I have outlined in the other Mozart reductions of recitative. I added recommended appoggiaturas for the singers as written pitches, as well. In mm. 81, I bring the alto saxophone back into the ensemble to finish out the piece with full four-part harmony. In order to do this successfully, I needed to pick a spot in the music that wouldn't disrupt the scene unnecessarily. I chose to correspond the alto saxophone's part with Susanna's entrance. In this way, the alto saxophone fits into the overall chord and serves as an aid to the singer both for memory and pitch. For the final cadence, I place the flute an octave above the original scores written pitch. This allows the flute better registration, and still gives the final cadence the same sound with both the bass line and treble line preserved.

[Example 25- Act 2, Scene 10 Duet- mm. 70-74 vs. Original Score]

Recit.

74 C. ra, il ca... pi...-ra. Ec-co...

74 S. ra, il ca... pi...-ra. Pie-ga-to e il fo-glio or co-me si si-gil-la?

77 C. pren-di u-na spil-la ser-vi-ra di si-gil-la: at-ten-di... scri-vi sul ri-

80 C. ver-so del fo-glio, ri-man-da-te il si-gi-lo.

80 S. E piu biz-zar-ro di quel del-la pa-

83 C. pre-sto na-scon-di: io sen-to ve-oir gen-te.

83 S. ten-te.

Flute

Bb Clar.

A. Sax.

Euph.

62

Ob.

Fag.

I.

Viol.

II.

Viola

S.

[Faltet den Brief]
[Piega la lettera]

stehn. Der Brief ist gefaltet, wie soll ich ihn versiegeln?
rà. Pie-ga-to è il fo-glio... or co-me si si-gil-la?

Gn.

stehn.
rà.

[Zieht eine Nadel hervor und gibt sie ihr]
[Si cava una spilla e ghela dà]

Nimm hier, nimm die-se Na-del, sie mag als Sie-gel uns die-nen. Noch
Èc-co... pren-di u-na spil-la: ser-vi-rà di si-gil-lo: at-

Cemb.
e
Basso
cont.

Vc.

Cb.

68

Gn.
S.

Susanna

et-was; schrei-be auf die an-de-re Sei-te: Um die Rück-ga-be des Sie-gels wird ge-be-ten. Das ist noch
ten-di... scri-vi sul ri-ver-so del fo-glio, ri-man-da-te il si-gil-lo. È più bis-

Cemb.
e
Basso
cont.

69

S.
Gn.

Gräfin

[Susanna versteckt den Brief in ihrem Mieder]
[Susanna ripone il biglietto nel seno]

lust-ger als das auf dem Pa-ten-te. Weg mit dem Brie-fe, ich hö-re Leu-te kom-men.
zar-ro di quel del-la pa-ten-te. Pre-sto na-scon-dì: io sen-to ve-nir gen-te.

Cemb.
e
Basso
cont.

segue Coro [No 21]

CHAPTER FIVE: *A Midsummer Night's Dream*

The final opera reduction for this project comes from the opera by Benjamin Britten, *A Midsummer Night's Dream* written in 1960. Antokoletz asserts that Britten had a reputation, "... as the most important English operatic composer since Purcell..."³²⁸ With a plot based on Shakespeare, this opera is full of rich resources for study. I chose to reduce this opera as a way to give students a taste into a 20th century musical landscape without totally overwhelming them by atonality. These scenes offer an opportunity for work on tuning, chromaticism, legato, staccato, wide leaps, and ear training, as well as introducing harmonic extensions and extended use of dissonance in the accompaniment. The learning of these scenes can provide a foundation on which to apply to other operas and classical songs by Britten, as well as various contemporary composers. Britten's musical language is quite different than any other composer in this project, and I wanted to provide a challenge for the intermediate to advanced singer and instrumentalist. Antokoletz's observation expresses some of the challenges with Britten's music saying, "The simultaneous modal-tonal polarity between voice and accompaniment is characteristic of many of Britten's works."³²⁹

Furthermore, Ewen lists Britten as one of the most "...successful and significant opera composers to appear on the musical scene since the end of World War II..."³³⁰ He provides some concise insight into Britten's early life writing, "...Britten revealed such a remarkable childhood gift for music composition that comparison between his musical exploits and those of Mozart was inevitable."³³¹ Furthermore, he illustrates that while many of Britten's operas are quite

³²⁸ Elliott Antokoletz, *Twentieth-Century Music*, (Englewood Cliffs, N.J: Prentice Hall, 1992), 509.

³²⁹ Antokoletz, *Twentieth-Century Music*, 507.

³³⁰ David Ewen, *Modern Music: a history and appreciation—from Wagner to the Avant-Garde*, rev. enl. ed. (Philadelphia: Chilton Book Co, 1969), 256.

³³¹ Ewen, *Modern Music*, 257-258.

complex (*Peter Grimes*, *The Rape of Lucretia*, *Turn of the Screw*, etc.), *A Midsummer Night's Dream* features a more "...romantic and lyrical approach [and]...demonstrates a remarkable capacity on Britten's part to find the proper musical equivalent for three different groups of characters: the fairies, the mechanicals, and the lovers."³³² This is one aspect I will delve into in more detail during the investigation of the reductions in this chapter.

It is always exciting when the composer themselves share their thoughts about either their composing practices or their compositions. In 1964, Britten won the first Aspen Award and wrote a brief letter for publication in the *Saturday Review*. This short insight into his motivation for composing came only four years after the composition of *A Midsummer Night's Dream*. He writes,

I certainly write music for human beings—directly and deliberately. I consider their voices, the range, the power, the subtlety, and the color potentialities of them. I consider the instruments they play—their most expressive and suitable individual sonorities...I also take note of the *human* circumstances of music, of its environment and conventions; for instance, I try to write dramatically effective music for the theater... And I can find nothing wrong...with offering to my fellowmen music that may inspire them or comfort them, touch them or entertain them, even educate them, directly and with intention."³³³

It's refreshing to see Britten's commentary on how he hoped his music would be used, as well as the parameters he considered when composing for the voice. He follows this with the idea that he always has a purpose for his music and considered how it would be used and where it would be performed.³³⁴ Britten emphasized some important beliefs writing, "I believe in roots, in associations, in backgrounds, in personal relationships. I want my music to be of use to people, to please them, to 'enhance their lives' (to use Berenson's phrase)."³³⁵ After reading his thoughts

³³² Ewen, *Modern Music*, 263.

³³³ Benjamin Britten, "On Winning the First Aspen Award," in *Composers on Modern Musical Culture: An Anthology of Readings on Twentieth-Century Music*, ed. by Bryan R. Simms, (New York: Schirmer Books, 1999), 176-177.

³³⁴ Britten, "On Winning the First Aspen Award," 177.

³³⁵ *Ibid.*, 181.

and feelings, I would like to believe that he would see the value in my creation of these reductions to be able to be useful for more students and offer benefits to a wider audience. These scenes also present the unique aspect to feature a bass-baritone with a great ear and acting chops. The main roles within these scenes, Bottom and Tytania, do require an elevated level of security in pitch and rhythm. This is needed for the instrumental ensemble as well. These scenes serve a nice sounding board for students who are ready to take on complex musical language and into atonality or more contemporary music even into the 21st century. One bonus of this scene is the additional featuring of a soprano lead, as well as a troupe of smaller chorus parts, all for treble voices. Although Wallace and Wallace do not mention the exact scene I chose to reduce, they do list *A Midsummer Night's Dream* as an opera that has appropriate scenes for collegiate students, as well as listing Bottom as a “bass-baritone with a flair for comic acting.”³³⁶ (142). Programming scenes such as these helps to fill out many undergraduates’ operatic experiences and gives them additional roles to include on their resume. I will include a short synopsis to set the scene.

Synopsis: This plot, based on Shakespeare, is quite complex and involves many different characters all with inner working relationships (all falling in love with the wrong people mostly due to magical interference). For the characters involved in these scenes, Titania is the Queen of the Fairies, married to King Oberon. She takes a liking to one of the magical children from one of her ladies in waiting. Oberon desperately wants this boy as his page, but Titania will not budge. In order to get his way, Oberon drugs Titania with a love potion. As soon as she awakes, the first person she sees, she will fall madly in love with immediately. Meanwhile, at a rehearsal in the woods, Puck, Oberon’s fairy servant,

³³⁶ Wallace and Wallace, *Opera Scenes*, 142.

plays a trick on Bottom, a weaver, and gives him a donkey's head with a human body.

This terrifies everyone, and Bottom gets lost in the woods. He happens upon Titania, and his heavy footsteps awaken her. Of course, she instantly falls in love (not seeming to notice he has the head of a donkey). She commands him to stay with her as her lover, and she orders all her fairy maidens to attend to him in every way, treating him as royalty.

Musically, this was a challenge to reduce, while still attempting to keep Britten's unique sound world. I noticed he used instrumental timbre to signify characters. In the original score, there is a definite pairing between Bottom with the Trombone, as well as Flute with Tytania.³³⁷

These are such integral earmarks that I desired to keep many of the gestures, if at all possible, within my chosen ensemble. Martin echoes this idea writing, "In *A Midsummer Night's Dream* the theme of the wood in which the couples are lost binds Act I, the theme of sleep Act II, and both are so clearly projected in memorable sounds that audiences do not mistake them."³³⁸

Another challenge in the original score is its usage of harp. I pondered about what the harp's role truly was within the score. In general, I found it functioned for percussive arpeggiation and articulation within the overall sound world. This led me to use marimba in its place for this ensemble, as harp will not be readily sourced in smaller settings. Lastly, another aspect of Britten's musical language is his use of extremes in the ranges and capabilities of the

³³⁷ George Martin, *The Opera Companion to Twentieth-Century Opera*, (New York: Dodd, Mead & Company, 1979), 527. The author elaborates on Britten's orchestration within the opera *A Midsummer Night's Dream* and identifies, "...a sharp distinction between the fairies, lovers, and rustics. The fairies generally are accompanied by harps, harpsichord, celesta, and percussion; the lovers by woodwind and strings; and the rustics, by the bassoon and lower brass. He continued the scheme for their vocal timbre and range: the rustics, all male, are predominantly low-voiced, bass or baritone; the lovers, male and female, middle-voiced and the fairies, high-voiced with the unique timbre of children's voices for all but Tytania and Oberon. Tytania is a coloratura soprano." I will discuss how I handled these separate ensemble sounds within the reduction in this chapter.

³³⁸ Martin, *The Opera Companion*, 15.

instruments. Martin elaborates on Britten's orchestration calling it "superb," and saying, "...he began to demonstrate a remarkable ability to translate his musical imagination into effects in the theatre...His tendency...was to use the orchestra as a group of solo instruments, not blending their sounds but making the most of their individual qualities. That is a very sensuous approach to music, and one of the delights of Britten's operas is the chance to savor sounds."³³⁹ Many times, Britten will ask a flute to play in a much lower register than is standard or ask the trombone to play in a manner for an effect, rather than for beautiful and easy playing. Inherently, to keep some of the sound world similar, I kept a few of these gestures. This increases the level of difficulty to at least intermediate.

With regards to the demands on the singer, Bottom's part requires a bass-baritone with both vocal agility and secure tonal center. He must be confident with more complex rhythmic gestures as well as using his full range in the span of a few measures with wide leaps. The range found here is B2-E4 with a tessitura of F3-C4. His line also involves a few instances of extended techniques. This occurs for dramatic support as Britten has him literally imitating a braying donkey by creating marcato half spoken/half pitched notes. These happen on "they" in mm. 9 and "tawny" in mm. 17. Furthermore, Bottom's vocal line features chromaticism, difficult leaps such as sevenths, and sustained singing above the staff. While much of Bottom's music involves singing small fragments, these fragments leap between the upper and lower registers frequently as seen on the text "to fright me, if they could." Fragmented leaps like this can also be difficult to navigate both in vocal mechanism and within the singer's ear for tuning. Towards the end of the excerpts below, also notice the requirement of sustained and powerful singing near the top of the register for the text, "a man doth mark, and dares not answer, nay." These elements combine to

³³⁹ Martin, *The Opera Companion to Twentieth-Century Opera*, 15.

give this role an intermediate level, which means only an exceptionally talented freshman or sophomore could tackle this music, and it would be better suited to upper classmen who have had some experience in collegiate level singing previously. Nevertheless, this music provides a stellar learning opportunity for how to hear one's part within the texture of a progressive, extended harmonic landscape and a wonderful exercise in ear training for the singer.

[Example 1: "I see their knavery"- Excerpts of Bottom's Vocal line]

Bottom

mp I see their kna-ve-ry; *mf* this is to make an as of me, *f* to fright me, *p* if they could, *mp* if they could,

mp but I will not *mf* stir from this place, *f* and I will sing *ff* that they shall hear I am not a-...-fraid.

B. *ff* The woo-sell cock, so black of hue, with o--range tay-ny bill. The thro-sle with his note so true. The wren with lit...-tle quill.

B. *ff* The finch, the spar-row, and the lark, The plain-song cuck-oo grey, *mp* Whose note

mf full ma-ny a man doth mark, *f* and dares not an-swer, *ff* nay.

Following this, the singer who takes the role of Bottom must be able to find their entrance pitch from the accompaniment, even though the accompaniment may not be playing their exact pitch or even the same tonality. For example, in mm. 5, the accompaniment plays F, E, D, Eb, Db. Bottom must audiate an F for his entrance (either by finding it at the beginning of the gesture in the accompaniment, or by orienting himself from his previous sung line). Then, during his line he must find an E natural rather than the Eb he heard in the accompaniment and

use it as a springboard for the following Gb to Cb in mm. 6. This type of learning is crucial to understanding and successfully performing many contemporary works, which will serve the student long after they complete these scenes.

[Example 2: “I see their knavery”- Bottom’s line with fragmented accompaniment]

The image displays a musical score for a scene. The score is written for a vocal line (Bass) and an orchestral accompaniment. The vocal line is in bass clef and contains the lyrics: "kna- ve-ry; this is to make an ass of me." The orchestral accompaniment includes parts for Trombone (Tbn.), Flute I (Fl.), Flute II (Fl.), Bass Clarinet (B♭ Cl.), Trombone (Tbn.), and Mram. The score is marked with a dynamic of *mf* for the vocal line and *p* for the accompaniment. The accompaniment features fragmented melodic lines that support the singer's entry and a difficult leap.

On some of the most difficult music melodically, Britten does help the singer by providing much of the same melodic content within the lines in the orchestra. The leap on the second beat of mm. 19 to the third beat is a seventh, which is characteristically a more challenging leap for accuracy within the voice. The accompaniment supports the singer in a few ways. First, the trombone doubles the singer’s entrance in mm. 18. Then, the flute I doubles the tough seventh leap for the singer (although not in the same octave).

[Example 3: “I see their knavery”- mm. 18-21- Bottom’s line with accompaniment]

The musical score for Example 3, measures 18-21, features the following parts and dynamics:

- Tenor (T.):** Rests throughout the measures.
- Bass (B.):** Carries the vocal line with lyrics: "The woo-sell cock, so black of hue, with orange tawny". Dynamics: *ff*.
- Flute (Fl.):** Two parts, both playing *mp*.
- Clarinet in Bb (Bb Cl.):** Two parts, both playing *mp*.
- Trombone (Tbn.):** Playing a complex rhythmic accompaniment with triplets.
- Mridangam (Mrm.):** Playing a rhythmic accompaniment with *mf* dynamics.

Conversely, Bottom’s next entrance has similar material in the orchestra, but Bottom himself is strung out alone on a B natural pitch, while Bb permeates the orchestra. This entrance at 37 is not helped by the trombone part and is one of the toughest spots for the singer to find his entering pitch. Instead, I would recommend the singer use the Bb clarinet trill as an anchor and practice the entrance. After the initial entrance, the Bb clarinet takes most of the original horn part which does double Bottom’s line for this stave. Overall, much of the accompaniment for Bottom’s vocal line is quite dissonant, which is an additional learning opportunity for the singer. The rest of the vocal line for Bottom is more supported by the accompaniment, but it does still feature various elements discussed previously which cause it to be squarely in the intermediate category for level of difficulty.

[Example 4: “I see their knavery”- mm. 37-43 Bottom’s line with accompaniment]

The musical score for Example 4 shows the vocal line for Bottom (Bass) and its accompaniment from measures 37 to 43. The score is in 3/4 time and includes parts for Tenor (T.), Bass (B.), Flute (Fl.), Bass Clarinet (Bb Cl.), Trombone (Tbn.), and Mramor (Mrm.). The lyrics for the Bass part are: "The finch, the spar-row, and the lark. The plain-song cuck-oo grey, Whose note". Dynamics include *ff*, *mp*, *mf*, *p*, and *f*. Performance instructions include *vivo* and *pesante sempre*.

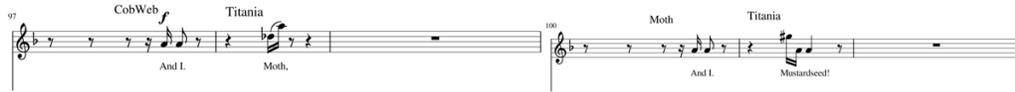
Similarly to Bottom’s part, the role of Tytania requires a secure singer with vocal agility and confidence in her tonal center. As far as vocal demand, Britten writes multiple lines of sustained soft singing on an Eb5, which is at the bottom of the passaggio for many sopranos.³⁴⁰ Inherently, this makes the vocal line more challenging, both for sustaining power and for tuning. Additionally, Tytania needs to be able to navigate various arpeggiation motives quickly and accurately in pitch and rhythm. These instances occur at mm. 85 and mm. 87, and especially on the word “fairies” in mm. 87. In this instance accurate tuning will be more challenging because this melisma falls in the middle of the passaggio for the soprano. The range for Tytania in this

³⁴⁰ Norman Spivey and Mary Saunders Barton, *Cross-Training in the Voice Studio: A Balancing Act* (San Diego, CA: Plural Publishing, 2018), 40. The authors label Eb5 as the second soprano passaggio which is a “fundamental part of their vocal development.”

scene is E4-Ab5 with a tessitura of Bb4-Eb5. Her most challenging leaps come at the very end of the scene as she calls her fairy attendants. Britten asks for multiple tritone leaps; the text “Cobweb” and “Moth,” respectively. Finally, her last call to the fairy “Mustardseed” involves major seventh leap from G#5 down to A4. Not only is this leap challenging because it spans two registers for the soprano, but it is also a challenge for tuning. Further, beginning a sung line on a word that closes to an “m” above the staff is also a difficult feat to achieve a beautiful sound that also includes intelligible diction. In general, her vocal line is much more supported harmonically than that of Bottom’s, which lessens the difficulty of her role somewhat. Most of her singing is supported with pitches incorporated into the orchestra either before her entrance or doubling her while she sings. Even so, as with the role of Bottom, I would recommend an upperclassman, junior or senior, for this scene.

[Example 5: “I see their knavery”- Tytania’s Vocal Line]

Tytania (awaking) *p*
 What an-gel wakes me from my flow-ry bed? *f*
 Tytania *mp* I pray thee gen-tle *ficcione* *mf* mo-ustard-seed sing a-bove gain; Mine ear is much en-
 a-mour'd of thy note; So is mine eye en-thral-led to thy *f* shape; Thou art as wise as thou art beau-ti-ful. *p dolce*
 Tytania *mp* Out of this wood do not de-sire to go. *mf* *mp*
 Thou shalt re-main here whether thou wilt or no. *mf* I am a spi-rit of no-com-mon
 rate; I'll give thee fair-ies to at-tend on thee; *f* Peace-blo-som, Tytania Cob-web,



For this first scene, Britten uses two ensembles (of sorts). One pairing of instruments functions as Bottom’s music, and one pairing of instruments functions as Tytania’s music. For Bottom, the original instrumentation is Violin I, II, Viola, Cello, Bass, Horn I and II in F, Percussion (Timpani), Bassoon, Bb Clarinet I and II, Oboe, Trombone. He also frequently marks the feeling behind the music as “pesante,” “rough,” etc. For Tytania, the instrumentation is Harp I and II, Flute I and II, Percussion (Glockenspiel). Eventually, Horn, Strings, and Clarinets are added at the end of the scene. Britten marks her music with identifiers such as “sweetly,” “tranquillo,” etc. With lesser timbral forces in a small ensemble, it takes some creativity to achieve a similar result in alternation of sound worlds between these two characters in the forest. In general, I kept as much of the wind material intact as possible as these were easier soundmarks that allow the reduction to feel similar to the original. In this reduction, I use an ensemble of flute I, II, Bb clarinet I, II, trombone, and marimba.

In the beginning I transferred string material to the marimba. I felt it could provide the necessary harmonic content at the beginning, and then I could easily pass off the small fragments of melodic accompaniment between other instruments in the ensemble. Also, I recreated some of the movement that the strings bring with tremolo in the original score by asking for rolled chords in measure one. Once the initial interlude is completed, the goal is sparse texture at first that gradually builds intensity.

[Example 6: “I see their knavery”- mm.1-6 vs. Original Score³⁴¹]

The image displays two side-by-side musical scores for the scene "I see their knavery" from *A Midsummer Night's Dream*. The left score is a revised version, and the right is the original score. Both are in 4/4 time with a tempo of quarter note = 90.

Revised Score (Left):

- Tempo:** ♩ = 90
- Key Signature:** One flat (B-flat major / D minor)
- Revised Parts:**
 - Marimba:** Features a melodic line starting with a half note G4, followed by eighth notes, and a final half note G4. Dynamics range from *mf* to *ppp*.
 - B♭ Clarinet II:** Features a melodic line starting with a half note G4, followed by eighth notes, and a final half note G4. Dynamics range from *mf* to *p*.
- Original Parts (Right):**
 - Trombone (Tbn.):** Features a melodic line starting with a half note G4, followed by eighth notes, and a final half note G4. Dynamics range from *mf* to *p*.
 - Bassoon (B♭ Clarinet II):** Features a melodic line starting with a half note G4, followed by eighth notes, and a final half note G4. Dynamics range from *mf* to *p*.
- Lyrics:**
 - Bottom: "I see their knavery; this is to make an ass of me."
 - Q. Sp. (Queen): "- la - - - - - tet. dett."
 - Sp. Sch. (Schnitzel): "- la - - - - - tet. dett."

