



Music II: In-Depth Character Analysis through Music & Text

Students Will:

- Listen to the aria “In Questa Reggia”, while following along in the score
- Complete the “In Questa Reggia” Activity Worksheet

Copies for the student: “In Questa Reggia” Score, “In Questa Reggia” Activity Worksheet

Copy for Teacher: Activity Worksheet “In Questa Reggia” Answer Sheet

Optional: “Nessun Dorma” Score

Getting Ready: Prepare listening- “In Questa Reggia” <http://www.youtube.com/watch?v=OWle3od3BCc>

Optional: “Nessun Dorma” http://youtu.be/t5hKG_1eBRs

Introduction: Opera is beloved because it is a combination of all the arts, including music and text that can be pulled from many different types of literary resources. In this lesson, we will examine how the music reflects the emotions of the characters depicted in the text. Have the students look over the “In Questa Reggia” score. Explain any musical terms or markings that they may have questions about including: instrument abbreviations, different clefs and keys, as well as any other musical terms that may be unfamiliar. A musical term glossary can be found here: <http://www.music.vt.edu/musicdictionary/>

Focused Listening: While following along in the score, listen as a class to “In Questa Reggia”. You may wish to project the score and point to parts to help the students follow along. They should listen to the music without watching the video, at least for the first time, so they fully engage with the score and audio. Then have them look through the Activity Worksheet, before listening a second time to the aria while making notes, either on their worksheet, or in the score itself.

Guided/ Independent Practice: Have the students fill out the Activity Worksheet, either individually or in small groups. Then discuss their answers as a class. Acknowledge that many different answers can be valid, and review the relative merits of important points they noticed in the written score, versus what they heard in the music.

Extension Activity: Using their answers to the activity worksheet, have the students write a short essay detailing the changes in the music and text, and how that relates to character's emotions. They will need to concretely describe musical aspects in prose.

TEKs

Music:

6th Grade

(1) use standard terminology in explaining intervals, music notation, musical instruments or voices, and musical performances

7th Grade

(1) use standard terminology in explaining intervals, music notation, musical instruments or voices, and musical performances

8th Grade

(1) describe in detail intervals, music notation, musical instruments or voices, and musical performances using standard technology

Music, Level I

(1) identify melodic and harmonic parts when listening to and/or performing music; compare and contrast elements of music through literature selected for performance and/or listening.

Music, Level II

(1) define melody, harmony, rhythm, and texture of music listened to or performed, using standard terminology; and compare and contrast music forms of literature selected for performances and/or listening.

Music, Level III

(1) define musical performances, intervals, music notation, chord structure, rhythm/meter, and harmonic texture, using standard terminology; and identify music forms of performance and listening repertoire.

Music Level IV

(1) analyze musical performances, intervals, music notation, chordal structure, rhythm/meter, and harmonic texture, using standard terminology; and analyze music forms of performance and listening repertoire.

Gardner's Intelligences:

Musical

Linguistic

Bloom's Taxonomy:

Knowledge

Comprehension

Application

Analysis

Synthesis

Evaluation

Bibliography:

Puccini, Giacomo. *Turandot*. Milan, Italy: Ricordi, 1987.

Online Resources:

www.oxfordmusiconline.com

4. Does the music and the emotion it conveys relate to the text at each of these points? If so, how?

a)

b)

c)

1. What story does this aria tell?

In this aria Turandot tells the story of Princess Lou-Ling, who a thousand years ago ruled before her kingdom was attacked and she was captured, tortured and killed. Turandot has chosen to honor Lou-Ling by refusing to marry and have her own kingdom taken from her by a man from a foreign land.

