

Bastien and Bastienne

WOLFGANG AMADEUS MOZART



MUSIC II: Music and Words

Students Will

- Read “The Story of the Opera” and “The Characters”
- Listen to music excerpts online
- Learn music excerpts from the opera
- Complete the Activity Worksheet(s)
- Compare/Contrast original and adapted text
- Further Study: Research and compare Mozart’s opera to the original story & and parody

Copies for Each Student: “The Story of the Opera”, “The Characters”, Character Excerpts 1a-3b, Activity Worksheets

Copies for the Teacher: “The Story of the Opera”, “The Characters”, Character Excerpts 1a-3b, Activity Worksheets

Getting Ready

Print copies of “The Story of the Opera”, “The Characters”, Character Excerpts 1a-3b, and Activity Worksheet(s) for each student.

Decide which worksheet(s) you wish your group to complete.

Prepare internet access to *Bastien and Bastienne* online listening selections.

Gather pens, pencils and additional writing paper as needed for your group.

Introduction

Opera is beloved because it is a combination of all the arts, including music and text that can be pulled from different types of literary resources. Mozart’s *Bastien and Bastienne* originally came from Jean-Jacques Rousseau’s operetta *Le Devin du village* (The Village Soothsayer), first performed in 1752. In 1755, a parody was written by Mari Favart with Harny de Guerville, called *Les Amours de Bastien et Bastienne* (*The Loves of Bastien and Bastienne*).

“The version by Favart and de Guerville is an adaptation in which members of the country’s rural population appear in a realistic setting, speaking and singing in their dialects.” (The Complete Mozart)

Rousseau’s version, [the original] was unique in that it included hints of Italian opera buffa with popular the French operatic style of the time, *tragédie lyrique*. The parody by Favart and de Guerville, was later translated in to German by Friedrich Wilhelm Weiskern, set to music by Mozart, and titled *Bastien und Bastienne*. The official premier date of *Bastien and Bastienne* is debated, but clues point to a private performance at the home of Dr. Anton Mesmer in 1768.*

Part I: Guided Practice

Provide students with character excerpt pages, (or project them for the class, if desired.) Using the links provided under *Music Excerpts*, listen to the examples on “The Characters” page and follow along in the

original score (“a”). Teach the rhythm and melody for the corresponding excerpt (“b”) using a method that best suits the learning styles of your students. Depending on the ability of your students and time constraints, it may be beneficial to skip to Part II after the first excerpt and continue this way until you have sufficient time to complete the remaining worksheets.

NOTE: Each character excerpt has an “a” (melody, and synopsis of excerpt) and “b” (original notation from *Bastien and Bastienne* score in German).

Part II: Independent Practice

This activity is designed to give the students a deeper understanding of the text by creating their own poetic translation or variation from the original text. Provide students with the three character Translation Activity Worksheets, or excerpts you will use during the same class period. Discuss the differences between literal and poetic translations and check for understanding. Have the students complete the worksheets individually, or in small groups. Pay close attention to the different instructions for Colas’ aria, as you may need to modify to best suit your students abilities.

NOTE: If your students do not have access to computers in the classroom, use a smart board or projector to look up literal translations as a class using Google Translate or another online source.

Evaluation

Part I: If time permits, have students perform excerpts in small groups while other students practice audience etiquette.

Part II: Have students volunteer to read their poetic translations aloud. Allow students to give constructive feedback.

For Further Study

Have students research the origins of the first operetta’s libretto by Jean-Jacques Rousseau, the parody by Favart and de Guerville, and Mozart’s version by Friedrich Wilhelm Weiskern. Then, complete the Venn diagram Worksheet to show their research and comparisons.

TEKS

Fine Arts: Music

3rd Grade

117.112 b. 1 C Foundations: music literacy

The student describes and analyzes musical sound. The student is expected to: (C) use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo; and dynamics, including mezzo piano and mezzo forte, to identify musical sounds presented aurally.

117.112 b. 3 A Creative expression

The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to: (A) sing or play classroom instruments with accurate intonation and rhythm independently or in group.

117.112 b. 5 C Historical and cultural relevance

The student examines music in relation to history and cultures. The student is expected to: (C) identify the relationships between music and interdisciplinary concepts.

4th Grade

117.115 b. 1 C Foundations: music literacy

The student describes and analyzes musical sound. The student is expected to: (C) use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato, to explain musical sounds presented aurally.

117.115 b. 3 A Creative expression

The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to: (A) sing and play classroom instruments with accurate intonation and rhythm, independently or in groups.

117.115 b. 5 D Historical and cultural relevance

The student examines music in relation to history and cultures. The student is expected to: (D) examine the relationships between music and interdisciplinary concepts.

5th Grade

117.118 b. 2 A,C Foundations: music literacy

The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to: (A) read, write, and reproduce rhythmic patterns using standard notation, including syncopated patterns, and previously learned note values in 2/4, 3/4, or 4/4 meters as appropriate; (C) identify and interpret new and previously learned music symbols and terms referring to tempo, including accelerando and ritardando; dynamics; articulation; and meter, including simple and compound.

117.118 b. 6 E Critical evaluation and response

The student listens to, responds to, and evaluates music and musical performances. The student is expected to: (E) evaluate a variety of compositions and formal or informal musical performances using specific criteria.

Middle School 1

117.208 c. 2 E Foundations: music literacy

The student reads and writes music notation using an established system for rhythm and melody. The student is expected to: (E) sight read unison and homophonic music using the appropriate clef in a minimum of two keys and three meters, including 2/4, 3/4, and 4/4.