Original Score (Right):

- Tempo:** ♩ = 90
- Key Signature:** One flat (B-flat major / D minor)
- Original Parts:**
 - Bassoon (B♭ Clarinet II):** Features a melodic line starting with a half note G4, followed by eighth notes, and a final half note G4. Dynamics range from *mf* to *p*.
 - Trombone (Tbn.):** Features a melodic line starting with a half note G4, followed by eighth notes, and a final half note G4. Dynamics range from *mf* to *p*.
- Lyrics:**
 - Bottom: "I see their knavery; this is to make an ass of me."
 - Q. Sp. (Queen): "- la - - - - - tet. dett."
 - Sp. Sch. (Schnitzel): "- la - - - - - tet. dett."

Next, I considered how the texture functioned with regards to doubling of certain instruments. In the original score, Britten uses added string parts to double non-alien tone colors at the unison and thicken the texture. This is successful because these instruments are all

³⁴¹ Benjamin Britten, *A Midsummer Night's Dream*, (London: Boosey & Hawkes, 1961), 195-212.

constructed in the same way and have the same tone production and attack points. I avoided replicating multiple unison doublings with this ensemble for a few reasons. First, my instrumentation consists of non-reeds, single reeds, and marimba. These all share fundamental differences in tone production and attack points. Second, doubling them at the unison results in a “muddy,” undesirably thick texture. This is inherent in their nature simply because of how these instruments are constructed and produce sound. Therefore, I had to create textural development in a different way, by alternating colors, trading between the marimba and winds, within this first part of the scene. I began this textural development by giving the first fragment in mm. 2-3 and second fragment in mm.4-5 to the marimba. Then, the Bb clarinet II takes the next fragment in mm. 5-6. Since I had the luxury of two clarinets in this ensemble and they share the same tone color, I applied a unison doubling to the next fragment in mm.7-8. Then, a micro fragment back to the marimba in mm. 9.

[Example 7: “I see their knavery”- mm.7-11 vs. Original Score]

7

T. *f* *p* *mp*

B. to fright me, if they could, if they could,

10

T. *mp*

B. but I will not

Fl.

Fl.

B♭ Cl. *mf* *f*

B♭ Cl. *mp* *mf* *f*

Tbn.

Mrm. *mf* *ff* *pp*

196

B. *f* *p*

Z. kna-ve-ry, this is to make an ass of me, to fright me, if they could,
 Bü - ber-ri, sie woll'n, dass ich ein E - sel sei. und Angst kriegt! Doch gemacht,

Vi. I *pp* *p* *f*

Vi. II *p* *f*

Via. *f*

B. *cresc.*

Z. if they could; but I will not stir — from this place,
 doch ge- moach. Hier an die- sem Platz — bleib'ich stehn,

Via. *pp* *mf*

Vc. *pp* *pp* *mf*

Db. *pp* *pp* *mf*

I followed this pattern for achieving a gradual textural development through to mm.13. At mm. 14, I added marimba and flute II for the thickest texture of these fragments thus far. For the final

fragment in mm. 14, I incorporate Flute II in the lowest part of its register. This is an homage to some of Britten's other writing in the opera in which he uses an admixture of alien tone color to thicken the texture without being individually perceptible to the audience's ear. In this instance the flute would be noticeable by its absence and will aid in the feeling of heightened texture for the final occurrence of the fragment before Bottom's mini-aria introduced by a trombone solo. Later in the scene, Britten gives this "heavy" theme to the trombone, but in the beginning, it is found in the horns. For the purposes of this ensemble, and to stay within the 4-6 piece chamber ensemble parameters, I kept this theme in the trombone for the entire scene. Since horn and trombone are both brass instruments, it also has the closest timbral color to the original within the reduction ensemble. Rather than leaving the dynamic level at forte for this initial entrance, I adjusted the volume to mezzo-piano in order to allow the trombone to crescendo later in the scene. Further, the softer dynamic marking helps to create a slightly less jarring transition for the trombone's first entrance.

[Example 8: “I see their knavery”- mm.12-17 vs. Original Score]

Musical score for Example 8, measures 12-17. The score includes parts for Tenor (T.), Bass (B.), Flute (Fl.), Clarinet in Bb (Bb Cl.), Trombone (Tbn.), and Mtrm. The lyrics are: "stir from this place, and I will sing that they shall hear I am not a - - - - - afraid." Dynamics include *mf*, *f*, and *ff*. The Mtrm. part has a *pesante e ruvido* marking.

Musical score for Example 8, measures 12-17. The score includes parts for Bass (B.), Violin (Va.), Viola (Vc.), Double Bass (Db.), Horn 1 & 2 (Hn. 1,2 in F), and strings (VI. I, VI. II, Vc., Db.). The lyrics are: "if they could; go - mach. but I was not stir from this place, Hier an die- sem Platz - bin ich schon, and I will sing und sing' ein Lied, that they shall hear sie sol - len sehen, I am not a - afraid. ich hab' kei - ne Angst." Dynamics include *cresc.*, *pp*, *p*, *f*, and *rough*. The Hn. 1,2 part has a *heavy and rough* marking.

Continuing, Bottom's mini-aria features string accompaniment along with the horn playing foreground material. These were decently straightforward to transfer over to the wind

ensemble and marimba to create background, middleground, and foreground. The marimba takes the background bass line established by the cello and bass. The winds take middleground material of the strings, and the trombone handles the foreground themed music some of which Bottom also sings. Another slight adaptation I made is to the dynamic marking for the trombone part from mm.24-25 in which I add a small crescendo to the downbeat at mezzo-forte. Lastly, I did adapt the time signature with the meter change in mm. 24 to 3/4 instead of 3/2. I made this choice for this project because 3/4 is more common to read and lowers the difficulty for smaller settings.

[Example 9: “I see their knavery”- mm.18-24 vs. Original Score]

The image displays a musical score for Example 9, comparing measures 18-24 of the original score (left) with the adapted score (right). The score is arranged in two systems, each containing parts for Trombone (T.), Bass (B.), Flute (Fl.), Clarinet (Cl.), Trombone (Tbn.), and Marimba (Mrm.).

Measure 18: The original score (left) features a Trombone part with a dynamic marking of *ff* and a Bass part with a dynamic marking of *mp*. The Flute and Clarinet parts are marked *mp*. The Trombone part has a dynamic marking of *mf*. The Marimba part is marked *mf*. The lyrics for the Trombone part are: "The woo - sell cock, so black of hue, with o - - range tau - ny".

Measure 22: The original score (right) features a Trombone part with a dynamic marking of *mf* and a Bass part with a dynamic marking of *mf*. The Flute and Clarinet parts are marked *mf*. The Trombone part has a dynamic marking of *mf*. The Marimba part is marked *mf*. The lyrics for the Trombone part are: "bill, The thro - stole with his note so true, The".

The adapted score (right) shows a meter change from 3/2 to 3/4 in measure 24. The dynamics and instrumentation remain consistent with the original score, but the Trombone part in measure 24 is marked *mf* and features a small crescendo to the downbeat.

The musical score is for a scene from 'The Cunning Little Vixen'. It features a vocal line with German lyrics, a flute line, and a brass section. The flute part is marked 'f rough' and 'very loudly (sehr laut)'. The brass section includes Horns 1 & 2, Trombones 1 & 2, Violins I & II, Viola, Violoncello, and Double Bass, all marked 'f rough'. The percussion includes Timpani. The lyrics are: 'The woe - sen cock, so black of hue, With a - range law - ny bill, The Die - Schwal - be, die den - Sem - mer bringt, Der Spatz, der Zhi - sig fen, Die - throstle with his note so true, The Ler - che, die sich lu - stig schwingt ins -'

I saved a forte marking for the trombone till the very end of Bottom's mini-aria. This happens at mm. 26 with a crescendo to forte. Not only does this aid in the climax with this themed material, but it also allows the trombone to let loose while the singer isn't singing, which avoids any issue of the brass overpowering a young singer. This downbeat is met with the entrance of the flute, whose timbre the audience has not heard individually until now to introduce Tytania's music. Since Britten takes such care to create these two different sound worlds in the original score, I wanted to save using the flute in this way for her entrance, as well as to preserve some of the sound from the original scoring. As far as adaptation, I changed the original meter of 6/4 to 3/4 by dividing the original measures into two 3/4 measures. This results in the same sound but an easier to read version that will be more digestible to intermediate level players and singers. I gave some top register material to the flutes while also having them swap between the sustained pitch in the original score. This allows for breath, as well as giving some more exciting material for the player. I applied staccato markings to the steady quarter note gestures to mimic the crisp sound of the original harp strumming, as well as putting the core of the original harmony in

rolled chords for the marimba. Lastly, I used the clarinet to punctuate the downbeats to mimic the function of the glockenspiel in the original score.

[Example 10: “I see their knavery”- mm.25-36 vs. Original Score]

The image displays a side-by-side comparison of musical scores for the scene 'I see their knavery'. The left page shows the original score, and the right page shows the revised score.

Original Score (Left Page):

- Measures 25-36:** Features a 'triquillo' section with a wren and a quill. The music is marked *pp* (pianissimo).
- Measures 29-36:** Tytania awakes, singing 'What an- - gel wakes me... from my flow- -ry bed...?'. The music is marked *p* (piano).
- Instrumentation:** Includes Tuba (Tbn.), Marimba (Mmm.), Flute (Fl.), Clarinet (Cl.), Bassoon (Bs.), Trumpet (Tr.), Trombone (Tbn.), and Percussion (Perc.).

Revised Score (Right Page):

- Measures 25-36:** The wren and quill section is retained but with a more active marimba part and a clarinet part punctuating downbeats.
- Measures 29-36:** Tytania's awakening is more prominent, with a sustained melody and a 'sim. arpeggiando' marimba accompaniment.
- Measures 31-36:** Bottom's music is introduced, marked 'Quietly (tranquillo)' and *pppp* (pianississimo). The lyrics are: 'wren with lit - the quill. Him - meß - blau an - ein. What an - gel wakes me... from my flow - 'ry bed? Weck' mich ein En - gel - von dem Blu - men - bett?'
- Instrumentation:** Includes Flute (Fl.), Horn (Hn.), Percussion (Perc.), Glockenspiel (Glock), Harp (Harp I and II), Violin (Vl.), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.).

Bottom’s music comes ploughing through the twinkling texture and timbre of Tytania’s dainty music. I imagine this gesture as Britten imitating Bottom’s rough gate trouncing through the

forest, or even the grotesque nature of a braying donkey. These next measures exemplify the aspect that Britten sometimes uses instruments in uncharacteristic ways that may be more difficult to play or cause an “ugly” sound as an effect towards a dramatic means. For example, in the original score, he writes the trombone part as “heavy” and places it beginning on an A2. Generally, this instrument can function more like that of a tenor part, meaning this pitch is characteristically too low for the player to produce a “good quality” sound. I believe this is intentional on Britten’s part for the effect of a half donkey- half human man stomping around lost in the woods. His trill for the horns is indicative of this as well. For the purposes of this project, I needed to balance these effective gestures in the orchestra with a proper difficulty level for available players. Because of this, I chose to take the trombone part up the octave in mm. 37, which will lessen the difficulty level but still add the “braying” like quality of the original. I gave the trill to the clarinet and did not worry if the execution would be perfect, as in this instance, the gesture is more important than the quality of sound. Further, lower trills in the clarinet are an homage to some later original writing by Britten towards the end of this scene, therefore they fit within the same sound world.

[Example 11: "I see their knavery"- mm. 37-42 vs. Original Score]

37 *vivo*

ff

The finch, the spar-row, and the lark, The

mp

mp

tr
p *mp*

mp

mp pesante sempre

f *f*

40

mp

plain-song cuck-oo grey, Whose note

mf *p*

mf *mf* *p*

mp *p*

mf *mp* *p*

mf *p*

ff *mf* *mf*

al. d. Lively (vivo)

Fl. 1,2

Ob.

Cl. 1,2 in Bb

Bsn.

Hn. 1,2 in F

Tbne.

f heavy *always, f and heavy* *Temp.*

Perc.

B. D.

ff

BOTTOM ZETTEL

The finch, the sparrow, and the lark, The plainsong cuckoo grey, Der Fink, der Sperring, und der Spacht, Der grou-e Kuakuk fejn, Whose note Sein Song

f

al. d. Lively (vivo)

Vl. I

Vl. II

Va.

Vc.

Db.

Ob.

Cl. 1,2 in Bb

Bsn.

Hn. 1,2 in F

Tbne.

Perc.

B. D.

Whose note Sein Song

Vl. I

Vl. II

Va.

Vc.

Db.

As Bottom continues to bray, the same practice of placement for foreground, middleground, and background work here, too. I continued use of the trombone similarly written to the original, swapped the original horn for Bb clarinet II with some modification, and used the other instruments to fill out the middle ground and background. Similarly, when Tytania’s music returns, I employ the same practices as her previous music. One difference in these measures is the alternating chords from the original strummed harp. To imitate this effect, I applied syncopation to the upper winds’ parts, and reinforced the harmony with the marimba.

[Example 12: “I see their knavery”- mm. 43-51 vs. Original Score]

The image displays two side-by-side musical staves for comparison. The left staff represents the original score (measures 43-51), and the right staff represents the revised score (measures 47-51). The instruments listed on the left are T. (Trombone), B. (Bassoon), Fl. (Flute), Bb Cl. (B-flat Clarinet), Tbn. (Trombone), and Mrm. (Marimba). The right staff includes Tytania's vocal line, marked with *mp* and *tranquillo*. The lyrics for the vocal line are: "I pray thee gen- -tle nax." The original score shows dynamics of *mf*, *f*, *p*, and *mp*. The revised score shows dynamics of *ff*, *mp*, *p*, and *f*. The marimba part in the original score has dynamics of *f* and *f*. The revised score has dynamics of *ff* and *p*.

200

32 Quietly (as before) (tranquillo) pp

Fl. 1, 2

Cl. in Bb

Bsn.

Hrn. in F

Tbn.

Perc.

Harp I

Harp II

TYTANIA
TITANIA *sustained* *pp*

I pray thee gen-tle mor-tal, sing a -
We seek - eth - er such sein magst, sing' nach

32 Quietly (as before) (tranquillo) *ff*

Via.

Vc.

Db.

As Tytania fully awakens, her music shifts. Now, instead of the strumming back and forth, we have rolled chord flourishes in the harp and double melodic content in the winds. I used the flutes to take the uppermost register, since this is most idiomatic to their construction. I gave the doubling of foreground material to the Bb clarinet and fleshed out the rest of the middle ground and background between the remaining winds and marimba. I do not use trombone at all for Tytania's music because its timbre is too unique to blend in, and I did not want to overlap with Bottom's music just yet. In these measures, rolled chords are quite effect within the marimba part.

[Example 13: “I see their knavery”- mm. 52-59 vs. Original Score]

The image shows two side-by-side musical staves for measures 52-59. The left staff is the revised score, and the right staff is the original score. Both are in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal line (T.) is at the top, with lyrics in English and German. The piano accompaniment includes Flute (Fl.), Clarinet in B-flat (Cl.), Bassoon (Bsn.), Trombone (Tbn.), and Marmoset (Mrm.). Dynamics include *mf*, *p*, and *pp*. The tempo/mood is marked *fließend* (flowing).

This image shows a detailed musical score for measures 60-69. It includes parts for Flute 1 & 2 (Fl. 1,2), Clarinet in B-flat (Cl. 1,2 in Bb), Bassoon (Bsn.), Horn 1 & 2 in F (Hn. 1,2 in F), Trombone (Tbn.), Percussion (Perc.), Glockenspiel (Glock.), Harp I, Harp II, and Tenor (T.). The vocal line (T.) is at the bottom with lyrics in English and German. Dynamics include *pp*, *p*, and *mf*. The tempo/mood is marked *p flowing (fließend)*. The harp parts are annotated with *Always clearly*. The vocal line has the annotation *mf*.

The strumming effect returns in mm. 60, so I revert to the same syncopated practice applied earlier in the wind instruments. The Bb clarinet provides the same transition as the original

bassoon along with marimba for harmony in mm. 65-66. To further solidify this recurrence of Bottom’s music, I pass the next part of the original bassoon line to the trombone in mm. 67-68.

[Example 14: “I see their knavery”- mm. 60-69 vs. Original Score]

The image displays two pages of musical notation for Example 14, comparing the original score (left) with a revised score (right) for measures 60-69. The original score (left page) includes parts for T. (Tenor), B. (Bass), Fl. (Flute), B♭ Cl. (Bass Clarinet), Tbn. (Trombone), and Mrm. (Marimba). The revised score (right page) includes parts for T. (Tenor), B. (Bass), Fl. (Flute), B♭ Cl. (Bass Clarinet), Tbn. (Trombone), and Mrm. (Marimba). The lyrics are in English and German. The original score shows a complex accompaniment with many instruments, while the revised score is significantly reduced, focusing on the vocal lines and a few key instruments like the Trombone and Marimba.

The musical accompaniment for the next piece of dialogue was straightforward to reduce. The marimba could take the percussion line, while the winds took a version of the strings’ writing.

Lastly, the trombone covers the original bassoon line. Tytania’s music returns with a different strumming gesture in the harps which I split between the marimba and winds with a similar syncopation gesture as before.

[Example 15: “I see their knavery”- mm. 70-78 vs. Original Score]

The image displays a side-by-side comparison of musical scores for measures 70-78. The left page shows the revised score, and the right page shows the original score.

Revised Score (Left Page):

- T. (Trombone):** Measures 70-71 are silent. Measure 72 has a *mp* dynamic with the text "Out of this".
- B. (Bassoon):** Measures 70-71 have a *f* dynamic. Measure 72 has a *mp* dynamic with the text "to get out of this wood...".
- Fl. (Flute):** Measures 70-71 are silent. Measure 72 has a *p* dynamic with the instruction *con calore*.
- Bb Cl. (Bassoon):** Measures 70-71 are silent. Measure 72 has a *p* dynamic with the instruction *con calore*.
- Mrm. (Marimba):** Measures 70-71 are silent. Measure 72 has a *p* dynamic with the instruction *con calore*.

Original Score (Right Page):

- T. (Trombone):** Measures 75-76 have a *mf* dynamic. Measure 77 has a *mp* dynamic with the text "wood do not de-sire to go".
- Fl. (Flute):** Measures 75-76 have a *mp* dynamic. Measure 77 has a *p* dynamic.
- Bb Cl. (Bassoon):** Measures 75-76 have a *mp* dynamic. Measure 77 has a *p* dynamic.
- Mrm. (Marimba):** Measures 75-76 have a *mp* dynamic. Measure 77 has a *p* dynamic.

Original Score (Bottom Section):

- Ben. (Bassoon):** Measure 70 has a *f* dynamic.
- Perc. (Percussion):** Measure 70 has a *pp* dynamic. Measure 71 has a *f* dynamic.
- Harp I & II:** Measures 70-71 have a *p* dynamic with the instruction *ppwm*.
- T. (Trombone):** Measure 72 has a *p* dynamic with the text "Out of this wood Aus dem Holz".
- B. (Bassoon):** Measure 72 has a *p* dynamic with the text "to get out of this wood und her!".
- VI. (Violin):** Measure 72 has a *p* dynamic with the instruction *cresc.*
- VII. (Viola):** Measure 72 has a *p* dynamic with the instruction *cresc.*
- VC. (Violoncello):** Measure 72 has a *p* dynamic with the instruction *cresc.*
- Harp I & II:** Measures 72-73 have a *p* dynamic with the instruction *ppwm*.
- T. (Trombone):** Measure 77 has a *p* dynamic with the text "do not de-sire to go, hard-re mir nicht zu fliehen".

For the first time since Tytania's entrance, Britten begins folding in additional instruments outside harp and flute (mixing in those instruments that formed the ensemble for Bottom). If I were to stage this scene, I would space Bottom and Tytania quite far away so that his presence initially wakes her, she sees him, and with each interaction, he draws closer and closer. This instance can serve as the moment she is close enough to touch him. Thus, she has commanded him with her magic not to leave, has drawn him in, and now she finally reveals who she truly is. In this reduced ensemble, the ability to develop texture is more limited because I needed to use the instruments to create the correct harmonies. Nevertheless, I wait to add trombone (the main signifier of Bottom's music within the reduction) till mm. 84 in place of the original horns. One other change in the reduction happens in the 4/4 mm. 85. I adapted the rhythms to condense two measures into one. In the original score, it's marked "lively," and in performance practice, these few measures quite quickly. Since this project focuses on guidance of performance practice within the written reduction, I increased the successive attack activity to effectively create one measure at double-time instead of two drawn out measures of music.

[Example 16: “I see their knavery”- mm. 79-85 vs. Original Score]

The image displays two side-by-side musical scores for measures 79-85. The left score is the original, and the right score is the revised version. The original score (measures 79-85) features a vocal line with lyrics: "Thou shalt remain here whether thou wilt or no...". The revised score (measures 81-85) features a vocal line with lyrics: "I am a spirit of no common...". The revision includes changes to dynamics (mf, f, p, mp) and instrumentation (Horns, Clarinets, Trombone, Mtrm.).

The image displays two side-by-side musical scores for measures 34-35. The left score is the original, and the right score is the revised version. The original score (measures 34-35) features a vocal line with lyrics: "Thou shalt remain here, whether thou wilt or no...". The revised score (measures 34-35) features a vocal line with lyrics: "I am a spirit of no common...". The revision includes changes to dynamics (mf, f, p, mp) and instrumentation (Horns, Percussion, Harp, Trombone, Violin II, Viola).

Continuing, I followed the same practices as before with regards to a condensed rhythm in mm.

87 based on performance practice tempi. I added a bar of 2/4 in mm.88 to reflect a settling back

into a slower tempo leading up to Tytania calling her fairy attendants. Additionally, I wrote the

original 3/2 measures in 3/4 to make it slightly easier for less experienced players. I used the

trombone in place of the horns in mm. 88-89 and then passed the F# to the second Bb clarinet.

Both Bb clarinets take the place of the original horns in mm. 90 because I felt it was important to

use non-alien tone color mixing for the close dissonance instead of mixing trombone with Bb clarinet for the sustained second. The doubling of clarinet timbre would achieve a similar result to the original as well as lending itself to the clarinets due to registration.