2. Choose three key moments in the aria, list them by measure, and describe what you believe the character’s state of mind is in each moment:

Answers will vary. Some moments and moods to consider as possibilities:

Opening measures (creepy, scary, tense)

“Principessa” (declamatory, sad)

“Fu quando” (somber, hushed)

“Il regno vinto” (building, angry, tense)

“O Principe” (exotic, anxious, determined)

“Quel grido” (furious, emotional, terror)

“L’orror di chi” (resolved, happier)

Ending measures (full, excited, important)

3. In the key moments you have chosen, how does the music itself convey differences in the emotions expressed? (*Hint: Think about tempo, dynamics, instruments and voices being used, rhythm, shape of melody, types of harmony, etc.*)

Answers will vary. Some musical aspects to consider as possibilities:

Opening measures (*p* dynamic, repeated notes in melody)

“Principessa” (lower notes in melody, key change, tempo change)

“Fu quando” (chorus joins, repeated notes in melody, *pp* dynamic)

“Il regno vinto” (ascending melody, rest at beginning of measure, trumpets join)

“O Principe” (percussion joins, tempo change, swaying in strings)

“Quel grido” (highest note until then, *ff* dynamic, loud brass)

“L’orror di chi” (crescendos and diminuendos)

Ending measures (all voices together, highest note of piece, key change, fermati)

5. Does the music and the emotion it conveys relate to the text at each of these points? If so, how?

Answers will vary. Some ideas to consider as possibilities:

Opening measures (starts story telling like a ghost story)

“Principessa” (introduces new character and really starts story)

“Fu quando” (talking about war with appropriate music)

“Il regno vinto” (“her realm was conquered”)

“O Principe” (moves back to present day, as well as elicits thoughts about foreign suitors)

“Quel grido” (“dying cry”, full of Turandot’s agony and fear)

“L’orror di chi” (not a great connection between words and music)

Ending measures (conflict between Turandot and Calaf and people’s interest in it)

In Questa Reggia

231

(takes up her place at the foot of the throne. Beautiful, impassive as a golden image, she gives the Prince a cold glance and says, solemnly)
(va a collocarsi ai piedi del trono. Bellissimo, impassibile, è tutta una cosa d'oro. Guarda con freddezza)

in this Pal-ace, a thou-sand thou-sand years a-go,
que-sta Reg-gia, or son mil-l'ann-ee mil-le

of tor-tur'd ang-uish rent the air,
do di-spe-ra to ri-se no.

uish, that, trav'ling down the ag-es, in my
do, tra-ver-se stir-pe e stir-pe, qui nel-

last found a rest-ing place!
mi-a at ri-fu-gio!

421629

43 Molto lento ♩=48

TURANDOT

a cry
an gri-

TURANDOT

Cry of ang-
H quel gri-

TURANDOT

heart has at
-t's - ri - ma

pp

TURANDOT

44 Nob - le Princ - ess Lo-u - - Ling
 Prin - ci - pes - sa Lo-u - - Ling.

Lento $\text{♩} = 66$

p

TURANDOT

thou ex - amp - le of wis - dom, who did 'st
 a - va dol - ce e se - re - na che re -

TURANDOT

rule in strict se - clus - ion and glor - y o'er thy peop - le, and de -
 - gua - vi nel tuo cu - po si - lenzio in gio - ja pu - ra, e sfi -
 poco rit:..... a tempo

p

pp

TURANDOT

- fy - ing with firm unyielding will the rule of man, thou liv'est still in
 - da - sti in fles - si - bi - lee si - cu - ra l'a - spro dominio, og - gi ri - vi, vi in
 poco rit:..... a tempo poco rit.

f

124329

TURANDOT

me!
me!

Sop. (very softly)
(sommessamente)

Ten. *pp*

Basses *pp*
Bassi

CHORUS - CORO

'Twas when the King of Tar-tar-y dis-play'd his sev-en red and hostile
Fu quando il Re dei Tar-ta-ri le set-te sue ban-die-re di-spie-

a tempo sostenendo sempre

p

TURANDOT (evoking distant memories)
(come cosa lontana)

p

Yet in those days as ev 'ry one rem-em-bers, war broke out with the
Pu-re nel tem-po che ciascun ri-cor-da, fu sgo-men-to e ter-

flags!
-gò!

flags!
-gò!

flags!
-gò!

45 Movendo appena

pp

p *cresc.....*

121329

TURANDOT

clash of arms and ter - ror! Her realm was conquer'd! Her realm was conquer'd!
 ..ro.re e rom-bo d'ar-mi! Il re - gno vin-to! Il re - gno vin-to!

