

for my own Basso, John-Paul White

# Painless Opera

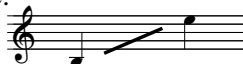
## (Opera non Terrore)

Unison (Opt. Two-part) Chorus,\* Piano, and Opt. 'Anvil' Chorus (see p. 10)

P. W. W.

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

Range:



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

This is op - era!

*ff*  
pedal heavily

*sub.mp* *sfz* *ff*

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

*sub.mp* *ff*

*8va* *8va*

Duration: approx. 4:00

\*Also available for Three-part Mixed (15/1447H).

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

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15/1448H-2 THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

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

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*mp accel.*

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

*mp accel.*

*rit.*

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

*rit.*

*sva*

**Allegretto** ♩. = 72-84

*mf*

*no ped.*

*mf*

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

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

Part I Part II

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

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The system is divided into two parts, Part I and Part II, by a bar line.

All voices

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

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern as the first system.

*cresc.* *rit.*

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

*cresc.* *rit.*

The third system features a vocal line and piano accompaniment. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes dynamic markings of *cresc.* and *rit.* above and below the staff.

[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,

*f* *accel.*

*pedal*

The fourth system features a vocal line and piano accompaniment. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes dynamic markings of *f* and *accel.* and a *pedal* marking at the bottom.

\*Fee-gah-roh

\*\*Solos may be selected from any able voice part.

“Habenera” \*  
from *Carmen* by Bizet

Allegretto, quasi andantino ♩ = 72

Part I  
*mp*

All voices  
*rit.*

Fi - ga - ro!

That was Ros -

*rit.*

*mp*

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Part II  
*mp*

All voices

si - ni.\*\* You'll hear Puc - ci - ni.† But now the mu - sic is Georges Bi -

*mp*

Part I  
*mf*

Part II  
*mf*

All voices

zet.†† Call her “Car - men.” You'll find her charm - in'. She may just

*mf*

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

\*\*Roh-see-nēē

†Pooh-chēē-nēē

††Exaggerated French accent: (Zhôrzh Bēē-zāy)

15/1448H-5

*decresc.* *mp* 45 Part I *mf* Part II *mf*

steal — your heart a - way! Her Gyp - sy charm, the Span - ish

All voices

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

*rit.* *cresc.* *3*

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

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

*f* hot!

*f ff mf cresc. rall.*

Ped. \*

The score for 'Oh mio babbino caro' is in 3/4 time, starting in D major and modulating to B-flat major. The vocal line begins with a half note G4, followed by a quarter rest, then a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. Dynamics range from forte (f) to fortissimo (ff), with a crescendo (cresc.) and a final deceleration (rall.). A pedal point is indicated at the end of the piece.

**Andantino ingenuo** ♩ = 120

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

I nev - er did like op - era. They al - ways sing too

*mp dolce*

pedal

The first part of the solo is in B-flat major, 3/4 time, with a tempo of 120 beats per minute. The vocal line consists of a simple melody: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The dynamic is mezzo-piano (mp) and the mood is dolce. A pedal point is indicated at the end of the first system.

high! Vi - bra - to al - ways both - ered me.

The second part of the solo continues the melody: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment remains consistent with the first part, featuring eighth-note patterns in both hands. The dynamic remains mezzo-piano (mp).

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

All voices

(solo ends)

65 *mp*

It made me want to cry. Then we tried sing - ing

The first system of music features a vocal line in a soprano clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics "It made me want to cry." followed by a rest, then "Then we tried sing - ing". The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. A dynamic marking of *mp* is present in the piano part.

op - era. We found it ver - y tough! It

The second system continues the vocal line with "op - era. We found it ver - y tough! It". The piano accompaniment continues with similar harmonic support. A dynamic marking of *p* is visible in the piano part.

takes a trained pro - fes - sion - al

The third system shows the vocal line with the lyrics "takes a trained pro - fes - sion - al". The piano accompaniment provides harmonic accompaniment.

to sing such dif - fi - cult stuff.

The fourth system concludes the vocal line with "to sing such dif - fi - cult stuff." The piano accompaniment features a *rit.* (ritardando) marking in the right hand and a *rit.* marking in the left hand. The system ends with a fermata over the final notes.

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

♩ = 112-116

75 *mf* \*

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

“Tor-e-a-dor”! Sure, \_\_\_\_\_ you've heard this mu-sic be-fore. It's

not a car-toon, it's “Tor-e-a-dor”!

*cresc.* *f*

*cresc.* *f*

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



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Sat-ur-day morn-ings won't be the same, now that you know this tune's (toon's)

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

name! Clev - er char - ac - ters and

*f*

*mf*

‘Anvil’ Chorus

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

\*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!

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

this, "Il Tro - va - tor - e." Yes! Ver - di

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "this, 'Il Tro - va - tor - e.' Yes! Ver - di". The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic fragments. A percussion line at the bottom shows rhythmic patterns with 'x' marks.

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

panned an - oth - er hit! Bra - vo, bra - vis - si - mo! For - te, for - tis - si - mo!

*mp accel.* *mf*

*mp accel.* *mf*

( 'Anvil' Chorus ends )

Detailed description: This system features a vocal line and piano accompaniment. The vocal line has lyrics: "panned an - oth - er hit! Bra - vo, bra - vis - si - mo! For - te, for - tis - si - mo!". The piano accompaniment includes dynamic markings *mp accel.* and *mf*. A tempo marking  $(\text{♩} = \text{♩})$  is present. The system concludes with the instruction "( 'Anvil' Chorus ends )".

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

*f* *ff* *mf rit.*

*f* *ff* *mf rit.*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has lyrics: "Not pi - an - is - si - mo! Think what you'll miss and oh, op - er - a,". The piano accompaniment features dynamic markings *f*, *ff*, and *mf rit.* across the vocal and piano staves.