[Example 17: “I see their knavery”- mm. 86-90 vs. Original Score]

The image displays two versions of a musical score for measures 86-90. The left page shows the original score, and the right page shows a revised score. The instruments and parts shown include:

- T. (Tenor):** Vocals with lyrics: "I'll give thee fair... at - tend on thee; Pease-blossom, Pease-blossom, Behenblü-er!"
- B. (Bass):** Bass line.
- Fl. (Flute):** Two flutes, dynamics *f* and *mf*.
- B♭ Cl. (B-flat Clarinet):** Two clarinets, dynamics *f* and *mf*.
- Tbn. (Trombone):** Trombone, dynamics *mf* and *p*.
- Mmm. (Mime):** Mime part.
- Hn. 1, 2 (Horn):** Horns in F, dynamics *f* and *ff*.
- Perc. (Percussion):** Percussion, dynamics *p* and *ff*.
- Harp I, II:** Harps, dynamics *f* and *mf*.
- Vi. II (Violin II):** Violin II, dynamics *mf* and *ff*.
- Via. (Viola):** Viola, dynamics *mf* and *ff*.

The revised score on the right page shows changes in dynamics and instrumentation, including the addition of a Glockenspiel and changes in the Harp and Trombone parts.

As each fairy enters, Britten gives a unique gesture in one of the winds. These are special earmarks within the scene, so I wanted to preserve them as closely as possible. Some of these are somewhat virtuosic in nature, which will inherently add to the difficulty and require at least an

intermediate level player. For example, the flute I part in mm.91 is quite high, fast, and requires accurate playing of descending triplets. Additionally, Britten briefly brings in a muted trumpet for inclusion of the brass timbre. I use trombone in a higher register than anything previously to imitate this gesture in mm. 92. Further, to preserve the sparse texture from the original, I opted to leave out the second flute part. I wanted the timbre of the flute to be reserved for the entrance of Peaseblossom. I also incorporated the harp part into a rolled chord in the marimba. For the entrance of Cobweb, Britten contrasts it from Peaseblossom's by writing it in the chalumeau register for the Bb clarinet. In this instance, that piece of foreground material is paramount to the soundworld, as is the dissonant seconds in non-alien tone color. For this reason, I move the dissonant pairing to the flutes at a dynamic level of piano. This way, the only clarinet sound is the featured entrance of Cobweb. Further, I slowed the rhythm down on this solo in order to make it slightly easier to play for the intermediate player. Because of this, I wanted to create a little movement for the flutes with the dissonance. Thus, I gave them a rest in mm.95 before dropping the octave. In that range, the flutes will be quite soft and less steady, which caused me to raise the dynamic level to mezzo-piano.

[Example 18: “I see their knavery”- mm. 91-96 vs. Original Score]

The image displays two pages of a musical score side-by-side, comparing an original score (left) with a revised score (right) for measures 91-96. The original score features vocal lines for Peaseblossom and Tytania, with lyrics "Pease-blossom, Bohnenblu- te" and "Ready, Myrrin!". The revised score changes the lyrics to "Tytania Cobweb." and "Moth, Moth!". The instrumentation includes Flute I, Flute II, Bass Clarinet, Trombone, and Mridangam. The revision introduces a new trombone part in the upper register and changes the flute part to support the new vocal line.

The image displays two pages of a musical score side-by-side, comparing an original score (left) with a revised score (right) for measures 204-205. The original score features vocal lines for Pease-blossom and Tytania, with lyrics "Pease-blossom, Bohnenblu-te" and "Cobweb, Spinner". The revised score changes the lyrics to "Cobweb, Spinner" and "Moth, Moth!". The instrumentation includes Flute I, Flute II, Bass Clarinet, Trombone, and Mridangam. The revision introduces a new trombone part in the upper register and changes the flute part to support the new vocal line.

Following, I continue to use the trombone in the upper register in place of the original trumpet in mm. 97. Britten now changes the dissonance of a second in the horns to a tritone. This allowed me to mix alien tone color by pairing flute and clarinet to support the flute II entrance which signals the fairy, Moth. I removed the flutter tonguing marking from the original score to lower the difficulty somewhat. Additionally, in mm. 97 I gave the upper horn part to flute I. but placed it in a desirable register for the flute. This lent itself to aid the singer slightly in the next onset at mm. 101, as the flute I ends up playing the soprano pitch in the same octave right before her

entrance on “Mustardseed,” which is generally a tough entrance to hear due to the persistence of A4 prior to that in the fairies’ parts. For the final entrance of Mustardseed, I preserved the majority of the original gesture in the Bb clarinet but lessened the trill-like moment in the final beat to lessen the difficulty.

[Example 19: “I see their knavery”- mm. 97-102 vs. Original Score]

The image displays two musical score excerpts side-by-side, comparing an original score (top) with a revised score (bottom). The top score covers measures 97-102, featuring parts for Tenor (T.), Bass (B.), Flute (Fl.), B-flat Clarinet (Bb Cl.), Trombone (Tbn.), and Mellophone (Mfm.). The bottom score covers measures 97-102 and includes parts for Flute 2 (Fl. 2), Clarinet in B-flat (Cl. In Bb), Horn 3 (Hrn. 3), Trumpet (Tpt.), Percussion (Perc.), Harp I, Harp II, and Tenor (T.). The revised score shows changes in instrumentation and dynamics, such as the use of Bb clarinets and trombone for the fanfare, and the reduction of a trill-like moment in the final beat of the Mustardseed part.

Finally, for the last fanfare, I use Bb clarinets and trombone to take the place of the two horns and trumpet in the original. For the best registration, I gave the trombone the lowest horn part starting on F#, then I split the other two parts between the Bb clarinets. Britten allows the

pitch “A” to linger in the background harmonics of the strings, so I use flute II to sustain an A4. In this register, the flute will be quite soft and create an admixture of alien tone color, being noticeable only by its absence. The marimba reinforces that A in a steady roll till the end of the scene.

[Example 20: “I see their knavery”- mm. 103-109 vs. Original Score]

Musical score for Example 20, measures 103-109. The score includes parts for Tenor (T.), Bass (B.), Flute I (Fl.), Flute II (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Bassoon (B♭ Bsn.), Trombone (Tbn.), and Marimba (Mm.). The Tenor part has lyrics: "Mustardseed And I Where shall we go?". The score shows dynamics such as *p*, *mp*, *ff*, and *f*.

Musical score for Example 20, measures 103-109, focusing on woodwinds and strings. It includes parts for Horn 1 & 2 (Hn. 1,2 in F), Trumpet (Tpt.), Harp I, Harp II, Violin (Vc.), and Double Bass (Db.). The score shows dynamics such as *f*, *ff*, *mf dim.*, and *slow dim.*. The lyrics "ALL FOUR FAIRIES ALLE VIER ELFEN Where shall we go? Was solln wir tun?" are present in the vocal part.

The image displays a page of a musical score for the aria "Be Kind and Courteous." The score is arranged in two systems. The left system includes staves for Flute 2, Clarinet 2 in B-flat, Horns 1 & 2 in E-flat, Trumpet, Percussion, Harp I, Harp II, and Tenor. The right system includes staves for Violin I, Violin II, Harp I, Harp II, Violoncello, and Double Bass. The vocal line is written in German and English. The lyrics are: "MUSTARDEED SENFSAMEN" (And I: Befiehl!), "ALL FOUR FAIRIES" (ALLE VIER ELFEN), and "Where shall we go? / Was soll'n wir tun?". The score includes various musical notations such as dynamics (ff, f, mf, dim, p, pp), articulation (accents), and performance instructions like "slow dim.". Measure numbers 36 and 37 are indicated at the beginning and end of the vocal line respectively.

“Be Kind and Courteous- Aria”

The previous scene segues straight into Tytania’s aria, “Be Kind and Courteous,” where she instructs the fairies to treat Bottom as royalty. This is an opportunity to allow an intermediate or even advanced soprano to truly shine. Additionally, when staged, the four fairies and Bottom can have some additional stage time within the scene while Tytania sings. A few aspects that elevate the difficulty of this aria from anything in the previous two operas within this project are vocal range, vocal agility requirements, larger leaps, security in shifting tonality with less supportive accompaniment, and comfortability with consistent use of sevenths and ninths in the harmony. In the previous selections for soprano, most entrance pitches are given or are well established in the accompaniment prior to the singer entering. Additionally, the singer has been singing with the accompaniment either with doubled melodic line or clear tonality. With Britten’s use of extended harmonies throughout and progressive musical language, this easily serves as learning experience into the world of 20th century and contemporary music. The vocal range for this aria is wider than anything seen previously with a range of E4-C6 and a tessitura of

G4-G5. This aria requires heightened vocal agility along with a well-tuned ear for the soprano. In particular, the end of the piece is the most spectacular, as well as the most difficult. Tytania must sing the entire range of the piece in two measures staccato and ascend to the soprano “high C” while employing a decrescendo. Use of decrescendo in a soprano’s upper register automatically elevates the difficulty. Further, Tytania sings the end of the entire piece acapella and must have a confident pitch center, as well as security in her acting skills. Below are some examples within Tytania’s line of staccato passages and more full singing required in the B section of the aria (mm. 41-45).

[Example 21: “Be kind and Courteous”- Tytania Vocal Line Excerpts]

The musical score excerpts for Tytania's vocal line are as follows:

- Measures 1-5:** Tytania. Tempo: $\text{♩} = 50$. Dynamics: *f*. Lyrics: "Be kind and cour- teous to this gen- - - - -tle-man, Hop in his walks and".
- Measures 21-40:** T. Dynamics: *mf*. Lyrics: "figs and mul- - - - -ber-ries, and light them at the fi- - - - -ry glow worms".
- Measures 58-62:** T. Dynamics: *p*. Lyrics: "rise, rise: rise: Grand Pause liberamente e rullentando $\text{♩} = 40$ *mf* Nod to him elves, and do him cour- - - - - -te- - - - -sies. *mp*".

Next, a look at the ensemble accompaniment with Tytania’s line reveals various entrances made tougher on the singer based on either dissonance in the orchestra or lack of entrance pitch in the measures prior. For example, mm.6 has a downbeat that includes the added Bb in the trombone, which is outside the other sounding tonality of EGBD, and the soprano must enter a beat later on G4. Next, mm.12 has the pitches DFACEG (D minor 11th), but Tytania must enter in mm.13 on B5 “Feed him with apricocks.” Granted, she has just finished singing a C5 in the measure before, but with two beats of rest, it is possible to lose one’s place within that overall tonality unless the

singer has a confident internal tonal center. A similar occurrence happens a few measures later at mm. 16-17. Tytania sings “dewberries” and then has a rest on the downbeat. That downbeat features the pesky Eb3 entrance, a tritone away from the entering pitch of A4 on “With.” If the singer learns her part securely, she can find her place from the end of “dewberries” by audiating the next pitch A4 during the rested downbeat. This requires that internal audiation to be stronger than what she hears outwardly in the accompaniment.

[Example 22: “Be Kind and Courteous”- mm.5-6, 11-13, 16-17]

The image displays a musical score for the piece "Be Kind and Courteous" by Benjamin Britten. It is divided into three systems of music, corresponding to measures 5-6, 11-13, and 16-17. The vocal line is written in treble clef with lyrics: "gen...le man, Hop eyes; Feed him with dew...ber-ries, With". The orchestration includes parts for Flute I (Fl.), Flute II (Fl.), Bb Clarinet I (Bb Cl.), Bb Clarinet II (Bb Cl.), Trombone (Tbn.), and Mmm. (Mmm.). Dynamics such as *mf*, *p*, *mp*, and *pp* are indicated throughout the score.

Reducing Britten’s complex musical language within the piece proved challenging. The original instrumentation for this piece is flute I & II, Bb clarinet I & II, harp I & II, harpsichord, cello, bass, and percussion. Considering the idiomatic capabilities and function of the original instruments within the orchestration was paramount to dissecting this enough to create a quality reduction with instruments that would be present in a smaller liberal arts college. I chose to keep two flutes and two Bb clarinets because they provide quintessential foreground material, and I

believe their timbre is necessary in maintaining a hallmark of Britten's sound world for the piece. This left deciding how to treat the harpsichord, harp parts, and string parts. harpsichord functioned harmonically with rolled chords for the background, harp parts function as middle ground filler, and the strings are there as an accent within the background (only sustaining either an Eb or Ab). Since finding marimba as an effective instrument in the previous recit, and trombone was quintessential to foreground material in that scene as well, I wanted to maintain continuity within the opera for these reductions. Additionally, Trombone provides a nice tone color contrast to the other woodwinds and percussion. I combined aspects of the harpsichord and harp parts for the marimba and found a way for the trombone to tackle the string parts.

I took care to avoid "wrong note harmony" in which harmonic extensions can sound incorrect if placed too close together and occur in undoubled proximity to the core triad. Since, Britten frequently writes harmonic extensions with chordal sevenths and ninths, finding a voicing that worked with an ensemble of instruments that can be successful in smaller settings proved taxing. I used the marimba to encompass the harp and harpsichord parts since it can produce chords, arpeggiation, and rhythmic punctuation. One aspect of the marimba to be mindful of is the resulting notes that come from the overtone series when certain lower pitches are written. Below C3, a marimba will give a sounding fifth, which would not always match with Britten's original harmonic structure or pitches. Because of this, I avoided writing many pitches below C3 that would cause unintentional notes which don't belong in the harmony. Things to note when creating a reduction like this are careful inspection of individual voice leadings to achieve correct chord building from the bottom upwards, which will also correct any spacing issues in the overtone series. I found that applying a more chordal structure to the marimba part from the original harpsichord and using the bass clef notes from the harp in the marimba worked

well. This allowed the marimba to take both the background material and some of the middleground material, which freed up the Flutes and Clarinets to take the treble content of middleground and foreground material, which frequently presented as harmonic extensions. Additionally, I alternated between Flute I and II and Bb Clarinet I and II for foreground material and middleground, respectively. This way, each player has some exciting, soloistic-type material to play within their individual parts. This involved an understanding of the function of Britten’s original instruments within the original orchestration. Once I found a formula for assigning foreground, middleground, and background within the piece, it became much easier to make successful choices in this reduction. Through the example below, we can see how the harpsichord part, harp parts, strings, and winds were divided into the reduction.

[Example 23- “Be Kind and Courteous” Reduction- mm.1-8 vs Original Score]

The image displays a musical score for the piece "Be Kind and Courteous" from mm. 1-8, comparing a reduction to the original score. The score is written in 3/4 time with a tempo of quarter note = 50. The key signature has one flat (B-flat).

Reduction (Left):

- Tytania:** Melody starting on G4, moving to A4, B4, C5, D5, E5, F5, G5. Dynamics: *f*.
- Flute I:** Melody starting on G4, moving to A4, B4, C5, D5, E5, F5, G5. Dynamics: *p*.
- Flute II:** Melody starting on G4, moving to A4, B4, C5, D5, E5, F5, G5. Dynamics: *p*.
- Bb Clarinet I:** Melody starting on G3, moving to A3, B3, C4, D4, E4, F4, G4. Dynamics: *p*.
- Bb Clarinet II:** Melody starting on G3, moving to A3, B3, C4, D4, E4, F4, G4. Dynamics: *p*.
- Trombone:** Rest.
- Marimba:** Accompaniment starting on G3, moving to A3, B3, C4, D4, E4, F4, G4. Dynamics: *mp*.

Original Score (Right):

- T. (Tytania):** Melody starting on G4, moving to A4, B4, C5, D5, E5, F5, G5. Dynamics: *mf*.
- Fl. (Flute I):** Melody starting on G4, moving to A4, B4, C5, D5, E5, F5, G5. Dynamics: *p*.
- Fl. (Flute II):** Melody starting on G4, moving to A4, B4, C5, D5, E5, F5, G5. Dynamics: *p*.
- Bb Cl. (Bb Clarinet I):** Melody starting on G3, moving to A3, B3, C4, D4, E4, F4, G4. Dynamics: *p*.
- Bb Cl. (Bb Clarinet II):** Melody starting on G3, moving to A3, B3, C4, D4, E4, F4, G4. Dynamics: *p*.
- Tbn. (Trombone):** Melody starting on G3, moving to A3, B3, C4, D4, E4, F4, G4. Dynamics: *p*.
- Mrm. (Marimba):** Accompaniment starting on G3, moving to A3, B3, C4, D4, E4, F4, G4. Dynamics: *mp*.

37 Gracefully (♩ = 60)
(grazioso)

Fl. 1, 2

Cl. 1, 2 in B♭

Hr. 1, 2

Tpt.

Harp I

Harp II

Hpsd.

TYTANIA
TITANIA

Be kind and cour- teous to this
Ihr sollt dem Herrn freund- lich und

37 Gracefully (♩ = 60)
(grazioso)

Vc.

Db.

Fl. 1, 2

Cl. 1, 2 in B♭

Harp I

Harp II

Hpsd.

T.

Vc.

Db.

38

Fl. 1, 2

Cl. 1, 2 in B♭

Harp I

Harp II

Hpsd.

T.

Vc.

Db.

gen - te-man, Hop - in his walks and gam - bot in his eyes,
diesst - ber sein, Forst, wo er geht und gau - seln um ihn

Feed him with a - pri-ocks, and dew - berries, With - put - pie
Sucht Ap - ri - Ros ihm auf, und Sto - cheibeer, Bringt - Trau - ben

Solo

(Tuned to F♯) Solo

Further, dynamic levels in conjunction with nearing the extremities of usable register for a particular instrument play a role in the difficulty level for the instrumentalist. This is seen in instances such as mm.6 with asking the trombone to play the Bb2 at piano dynamic level.

[Example 24: “Be kind and Courteous”- mm.9-12 vs. Original Score]

The image displays two musical scores side-by-side. The left score, labeled '9' at the top, is a reduction of measures 9-12. It features a vocal line for Tenor (T.) with lyrics 'gam - bol in his eyes'. Below the vocal line are staves for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Trombone (Tbn.), and Marimba (Mrm.). Dynamics include *p* and *mp*. The right score, labeled '207' at the top, is the original score for measures 207-300. It includes a full orchestral arrangement: Flute (Fl. 1,2), Clarinet (Cl. 1,2 in B♭), Harp (Harp I, II), Horns (Hps'd.), Trumpet (T.), Violin (Vc.), and Double Bass (Db.). The vocal line is also present with lyrics 'gam - bol in his eyes' and 'gou - keit am /un heç'. Dynamics include *p*, *mp*, and *marked*. Measure numbers 207, 210, and 300 are indicated.

One spot in the original content that proved challenging was the instance of the dissonant Eb2 bass note (originally in the strings) in mm.17 of the reduction. I initially placed this pitch in the trombone, but I voiced it an octave higher at Eb3 to avoid a pitch that would be basically unplayable for the trombonist. By adjusting the octave register, I inadvertently changed what the bass note was of the overall chord because I had not yet adjusted the marimba part. To fix this, I also had to push the marimba part up the octave, and allow it to become more chordal, as well as reinforcing the middle ground. An additional consideration is the chord voicing. In order to keep a better textural sound, it is ideal to place roots and thirds in octaves at the bottom and chord note extensions at the top to preserve the overtone series.

[Example 25: “Be Kind and Courteous”- mm. 13-20 vs. Original Score]

This block shows a side-by-side comparison of musical notation for measures 13-20. The left page represents the original score, and the right page represents the revised score. The instruments shown are T. (Tenor), Fl. (Flute), B♭ Cl. (B-flat Clarinet), Tbn. (Tuba), and Mrm. (Marimba). The lyrics for the original score are: "Feed him with a-pri-cocks, and dew-berries." The revised score changes the lyrics to: "With pur-pie grapes green." The musical notation for the Tenor part shows a change in phrasing and dynamics between the two versions.

This block shows a side-by-side comparison of musical notation for measures 208-215. The left page represents the original score, and the right page represents the revised score. The instruments shown are Fl. 1.2 (Flute 1 & 2), Cl. 1.2 in B♭ (Clarinet 1 & 2), Harp I, Harp II, Hps'd. (Harp Soloist), T. (Tenor), Vc. (Violin), and Db. (Double Bass). The lyrics for the original score are: "Feed him with a-pri-cocks, and dew-berries, With pur-pie grapes, green." The revised score changes the lyrics to: "Sucht Ap-ri-ko'st ihm auf, und Sta-chei-beer; Bringt Trau-ben." The musical notation for the Tenor part shows a change in phrasing and dynamics between the two versions. The revised score includes a "Solo" section for the Violin and Double Bass, which was not present in the original score.

Continuing through the piece, mm. 26 was another spot that needed adaptation for instrumental reasons and for difficulty level. First, asking the flutes to play in the lowest extremes of their register raises the difficulty level significantly. To alleviate this, I chose to preserve the lower wind writing by giving it to the clarinets, I added the marimba to flesh out the missing flute

harmony, and then folded in the flute parts when the range became more manageable for intermediate level players. Eliminating the flutes in that measure also gives a larger feeling of difference between timbre and texture from the end of the previous section to this new material for the beginning of the B section of the piece. With regards to the Ab², I did not give this pitch to the marimba because it would give a resulting Eb that isn't part of the harmony. Although Ab² is in the low range for the trombone, which makes it slightly more challenging to play, I decided to leave it there because of the effect of the overall gesture. We have a sforzando marking as well as being paired with clarinets in the chalumeau register, so this punchy accent for the trombone can work in this case (even if it produces a sound that isn't considered "beautiful" by normal standards). I raised the marimba part an octave to eliminate any possible wrong note harmony. Further, I created some percussive energy by writing a rolled chord to reinforce that Ab within the marimba but not in the octave below C₃.

[Example 26: “Be kind and courteous”- mm.21-28 vs. Original Score]

21

T. figs and mul-berries, and

Fl.

Bb Cl.

Bb Cl.

Tbn.

Mrm.

25

T. mul-berries. The honey bags

Fl.

Bb Cl.

Bb Cl.

Tbn.

Mrm.

208

FL 1.2

CL 1.2 in Bb

Harp I

Harp II

Hps'd

T. figs, and Nuss und Hei-beries, and Hei-del-beer, and mul-berries. The honey bags Den Ho-nig-sack

Vc.

Db.

39

FL 1.2

CL 1.2 in Bb

Harp I

Harp II

Hps'd

T. mul-berries. The honey bags Den Ho-nig-sack

Vc.

Db.