(Trumpets in orchestra)
 (Trombe in orchestra)

mf

TURANDOT

p
 And Lo-u - ling, nob - le Princess, rough - ly cap - tur'd by a
 E Lo-u - ling, la mia a - va tra - sci - na - ta da un

p

TURANDOT

man, a man like thee, like to thee, O strang - er,
 uo - mo, co - me te, co - me te, stra - nie - ro,

mf *meno f*

121329

TURANDOT

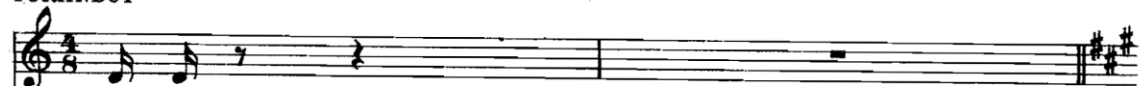


cruelly dragg'd to tort-ure, till her im-plor-ing voice was still for
 là nel-la not-te a-tro-ce, do-ve si spen-se la sua fre-sca

rit:..... a tempo..... e rall:.....



TURANDOT



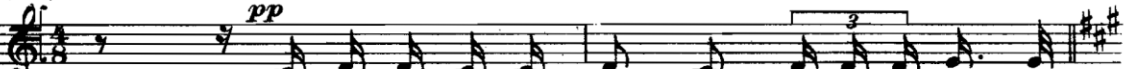
ev-er!
 vo-ce!

Sop.



For ag-es with-out num-ber, Peaceful-ly doth she
 Da se-co-li el-la dor-me nel-la sua tom-ba e.

Ten.



For ag-es with-out num-ber, Peaceful-ly doth she
 Da se-co-li el-la dor-me nel-la sua tom-ba e.

Basses
Bassi

For ag-es with-out num-ber, Peaceful-ly doth she
 Da se-co-li el-la dor-me nel-la sua tom-ba e.

46



TURANDOT

Ye Princes who, in caravans and splendour, from the
 O Prin-ci-pi, che a lunghe caro - va - ne d'o-gni

slum - ber!
 nor - me!

slum - ber!
 - nor - me!

slum - ber!
 - nor - me!

(Wood Wind - Legni) (Glockenspiel)
 (Celeste) (Harp - Arpa)

pp

I. Tempo

pp

poco rit :.... a tempo

TURANDOT

cresc. e fremendo

four corners of the world come hith - er, in - tent to try your fortune, I will avenge on
 par - te del mondo qui ve - ni - te a get - tar la vo - stra sor - te, io ven - di - co su

rit :.... a tempo

121329

TURANDOT

you, — on you who brokethat lil - y, that ag - on - iz - ing cry! — That
 voi, — su voi quel - la pu - rez - za, quel gri - do e quel - la mor - te! Quel

sostenendo

TURANDOT

cry that dy - ing cry! — Ne'er shall I be
 gri - do e quel - la mor - te! Mai nes - sun m'a

*(resolutely)
(con energia)*

allarg. molto..... **Largamente** ♩ = 56 **47**

ff *p* *cresc.*

Red. *

TURANDOT

wed! — vrà! Ne'er shall man pos - sess —
 Mai nes - sun, nes - sun m'a

espress.

Red. *

121329

TURANDOT

me! The hate of him who kill'd her lives in my
 - vrà! L'orror di chi l'uc - ci - se vi - vonel

rit. col canto a tempo

ten.

p *mf* *ten.* *mf* *p*

Red.

TURANDOT

heart _____ for e'er! No, _____
 cor. _____ mi sta! No, _____

(Harp & Cellos)
 (Arpa e Celli)

cresc.

Red.

TURANDOT

no! Never mortal man! Ah! I ne'er will betray the
 no! Mainer sun m'a vrà! Ah, ri - na - sce in me l'or.

Più sostenuto

mf *cresc.* *ff* *mf*

121329

TURANDOT

239

(menacingly to the Prince)
(e minacciosa al Principe)

glor - y of such chast - it y! Then
- go - - glio di tan - ta pu - ri - tà! Stra -

(Horn - Trumpet I.)
(Corno - Tromba I.)

ff *dim.*

*

TURANDOT

stranger! Do not chal - lenge thy fort - une! Myen -
- nie - ro! Non ten - tar la for - tu - na! Gli e -

p *subito* *dim.* *mf*

*

TURANDOT

- ig - mas none can solve, so death must fol - low!
- nig - mi so - no tre, la mor - te è u - na!

