

Painless Opera (Opera non Terrore)

Three-part Mixed Chorus,* Piano, and Opt. 'Anvil' Chorus (see p. 12 & 13)

P. W. W.

Quoting five famous operas by Mozart,
Rossini, Bizet, Puccini, and Verdi
Adapted and arranged by Phyllis Wolfe-White

Ranges:

Part I Part II Part III

Andante $\text{♩} = 54$ *Don Giovanni* (Act II, Scene 5)** by Mozart **ff** 5

This is op - era!

Andante $\text{♩} = 54$ **ff** 5

pedal heavily 8^{va}...

I *sub. mp* *sfz* **ff**

II Now, don't be scared! We have come to get you pre -

III *sub. mp* *sfz* **ff**

sub. mp **ff**

8^{va} 8^{va}.....

Duration: approx. 4:00

*Also available for Unison/Two-part (15/1448H).

**Wherein the ghost of Commendatore returns to sentence Don Giovanni to hell.

“Largo al factotum della oittà” * from
Il Barbiere di Siviglia (The Barber of Seville) by Rossini

13 *mp accel.*

I
 II

pared. _____ Please, don't be shy now. Don't be a-fraid.

III *mp accel.*

13 *mp accel.*

I *rit.*

II Come, meet the mu - sic that his - to - ry saved.

III *rit.*

rit. *8va*

Allegretto ♩ = 72-84

mf

no ped.

*Wherein Figaro here pleads for patience from his many customers and later flaunts his talent and popularity.

mf 21

I
II

This lit - tle tune is called the "Lar - go", from *The*

mf

III

Part I

Part II

I
II

Bar - ber of — Se - ville. It's sung by *Fi - ga - ro.** He'll make your

III

I, II

I
II

wig, and oh, all of the things that he can do and will! He's the Bar - ber

III

*Fēe-gah-roh

I
II

cresc. *rit.*

of — Se-ville. He's the Bar - ber of — Se - ville. He's

III

cresc. *rit.*

I
II

32 *f* *accel.* *Solo I Solo II Solo III Solo IV

Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro, Fi - ga - ro,

III

f *accel.*

32

f *accel.*

pedal

"Habenera" **
from Carmen by Bizet

All voices *rit.* **Allegretto, quasi andantino** ♩ = 72 Part I *mp*

I
II

Fi - ga - ro! That was Ros -

III

rit. **Allegretto, quasi andantino** ♩ = 72 *mp*

*Solos may be selected from any able voice part.

**Wherein Carmen warns anyone who falls in love with her to beware!

38 Part II *mp*

I *mp* *3* *3*
 II si-ni.* But now the mu - sic is George Bi -
 III *mp* *3* *3*
 You'll hear Puc - ci-ni.**

All voices *mf*

I *mf* *3*
 II zet.† Call her "Car-men." You'll find her charm - in'. She may just
 III *mf* *3* *3*

decresc. *mp* 45 *mf*

I *decresc.* *mp* *mf*
 II steal — your heart a - way! Her Gyp - sy charm, the Span-ish
 III *decresc.* *mp* *mf*

*Roh-sēe-nēe
 **Pooh-chēe-nēe †Exaggerated French accent: (Zhôrh Bēe-zāy)
 15/1447H-7

I
II

scene, the cut - est bull - fight - er you've ev - er seen! These are the

III

I
II

piec - es of the plot. For - get the soaps and sit - coms, Car - men's

III

rit. *cresc.* *cresc.* *cresc.* *3*

“Oh mio babbino caro”*
from *Gianni Schicchi* by Puccini
Allergo energico

I
II

hot!

III

Allergo energico

f *ff* *mf* *cresc.* *rall.*

Red. *

*Wherein Lauretta pleads with her father to allow her to marry Rinuccio.

Andantino ingenuo ♩ = 120

57 *mp* Solo (sung as poorly as possible)

I nev - er did like op - era.

mp dolce

pedal

They al - ways sing too high! Vi -

bra - to al - ways both - ered me.

(solo ends)

It made me want to cry.

All voices
65 *mp*

I
II

Then we tried sing - ing op - era.

III *mp*

I
II

We found it ver - y tough! It

III

I
II

takes a trained pro - fes - sion - al

III

I
II

to sing such dif - fi - cult stuff.

III

rit.

rit.

Ped.

“Toreador Song” (Votre toast, je peux vous le rendre)*
from *Carmen* by Bizet

$\text{♩} = 112-116$

mf

*

I
II

Are you still fright-ened? Cer-tain it's a bore? Wake up with Car-men's

III

mf

75

75

*Wherein the Bullfighter (Toreador), thrills the crowd as he describes his adventures.

mf unis.

I
II
III

“Tor - e - a - dor”! It’s

“Tor - e - a - dor”! Sure, ——— you’ve heard this mu - sic be - fore.

I
II
III

not a car - toon, it’s “Tor - e - a - dor”!

Sat - ur - day morn - ings

cresc. 3 opt. div. f [83]

cresc. f [83]

cresc. f

I
II
III

won’t be the same, now that you know this tune’s name!

(toon’s)

*During this measure, all or selected singers produce their percussion items to create the “anvil” sound needed, starting in the next measure. Strike on beats 2 and 4 throughout this section. Use traditional instruments, room sounds, pots and pans, whatever! Be creative!

“Anvil Chorus” (Act II, No. 7)* from *Il Trovatore* by Verdi

I
II

$\text{♩} = 104$ 89 *f unis.*

Clev - er char - ac - ters and

III

$\text{♩} = 104$ 89 *f*

‘Anvil’ Chorus

mf

The first system of the musical score consists of four staves. The top two staves are vocal parts for voices I and II, with lyrics 'Clev - er char - ac - ters and'. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of anvil strikes (marked with 'V' and a hammer icon) and chords. A tempo marking of quarter note = 104 and a dynamic marking of *f unis.* are present at the beginning. A rehearsal mark '89' is located in the piano part.

I
II

fas - ci - nat - ing sto - ries. Gor - geous mel - o - dies like

III

The second system of the musical score continues the vocal and piano parts. The vocal parts (I and II) have lyrics 'fas - ci - nat - ing sto - ries. Gor - geous mel - o - dies like'. The piano accompaniment continues with the anvil rhythm and chords. The dynamic marking *mf* is visible at the start of the piano part.

*Wherein the Gypsy chorus fashions weapons with hammers and anvils.

14

I
II
III

this, "Il Tro - va - tor-e." Yes! Ver - di panned an - oth - er

100 "Largo..." by Rossini (Reprise)

I
II
III

hit! Bra-vo, bra-vis - si-mo! For-te, for-tis - si-mo!

mp accel. *mf*

100

mp accel. *mf*

(Anvil' Chorus ends)

I
II
III

Not pi - an - is - si-mo! Think what you'll miss and oh, op - er - a,

f *ff* *mf rit.*

f *ff* *mf rit.*

f *ff* *mf rit.*