Following this, for the trombone at mm. 35, I realized asking the player to play soft, fast, and extremely low in their range would increase the difficulty level too much and result in inaccuracy, so I adapted the part to be repeated eighth notes and raised the octave to Ab3. In general, I attempted to preserve as much of the original wind writing where possible, such as in mm. 30-31. As mentioned previously, Britten frequently writes lower lines for the flute that are less idiomatic to the instrument, and therefore, more difficult to execute. In mm. 32-36, I raise both flute parts an octave to place them in a more desirable octave which lessens the difficulty level. Because of this, I also raise the Bb clarinet parts to keep the harmony stacked closely.

[Example 27: “Be Kind and Courteous”- mm.29-36 vs. Original Score]

The image displays a side-by-side comparison of musical scores for Example 27, "Be Kind and Courteous", covering measures 29 to 36. The score is arranged in two columns: the left column shows the original score, and the right column shows the revised score. The instruments included are Trombone (T.), Flute (Fl.), B-flat Clarinet (Bb Cl.), Trombone (Tbn.), and Maracas (Mrm.).

Measures 29-31 (Left Column):

- T. (Trombone):** Original part features a melodic line with lyrics "steal from the hum-ble".
- Fl. (Flute):** Original part has dynamics *f* and *p*.
- Bb Cl. (B-flat Clarinet):** Original part has dynamics *mf* and *p*.
- Tbn. (Trombone):** Original part has dynamic *sf*.
- Mrm. (Maracas):** Original part has dynamic *p*.

Measures 32-36 (Right Column):

- T. (Trombone):** Revised part features a melodic line with lyrics "bees. And for night - - - - - pers".
- Fl. (Flute):** Revised part has dynamics *pp* and *mp*.
- Bb Cl. (B-flat Clarinet):** Revised part has dynamics *pp* and *p*.
- Tbn. (Trombone):** Revised part has dynamic *pp*.
- Mrm. (Maracas):** Revised part has dynamic *mp*.

The image shows a page of a musical score for measures 41-44. The score includes parts for Flute 1 & 2 (Fl. 1,2), Clarinet 1 & 2 in B-flat (Cl. 1,2 in Bb), Harp I, Harp II, Harpsichord (Hps'c), Trombone (T.), and vocal parts (Vc. and Db.). The vocal parts have lyrics in German: 'steal / i stehlt', 'from the / von the', 'hum- / die', 'ble- / nen', 'bees, / heer,', 'And / Und', 'for / als', 'night- / nach', 'ta- / t', 'pers- / lich', 'Nacht- / ein', 'licht- / ein'. The score includes various dynamic markings such as *pp*, *mf*, *sf*, *cresc.*, *ppp*, *a little cresc.*, *p*, *f*, *sustained*, *(cresc.)*, *(Solo)*, *arco*, *ppp*, *arco*, *cresc.*, and *ppp* *cresc.*. There are also performance instructions like 'Timp., S.D. sticks' and 'Timp.'.

For mm. 41-44, I added the trombone to the overall downbeat punctuations in the orchestra to provide additional support and tone color. At this point, the Ab is no longer present, but cymbals are added to accentuate that downbeat in the original score. trombone can serve a rhythmic purpose there. To create pitches for this addition, I wrote the trombone part alternating the lowest note of each chord for those four measures. This way, it will not stick out of the already present harmonic structure. Further, in mm. 44 Britten writes the harpsichord with a held chord. Since marimba and harpsichord both die away after the initial attack point, I mimicked the harpsichord part here for marimba and did not write in additional rolls. I chose to let it rest after mm.44 because the original harpsichord only doubles the winds, and a roll needed to sustain the chord on marimba would just interrupt the texture, taking away from the foreground material. Even with the original harpsichord writing, that instrument would not be able to sustain multiple measures without re-attacking which is obfuscated by the ties over the bar line.

With regards to the singer, these next measures serve as the end of the B section and present as the fullest and most passionate singing in the aria. Britten writes staccato markings for much of the A section, which results in a lighter use of the vocal mechanism. As the B section

builds from mm. 38-44, the amount of sustained notes and slurred notes increases. Additionally, the soprano ascends through the passaggio all the way to the climax on the end of “glowworms.” This is the loudest and highest pitch of the aria thus far. The instrumental writing punctuates the downbeats to increase the tension and support the singer without overpowering her.

[Example 28: “Be Kind and Courteous”- mm.37-45 vs. Original Score]

Once Tytania finishes this passionate line, the instruments then take off in a flurry. I imagine this gesture almost like the honeybees buzzing or little fairies flittering. This is another instance in which I preserved the original wind writing content to keep continuity in the sound world between this and the original work. By mm. 50, we arrive at the reprise of the A section material. Similarly to the original score, I employ the same treatment of the ensemble as in the beginning measures.

[Example 29: “Be Kind and Courteous”- mm. 46-53 vs. Original Score]

This block shows a side-by-side comparison of musical notation for measures 46-53. The left side represents the original score, and the right side represents a revised score. The instruments shown include Tenor (T.), Flute (Fl.), Bass Clarinet (Bb Cl.), Trombone (Tbn.), and Mallets (Mm.). The original score shows a Tenor line with the word 'eyes' and a flute line with a melodic flourish. The revised score shows a Tenor line with the lyrics 'To have my love to die' and a more active flute line. Dynamic markings such as *mf*, *p*, and *pp* are present throughout.

This block shows a side-by-side comparison of musical notation for measures 210-219. The left side represents the original score, and the right side represents a revised score. The instruments shown include Flute (Fl.), Clarinet in Bb (Cl. in Bb), Percussion (Perc.), Harp I (Hp. I), Harp II (Hp. II), Harpsichord (Hps' d.), and Tenor (T.). The original score features a flute line with a melodic line and a harpsichord part. The revised score shows a more active flute line and a harpsichord part with the instruction '8 ft only'. The Tenor line in the revised score has the lyrics 'To have my love to die' and 'Heil soll dem Freund'. Dynamic markings such as *dim*, *pp*, and *p* are present throughout.

Britten saves the showiest music for the soprano till the end of the aria. He folds the various staccato gestures into a vocal feat that is mimicked by the wind section. Because the soprano part is doubled (either rhythmically, or in total) with the staccato part in the flutes, she must be rhythmically sound and secure in vocal technique. As stated previously, the measures 59-61 are some of the most vocally challenging in the entire aria. For the majority of the next example, I preserved the original content of the wind writing. I did adapt the flute I line in mm. 61 to write an alternate finish. In the original, the flute I line ascends to A6, which is quite high. As the flute nears its upper register it becomes more difficult to play and tune effectively, therefore, I wanted to write a slightly easier line to avoid elevating the difficulty of the flute part here. Furthermore, I adapted some of the middle and background to lessen the texture and amount of dissonance at the end. In the original score, the Bb is still written as a sustained note for the harpishord, but without an added attack point, it would have died away by that time in the score. It is also present in the lower strings as two solos at piano volume with a decrescendo for the last two measures of this section. For these reasons, it seemed that although Britten left it still sounding, its importance was lessened. I opted to use my ensemble instruments to focus on the more important foreground staccato material and the harmonies that are present in the original harp lines. Finally, I used the marimba to spell out the sonorities, as well as add some slight rhythmic interest.

[Example 30: “Be Kind and Courteous”- mm. 54-61 vs. Original Score]

54 *f*
T. bed. And to a... rise, a...
Fl. *mp*
Fl. *mp* *p*
Bb Cl. *mp* *p*
Bb Cl. *mp*
Tbn. *p*
Mm. *mp* *p*

58 *p*
T. rise, a... rise:
Fl. *p*
Fl. *mp* *p*
Bb Cl. *mp* *p*
Bb Cl. *mp* *p*
Tbn. *p*
Mm. *p*

1
Fl. *p*
Cl.inBb *p*
Perc.
Hp. I
Hp. II
Hps'd. *f*
T. and to rise, well der Tag sein, well - rise, sein, well - rise, sein.
Vc. Solo
Db. Solo

Looking at the final measures of the aria, Britten includes a piacere recitative for Tytania as one final serious command to the fairies. When the aria is done in audition settings or stand alone, this is the finish of the piece. For that reason, I left it ending here with the originally written “Grand Pause.” While it may seem a strange ending, I find it effective in keeping the audience’s attention, and it allows the actress playing Tytania full dramatic rights, especially where timing is concerned, since it is acapella. For future consideration, there is a ceremonial, Purcell-like march that follows which could be adapted as a closing in the event this is used as a stand-alone piece within an opera workshop setting.

[Example 31: “Be Kind and Courteous”- mm. 62-65 vs. Original Score]

The image displays a side-by-side comparison of musical notation for Example 31, "Be Kind and Courteous", covering measures 62-65. The left side represents a revised score, while the right side represents the original score.

Revised Score (Left):

- Measure 62:** Features a *Grand Pause* for the vocal line (T.). The tempo is marked *liberamente e rallentando* with a metronome marking of $\text{♩} = 40$. The dynamic is *mf*.
- Measures 63-65:** The vocal line continues with the lyrics: "Nod to him elves, and do him cour- - - - te- - - sies." The dynamic is *mp*. Other instruments (Fl., B♭ Cl., Tbn., Mm.) are marked with *G.P.* (Grand Pause).

Original Score (Right):

- Measures 62-65:** The vocal line is marked *freely and rall. (liberamente e rall.)*. The dynamic is *mf*. The lyrics are: "Nod to him elves, and do him cour- - - - te- - - sies." A measure repeat sign is present at the end of measure 65.
- Other Instruments:** Fl., B♭ Cl., Tbn., Mm., and other instruments are marked with *G.P.* (Grand Pause).

CHAPTER SIX: CONCLUSIONS

Opera scenes provide a vital resource to collegiate singers by teaching the necessary skills to perform opera professionally. When a mainstage production is not possible in smaller settings, such as liberal arts colleges, opera scenes programs may be the only avenue for students to perform opera. Most opera scenes programs currently use vocal piano score reductions, which limit the education of the singers because they miss out on the use of timbre and texture that an orchestra provides. For this reason, reducing full operatic scores to four-six piece chamber ensembles will allow for timbral and textural development of the scores. This brings the singers closer to the full score and allows them to have experience of performing with an ensemble of instrumentalists. Furthermore, the instrumentalists also have a chance to experience playing operatic music outside of their normal repertoire and to work with singers. This fosters networking between musicians that will aid in their professional development and growth.

In order to create these reductions, I used my own experience as a performer and director of opera scenes at the collegiate level as well as a myriad of sources to choose appropriate repertoire for the smaller setting of liberal art college musicians. Criteria to choose these pieces included: eras of musical history, demands on the singer, specific voice types, popularity (how often a piece is programmed), and orchestration. Upon investigating these aspects, I chose to reduce scenes from Purcell's *Dido and Aeneas*, Mozart's *Le nozze di Figaro*, and Britten's *A Midsummer Night's Dream*. These feature common voice types such as multiple soprano roles, chorus scenes, and a few arias for mezzo-soprano and bass-baritone. Additionally, these scenes featured full scores that were adaptable to four-six piece chamber ensemble. Another consideration was the choice of instrumentation. I limited myself to instruments present in most bands because that falls in line with the idea of what resources will be readily available at liberal

arts colleges and smaller settings, or even community colleges. With these reductions, I aimed to make the music as approachable as possible. I offer guidance of performance practice within the written music and provide scenes that will be pedagogically useful for the beginner and intermediate collegiate singer and instrumentalist.

Suggestions for Further Research

This document only covers three operas and only a few scenes from each of those. Further considerations for this project would be to broaden the scope and include more reductions per each era, as well as delving into 21st century repertoire and the genre of Musical Theatre. While reducing 21st century repertoire and Musical Theatre pieces might include a few challenges because of copyright, their benefits would be immense for the learning of the student and the study of music outside of the normal “classics.” Additionally, each of the operas outlined in this document could have additional scenes reduced with the same chamber ensemble. I also believe these reductions could benefit from additional flex scoring for added variety of instruments, especially with regard to colleges with limited resources. These additional flex parts would make the current reductions even more useful based on the instruments and players a particular college may have available. Some potential instrument parts that could prove useful would be: Oboe, Bassoon, Trumpet, Tenor Saxophone, and even expanding into the individual stringed instruments. As I considered additional operas for reduction, I also took a few additional recitatives paired with arias for the intermediate to advanced student and reduced those. They include Gounod’s *Romeo et Juliette* and Mozart’s *Die Entführung aus dem Serail*, which are included in the Appendices. Both of these fall outside the scope of beginner and intermediate

students for pedagogical reasons, but they work well if a program has a more advanced senior or if this project were to be applied to larger schools with a graduate program.

For *Romeo et Juliette*, Quaintance Eaton provides insight into traditional performance practice, synopsis, major roles, bit parts, chorus, orchestra, where to find musical materials, and photographs of performances with performing companies. The opera's orchestral forces are more robust and fit within the Romantic era perfectly. The tessitura and vocal demands of the roles within this opera require a more advanced singer.³⁴² Based on this book's information and my own experience, I believe the use of melodic lines and conventional harmony makes this opera applicable to the collegiate level intermediate to advanced singer.

A case can be made for the reduction of more arias across the board for all voice types. Arias are a crucial building block in learning to perform professional opera, and they also serve as the main vehicle for procuring roles through auditions in the professional world. Cathcart and Gunn begin their *Teaching Opera* book with the Arias section, which features "...familiar audition arias... We have found that working with the arias in their original dramatic settings and adding other characters that appear in the scene brings an immediacy to the performances when excerpted as an audition piece."³⁴³ I agree with this notion. Therefore, creating reductions that allow the singer to perform with an instrumental ensemble will only enhance their overall learning and performing experience. Additionally, arias can include other singers/actors on stage which gives performers additional stage time; we saw this in the previously mentioned "Voi che sapete." One resource that I suggest using in the event of creating additional reductions of arias would be *An Interpretive Guide to Operatic Arias* by Martial Singher. This book provides valuable recommendations to the singer for the process of learning an aria, as well as a robust list

³⁴² Eaton, *Opera Handbook: I*, 126-127.

³⁴³ Cathcart and Gunn, *Teaching Opera*, 43.

of arias across all voice types that are commonly sung in the repertory. Singher includes the text with translation, synopsis, vocal requirements of the singer, a brief outline of what happens in the orchestra, as well as general notes on performance practice, tempo, difficult passages within the aria, and even suggestions for dramatic choices. As an example, Singher suggests a commonly done tempo for “Voi che sapete” as quarter note equals 58, and I have set it at quarter note equals 56 for my reduction.³⁴⁴ I adjusted it from his recommendation simply because a tempo that is a few clicks slower will be slightly easier for the instruments to play but not noticeably slower to the audience. He also adds, “The role is sung by a young and pretty woman, soprano or mezzo-soprano, but never by a heavy, dark voice, which would be in complete contradiction to the spirit of the part.”³⁴⁵ This echoes my sentiment that because of the range of the aria, either a mezzo-soprano or soprano can physically sing the aria, and also that vocal timbre plays a part in the appropriateness for casting. He addresses every aria within this text similarly. For the future, this book will provide a wonderful resource on additional arias to reduce for other voice parts.

For a brief look at the two arias in the appendix, the Gounod aria “Je veux vivre” is listed with a difficulty rating of Intermediate, Advanced, as well as the required range for the soprano, by Cathcart and Gunn in their suggestions for opera workshop scenes. They also mention an additional character within this scene Gertrude and a short synopsis of the scene.³⁴⁶ By providing the recitative before “Je veux vivre,” within the reduction, I include another voice type, a mezzo-soprano, and allow an opportunity for more context within the opera, as well as pairing learning of how a recitative fits into the following aria. The opera *Die Entführung aus dem Serail* is covered within multiple sections of scenes in Cathcart and Gunn’s book, indicating its popular

³⁴⁴ Martial Singher, *An Interpretive Guide to Operatic Arias: A Handbook for Singers, Coaching, Teachers, and Students* (University Park: The Pennsylvania State University Press, 1983), 154.

³⁴⁵ Singher, *An Interpretive Guide to Operatic Arias*, 154.

³⁴⁶ Cathcart and Gunn, *Teaching Opera*, 45.

use within opera workshop scenes programs. The aria suggested in their book is “Durch Zartlichkeit” and is listed as Intermediate, Advanced, as well as including that another character, Osmin, is present and a short synopsis.³⁴⁷ While my selection for reduction involves a different aria “Ach ich liebte,” sung by Konstanze, this illustrates the virtuosic range of characters within the opera and accurately labels difficulty at least at the Intermediate level. For my chosen aria “Ach, ich liebte,” I would label the difficulty as Advanced based on technical skill required, vocal range demands, and dramatic depth required.

Continuing, I would suggest additional reductions of a few more operas within the Classical and Romantic era, since those are the bulk of the repertoire that most collegiate singers study. After studying many sources on appropriate repertoire for college aged singers, I would like to explore reductions from operas such as *The Tender Land*, *Die Zauberflöte*, *L’Enfant et les sortilèges*, *Gianni Schicchi*, *Suor Angelica*, *Don Giovanni*, *Don Pasquale*, *L’elisir d’amore*, *Falstaff*, *Carmen*, *Orfeo ed Euridice (Gluck)*, *Così fan tutte*, *La Bohème*, *Il Barbiere di Siviglia*, *Die Fledermaus*, and *Rigoletto*.

Finally, in the future, I would love to pair this project with interviews of professionals specializing in teaching and directing of opera scenes in liberal arts colleges and universities to obtain their insight into the nuances of resources available to them, as well as cataloging their experiential data for the current pedagogy of opera. Much of what students learn about opera and singing happens outside of a written textbook and is passed down via oral tradition through their voice teachers, opera directors, and conductors. My future desire with this project would be to expand the scope to create a written body of work outlining these oral teachings throughout the country and create new reductions based on that collective knowledge.

³⁴⁷ Cathcart and Gunn, *Teaching Opera*, 50.

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Fair Use Statement for *A Midsummer Night's Dream*:

To Whom It May Concern:

The reduction of *A Midsummer Night's Dream* included in this document is of two scenes within the overall work. It is for educational, teaching, and research purposes. It focuses on 17 pages from the original score (195-212) out of the entire 495 pages, which is equivalent to 3% of the total work. It should not affect the use and profit of the original score or be used in its place. All rights and credits go directly to the rightful owners. No copyright infringement is intended.

Sincerely,

Skye Singleton Baxter

APPENDICES

APPENDIX A: Dido and Aeneas

Act 3, scene ii part 1- Dido

$\text{♩} = 55$

mf *molto espressivo*

Dido

Your counsel all is urged in

Aeneas

maestoso cup mute

B♭ Trumpet 1

mf *p*

maestoso cup mute

B♭ Trumpet 2

mf *p*

maestoso

Horn in F

mf *p*

maestoso cup mute

Trombone

mf *p*

maestoso

Tuba

$\text{♩} = 55$ *mf* *mp*

4

vain, to earth and heav'n I will com-plain; to earth and

tr *f*

mf

con brio *mf*

con brio *mf*

con brio *mf*

con brio *mf*

7 *affannato*

heav'n why do I call? Earth and heav'n con-spire my fall. To fate I

8

subito p

sub. p

sub. p

sub. p

mp *mp*

Detailed description of the musical score: The score is for a vocal and piano piece. The vocal line is in G minor (one flat) and is marked 'affannato'. It begins at measure 7 with the lyrics 'heav'n why do I call? Earth and heav'n con-spire my fall. To fate I'. The piano accompaniment is in D minor (two flats). It consists of five staves: two treble clefs and three bass clefs. The first staff of the piano part is marked 'subito p'. The second and third staves are marked 'sub. p'. The fourth and fifth staves are marked 'mp'. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

11

poco ritardando

sue, of other means be - - reft, the on - - - - ly re - fuge for the wretch - - - - ed

poco rit.

p

p

p

p

poco rit.

poco rit.

poco rit.

poco rit.

sor-row in his look he bears as would con--vince you still he's true.

mf *lamentoso*

What shall lost Ae - - ne - - - - - as do? _____ How? How ro - - yal

p
Open

p

p

Detailed description: This page of a musical score, numbered 18, features a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The vocal line begins with a dynamic marking of *mf* and a tempo marking of *lamentoso*. The lyrics are: "What shall lost Ae - - ne - - - - - as do? _____ How? How ro - - yal". The piano accompaniment consists of three staves. The upper two staves are mostly empty, with some notes in the second staff. The lower two staves contain the piano's harmonic support, starting with a dynamic marking of *p*. The word "Open" is written above the second piano staff. The score is divided into three measures by vertical bar lines.

The musical score for page 21 consists of several staves. At the top, there are three empty treble clef staves. Below them is a vocal line starting with a treble clef and a key signature of two flats (B-flat and E-flat). The vocal line begins with a fermata on a whole note, followed by a series of eighth and sixteenth notes. The lyrics are: "fair shall I im-part the gods' de - - cree and tell you we must part?_____". Below the vocal line are three more empty treble clef staves. The piano accompaniment starts with a treble clef and a key signature of two flats. It features a melody of quarter and eighth notes. Below the piano treble part is a bass line with a bass clef and a key signature of two flats, consisting of a simple harmonic accompaniment of quarter notes. The bottom-most staff is another bass line with a bass clef and a key signature of two flats, also consisting of a simple harmonic accompaniment of quarter notes.

Dido

24

con fuoco

Thus, on the fa---tal banks of

mp *mf* *p*

mf *f* *mp*

mf *p*

mf *p*

$\text{♩} = 65$

port.

Nile weeps the de- - ceit- - - ful cro-co-dile! Thus, hy- po-crites that mur- - - der

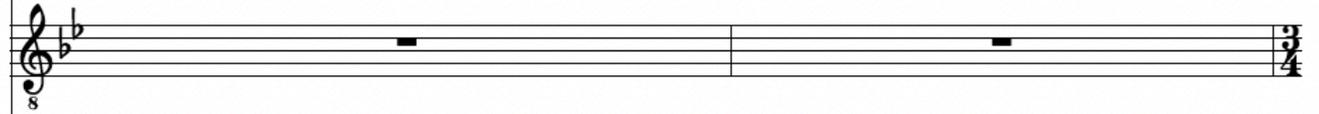
p

p

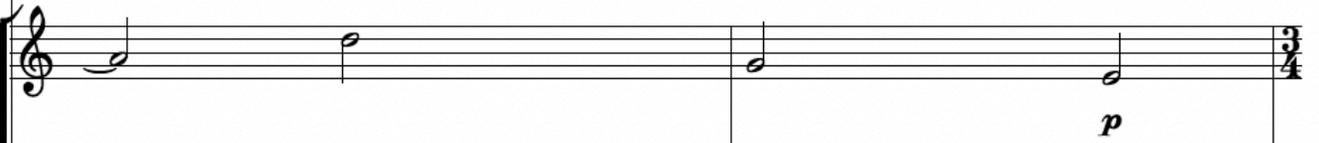
mp



act make heav'n and gods the au-----thors of the fact!



