

THE ELIXIR OF LOVE

The Elixir of Love: Music and Words (Music)

GAETANO DONIZETTI

Students Will

- Listen to the duet, "Io son ricco e tu sei bella", from *The Elixir of Love*
- Discuss and answer questions in the Activity Worksheet: "Rewriting a Libretto"
- Write alternate text for the duet
- Perform the duet with their new text

Copies for Students

- "Io son ricco e tu sei bella" Score
- Activity Worksheet: "Rewriting a Libretto"

Copy for Teacher

- "Io son ricco e tu sei bella" Score
- Activity Worksheet: "Rewriting a Libretto" Answer Key

Getting Ready: Prepare listening materials and online musical excerpt, "Io son ricco e tu sei bella" <https://youtu.be/cl-QTVKPNPs?si=g1DGtA82yGoLX1Us>. Decide how students will perform their songs. They can sing a cappella, over the excerpt, or with piano or other instrumental accompaniment.

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 compare the characters in the excerpt and examine how the music and text help the characters interact with one another. Have the students look at the "Io son ricco e tu sei bella" score. Depending on their ability to read music, they may want to focus more on the lyrics or notes and rhythms. Explain how the different staves line up with each character, chorus, and accompaniment. Tell them: "This excerpt is from a party scene in the opera, *Elixir of Love*, and the two characters have been asked to sing a song to entertain the guests."

Critical Listening

While following along in the score, listen as a class to "Io son ricco e tu sei bella". 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 worksheet before listening to the excerpt. Again. Then allow them to take notes on the worksheet or score itself while listening a second time.

Guided Practice

Complete the **Activity Worksheet**. Questions #1 and #2 should be done individually, but you may wish to pair students together to work on question #3. Discuss the questions as a class. The entire class can place their answers to questions #1 and #2 on the board. Have students perform the song with their new libretto text for the rest of the class. Depending on time available, you may wish to select just a few pairs. The students' songs may be accompanied by piano or other instruments if possible. Or they may sing a cappella or over the online musical excerpt.

Evaluation

You may wish to grade students on their "Rewriting a Libretto" Worksheets and/or their performances. Alternatively, it may be helpful to have students critique each other's answers and performances, giving feedback on how each person's text and musical interpretation differed and what affect that had on their performance.

TEKS: Music

Middle School 1 (117.208.C.1.A) (117.208.C.3.B)

(1) (A) Experience and explore exemplary musical examples using technology and available live performances

(3) (B) Perform music alone and in groups, demonstrating appropriate physical fundamental techniques such as hand position, bowing, embouchure, articulation, and posture

Middle School 2 (117.209.C.3.B)

(3) (B) Perform music, alone and in groups, demonstrating appropriate physical fundamental techniques such as hand position, bowing, embouchure, articulation, and posture

Middle School 3 (117.210.C.3.B)

(3) (B) Perform music alone and in groups, demonstrating appropriate physical fundamental techniques such as hand position, bowing, embouchure, articulation, and posture

Music I (117.310.C.1.A) (117.310.C.3.B)

(1) (A) Experience and explore exemplary musical examples using technology and available live performances

(3) (B) Demonstrate psychomotor and kinesthetic skills such as appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques

Music II (117.311.C.3.B)

(3) (B) Refine and apply psychomotor and kinesthetic skills such as appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques

Music III (117.312.C.1.A) (117.312.C.3.B)

(1) (A) Evaluate exemplary musical examples using technology and available live performances

(3) (B) Refine and apply psychomotor and kinesthetic skills such as appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques

Music IV (117.313.C.1.A) (117.313.C.3.B)

(1) (A) Evaluate exemplary musical examples using technology and available live performances

(3) (B) Analyze and apply psychomotor and kinesthetic skills such as appropriate posture, breathing, text, diction, articulation, vibrato, bowings, fingerings, phrasing, independent manual dexterities, and percussion techniques

Correlates:

Language Arts, Drama

Gardner's Intelligences:

Musical, Linguistic

Bloom's Taxonomy:

Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation

Bibliography

Donizetti, Gaetano. *L'elisir D'amore*. Arranged for Piano by Luigi Truizzi. Milan: Ricordi, n.d.
Levine, James. Libretto. Gaetano Donizetti: *L'elisir D'amore*. CD. Hamburg: Deutsche Grammophon, 1990.

Name _____

Date _____

Elixir of Love Activity Worksheet: Rewriting a Libretto Worksheet

Directions: Listen to the "Io son ricco e tu sei bella" musical example and follow along with the score. Then answer the questions below.