THE PRINCE
IL PRINCIPE

(impetuously)
(con impeto)

No! No! The en -
No! No! Gli e -

48

p *f*

TURANDOT

THE PRINCE *cresc.*..... No! No! The en-
 IL PRINCIPE *ten.* No! No! Gli e -

-ig-mas I shall solve, and life will follow!
 -nig-mi so - no tre, una è la vi-ta! The en-
 Gli e -

Allargando

cresc. *p* *ff*

TURANDOT

-ig - mas none can solve, and death will fol-low!
 -nig - mi so - no tre, la mor-te è u - na!

THE PRINCE
 IL PRINCIPE

-ig - mas I shall solve, and life will fol-low!
 Sop. -nig - mi so - no tre, u - na è la vi - ta!

Now must the valiant stranger
 Al Princi-pestranie - ro

Ten.
 Now must the valiant stranger
 Al Princi-pestranie - ro

Basses
 Bassi

Now must the valiant stranger
 Al Princi-pestranie - ro

(Trumpets & Trombones off stage)
 (Trombe e Tromboni interni)

ff

121329

Nessun Dorma

291

THE PRINCE
IL PRINCIPE

p

None shall sleep tonight!... None shall sleep tonight!...
Nes-sun dor-ma!... Nes-sun dor-ma!...

4 Andante sostenuto

pp

THE PRINCE
IL PRINCIPE

Princess, thou too art wak - ing, in thy lone - ly
Tu pu-re, o Prin-ci-pes-sa, nel-la tua fred-da

THE PRINCE
IL PRINCIPE

cham-ber, watch-ing the stars, which throb with love and
stan-sa guar-di le stel-le che tre-ma-no d'a-

pp staccate

121329

THE PRINCE
IL PRINCIPE

long - ing; with hope and long - ing!
mo - re e di spe - ran - za!

dim. *rit.*

Ped. *

THE PRINCE
IL PRINCIPE

With in my heart my sec - ret lies, and what my name is none shall
Ma il mio mi - ste - ro è chiuso in me, il no - me mio nessun sa -

a tempo
ben cantato

p Ped. * Ped. * Ped. * Ped. * Ped. *

THE PRINCE
IL PRINCIPE

know! None, none, till on thy heart I con -
- prà! No, no, sul - la tua boc - - ca lo di -

Ped. * Ped. *

121329

THE PRINCE
IL PRINCIPE

fess it, as soon as morn - ing light shall
- ro, quan.do la lu - ce splen - de -

Red. * Red. * Red. *

THE PRINCE
IL PRINCIPE

dawn! Princess, then
- rà! Ed il mio

Gong

Red. *

THE PRINCE
IL PRINCIPE

shall my kis-ses break the sil - ence that makes thee mine!
ba.cio scioglierà il si - len - zio che ti fa mi - a!

Red. * p Red. *

121329

(behind the scenes - rather distant)
(*interno un po' lontano*)

CHORUS OF WOMEN
CORO DONNE

Ah! what his name is none shall know... And all of us, a-las, shall
Il no-me suo nessun sa-prà... E noi do-vrem ah!-mè, mo-

ppp

THE PRINCE
IL PRINCIPE

con anima

O night de-part! O ye stars grow
Di-le-gua, o not-te! tra-mon-ta-te,

die! Shall die!...
-rir, mo-rir!...

die! Shall die!...
-rir, mo-rir!...

poco rit.

p f

Red.

121329

THE PRINCE
IL PRINCIPE

295

pal - er! O ye stars grow pal - ler! At daybreak she'll be
stel - le! Tra - mon - ta - te, stel - le! Al - l'al - ba vin - ce -

poco rit.

THE PRINCE
IL PRINCIPE

cresc.
mine! Mine at last! Mine at last!
- rò! Vin - ce - rò! Vin - ce - rò!

(Horns)
(Corni)

(Gong)

cresc. molto *poco allarg.* *a tempo affrett. rall.*

p *ff*

Red. ** Red.* ***

6

a tempo *affrett.* *rit.* *a tempo*

stent.

Red. ** Red.* ** Red.* ***

121329