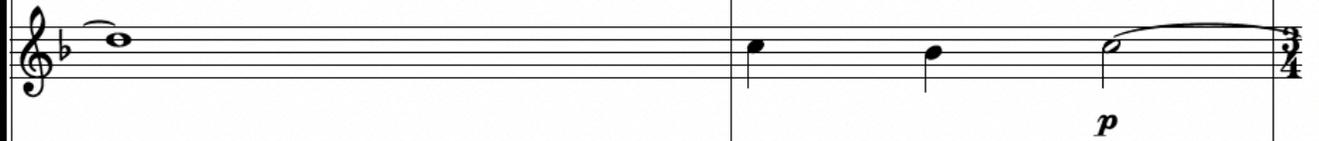
8



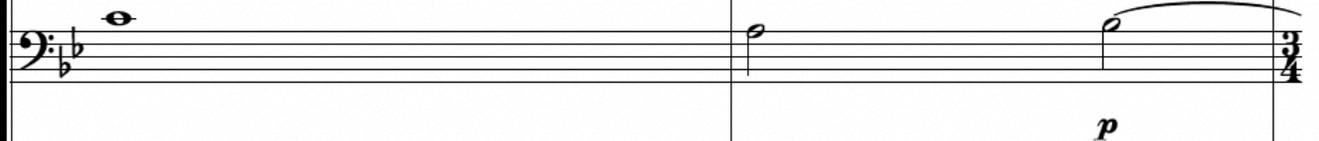
p



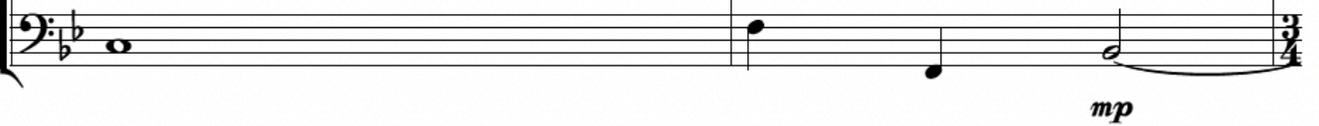
p



p



p



mp

Musical staff with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes, with a fermata over the second measure. The lyrics are: "All that's good you have for-swore. To your pro-mised em- -pire fly, ____"

All that's good you have for-swore. To your pro-mised em- -pire fly, ____

An empty musical staff with a treble clef and a key signature of two flats, containing a few rests.

Four staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various chords, arpeggios, and melodic lines.

And let for--sa-----ken Di-----do die!

f

In

molto espressivo

mf *p*

p

mp

Detailed description: This is a page of a musical score, page 35. It features a vocal line at the top with lyrics: "And let for--sa-----ken Di-----do die!". The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are written below the notes, with long dashes indicating sustained notes. A dynamic marking of *f* (forte) is placed at the end of the vocal line. Below the vocal line is a piano accompaniment consisting of six staves. The first two staves are empty. The third staff is in a treble clef and contains a melodic line starting with a dynamic marking of *mf* (mezzo-forte) and ending with a dynamic marking of *p* (piano). The instruction *molto espressivo* is written above this staff. The fourth staff is in a bass clef and contains a bass line starting with a dynamic marking of *p*. The fifth and sixth staves are also in bass clef and contain a bass line starting with a dynamic marking of *mp* (mezzo-piano). The piano part concludes with a long horizontal line under the final notes, indicating a sustained or fermata effect.

37

A.

con moto

spite of Jove's com-mand I'll stay of-fend the gods and love ob- - - - - ey!

con moto

p

con moto

p

con moto

mf ³

con moto

p

con moto

(♩ = 60)

Dido

40

appassionato

The musical score consists of six staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The lyrics are: "No, faith - less man thy course pur - sue I'm now re -". The second staff is a piano accompaniment line, also in treble clef, with a 4/4 time signature and a fermata over the first measure. The third and fourth staves are empty. The fifth staff is a piano accompaniment line in treble clef, starting with a piano (*p*) dynamic marking and a 4/4 time signature. The sixth staff is a piano accompaniment line in bass clef, also in 4/4 time. The score is divided into two measures by a vertical bar line. The first measure contains the vocal line and the piano accompaniment. The second measure contains the piano accompaniment.

42

rit. poco.....

a tempo *lacrimoso e espressivo*

solved as well as you. No re---pen---tance shall re-claim the in---jured

p

rit. poco.....

a tempo

p

rit. poco.

a tempo

p

rit. poco..

a tempo

p = 55

Di - - do's slight - - ed flame; for 'tis e - - nough what-e'er _____ you _____ now de-

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "Di - - do's slight - - ed flame; for 'tis e - - nough what-e'er _____ you _____ now de-". The piano accompaniment is written in two systems. The first system has two staves: a treble clef staff and a bass clef staff. The second system has five staves: three treble clef staves and two bass clef staves. The piano part features various rhythmic patterns, including eighth and sixteenth notes, and rests.

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (Bb) and a 7/8 time signature. The lyrics are: "cree that you had once a thought of lea - - ving me." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line and a treble line with various rhythmic patterns, including eighth and sixteenth notes.

cree that you had once a thought of lea - - ving me.

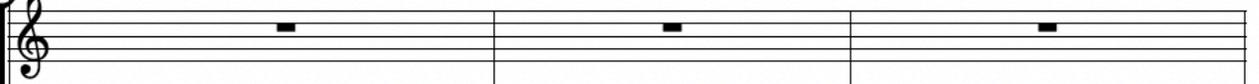
48 $\text{♩} = 72$

D. 

A. *con bravura* 

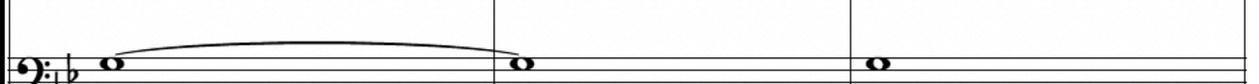
A - - way, a- way! A-

Let Jove say what he please, I'll stay No, no, I'll stay,

p 

p 

p 

p 

way, a- -way! No, no, no, no, no, no, a- - way a- way a-

No, no, I'll stay, I'll stay, I'll stay I'll stay, and love o-

way _____ a--way _____ a--way _____ to Death I'll

bey I'll stay and love o---bey, I'll stay, I'll stay, _____

The musical score consists of two vocal staves and four piano accompaniment staves. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment includes a right-hand treble staff and two left-hand bass staves. The lyrics are written below the vocal staves, with horizontal lines indicating the placement of the words relative to the notes. The piano accompaniment features a steady bass line and a more active right-hand part with some melodic movement.

fly _____ if long- - er you de- - - lay a- way a-
_____ and love o- - - - bey, and _____ Love o- - - - bey.

58

$\text{♩} = 55$

pesante

way! But Death a-----las! I can-not

mf *p*

mf *p*

mf *p*

p

60

♩ = 50

♩ = 70

shun_ Death_ must come when he is_ gone.

8

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "shun_ Death_ must come when he is_ gone." The piano accompaniment includes a right-hand part with a treble clef and a left-hand part with a bass clef. The score is divided into two measures by a vertical bar line. The first measure is marked with a tempo of ♩ = 50, and the second measure is marked with a tempo of ♩ = 70. The piano part features a melodic line in the right hand and a bass line in the left hand, with various rhythmic patterns and dynamics.

Act 3 scene ii part 2- Dido

$\text{♩} = 60$
mf

Soprano
Great minds a - -gainst them- -selves con- -spire. Great minds, great

Alto
Great minds a - -gainst them- -selves con- -spire. Great minds, great

Tenor
Great minds a - -gainst them- -selves con- - -spire. Great minds, great

Bass
Great minds a - -gainst them- -selves con- -spire. Great minds,

B♭ Trumpet 1
mp

B♭ Trumpet 2
mp

Horn in F
mp

Trombone
mp

Tuba

5

S. minds a--gainst a---gainst them---selves con---spire, and shun the

A. minds a--gainst a-----gainst them---selves con-----spire,

T. 8 minds a--gainst a-----gainst them---selves con-----spire, and

B. Great minds a---gainst them---selves con-----spire,

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment section with five staves. The vocal parts are in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: "minds a--gainst a---gainst them---selves con---spire, and shun the" for Soprano; "minds a--gainst a-----gainst them---selves con-----spire," for Alto; "8 minds a--gainst a-----gainst them---selves con-----spire, and" for Tenor; and "Great minds a---gainst them---selves con-----spire," for Bass. The piano accompaniment features a bass line with a melodic motif and a treble line with sustained chords and a melodic line.

8

S. cure they most they most de - - - - sire and shun the

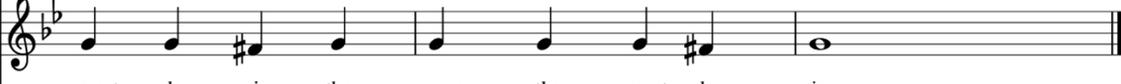
A. and shun the cure, the cure, and shun the cure they

T. shun the cure they most de - - - - sire and

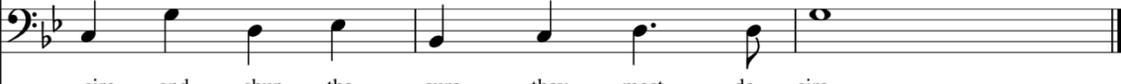
B. and shun the cure they most de-

p *mp* *p* *mp* *p* *mp* *p* *mp*

S.  cure they most de-----sire, they__ most de-- -sire.

A.  most de-----sire, the cure they most de-----sire.

T.  shun the cure they most, they most de-- -sire.

B.  -sire, and shun the cure they most de-- -sire.



The piano accompaniment consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The accompaniment features a steady bass line and a more active upper line with some chromatic movement.

Act 3, scene ii- part 3- Dido

J = 50
mf

Soprano
Thy hand, Be- lin - - - da; dark- - - - -ness shades me, on thy

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F
p

Trombone

Tuba

mp

mp

4

S.
bo - - - - som let me rest; More I would but death__ in-vades me; Death__ is

♩ = 65

8

S.

now a wel- - - - come guest.

mp

13

S.

When I am laid am laid in earth, May my wrongs cre-

p

19

S. *tr*

-ate no trou- -ble, no trou- ble in _____ thy breast. When I am

p

p

mp

25

S. *tr*

laid _____ am laid _____ in earth, May my wrongs _____ cre- - ate no trou- - ble, no

31

S. 

trou- - ble, in _____ thy breast. Re- - mem- - ber me

p

p

35

S. 

Re- - mem-ber me! But ah! _____ for-get my

tr

40

S. fate, Re- mem-ber me! But ah! _____ for- - - get my__ fate. Re-

45

S. -mem- ber me! Re- - mem-ber me! But ah! _____ for-get my

50

S. fate, Re- mem-ber me! But ah! for- - - get my fate.

Musical score for measures 50-54. The vocal line (S.) contains the lyrics: "fate, Re- mem-ber me! But ah! for- - - get my fate." The score includes five instrumental staves. Dynamics include piano (*p*) and forte (*f*).

55

S.

Musical score for measures 55-59. The vocal line (S.) contains rests. The score includes five instrumental staves. Dynamics include forte (*f*) and mezzo-forte (*mf*).

S.

Musical score for Soprano (S.) and piano accompaniment, measures 61-64. The score is in G minor (one flat) and 4/4 time. The Soprano part consists of four measures of whole rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. It continues with a half note E5, followed by quarter notes F5, G5, and A5, then a half note Bb5. The melody concludes with a half note C6. The left hand bass line starts with a half note G3, followed by quarter notes F3, E3, and D3, then a half note C3. It continues with a half note B2, followed by quarter notes A2, G2, and F2, then a half note E2. The score concludes with a double bar line. Dynamics include piano (*p*) markings at the end of measures 63 and 64.

APPENDIX B: *Le nozze di Figaro*

Marriage of Figaro- Act 2, scene 3 recit

(♩ = 80) Freely, espressivo
mf

Countess

Susanna

Cherubino

Flute

B♭ Clarinet

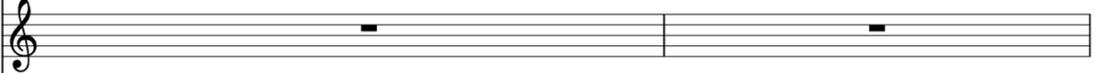
Alto Saxophone

Euphonium

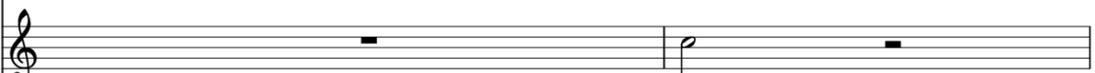
Lyrics: Quan-to duol- - - - mi Su- - - - san- - - - na, che que- - sto gio- - - vi-

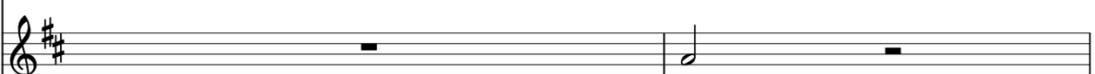
3

C. 
not - - - to ab - - - bia del Con - - - te le stra - va - gan - ze u - - di - - - to! Ah, tu non

S. 

Ch. 

Fl. 

B \flat Cl. 

A. Sax. 

Euph. 

5

C. sa - - i... ma per qual cau- sa ma - i da me stes - - sa non ven-ne? Dov' e la can- zon-

S.

Ch.

Fl.

B \flat Cl.

A. Sax.

Euph.

8

C. net- -ta? *mf*

S. Ec- -co-la! ap- pun- -ta fac- ciam che ce la can- ti. Zit- -to, vien gen- te; e

Ch.

Fl.

B♭ Cl.

A. Sax. *mp*

Euph.

11

C. *[Musical notation]*

S. *[Musical notation]*
 des - -so: a - van-ti,a van - - ti, si- gnor uf- -fi- -zi- - - a - - -le *mf*

Ch. *[Musical notation]*
 Ah non chia-mar - - mi con

Fl. *[Musical notation]*

B♭ Cl. *[Musical notation]*

A. Sax. *[Musical notation]*
p

Euph. *[Musical notation]*

C.

S.

Ch.

no - me si fa - ta - le, ei mi ram - men - ta, che ab - ban - do - nar degg' i - - - o co - ma - re tan - to

Fl.

B♭ Cl.

A. Sax.

mp *p*

Euph.

C. [Musical staff with rests]

S. [Musical staff with notes and lyrics: E tan- to bel- la! Ah, si.... Cer- to... I- po- cri-]

Ch. [Musical staff with notes and lyrics: buo-na! Ah, si... Cer-to...]

Fl. [Musical staff with notes and dynamic marking *p*]

B♭ Cl. [Musical staff with notes and dynamic marking *p*]

A. Sax. [Musical staff with notes]

Euph. [Musical staff with rests]

C.

S.
to - - ne, via pre - - sto la can - - - zo - - - ne, che sta - - ma - - - ne a me de - - - ste,

Ch.

Fl.

B \flat Cl.

A. Sax.
p

Euph.

21

f

C.

Chi n'e l'au--tor?__

f

S.

a ma-da---ma can-ta---te Guar--da---te: e-gli ha due

Ch.

Fl.

mp

B♭ Cl.

mp

A. Sax.

mp

Euph.

C. *Pren-di la mi - a flau - ta, e l'ac-com-pa-gna.*

S. *brac-cia di ros-sor sul-la fac-cia.*

Ch. *Io*

Fl. *mp*

B♭ Cl. *p*

A. Sax. *p*

Euph.

Detailed description: This is a page of a musical score, page 23. It features seven staves. The top two staves are for vocal parts: Contralto (C.) and Soprano (S.). The Contralto part has lyrics 'Pren-di la mi - a flau - ta, e l'ac-com-pa-gna.' and the Soprano part has lyrics 'brac-cia di ros-sor sul-la fac-cia.'. The next staff is for Chorus (Ch.) with the lyric 'Io'. Below are instrumental staves for Flute (Fl.), B-flat Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), and Euphonium (Euph.). The Flute part has a dynamic marking of *mp*. The B-flat Clarinet and Alto Saxophone parts have a dynamic marking of *p*. The Euphonium part has a whole rest in each of the three measures. The music is in 3/4 time and the key signature has one sharp (F#).

C. *[Musical notation: Clarinet part, mostly rests]*

S. *[Musical notation: Soprano vocal line]*
Lo vuo-le, si, lo vuol, man-co pa-ro -le

Ch. *[Musical notation: Chorus vocal line]*
so- no si tre-man-te... ma se ma-da-ma vuo-le...

Fl. *[Musical notation: Flute part]*

B♭ Cl. *[Musical notation: B-flat Clarinet part]*

A. Sax. *[Musical notation: Alto Saxophone part]*

Euph. *[Musical notation: Euphonium part]*

p

Marriage of Figaro- Act 2, scene 3, "Voi che sapete"

Andante (♩ = 56)

Musical score for five instruments: Cherubino, Flute, B♭ Clarinet, Alto Saxophone, and Euphonium. The score is in 2/4 time and B-flat major. The tempo is Andante (♩ = 56). The key signature has two flats (B-flat major). The instruments are arranged vertically from top to bottom: Cherubino, Flute, B♭ Clarinet, Alto Saxophone, and Euphonium. The Flute part is marked *p* *leggiero*. The B♭ Clarinet part is marked *mf*. The Alto Saxophone part is marked *mp*. The Euphonium part is marked *mp*. The Cherubino part consists of whole rests in all four measures.

5

Ch.

Fl. *mf* *f*

B♭ Cl. *p leggiero* *mp*

A. Sax. *mp* *mf*

Euph. *mf*

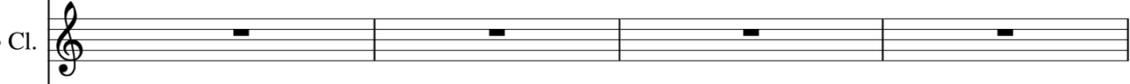
9 *mf*

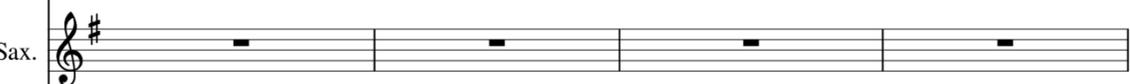
Ch. 

Voi che sa-pe-te che co-sa e a-mor

Fl. 

mf legg. *mp*

B \flat Cl. 

A. Sax. 

Euph. 

pp

13

mf ————— *f* *mp* ————— *mf*

Ch. don----- ne ve-----de----- te s'io l'ho nel cor,

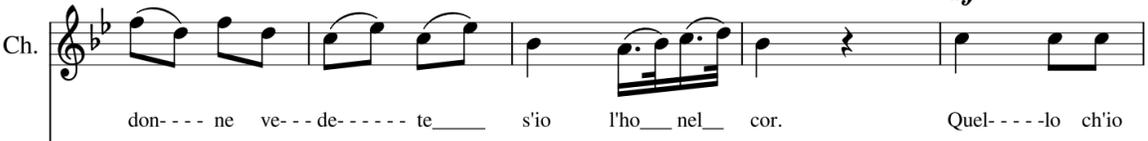
Fl. *mp*

B♭ Cl. *p* ————— *mp* *p* ————— *mp*³

A. Sax. *p* ————— *mp* *p* ————— *mp*

Euph. *p* *mp* *p* *mp*

17 *mf*

Ch. 

Fl.  *p*

B♭ Cl.  *p legg.*

A. Sax.  *p* *p leggiero*

Euph.  *p*

22

Ch. *pro-----vo vi-----ri---di-----ro, e per me*

Fl. *p legg.*

B♭ Cl. *mp*

A. Sax. *mp*

Euph.

Ch. *nuo-----vo, ca-----pir nol so. sen-----to un af-*

Fl. *mp* *p*

B♭ Cl. *p legg.*

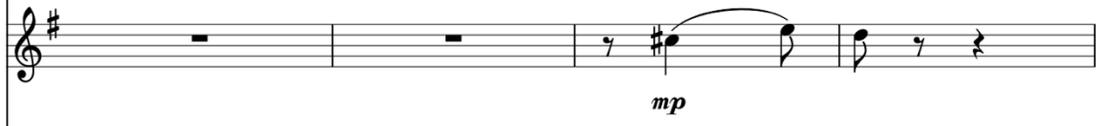
A. Sax.

Euph. *leggiro*

Ch. 
fet-----to pien di de-----sir, ch'o-----ra e di--

Fl. 
mp

B♭ Cl. 

A. Sax. 
mp

Euph. 

34

Ch. *f*
 let-----to, ch'o-----ra e mar-----tir. Ge----- lo e poi

Fl. *mp* *p*

B♭ Cl. *mp* *p*

A. Sax. *p legg.*

Euph. *p*

38

Ch. *ff* *mf*
 sen----- to l'al-----ma av- vam----- par, e in___ un mo-

Fl. *mp*

B \flat Cl. *p legg.*

A. Sax. *mp*

Euph. *mp*

Ch. men-----to____ tor-----no a ge--- lar. Ri-----cer--co un

Fl.

B♭ Cl.

A. Sax. *p* legg.

Euph.

46

Ch. *be-----ne fuo-----ri di me, non so ch'il*

Fl. *p mp*

B \flat Cl. *p legg.*

A. Sax.

Euph.

50

Ch. *p*
 tie-----ne non so cos' e. so-spi-ro e ge--- mo sen-za vo-

Fl. *pp*

B♭ Cl. *pp*

A. Sax. *mp* *pp*

Euph. *p*

54

mp *mf*

Ch. *mp* *mf*

ler, pal - - pi-to e tre - - mo sen-za sa - - per, non tro-vo pa - - ce not - - te, ne

Fl. *p* *mp*

B \flat Cl. *p* *legg.* *mp*

A. Sax. *legg.* *p* *p legg.* *mp*

Euph. *mp legg.*

58

f *ff* *mp* *mf*

Ch. di, ma pur mi pia-----ce lan-----guir co----si. Voi che sa-

Fl. *mf* *f* *mp* *p* *mf* legg.