1. What is this duet about?

2. What elements of the music help convey the text?

3. Now think of another situation from your life or culture with two people who have the same type of feelings. Using that situation, write new words for the two main characters in this duet. Try to keep the same rhyme scheme and fit the words to the rhythm of the music.

Dulcamara

Io son ricco, e tu sei bella,
io ducati, e vezzi hai tu:
perché a me sarai rubella?
Nina mia! Che vuoi di più?

Person A: _____

Adina

Quale onore! un senatore
me d'amore supplicar!
Ma, modesta gondoliera,
un par mio mi vuo' sposar.

Person B: _____

Dulcamara

Idol mio, non più rigor.
Fa felice un senator.

Person A: _____

Adina

Eccellenza! Troppo onor;
io non merto un senator.

Person B: __________
_____**Dulcamara**

Adorata barcaruola,
prendi l'oro e lascia amor.
Lieto è questo, e lieve vola;
pesa quello, e resta ognor.

Person A: __________

_____**Adina**

Quale onore! Un senatore
me d'amore supplicar!
Ma Zanetto è giovinetto;
ei mi piace, e il vo' sposar.

Person B: __________

_____**Dulcamara**

Idol mio, non più rigor;
fa felice un senator.

Person A: __________
_____**Adina**

Eccellenza! Troppo onor;
io non merto un senator.

Person B: __________

ANSWER KEY

Rewriting Lyrics Worksheet**1. What is this duet about?**

This duet is a scene within a scene. The two characters are singing a song at a party that tells the story of a wealthy senator trying to woo a poor woman who is in love with another man. The senator tries very hard to convince her to value his money over her love, but she decides to stay with her true love, Zanetto.

2. What elements of the music help convey the text?

Because this is a fictional story within the opera, the music does not line up very well with the music. However, the bouncy and lighthearted mood of the staccato strings and short rhythms in both the melody and accompaniment set up the joyful party scene, and the chorus entrance at the end in a forte dynamic conveys the guests' enjoyment.

"Io son ricco e tu sei bella" Score

158

BARCARUOLA A DUE VOCI

BARCAROLE FOR TWO VOICES

(speaking)
(parlando)

DULCAMARA

Le Nino Gondoliere
Il Senator Tredenti
The Gondolier Girl And
The Senator Threecents

CHORUS

Sop. Barcaruola a due voci. Attenti!
The Gondolier Girl And Barcarole for two voices. Attention! **AND.**

Ten. At-ten-ti.
Attention.

B. At-ten-ti.
Attention.

At-ten-ti.
Attention.

7 ANDANTINO

p stacc.

D Io son ricco e tu sei
I am rich and you are

bel-la, io du - cati, e vezzi hai tu. Perchè a me sa - rai ru - bel-la, Ni-na mia, che vuoi di
pret-ty, I have mon-ey you have charms. To re-sist me is a pi-ty, Ni-na come in-to my

ADINA

p

D più? Qual o - nore! un se-na - to-re me d'a - mo-re sup-pi - car! Ma, mo-de-sta gondo-
arms! What an hon-or your a - dor-ing and im-plor-ing is for me! But a modest gondo-

A **DUL.**

-lie-ra, un par mio mi vuo' spo-sar. I - dol mio, non più ri - gor, fa fe - li-ce un se-na-
-lier girl ought to wed her own de-gree. Come, my i- dol, do re - lent, make a sen-a - tor con-

8

D **ADI.** **DUL.**

tor. Ec-cel-len-za! troppo onor; io non mer.to un se-na - tor. Si-len-zio...
-tent. Too much honor you present; for a sen-a-tor I'm not meant. Be silent...

CHORUS

B. Brava Brava bra..
Brava Brava bra..

0 **zitti... listen... A-do-ra-ta Barca - ruola, prendi l'o-ro, e lascia a-
Gon-do-lier girl, hear me singing, take the gold, send love a-**

9

0 **ADI.**

-mor. Lieve è questo, lieve è vo-la; pe-sa quello e resta o-gnor. Quale o-nore! un se-na-
-way, love is light and fond of flying, gold is heavy and will stay. What an hon- or your a-

A

-to - re me d'a-more suppli - car! Ma Za - netto è un giovi-netto che mi piace e vo' spo-
-dor-ing and implor-ing is for me! But an - oth - er is my lover, and Za-net-to's bride I'll

DUL. **ADI.**

-sar. I - dol mio, non più ri - gor; fa fe - li - ce un se - na - tor. Ec - cel - len - sal troppo o.
 be. Come my i - dol, do re - lent make a se - na - tor con - tent. Too much honor you pre -

A

-nor! far fe - li - ce un se - na - tor.
 Sop - sent! for such honor I'm not meant.