B♭ Cl. *p* *mf* *mp* *p*

A. Sax. *p* legg. *mp* *p*

Euph. *f* *mf* *mp* *pp*

Detailed description of the musical score: The score is for five parts: Chorus (Ch.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), and Euphonium (Euph.). The Chorus part has lyrics: 'di, ma pur mi pia-----ce lan-----guir co----si. Voi che sa-'. The Flute part starts with a *mf* dynamic, increases to *f*, then decreases through *mp* and *p* to *mf* *legg.*. The B♭ Clarinet part starts with *p*, increases to *mf*, then decreases through *mp* to *p*. The Alto Saxophone part starts with *p* *legg.*, increases to *mp*, and then decreases to *p*. The Euphonium part starts with *f*, decreases through *mf* and *mp* to *pp*. The score includes various musical notations such as slurs, ties, and rests.

63

Ch. *mf*

pe-----te che co----sa e a--mor, don-----ne ve--

Fl. *mp*

B♭ Cl. *p*

A. Sax. *p*

Euph. *p*

Detailed description of the musical score: The score is for measures 63-66. The vocal line (Chorus) is in treble clef with a key signature of two flats. The lyrics are: "pe-----te che co----sa e a--mor, don-----ne ve--". The flute part (Fl.) is in treble clef with a key signature of two flats, playing a rhythmic accompaniment of eighth notes. The B♭ clarinet (B♭ Cl.) and Alto Saxophone (A. Sax.) parts are in treble clef with a key signature of two flats, playing a melodic line starting in measure 64. The Euphonium (Euph.) part is in bass clef with a key signature of two flats, playing a rhythmic accompaniment of eighth notes. Dynamics are indicated as *mf* for the Chorus, *mp* for the Flute, and *p* for the B♭ Clarinet, Alto Saxophone, and Euphonium.

71

f

Ch. de-----te_____ s'io l'ho nel cor, don----- ne ve-

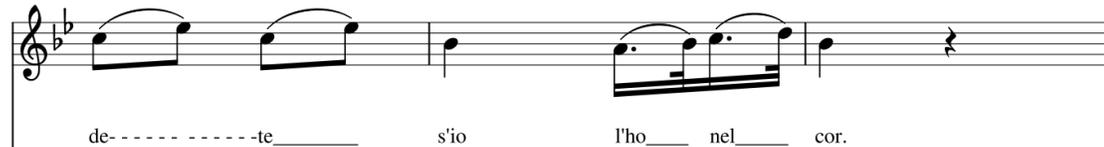
Fl. *p* *mp*

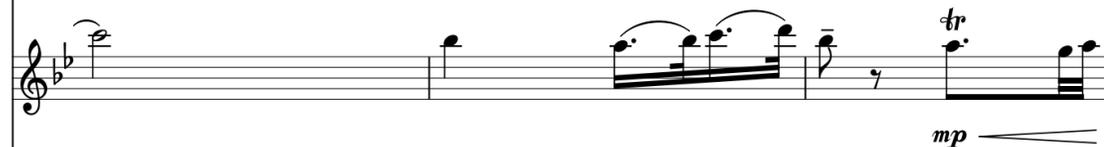
B♭ Cl. *p* *mp*

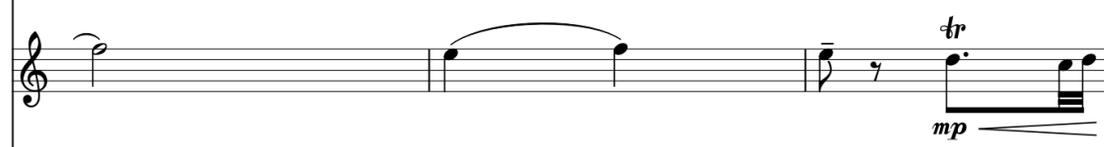
A. Sax. legg. legg.

Euph. *mp* legg.

75

Ch. 
de-----te s'io l'ho nel cor.

Fl. 
mp 

B♭ Cl. 
mp 

A. Sax. 
p 

Euph. 
mp

Ch.

Fl. *mf*

B♭ Cl. *mf*

A. Sax. *mp*

Euph. *mf*

Detailed description: This musical score shows five staves for measures 78 and 79. The Ch. staff is mostly silent. The Fl., B♭ Cl., and A. Sax. staves feature a melodic line with a trill in measure 79. The Euph. staff has a more active line. Dynamics are indicated as *mf* for Fl., B♭ Cl., and Euph., and *mp* for A. Sax.

3

C. *Pia-no: che me-glio or lo por-re-mo in gab-bia. Dov'*

S. *fron-te il dis-pet- - to e la rab-bia*

Flute

B \flat Clar. *p*

A. Sax.

Euph.

6

C. e l'ap-pun-ta men-to che tu gli pro-po-ne-sti?

S. In giar-

Flute

Bb Clar.

A. Sax.

Euph.

8

C.  Fis-siam-gli un lo - -co. Scri-vi. Eh scri-vi

S.  di - -no. Ch'io scri-va... ma si - gno-ra...

Flute 

B♭ Clar. 

A. Sax. 

Euph. 

11 attaca il Duetto

C.
 di - -co; e tut-to io pren-do su me stes-sa. Can-zo - -net- -ta sull' a- ria.

S.

Flute

B♭ Clar.

A. Sax.

Euph.

Detailed description: This page of a musical score, numbered 11, features a vocal line and an instrumental ensemble. The vocal line (C. and S.) includes the lyrics "di - -co; e tut-to io pren-do su me stes-sa. Can-zo - -net- -ta sull' a- ria." and is marked "attaca il Duetto". The instrumental parts include Flute, B♭ Clarinet, Alto Saxophone, and Euphonium. The score is written in 3/4 time with a key signature of one flat (Bb). The vocal line begins with a treble clef and a common time signature, while the instrumental parts have their own clefs and key signatures. The Flute part starts with a whole note, followed by a series of eighth and sixteenth notes. The B♭ Clarinet and Alto Saxophone parts also feature rhythmic patterns of eighth and sixteenth notes. The Euphonium part is mostly silent, indicated by a whole rest.

Duettino
 14 ♩ = 50

C. *mf*
 Che so-

S. *mf*
 Sull' a - ria

Flute *mp*

B♭ Clar. *p*

A. Sax. *p*

Euph. *p*

C. *schet- - - - to,*

S. *sot- -to i pi- - - ni del__ bo-*

Flute *p*

B♭ Clar. *p*

A. Sax. *p*

Euph.

Detailed description: This page of a musical score, numbered 38, features six staves. The vocal parts (C. and S.) are in a key with two flats and a common time signature. The C. part begins with a half note followed by a quarter rest, then a whole rest for the remainder of the four-measure phrase. The S. part has a whole rest in the first measure, followed by a quarter rest, then eighth notes in the second and third measures, and a quarter note in the fourth. The instrumental parts (Flute, B♭ Clar., A. Sax., and Euph.) all play a rhythmic pattern of eighth notes, starting with a half rest in the first measure. The Flute, B♭ Clarinet, and Alto Saxophone parts are marked with a piano (*p*) dynamic. The Euphonium part is not marked with a dynamic.

34

C. *schet- - - to* *sot- - - to i pi- - - ni del__ bo-*

S. *sot- to i pi- -ni?*

Flute *mp*

B \flat Clar. *mp*

A. Sax. *mp*

Euph.

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features six staves. The top two staves are for vocal parts: Contralto (C.) and Soprano (S.). The bottom four staves are for instrumental parts: Flute, B-flat Clarinet (B \flat Clar.), Alto Saxophone (A. Sax.), and Euphonium (Euph.). The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The vocal parts have lyrics in Italian. The instrumental parts include dynamics like *mp* (mezzo-piano) and various melodic and rhythmic patterns. The Flute, B \flat Clarinet, and Alto Saxophone parts have a melodic line with some slurs and accents. The Euphonium part has a rhythmic pattern of eighth notes.

30

C. *mf* *mp* *p*

S. ra, _____

Flute *mf* *mp*

B \flat Clar. *mf* *mp* *p*

A. Sax. *p*

Euph. *p*

sot-.....to i pi-.....ni ___ del _____ bo-

Detailed description of the musical score: The score is for page 30 and consists of six staves. The vocal parts (C. and S.) are in a key with two flats (B-flat major or D-flat minor). The instrumental parts (Flute, B-flat Clarinet, Alto Saxophone, and Euphonium) are in the same key. The Flute and B-flat Clarinet parts have dynamic markings of *mf* and *mp*. The Alto Saxophone and Euphonium parts have a dynamic marking of *p*. The lyrics for the vocal parts are: C. "sot-.....to i pi-.....ni ___ del _____ bo-" and S. "ra, _____".

C. *que----- sta se----- ra spi----- re-*

S. *Zef-----fi----- ret-----to...*

Flute *p*

B♭ Clar. *p*

A. Sax. *p*

Euph. *p*

Detailed description: This page of a musical score, numbered 22, features six staves. The top two staves are for vocal parts: Contralto (C.) and Soprano (S.). The C. part has lyrics "que----- sta se----- ra spi----- re-" and the S. part has "Zef-----fi----- ret-----to...". Below these are four instrumental staves: Flute, B♭ Clarinet (B♭ Clar.), Alto Saxophone (A. Sax.), and Euphonium (Euph.). The Flute, B♭ Clarinet, and Euphonium parts include a dynamic marking of *p* (piano). The Flute part begins with a crescendo hairpin. The B♭ Clarinet part also begins with a crescendo hairpin. The A. Sax. part begins with a crescendo hairpin and has a *p* marking in the third measure. The Euph. part begins with a crescendo hairpin and has a *p* marking in the second measure. The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C).

26

C. ra, _____

S. que --- -sta se - - - - -ra spi - - - - -re-

Flute *mp*

B♭ Clar. *mp*

A. Sax.

Euph.

Detailed description: This page of a musical score, numbered 26, contains six staves. The top staff is for Clarinet (C.), showing a vocal line with the word 'ra,' followed by a long horizontal line. The second staff is for Soprano (S.), with lyrics 'que --- -sta se - - - - -ra spi - - - - -re-'. The third staff is for Flute, starting with a rest and then playing a melodic line marked *mp*. The fourth staff is for B♭ Clarinet, also starting with a rest and then playing a melodic line marked *mp*. The fifth staff is for Alto Saxophone (A. Sax.), playing a rhythmic accompaniment. The sixth staff is for Euphonium (Euph.), playing a rhythmic accompaniment. The score is in 4/4 time and features a key signature of two flats (B♭ major or D minor).

18

C.

S.

Flute

B \flat Clar.

A. Sax.

Euph.

a - - - - ve zef - - - - fi - - - - ret - - - - - to _____

mp

p

mp

42

C. *Ei gia il re-----sto ca-----pi---ra,*

S. *schet-to... Cer- to, cer----to il ca-----pi-*

Flute *mp*

B♭ Clar. *mp*

A. Sax. *p*

Euph. *mp*

46

C. *f*
 Ei gia il re-----sto il ca-----pi-----

S. *f*
 ra, Cer-----to, cer----- to il ca----- pi-----

Flute

B \flat Clar. *p*

A. Sax.

Euph. *p*

50

C. *mf*
 ra.____ Can-zo-net-ta sull' a - ria_

S. *mf*
 ra.____ Che so----- a----- ve zef----- fi

Flute *p* *mp*

B \flat Clar.

A. Sax. *p*

Euph.

54

C. *que- - - - - sta se- - - - ra spi- - - - re- - - ra*

S. *ret- - - - - to* *sot- - - - - to i pi- - - - ni del bo-*

Flute *mp*

B♭ Clar. *mp*

A. Sax. *p*

Euph.

58

C. *Ei gia il re- - - sto ca- - - pi- - - ra, il ca- - - - - pi- - - - -*

S. *schet-to Cer-to, cer- - - to il ca- - - pi- - - ra, il*

Flute *mp*

Bb Clar. *p mp*

A. Sax. *p*

Euph. *mp*

62

C.
ra, ei gia il re- - - - -sto il ca- - - - -pi- - - -

S.
ca- - - - -pi- - - - -ra, cer- - - - -to, cer- - - - -to- - - - il ca- - - - -pi- - - -

Flute

B♭ Clar.
p

A. Sax.

Euph.

66

C. *f*
 ra, ei gia il re-----sto il ca-----pi-----ra,

S. *f* *mf*
 ra, cer-----to, cer-----to il ca-----pi-----ra, il ca-----pi---

Flute *mf*

B♭ Clar. *mf* *p*

A. Sax. *p* *mp* *p*

Euph. *mp* *p*

70 *mf*

C. *il ca-----pi---ra, il ca-----pi---ra, il ca--- pi-*

S. *ra, il ca-----pi---ra, il ca--- pi-*

Flute *mp*

B♭ Clar. *mp mp*

A. Sax. *mp*

Euph. *mp*

Recit.

74

C. ra, il ca- - - pi- - - -ra. Ec- -co...

S. ra, il ca- - - pi- - - -ra. Pie-ga-to e il fo-glio or co- -me si si- -gil- - la?

Flute *p* *p*

B \flat Clar. *p* *p*

A. Sax. *p*

Euph. *p* *p*

77

C.
 pren- di u-na spil- la ser-vi- - ra di si- - gil- - la: at- - ten- - di... scri- vi sul ri-

S.

Flute

B \flat Clar.

A. Sax.

Euph.

Detailed description: This page of a musical score, numbered 77, features six staves. The top staff is for Clarinet (C.), showing a melodic line with lyrics: "pren- di u-na spil- la ser-vi- - ra di si- - gil- - la: at- - ten- - di... scri- vi sul ri-". The Soprano (S.) staff contains three whole rests. The Flute staff has a melodic line with a long slur. The B-flat Clarinet staff has a melodic line with a slur. The Alto Saxophone (A. Sax.) staff contains three whole rests. The Euphonium (Euph.) staff has a melodic line with a long slur.

C. ver--so del fo-glio, ri-man-da--te il si--gi--lo.

S. E piu biz--zar--ro di quel del--la pa-

Flute

B \flat Clar.

A. Sax. *p*

Euph.

Detailed description: This is a page of a musical score for page 80. It features six staves. The top two staves are for vocal parts: C. (Cantante) and S. (Soprano). The C. staff has a treble clef and contains the lyrics 'ver--so del fo-glio, ri-man-da--te il si--gi--lo.' The S. staff also has a treble clef and contains the lyrics 'E piu biz--zar--ro di quel del--la pa-'. Below these are four instrumental staves: Flute (treble clef), B \flat Clar. (treble clef with one flat), A. Sax. (treble clef with two sharps), and Euph. (bass clef). The instrumental parts consist of sustained notes with phrasing slurs. The A. Sax. staff includes a dynamic marking of *p* (piano). The score is divided into three measures by vertical bar lines.

83

C. *pre- sto na-scon-di: io sen- to ve- -nir gen- -te.*

S. *ten- -te.*

Flute

B \flat Clar.

A. Sax. *p*

Euph.

Detailed description: This page of a musical score, numbered 83, features six staves. The top staff is for Clarinet (C), with lyrics 'pre- sto na-scon-di: io sen- to ve- -nir gen- -te.' below it. The second staff is for Soprano (S.), with lyrics 'ten- -te.' below it. The third staff is for Flute. The fourth staff is for B-flat Clarinet (B \flat Clar.). The fifth staff is for Alto Saxophone (A. Sax.), with a dynamic marking of *p* (piano) below the first measure. The sixth staff is for Euphonium (Euph.). The music is written in treble clef for the woodwinds and soprano, and bass clef for the euphonium. The key signature has three sharps (F#, C#, G#). The score is divided into three measures by vertical bar lines, ending with a double bar line.

APPENDIX C: *A Midsummer Night's Dream*

"I see their knavery..."

$\text{♩} = 90$

Tytania

Bottom *mp*
I see their

Flute I

Flute II

B \flat Clarinet I

B \flat Clarinet II

Trombone

Marimba *mp* *p* *pp*
mf *p*

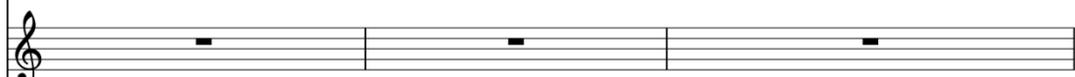
4

T. 

B. 

kna- ve-ry; this is to make an ass of me, *mf*

Fl. 

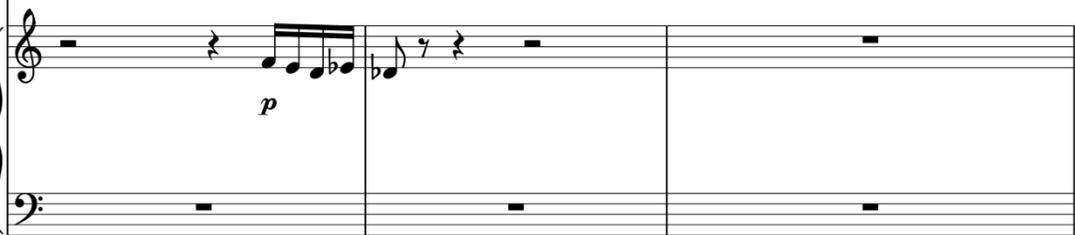
Fl. 

B \flat Cl. 

B \flat Cl. 

p

Tbn. 

Mrm. 

p

7

T.

B. *f* *p* *mp* *!*
 to fright me, if they could, if they could,

Fl.

Fl.

B \flat Cl. *mf* *f*

B \flat Cl. *mp* *mf* *f*

Tbn.

Mrm. *mf* *ff* *pp*

10

T.

B.

Fl.

Fl.

B \flat Cl.

B \flat Cl.

Tbn.

Mrm.

mp

but I will not

p

pp

mp

T. _____

B. *mf* _____ *f* _____
stir _____ from this place, and I will sing _____

Fl. _____

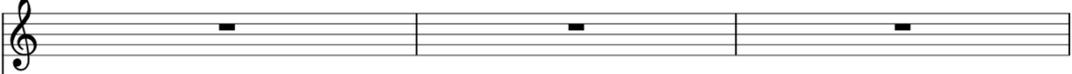
Fl. _____ *ff* _____

B♭ Cl. _____ *mp* _____ *mf* _____ *f* _____

B♭ Cl. _____ *mp* _____ *mf* _____ *f* _____

Tbn. _____

Mrm. _____ *mf*³ _____ *f*³ _____

T. 

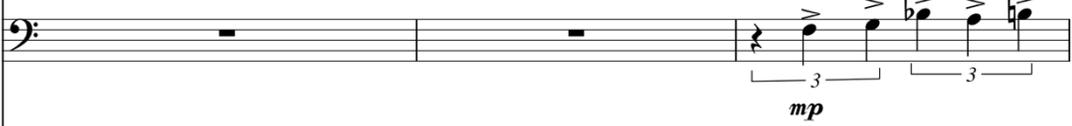
B. 
that they shall hear_____ I am not a-----fraid.

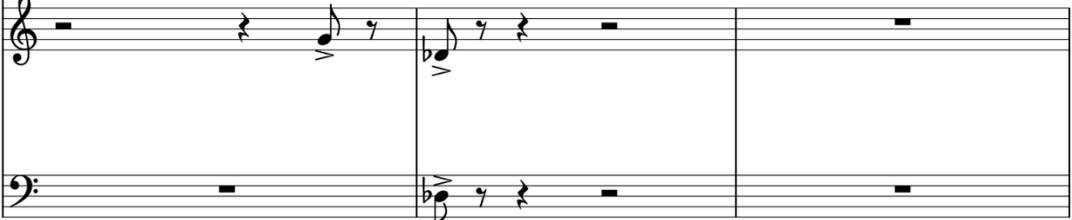
Fl. 

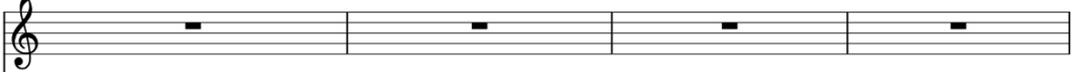
Fl. 

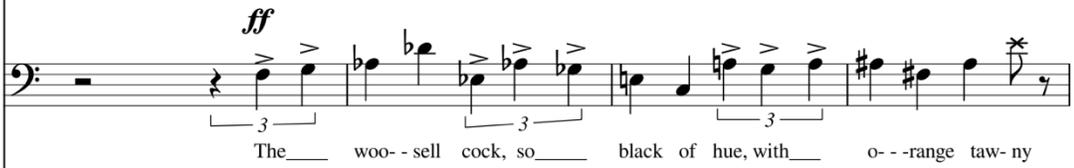
B♭ Cl. 

B♭ Cl. 

Tbn. 
pesante e ruvido
mp

Mrm. 

T. 

B. *ff* 
The ___ woo - sell cock, so ___ black of hue, with ___ o - - range taw - ny

Fl. *mp* 

Fl. *mp* 

B♭ Cl. *mf* 

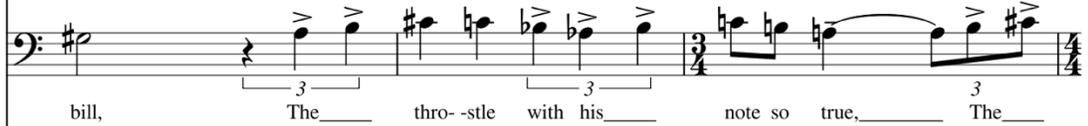
B♭ Cl. *mp* 

Tbn. 

Mrm. *mf* 

mf 

T. 

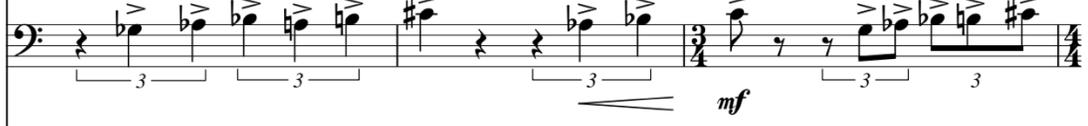
B. 
bill, The thro- -stle with his note so true, The

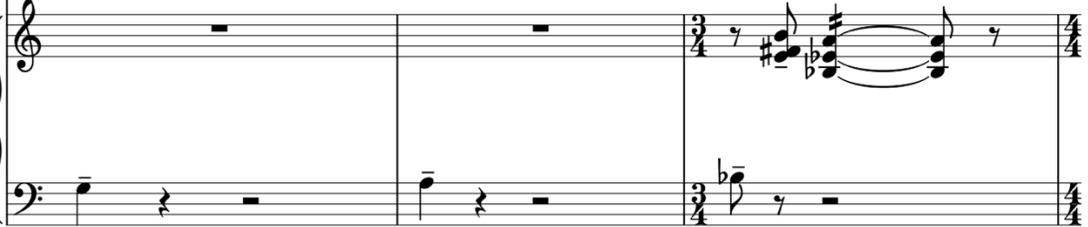
Fl. 

Fl. 

B♭ Cl. 

B♭ Cl. 

Tbn. 
mf

Mrm. 

25 tr ² ³ = ♪♪♪
triquillo

T.

B.
wren with lit-tle quill.

Fl.
pp

Fl.

B♭ Cl.
p

B♭ Cl.
p

Tbn.
mf *f*

Mrm.
p

37 $\text{♩} = \text{♩}$
vivo

T.

B. *ff*

The finch, the spar-row, and the lark, The

Fl. *mp*

Fl. *mp*

B♭ Cl. *p* *tr* *mp*

B♭ Cl. *mp*

Tbn. *mp pesante sempre*

Mrm. *f* *f*

T. *[Musical staff with rests]*

B. *[Musical staff with notes and lyrics: plain-song cuck-oo grey, _____ Whose note]*

Fl. *[Musical staff with notes and dynamics: mf, p]*

Fl. *[Musical staff with notes and dynamics: mf, mf, p]*

B♭ Cl. *[Musical staff with notes and dynamics: mp, p]*

B♭ Cl. *[Musical staff with notes and dynamics: mf, mp, p]*

Tbn. *[Musical staff with notes, triplets, and dynamic: p]*

Mrm. *[Musical staff with notes and dynamics: ff, mf, mf]*

T. [Musical staff with rests]

B. [Musical staff with notes and lyrics: full ma-ny a man doth mark, and dares not_ an- - swer,]
mf *f*

Fl. [Musical staff with notes and dynamics: *f* *p*]

Fl. [Musical staff with notes and dynamics: *f* *p*]

B \flat Cl. [Musical staff with notes and dynamics: *mp*]

B \flat Cl. [Musical staff with notes and dynamics: *f* *p*]

Tbn. [Musical staff with triplets and dynamics: *mf*]

Mrm. [Musical staff with notes and dynamics: *f* *f*]

47 *♩ = ♩ tranquillo* Tytania *mp*

T. *mp* I pray thee gen - - tle

B. *ff* nay.

Fl. *pp*

Fl. *mp* *p*

B♭ Cl. *p*

B♭ Cl. *f* *p*

Tbn. *mp*

Mrm. *ff* *p*

52 *fließend*
mf

T. mor-tal, sing a-gain; Mine ear is much en-

B.

Fl. *p*

Fl. *p*

B♭ Cl. *p* *pp*

B♭ Cl. *p*

Tbn.

Mrm. *p*

57

T. *f*

-a - - mour'd of thy note; So is mine eye en - - - thral - - - - - led to thy

B.

Fl. *mf*

Fl. *mf*

B♭ Cl. *mp*

B♭ Cl. *mf*

Tbn.

Mrm. *mf*

60 *mf*

T. shape, _____ Thou art as wise as thou art

B.

Fl. *p*

Fl. *p*

B♭ Cl. *pp*

B♭ Cl. *p*

Tbn.

Mrm. *p*

64 *p dolce*

T. beau - - ti - ful. _____

B. *mp* Not so nei - ther, but if I had wit e-nough

Fl. *dolce*
pp

Fl. *dolce*
p

B♭ Cl. *p*

B♭ Cl. *dolce*
pp

Tbn. *pp*

Mrm. *dolce*
p

Detailed description of the musical score: The score is for page 64 of a musical work. It features a vocal line (T. and B.) and an orchestral accompaniment. The vocal line starts with the lyrics 'beau - - ti - ful.' followed by a long line. The bass line (B.) has the lyrics 'Not so nei - ther, but if I had wit e-nough'. The woodwind section includes two Flutes (Fl.), two Bass Clarinets (B♭ Cl.), and a Trombone (Tbn.). The string section (Mrm.) is in the bass clef. The score includes various dynamic markings: *p* (piano), *mp* (mezzo-piano), *dolce* (softly), and *pp* (pianissimo). The key signature has two flats (B♭ and E♭), and the time signature is 4/4. The vocal line has a long line after 'beau - - ti - ful.' indicating a long note or a line of text. The woodwind parts have various rhythmic patterns and dynamics. The string part has a long line in the first measure, followed by a *dolce* marking and a *p* marking.

70

Tytania *mp*

T.

B.

Fl.

Fl.

B♭ Cl.

B♭ Cl.

Tbn.

Mrm.

75

T. *mf* *mp*
 wood do not de - - sire to go

B.

Fl. *mp* *p*

Fl. *mp* *p*

B♭ Cl. *mp* *p*

B♭ Cl. *mp* *p*

Tbn.

Mrm. *mp* *p*

79

mf *f*

T. — Thou shall re- - - main here whether thou wilt or no. —

B.

Fl. *p* *f* *mp*

Fl. *p* *f* *mp*

B♭ Cl. *p* *mf*

B♭ Cl. *p* *f* *mp*

Tbn.

Mrm. *f* *mp*

Detailed description of the musical score: The score is for page 79 and is in a key with two flats (B-flat major or D-flat minor). The vocal line (T.) has lyrics: "Thou shall re- - - main here whether thou wilt or no. —". The vocal line starts with a rest, then has notes for "Thou", "shall", "re- - - main", "here", "whether", "thou", "wilt", and "or no. —". The dynamics are *mf* for the first part and *f* for the second part. The bass line (B.) is mostly rests. The flute parts (Fl.) have dynamics *p*, *f*, and *mp*. The clarinet parts (B♭ Cl.) have dynamics *p* and *mf*. The trumpet part (Tbn.) is mostly rests. The mallet part (Mrm.) has dynamics *f* and *mp*.

T. rate; I'll give thee fair-ies to at-

B.

Fl. *f*

Fl. *f*

B \flat Cl. *f*

B \flat Cl. *f*

Tbn. *mf* *p*

Mrm. *f*

88

T. *f*
-tend on thee; Pease-blos-som,

B.

Fl. *mf* *f*

Fl. *mf* *f*

B \flat Cl. *mf* *f*

B \flat Cl. *mf* *f*

Tbn. *mp* *f*

Mrm. *mf* *f*

Peaseblossom *f*

T. *f* Rea-dy.

B.

Fl. *f* 3 3 3 3 3 3

Fl.

B♭ Cl. *p* *f*

B♭ Cl. *p* *f*

Tbn. *mp*

Mrm. *mf*

93 Tytania

T. Cob-web,

B.

Fl. *p* *mp*

Fl. *p* *mp*

B♭ Cl. *p* *f*

B♭ Cl. *p*

Tbn.

Mrm.

97

CobWeb

Tytania

T. *f* *And I.* *Moth,*

B.

Fl. *fz* *p*
brilliant

Fl. *f* 4 4 4

Bb Cl. *fz* *p*

Bb Cl.

Tbn. *mp* 3 3

Mrm. *f*

100

Moth Tytania

T. *And I. Mustardseed!*

B.

Fl. *fz* *p*

Fl.

B♭ Cl. *fz* *p*

B♭ Cl. *tr tr tr tr tr* *f*

Tbn. *mp*

Mrm. *f*

Mustardseed

All Four Fairies

T. *And I. Where shall we go?*

B.

Fl. *p*

Fl. *mp*

B \flat Cl. *ff*

B \flat Cl. *ff*

Tbn. *mp* *mf*

Mrm. *f* *p*

Musical score for measures 105-107. The score includes parts for Trumpet (T.), Bass (B.), Flute (Fl.), B-flat Clarinet (Bb Cl.), Trombone (Tbn.), and Mellophone (Mrm.).

- T.:** Rests in all three measures.
- B.:** Rests in all three measures.
- Fl.:** Rests in measures 105 and 106. In measure 107, a quarter note G4 is played, marked *p*.
- Fl.:** A long note (half note) G3 is held across all three measures, marked *p*.
- Bb Cl.:** Active part with eighth notes and rests. Measure 107 ends with a triplet of eighth notes marked *f*.
- Bb Cl.:** Active part with eighth notes and rests. Measure 107 ends with a triplet of eighth notes marked *f*.
- Tbn.:** Active part with eighth notes and rests. Measure 107 ends with a triplet of eighth notes marked *mp*.
- Mrm.:** Rests in the upper staff. In the lower staff, a long note (half note) G3 is held across all three measures.

Musical score for measures 108-109. The score includes parts for T. (Tenor), B. (Bass), Fl. (Flute), B♭ Cl. (Bass Clarinet), Tbn. (Tuba), and Mrm. (Mellophone). The key signature is one flat (B♭). The time signature is 4/4. The score shows two measures. The T. and B. parts have whole rests in both measures. The Fl. part has a half note in measure 108 and a whole rest in measure 109. The B♭ Cl. and Tbn. parts have a triplet of eighth notes in measure 108 and a half note in measure 109, marked with a *p* dynamic. The Mrm. part has a whole rest in measure 108 and a whole note in measure 109.

“Be Kind and Courteous”

$\text{♩} = 50$

f

Tytania

Be kind and cour- - teous _____ to this

p

Flute I

p

Flute II

p

p

B \flat Clarinet I

p

p

B \flat Clarinet II

p

p

Trombone

mp

p

Marimba

mp

p

Detailed description: This is a page of a musical score for the piece "Be Kind and Courteous". The score is in 3/4 time with a tempo of quarter note = 50. The key signature has one flat (B-flat). The instruments are Tytania (voice), Flute I, Flute II, B-flat Clarinet I, B-flat Clarinet II, Trombone, and Marimba. The Tytania part has lyrics: "Be kind and cour- - teous _____ to this". The music features various dynamics including *f* (forte), *p* (piano), and *mp* (mezzo-piano). The Marimba part consists of chords in the right hand and sustained notes in the left hand.

5

T. *mf*
gen-----tle- man, Hop in his walks and

Fl. *p* *mp*

Fl. *p*

B♭ Cl. *p*

B♭ Cl. *p*

Tbn. *p*

Mrm. *mp* *p* *p*

9

T. gam - - bol in his eyes;

Fl. *p* *mp*

Fl. *p* *mp*

B♭ Cl. *p* *mp*

B♭ Cl. *p* *mp*

Tbn. *p*

Mrm. *p* *mp*

13 *mf*

T. Feed him with a-----pri-cocks, and _____ dew-----ber-ries,

Fl. *p*

Fl. *p*

B \flat Cl. *p*

B \flat Cl. *p*

Tbn.

Mrm. *p*

17

T. With _____ pur----- ple grapes _____ green _____

Fl. *p*

Fl. *p*

B♭ Cl. *p*

B♭ Cl. *p* *p* *p*

Tbn. *pp* *pp*

Mrm.

21

T. T.
figs and mul-ber-ries, and

Fl. Fl.
Fl.

B♭ Cl. B♭ Cl.
B♭ Cl.

Tbn.

Mrm.

Mrm.

25 *mp*

T. mul- - - - -ber-ries. The hon-ey bags

Fl. *p*

Fl. *mp*

B♭ Cl. *mf* *pp*

B♭ Cl. *mf* *pp*

Tbn. *sf*

Mrm. *sf* *p*

The musical score consists of seven staves. The top staff is for the vocal line (T.), with lyrics "steal" and "from the hum-able". The second and third staves are for Flute (Fl.), with dynamics *f* and *p*. The fourth and fifth staves are for Clarinet in B-flat (B♭ Cl.), with dynamics *mf* and *p*. The sixth staff is for Trombone (Tbn.), with dynamic *f*. The seventh staff is for Mridangam (Mrm.), with dynamics *f* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

33

T. bees, _____ And for night-ta-pers

Fl. *pp* *mp*

Fl. *pp* *mp*

Bb Cl. *pp* *p*

Bb Cl. *pp* *p*

Tbn. *pp*

Mtr. *mp*

37

T. *f* *brillante*
 crop their wa- - - - xen thighs. And

Fl. *mf* *f > mf*

Fl. *mf* *f > mf*

B♭ Cl. *mp* *mf* *f > mf*

B♭ Cl. *mp* *mf* *f > mf*

Tbn. *mf*

Mrm. *f*

41

T. light them at the fie - - ry glow worms

Fl. *f* *f* *f* *fp* — *f*

Fl. *f* *f* *f* *fp* — *f*

B♭ Cl. *f* *f* *f* *fp* — *f*

B♭ Cl. *f* *f* *f* *fp* — *f*

Tbn.

Mrm. *f* *f* *f* *f*

ff tenuto

46

T. eyes. _____

Fl.

Fl.

B \flat Cl.

B \flat Cl.

Tbn.

Mrm.

50 *mf*

T. To have my love _____ to _____

Fl. *p* *p*

Fl. *p* *pp*

B \flat Cl. *pp* *p*

B \flat Cl. *p* *p* *p*

Tbn.

Mrm. *mp* *p*

mp *p*

54 *f*

T. bed, _____ And to a-----rise, a-----

Fl. *mp*

Fl. *mp* *p*

B \flat Cl. *mp* *p*

B \flat Cl. *mp*

Tbn. *p*

Mrm. *mp* *p*

Detailed description of the musical score: The score is for measures 54-57. The Tenor (T.) part has lyrics: 'bed, _____ And to a-----rise, a-----'. The Flute (Fl.) parts have dynamics *mp* and *p*. The B-flat Clarinet (B \flat Cl.) parts have dynamics *mp* and *p*. The Trombone (Tbn.) part has a dynamic of *p*. The Mellophone (Mrm.) part has dynamics *mp* and *p*. The overall dynamic for the first measure is *f*.

58

T. rise, a-----rise: *p*

Fl. *p*

Fl. *mp* *p*

B♭ Cl. *mp* *p*

B♭ Cl. *mp* *p*

Tbn.

Mrm. *p*

62 Grand Pause

liberamente e rallentando
♩ = 40

mf *mp*

T. Nod to him elves, and do him cour-----te---sies.

Fl. G.P.

Fl. G.P.

B♭ Cl. G.P.

B♭ Cl. G.P.

Tbn. G.P.

Mrm. G.P.

APPENDIX D: *Romeo et Juliette*

Romeo et Juliette Recit and Aria "Jeux veux vivre"

$\text{♩} = 160$

The musical score is arranged in eight staves, each with a label on the left. The top two staves, Juliette and Gertrude, are silent, indicated by horizontal lines with dashes. The Flute I staves have a dynamic marking of *f* starting in the third measure. The B♭ Clarinet, Alto Saxophone, Horn in F, and Euphonium staves all have a dynamic marking of *f* at the beginning of their parts. The music is in 4/4 time and the key signature has two flats (B♭ and E♭).

Juliette

Gertrude

Flute I

Flute I

B♭ Clarinet

Alto Saxophone

Horn in F

Euphonium

Musical score for page 5, featuring parts for J., G., Fl., B♭ Cl., A. Sax., F Hn., and Euph. in a key with two flats. The score consists of seven staves. The top two staves (J. and G.) are mostly silent, indicated by horizontal lines. The Fl. part has two staves, with the upper staff playing a melodic line and the lower staff providing accompaniment. The B♭ Cl., A. Sax., F Hn., and Euph. parts all have active melodic and rhythmic lines. The Euph. part is in the bass clef. The score is written in a key with two flats (B♭ and E♭).

♩ = 80

9

J.
 Voy- ons nour- ri- -ce on m'at- tend, par- -le

G.

Fl.
 p

Fl.
 p

B \flat Cl.
 p

A. Sax.

F Hn.
 p

Euph.
 p

J. *vi-- -te!*

G. *Res- pi- rez un mo --ment! est- ce moi qu'on é- vi- - - te*

Fl. *f p*

Fl.

B♭ Cl. *mp p*

A. Sax.

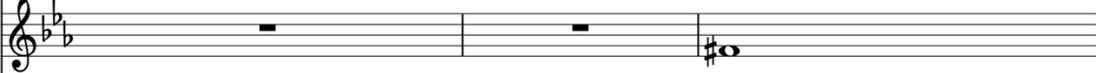
F Hn. *mp p*

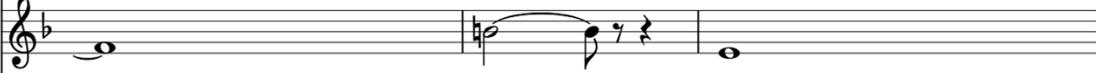
Euph. *mf p*

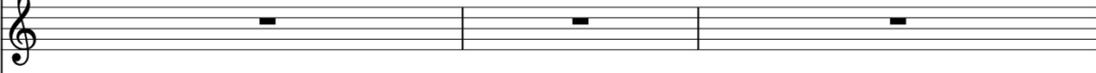
J.  Pâ-ri-s? ____

G.  ou le com té Pâ-ri-s que l'on cher-che? Vous au--rez l'à,____ dit-

Fl. 

Fl. 

B♭ Cl. 

A. Sax. 

F Hn. 

Euph. 

J. Ah! Ah! Je son-ge bien vrai-ment ³ au ma-ri- - a - -ge

G. on, La per- le des ma- - ris. Par ma ver-

Fl.

Fl.

B \flat Cl.

A. Sax.

F Hn.

Euph.

♩ = 72

25

J. 

je ne veux pas _____ t'é-cout-er plus long-temps!_ *f* Lais--se mon â--me! Lais--se mon

G. 

Fl. 

Fl. 

B♭ Cl. 

A. Sax. 

F Hn. 

Euph. 

28

$\text{♩} = 190$

J. *à-----me à son prin-----temps!_____*

G.

Fl. *ff*

Fl. *ff*

B \flat Cl. *ff*

A. Sax. *p* *ff*

F Hn. *ff*

Euph. *ff*

♩ = 188

42 *mp*

J. *p* Je_ veux vi- - - - - vre

G.

Fl.

Fl.

B \flat Cl. *pp*

A. Sax. *pp*

F Hn. *pp*

Euph. *p*

J. Dans ce rê- - - - - ve qui m'en-

G.

Fl.

Fl.

B♭ Cl.

A. Sax.

F Hn.

Euph.

♩ = 178

55 *mp* *f* *mp* *mp*

♩ = 188

J. *mp* *f* *mp*

i-----vre _____ Ce _____ jour _____ en-----cor _____

G.

Fl. *p* *mp*

Fl. *mp* *mf*

B♭ Cl. *pp* *p* *pp*

A. Sax. *pp* *mp* *p* *pp*

F Hn. *pp* *mp* *p* *pp*

Euph. *pp* *mp* *p* *pp*

61

J. Dou-----ce flam-----me_____ Je te

G.

Fl. *pp*

Fl. *p*

B♭ Cl. *p*

A. Sax. *p*

F Hn. *p*

Euph. *p*

♩ = 176

67

J. *mp* *f*

gar----- de _____ dans mon â----- me _____ Com-----

G.

Fl. *p* *mf*

Fl. *p* *mf*

B♭ Cl. *p* *mp*

A. Sax. *p* *mp*

F Hn. *p* *mp*

Euph. *p* *mp* *mf*

♩ = 188

74

J. *mp*

G. -----me un tré- --- sor! Je veux vi-----

Fl. *f* *p*

Fl. *p*

B♭ Cl. *f* *p* *pp*

A. Sax. *p* *pp*

F Hn. *mf* *p* *pp*

Euph. *f* *p*

J. Musical staff for Soprano (J.) with lyrics: vre Dans ce rê-ve qui. The staff contains a melodic line with a slur over the first two notes and a dotted line under the 'rê-ve' syllable.

G. Musical staff for Alto (G.) with a whole rest.

Fl. Musical staff for Flute (Fl.) with a whole rest.

Fl. Musical staff for Flute (Fl.) with a whole rest.

B♭ Cl. Musical staff for B-flat Clarinet (B♭ Cl.) with a rhythmic pattern of eighth notes.

A. Sax. Musical staff for Alto Saxophone (A. Sax.) with a rhythmic pattern of eighth notes.

F Hn. Musical staff for Flute Horn (F Hn.) with a rhythmic pattern of eighth notes.

Euph. Musical staff for Euphonium (Euph.) with a rhythmic pattern of eighth notes.

♩ = 178 ♩ = 188

86

J. *f*

m'en- i-----vre Ce jour

G.

Fl. *mp* *p*

Fl. *mp*

B♭ Cl. *pp* *p* *pp*

A. Sax. *p* *mp*

F Hn. *p* *mp*

Euph. *p*

91 *mf*

J. en- - - - - core! Dou- - - - - ce flam- - - - -

G.

Fl. *pp* *mp*

Fl. *p* *pp*

B \flat Cl. *pp*

A. Sax. *p* *p*

F Hn. *p* *pp*

Euph.

me Je te gar- de

J. G. Fl. Fl. Bb Cl. A. Sax. F Hn. Euph.

mp

pp *p*

p *mp*

pp *p*

p *mp*

101

f $\text{♩} = 174$

J. dans mon â-----me

G.

Fl. *mf*

Fl. *mp*

B♭ Cl. *mf*

A. Sax. *p* *mp*

F Hn. *mp*

Euph. *mf*

♩ = 166

f

105

J.

- com- - - - - me un tré- - - - - sor.

G.

Fl.

Fl.

B♭ Cl.

A. Sax.

F Hn.

Euph.

109

mf

J.

G.

Fl.

Fl.

B♭ Cl.

A. Sax.

F Hn.

Euph.

J.  las! qu'on jour! Puis vient l'heu- re

G. 

Fl. 

Fl.  *mp*

B♭ Cl.  *pp*

A. Sax.  *pp*

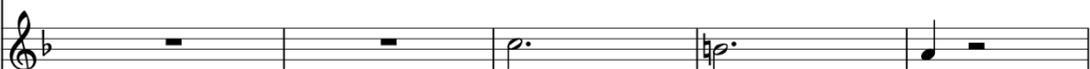
F Hn.  *p*

Euph.  *p*

J.  OÙ l'on pleu----- re le coeur cè-----de à l'a-----mour

G. 

Fl.  *p*

Fl.  *p*

B \flat Cl. 

A. Sax. 

F Hn.  *pp*

Euph. 

J. Et _____ le _____ bon-.....-heur _____

G.