CHORUS

Ten. Bravo, bra - vo, Dul - ca - ma - ra! la can -
 Bravo, doc - tor, what a sto - ry! that's a

B. Bravo, bra - vo, Dul - ca - ma - ra! la can -
 Bravo, doc - tor, what a sto - ry! that's a

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-zo - ne è co - sa ra - ra. Sceglie - meglio non può certo il più e - sper - to can - ta -
 song to bring you glo - ry. No pro - fes - sion - al could ev - er be more cle - ver in the

-zo - ne è co - sa ra - ra. Sceglie - meglio non può certo io più e - sper - to can - ta -
 song to bring you glo - ry. No pro - fes - sion - al could ev - er be more cle - ver in the

-zo - ne è co - sa ra - ra. Sceglie - meglio non può certo il più e - sper - to can - ta -
 song to bring you glo - ry. No pro - fes - sion - al could ev - er be more cle - ver in the

DUL.

Il dot - to - re Dul - ca - ma - ra in o - gni arte è pro - fes - sor. Il dot -
 Dul - ca - ma - ra is a doc - tor who has mas - tered ev' - ry art. Dul - ca -

- tor.
part. Scegliere
Dul - ca -

- tor.
part. Scegliere
Dul - ca -

tor.
part. Scegliere
Dul - ca -

ADINA **PIÙ ALLEGRO**

In o - gni ar - te è pro - fes -
 Who has mastered ev' - ry

- to - re Dul - ca - ma - ra in o - gni arte è profes - sor, in o - gni arte è pro - fes -
 - ma - ra is a doc - tor who has mastered ev' - ry art, who has mastered ev' - ry

meglio non può certo il più e - sperto can - ta - tor.
 - ma - ra is a doctor who has mastered ev' - ry art.

meglio non può certo il più e - sperto can - ta - tor.
 - ma - ra is a doctor who has mastered ev' - ry art.

meglio non può certo il più e - sperto can - ta - tor.
 - ma - ra is a doctor who has mastered ev' - ry art.

PIÙ ALLEGRO

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A

pro - fes - sor, è pro-fes - sor, è pro-fes - sor, è pro-fes - sor, è pro-fes - sor.
ev - ry art, in ev'-ry art, in ev'-ry art, in ev'-ry art, in ev'-ry art.

BELCORE

Si - len - - -
At - - - ten - - -

D

ar - te è profes - sor, è profes - sor, è profes - sor, è profes - sor, è profes - sor.
mastered ev'-ry art, in ev'-ry art, in ev'-ry art, in ev'-ry art, in ev'-ry art.

pro - fes - sor, è profes - sor, è profes - sor, è profes - sor, è profes - sor.
ev - ry art, in ev'-ry art, in ev'-ry art, in ev'-ry art, in ev'-ry art.

- te è profes - sor, è profes - sor, è profes - sor, è profes - sor, è profes - sor.
mastered ev'-ry art, in ev'-ry art, in ev'-ry art, in ev'-ry art, in ev'-ry art.

- te è profes - sor, è profes - sor, è profes - sor, è profes - sor, è profes - sor.
mastered ev'-ry art, in ev'-ry art, in ev'-ry art, in ev'-ry art, in ev'-ry art.

Our Librettist, Felice Romani

Felice Romani (Librettist), (January 31, 1788 - January 28, 1865) was born in 1788 in Moneglia, Italy. He was born to a poor family and often sick as a child, but he worked hard and grew up to study law and literature in Pisa. He eventually became a literature professor at the University of Genoa. Romani spent some time traveling through Europe and then moved to Milan where he met the Bavarian composer, Simon Mayr. He wrote two librettos for Mayr, and other composers in Milan were very impressed with his work. Romani was hired as a librettist for La Scala, the most famous opera house in Italy.

The excellence of Romani's writing style, noted for the spare use of poetry and lack of pretense, made him extremely popular with composers. He worked with all of the most important Italian composers of his day and wrote works in almost every operatic genre. Some of the operas are still performed today and include Donizetti's *The Elixir of Love*, *Anna Bolena*, and *Lucrezia Borgia*. He never created original plots or subjects, but preferred to adapt his librettos from already existing works. *The Elixir of Love*, for example was based on a French opera.