Fl. *p* *pp* *p* *pp*

Fl. *pp* *p* *pp*

B♭ Cl. *p* *pp*

A. Sax. *p* *p*

F Hn. *p* *pp*

Euph.

J.

G.

Fl.

Fl.

B♭ Cl.

A. Sax.

F Hn.

Euph.

♩ = 156

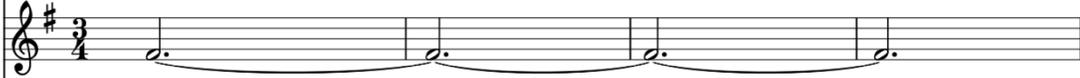
131 *mf*

J. 

G. *Ah!* 

Fl. 

Fl. 

B♭ Cl. 

A. Sax. 

F Hn. 

Euph. 

♩ = 188

135

mp

J.

Je veux vi-----vre dans

G.

Fl.

Fl.

B♭ Cl.

pp

A. Sax.

pp

F Hn.

pp

Euph.

p

140 *mf*

J. le rê----- ve_____ qui m'en----- i-----

G.

Fl.

Fl.

B♭ Cl. *p* <

A. Sax. *pp* <

F Hn. *pp* <

Euph.

146

f *mf*

J.

vre _____ Long _____ temps _____ en _____ cor _____ Dou-----

G.

Fl.

Fl.

B♭ Cl.

A. Sax.

F Hn.

Euph.

J. ce flam- me Je te

G.

Fl. *mp*

Fl.

B♭ Cl.

A. Sax.

F Hn.

Euph.

157

J. gar- - - - - de dans mon

G.

Fl.

Fl. *mp*

B♭ Cl.

A. Sax.

F Hn.

Euph.

Detailed description: This page of a musical score covers measures 157 to 160. The vocal line (J.) begins with a melodic phrase in measure 157, followed by rests in measures 158, 159, and 160. The lyrics 'gar- - - - - de dans mon' are aligned with the vocal line. The guitar (G.) and flute (Fl.) parts are silent throughout. The second flute (Fl.) part has a melodic line in measure 157, marked *mp*, and rests in the following measures. The woodwind section (B♭ Cl., A. Sax., F Hn., Euph.) consists of rhythmic patterns of eighth notes with rests, starting in measure 157 and continuing through measure 160.

161

mf $\text{♩} = 178$ *f* $\text{♩} = 160$ $\text{♩} = 110$ *mp*

J.

G.

Fl.

Fl.

B♭ Cl.

A. Sax.

F Hn.

Euph.

mp *f* *pp*

J. *mp*

G.

Fl.

Fl. *mp*

B \flat Cl. *p*

A. Sax. *pp*

F Hn. *pp*

Euph. *pp*

179 $\text{♩} = 188$ *mp*

J. *mp*

rose a- - - - -vant de l'ef- - - - -feuil- ler! Ah!

G.

Fl.

Fl. *mp* *pp*

B \flat Cl. *pp*

A. Sax. *pp*

F Hn. *pp*

Euph. *p*

185

J.

G.

Fl.

Fl.

B♭ Cl.

A. Sax.

F Hn.

Euph.

190

J. *f* *tr*

Ah! Ah!

G.

Fl.

Fl. *mp*

B♭ Cl. *p* *mp*

A. Sax. *p* *mp*

F Hn. *p* *mp*

Euph. *p* *mp*

195

J.

G.

Fl.

Fl.

B♭ Cl.

A. Sax.

F Hn.

Euph.

f

J.

G.

Fl.

Fl.

B♭ Cl.

A. Sax.

F Hn.

Euph.

J. 

G. 
Long----- temps en-----cor!_____

Fl. 
f

Fl. 

B♭ Cl. 
f

A. Sax. 

F Hn. 

Euph. 

213 $\text{♩} = 170$ *ff* $\text{♩} = 140$

J.

G. *Ah!*

Fl. *f*

Fl. *f*

B♭ Cl. *f*

A. Sax. *f*

F Hn. *f*

Euph. *f*

221 $\text{♩} = 120$

The musical score consists of eight staves. The top staff is for the vocal line (J.), featuring a melody with trills and a dynamic marking of *ff*. Below it is the vocal line (G.) with lyrics: "___ comme un tré- sor! ___ Long----- temps _____ en-----". The remaining six staves are for woodwinds: Flute (Fl.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), French Horn (F Hn.), and Euphonium (Euph.). Each woodwind part has a dynamic marking that transitions from *mf* to *f* over the course of the passage.

♩ = 196

230

musical score for brass instruments. The score is in 2/4 time with a tempo of 196. The key signature is B-flat major. The instruments are: J. (Trumpet), G. (Trombone), Fl. (Flute), B♭ Cl. (Clarinet), A. Sax. (Saxophone), F Hn. (Horn), and Euph. (Euphonium). The score starts at measure 230. The Flute and Clarinet parts have a *ff* dynamic marking. The Euphonium part has a *ff* dynamic marking. The Trombone part has a *cor!* marking. The score includes various musical notations such as rests, notes, and slurs.

Musical score for page 236, featuring staves for J., G., Fl., Bb Cl., A. Sax., F Hn., and Euph. The score is written in 4/4 time and includes various musical notations such as rests, notes, and slurs.

The score consists of seven staves:

- J. (Trumpet):** Five measures of whole rests.
- G. (Trumpet):** Five measures of whole rests.
- Fl. (Flute):** Five measures of music. The first measure has a slur over a quarter note G4 and a sharp sign. The second measure has a slur over a quarter note A4. The third measure has a slur over a quarter note B4. The fourth measure has a slur over a quarter note C5. The fifth measure has a slur over a quarter note D5.
- Fl. (Flute):** Five measures of music. The first measure has a slur over a quarter note G4 and a sharp sign. The second measure has a slur over a quarter note A4. The third measure has a slur over a quarter note B4. The fourth measure has a slur over a quarter note C5. The fifth measure has a slur over a quarter note D5.
- Bb Cl. (Clarinet):** Five measures of music. The first measure has a slur over a quarter note G4 and a sharp sign. The second measure has a slur over a quarter note A4. The third measure has a slur over a quarter note B4. The fourth measure has a slur over a quarter note C5. The fifth measure has a slur over a quarter note D5.
- A. Sax. (Alto Saxophone):** Five measures of music. The first measure has a slur over a quarter note G4 and a sharp sign. The second measure has a slur over a quarter note A4. The third measure has a slur over a quarter note B4. The fourth measure has a slur over a quarter note C5. The fifth measure has a slur over a quarter note D5.
- F Hn. (Horn):** Five measures of music. The first measure has a slur over a quarter note G4 and a sharp sign. The second measure has a slur over a quarter note A4. The third measure has a slur over a quarter note B4. The fourth measure has a slur over a quarter note C5. The fifth measure has a slur over a quarter note D5.
- Euph. (Euphonium):** Five measures of music. The first measure has a slur over a quarter note G4 and a sharp sign. The second measure has a slur over a quarter note A4. The third measure has a slur over a quarter note B4. The fourth measure has a slur over a quarter note C5. The fifth measure has a slur over a quarter note D5.

Musical score for page 241, featuring staves for J., G., Fl., Bb Cl., A. Sax., F Hn., and Euph. The score is written in a key signature of one flat (Bb) and a common time signature (C). The J. and G. staves are mostly silent. The Fl. staves play a melodic line with eighth notes and rests. The Bb Cl., A. Sax., and F Hn. staves play a rhythmic pattern of eighth notes. The Euph. staff plays a rhythmic pattern of eighth notes with accents (^) on the final notes of the last three measures.

APPENDIX E: Die Entführung aus dem Serail

"Ach Ich Liebe"

♩ = 72 *mp*

Konstanze

Ach ich lieb- - te, war so glück- lich, kan-nte nicht der lie-be

Flute I

pp

Flute II

pp *p* *pp*

B♭ Clarinet

pp *p* *pp*

Alto Saxophone

pp

Horn in F

Euphonium

mp

3

K. *p* *pp*

Fl. *p* *pp*

Bb Cl. *p* *pp*

A. Sax. *pp*

F Hn. *p*

Euph. *p* *mp*

Schmerz, war so glücklich, kan-nte nicht der lie-be Schmerz, schwur ihm

5

K. Treu- -e dem Ge-lieb- - ten schwur ihm Treu- e dem_ Ge- lieb- - ten, gab da-

Fl. *pp* *pp*

Fl. *p*

B♭ Cl. *pp* *pp*

A. Sax. *pp* *pp*

F Hn.

Euph.

Detailed description of the musical score: The score is for a band and includes a vocal line. The key signature is G minor (one flat). The vocal line (K.) has lyrics: "Treu- -e dem Ge-lieb- - ten schwur ihm Treu- e dem_ Ge- lieb- - ten, gab da-". The woodwind parts include two Flutes (Fl.), Clarinet in Bb (B♭ Cl.), Alto Saxophone (A. Sax.), and Euphonium (Euph.). The Flute parts have dynamics of *pp* and *p*. The Clarinet and Saxophone parts have dynamics of *pp*. The Euphonium part has a dynamic of *pp*. The French Horn (F Hn.) part is mostly silent.

♩ = 68

7

K. *f*

Fl. *f*

Fl. *f*

B♭ Cl. *f*

A. Sax. *f*

F Hn. *p* *f*

Euph. *f*

hin mein ganzes Herz, gab da - hin mein gan - - - - -

9 ♩ = 108 *mf*

K. -----zes Herz. Doch wie schnell schwand mei- - - ne

Fl. *mf*

Fl. *mp*

B♭ Cl. *p* *mp* *p*

A. Sax. *p* *mp* *p*

F Hn. *p* *mp* *p*

Euph. *p* *mp* *p*

Freu-de, doch wie schnell schwand mei-- ne Freu--de, Tren-----nung

mf *p*

mp *p* *p*

mp *p* *p* *p*

mp *p* *pp*

mp *p*

17

K. *p*

war mein ban- - - - - ges_ Los, und nun schwimmt mein Aug in

Fl. *p* *p*

Fl. *p* *p*

B \flat Cl. *p*

A. Sax. *pp*

F Hn.

Euph. *mp*

21

K. Trä - nen, mein Aug schwimmt in Trä - - - nen, es schwimmt in

Fl.

Fl.

Bb Cl. *fp*

A. Sax. *fp*

F Hn. *p* *fp*

Euph. *fp*

Trä---nen.

p *sfp* *sfp*

sfp *sfp*

p *sfp* *sfp*

sfp *sfp*

sfp *sfp*

sfp *sfp*

K. Kum-mer ruht in mein-nem

Fl. *sfp*

Fl. *sfp*

B \flat Cl. *sfp*

A. Sax. *sfp*

F Hn. *sfp*

Euph. *sfp*

K. 

Schoss

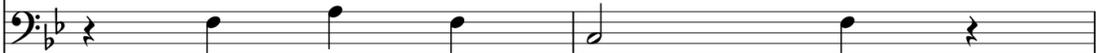
Fl. 

Fl. 

B♭ Cl. 

A. Sax. 

F Hn. 

Euph. 

33 $\text{♩} = 106$

K. *sfp* *mp* *p*

Fl. *sfp* *mp* *p*

Fl. *p*

B \flat Cl. *p*

A. Sax. *sfp* *pp*

F Hn. *p*

Euph. *p*

Kum- mer ruht in mein- - nem Schoss, in

36

K. *mein-* -----

Fl.

Fl.

B \flat Cl.

A. Sax.

F Hn.

Euph.

Detailed description: This page of a musical score, numbered 36, features seven staves. The top staff is for the Trumpet (K.), showing a melodic line with a slur and a dotted line below it labeled 'mein-'. The second staff is for Flute 1 (Fl.), the third for Flute 2 (Fl.), the fourth for B-flat Clarinet (B \flat Cl.), the fifth for Alto Saxophone (A. Sax.), the sixth for French Horn (F Hn.), and the seventh for Euphonium (Euph.). The music is in a key with two flats and a 3/4 time signature. The woodwinds and brass parts are mostly resting or playing simple rhythmic patterns.

39

tr

K. *tr*

----- nem Schoss Kummer ruht in mein- -nem Schoss Kum- - mer

Fl.

Fl. *sfp*

B \flat Cl. *sfp*

A. Sax.

F Hn.

Euph. *sfp*

43 $\text{♩} = 102$

ruht _____ in ___ mein- - - - -

K.

Fl.

Fl.

B \flat Cl.

A. Sax.

F Hn.

Euph.

Detailed description: This is a page of a musical score for a band. It features a vocal line at the top and six instrumental staves below. The tempo is marked as quarter note = 102. The key signature has two flats. The vocal line includes the lyrics 'ruht' and 'in' followed by a long dashed line, and 'mein-' followed by a shorter dashed line. The instrumental parts include a flute (Fl.) with a melodic line, a B-flat clarinet (B \flat Cl.) with a similar melodic line, an alto saxophone (A. Sax.) with a rest, a French horn (F Hn.) with a rhythmic accompaniment, and an euphonium (Euph.) with a rhythmic accompaniment. The score is for measures 43, 44, and 45.

46 $\text{♩} = 102$

K.

Fl.

Fl.

B \flat Cl.

A. Sax.

F Hn.

Euph.

p

p

p

p

♩ = 104 ♩ = 108

49 *tr* *f*

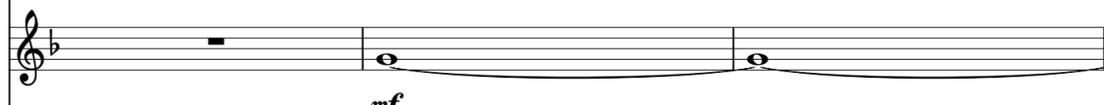
K. 

Fl. *nem* *Schoss.* *f* 

Fl. *f* 

B♭ Cl. *f* 

A. Sax. *mf* 

F Hn. *mf* 

Euph. *f* 

Musical score for page 52, featuring six staves: K., Fl., Fl., B♭ Cl., A. Sax., and Euph. The score is in 3/4 time with a tempo of 102. The key signature is B-flat major. The dynamics and articulations are as follows:

- K.:** Rests in all three measures.
- Fl. (top):** Measure 1: quarter note, quarter rest. Measure 2: quarter rest, eighth notes, quarter note. Measure 3: quarter note, quarter rest. Dynamics: *mp*.
- Fl. (middle):** Measure 1: eighth notes, quarter note, eighth notes, quarter note. Measure 2: eighth notes, quarter note, eighth notes, quarter note. Measure 3: quarter note, quarter rest. Dynamics: *p* (measures 1-2), *mf* (measure 3).
- B♭ Cl.:** Measure 1: quarter note, quarter rest. Measure 2: quarter note, eighth notes, quarter note, eighth notes. Measure 3: quarter note, quarter rest. Dynamics: *p* (measure 1), *mf* (measure 2).
- A. Sax.:** Measure 1: quarter note, quarter rest. Measure 2: quarter note, eighth notes, quarter note, eighth notes. Measure 3: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Dynamics: *p* (measure 1), *mp* (measures 2-3).
- F Hn.:** Measure 1: quarter note, quarter rest. Measure 2: quarter note, quarter note, quarter note. Measure 3: quarter rest. Dynamics: *mp* (measure 2).
- Euph.:** Measure 1: quarter note, quarter rest. Measure 2: quarter note, quarter note, quarter note. Measure 3: quarter note, quarter note, quarter note. Dynamics: *mp* (measures 2-3), *p* (measure 3).

63

K. *f*
 nicht _____ der lie- be Schmerz, __ war so glück- lich, kan- - nte nicht _____

Fl. *p*

Fl. *mf* *p* *mf*

B♭ Cl. *mp* *p* *mf*

A. Sax. *mp* *p* *mp*

F Hn. *mp* *p* *mp*

Euph. *p* *mf*

68 *mp* *mf*

K. *mp* *mf*

— der lie-be Schmerz, — schwur ihm Treu-e dem Ge-lieb-ten, gab da-hin mein gan-zes

Fl. *mf*

Fl. *mp* *p*

B \flat Cl. *p*

A. Sax. *p* *mp*

F Hn. *p* *mp*

Euph.

78 $\text{♩} = 108$ *mf*

K. *mf*

Doch wie schnell schwand mei- - - - -ne Freu- - - - de Doch wie

Fl. *mf* *mf*

Fl. *mp* *mp*

B♭ Cl. *mp* *p* *mp*

A. Sax. *mp* *p* *mp*

F Hn. *mp* *p* *mp*

Euph. *mp* *p* *mp*

81

K. schnell schwand mei - - - ne Freu - - de Tren - - - - - nung war mein

Fl. *p*

Fl. *p p*

B \flat Cl. *p p*

A. Sax. *p p*

F Hn. *p pp p*

Euph. *p*

ban-----ges_ Los, und nun schwimmt mein Aug in Trä - nen, mein

fp

p

K.
Fl.
Fl.
Bb Cl.
A. Sax.
F Hn.
Euph.

A musical score for measures 89-92. The score includes a vocal line and woodwind parts for K. (Trumpet), Fl. (Flute), B♭ Cl. (Clarinet), A. Sax. (Saxophone), F Hn. (Horn), and Euph. (Euphonium). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line has the lyrics: "Au-----ge schwimmt in Trä---nen, es__ schwimmt in Trä---nen". The woodwind parts feature various rhythmic patterns and dynamics, including *fp* (fortissimo piano) and *mf* (mezzo-forte). The K. part has a melodic line with some rests. The Fl. part has a melodic line with a *mf* dynamic. The B♭ Cl. part has a rhythmic pattern of eighth notes. The A. Sax. part has a rhythmic pattern of eighth notes. The F Hn. part has a melodic line with a long note in measure 90. The Euph. part has a rhythmic pattern of eighth notes.

Musical score for page 93, featuring six staves: K. (Kornet), Fl. (Flöte), Bb Cl. (Bassklarinete), A. Sax. (Altsaxophon), F Hn. (Fagott), and Euph. (Euphonium). The score is in 3/4 time and B-flat major. The K. part has rests in the first two measures and a quarter note in the third. The Fl. and Bb Cl. parts play a melodic line with slurs and accents, marked *sfz*. The A. Sax. part plays a rhythmic accompaniment of eighth notes, marked *mp*. The F Hn. and Euph. parts play a simple harmonic line with slurs and accents, marked *sfz*. The word "Kum-mer" is written above the Fl. part in the third measure.

96

K. ruht in mein- - - - -nem Schoss.

Fl. *fp*

Fl. *fp*

B \flat Cl. *p* *fp*

A. Sax. *mp*

F Hn. *p*

Euph. *p* *fp*

K. *[Musical notation]*

Fl. *[Musical notation]* Kum-mer ruht in__ mein-- nem__

Fl. *[Musical notation]* *sfp*

B \flat Cl. *[Musical notation]* *sfp* *fp* *fp*

A. Sax. *[Musical notation]* *fp* *fp*

F Hn. *[Musical notation]* *sfp* *fp* *fp*

Euph. *[Musical notation]* *sfp* *fp* *fp*

102 $\text{♩} = 102$

K. Schoss, in mei-----

Fl. *fp* *fp* *mp*

Fl.

B♭ Cl. *fp* *fp* *mp*

A. Sax. *fp* *fp*

F Hn. *fp* *fp* *mp*

Euph. *fp* *fp*

105

K.

Fl.

Fl.

p

B \flat Cl.

A. Sax.

F Hn.

Euph.

mp

108 ♩ = 104

K.

Fl.

Fl.

B♭ Cl.

A. Sax.

F Hn.

Euph.

111

K. *p*

Fl. *p*

Fl. *p*

Bb Cl. *p*

A. Sax. *p*

F Hn. *p*

Euph. *p*

Detailed description: This page of a musical score contains measures 111 and 112. The key signature is B-flat major (two flats). The score is arranged in a system with six staves. The top staff is for the Trumpet (K.), followed by two Flute (Fl.) staves, B-flat Clarinet (Bb Cl.), Alto Saxophone (A. Sax.), French Horn (F Hn.), and Euphonium (Euph.). Measure 111 features a melodic line in the trumpet and flute parts, with a dynamic marking of *p* (piano). Measure 112 continues the melodic development, with various instruments playing rhythmic patterns and melodic fragments, all marked *p*. A dashed line is present above the first flute staff in measure 111.

113 ♩ = 104

K. ♩ = 104

Fl.

Fl.

B \flat Cl.

A. Sax.

F Hn. *mp*

Euph. *mp*

116 $\text{♩} = 106$

K. *tr*

nem _____ Schoss. Kum---mer ruht in mein- - - nem

Fl. *mf*

Fl. *sf*

B \flat Cl. *sf*

A. Sax. *sf*

F Hn.

Euph.

Schoss, Kum---mer ruht in mein--nem Schoss, in mei-----nem

mf

sf

sf

sf

The musical score for page 119 consists of seven staves. The top staff is for the vocal line (K.), with lyrics: "Schoss, Kum---mer ruht in mein--nem Schoss, in mei-----nem". The second staff is for the first Flute (Fl.), marked *mf*. The third staff is for the second Flute (Fl.), marked *sf*. The fourth staff is for the B-flat Clarinet (Bb Cl.), marked *sf*. The fifth staff is for the Alto Saxophone (A. Sax.), marked *sf*. The sixth staff is for the French Horn (F Hn.). The seventh staff is for the Euphonium (Euph.). The score is in a key with two flats and a 3/4 time signature. The vocal line has a long horizontal line above it, indicating a sustained note or breath mark.

122 *f*

K. *f*

Schoss, in mei-----nem Schoss.

Fl. *p* *f*

Fl. *p* *f*

B♭ Cl. *p* *f*

A. Sax. *p* *f*

F Hn. *p* *f*

Euph. *p* *f*

Musical score for woodwinds and brass instruments. The score consists of seven staves, each labeled with an instrument: K. (Korner), Fl. (Flute), Fl. (Flute), B♭ Cl. (B-flat Clarinet), A. Sax. (Alto Saxophone), F Hn. (F Horn), and Euph. (Euphonium). The key signature is B-flat major (two flats). The K. part is mostly rests. The Fl. parts have melodic lines with some grace notes and slurs. The B♭ Cl. part features a rhythmic pattern of eighth notes. The A. Sax. part has a melodic line with a trill-like figure. The F Hn. part has a simple melodic line. The Euph. part has a rhythmic pattern of eighth notes. The score ends with a double bar line.