117.208 c. 3 A,C Creative expression

The student demonstrates musical artistry by singing or playing an instrument, alone and in groups, performing a variety of unison, homophonic, and polyphonic repertoire. The student makes music at an appropriate level of difficulty and performs in a variety of genres from notation and by memory. The student is expected to: (A) demonstrate, alone and in groups, characteristic vocal or instrumental timbre; (C) perform independently and expressively, with accurate intonation and rhythm, developing fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques.

Middle School 2

117.209 c. 2 E Foundations: music literacy

The student reads and writes music notation using an established system for rhythm and melody. The student is expected to: (E) sight read unison and homophonic music using the appropriate clef in a minimum of two keys and three meters, including 2/4, 3/4, and 4/4.

117.209 c. 3 A,C Creative expression

The student demonstrates musical artistry by singing or playing an instrument, alone and in groups, performing a variety of unison, homophonic, and polyphonic repertoire. The student makes music at an appropriate level of difficulty and performs in a variety of genres from notation and by memory. The student is expected to: (A) demonstrate, alone and in groups, characteristic vocal or instrumental timbre; (C) perform independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques.

117.209 c. 4 C Historical and cultural relevance

The student relates music to history, culture, and the world. The student is expected to: (C) identify relationships of music content and processes to other academic disciplines such as the relationship between music and mathematics, literature, history, and the sciences.

Middle School 3

117.210 c 2 E Foundations: music literacy

The student reads and writes music notation using an established system for rhythm and melody. The student is expected to: (E) sight-read unison, homophonic, and polyphonic music using the appropriate clef in a variety of keys and meters.

117.210 c 3 B,C Creative expression

The student demonstrates musical artistry by singing or playing an instrument, alone and in groups, performing a variety of unison, homophonic, and polyphonic repertoire. The student makes music at an appropriate level of difficulty and performs in a variety of genres from notation and by memory. The student is expected to: (B) perform music alone and in groups, demonstrating appropriate physical fundamental techniques such as hand position, bowing, embouchure, articulation, and posture; (C) perform independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques.

Correlates: Language Arts

Gardner's Intelligences: Musical, Linguistic

Bloom's Taxonomy: Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation

Sources:

www.oxfordonline.com

www.aria-database.com

Zaslaw, Neal. "Theater Music." In *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*. New York: Mozart Bicentennial at Lincoln Center :, 1990.

Piano Reduction Score:

Mozart, Wolfgang Amadeus. *Bastien und Bastienne*

New York, NY: Barenreiter, Kassel, ©1999

Translated Score: ©2015 Mary Dibbern and The Dallas Opera

The Story of the Opera

Bastienne (soprano) has gone out to the meadow to watch over her flock of sheep. She waits for her boyfriend Bastien (tenor) and when she realizes that he has skipped their regular Saturday afternoon appointment, she is forced to admit that the rumors are true - Bastien has found another girlfriend! As she sits alone, feeling sad and mad, she hears music that announces the arrival of the great magician, Colas (bass). He has understood her predicament and offers his help.

Bastienne explains to Colas that people are talking about a new girl who has just arrived in the nearby city. The girl is rich and she fears Bastien has been lured away by her beauty, her fancy jewelry, her gigantic house, and above all, her ability to make a delicious chocolate cake! All Bastienne has to offer him is the charm of the meadows and the companionship of her sheep. Colas begs her not to waste energy being upset. He sends Bastienne away and he promises to use his magic powers to teach Bastien a lesson.

Bastien appears, but he is not happy. He has eaten so much that his stomach hurts! He has realized on his own that the city girl is not good for him and that Bastienne is his true love. Colas, determined to make sure that Bastien will never make this mistake again, tells him that it is too late; Bastienne has found another boyfriend and is no longer available. He makes Bastien swear to always be faithful, and then he recites a complicated “magic spell” ensuring that Bastien will win her back

Bastienne appears and follows Colas’ instructions to pretend to reject Bastien. At the depth of despair, he threatens to run away and “jump into a lake.” Bastienne pretends not to care, but as she sees how truly sorry he is, she relents and forgives him. They realize that the true magic is found in the “words that heal our hearts and help us to forgive.” Colas joins them in a final song as they celebrate their understanding of the real magic, the magic of true love!

Translation and adaptation by Mary Dibbern

The Characters

Bastienne: (soprano) A young shepherdess; she loves Bastien but is worried he loves another. She turns to Colas for help to win Bastien back.

Bastien: (tenor) Bastienne’s lover; he is distracted by another lady in town but he really loves Bastienne.

Colas: (bass) The village wise man and magician; he helps Bastienne and Bastien get back together.

Link to Musical Excerpts

Bastienne is distressed because she cannot find Bastien and has heard that he loves someone else.

<https://www.youtube.com/watch?v=TIVxU-3uRPY>

After returning from the city, Bastien expresses his disbelief when Colas tells him that Bastienne has fallen for another.

<https://www.youtube.com/watch?v=jNyzUOxlqjA>

Colas casts a “magic spell” that supposedly causes Bastienne to fall back in love with Bastien.

<https://www.youtube.com/watch?v=8lrVNFQL4I8>

NOTE: The above excerpts are in German. The Dallas Opera’s production will be performed in English.

EXCERPT 1a: Bastienne, *Mein liebster Freund hat mich verlassen*

Setting: A village, next to Colas' house

Synopsis: Bastienne is distressed because she cannot find Bastien and has heard that he loves someone else.

Nº 1 Aria

Andante un poco Adagio

The first system of the piano accompaniment consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A piano dynamic marking (*p*) is present at the beginning.

11 BASTIENNE

The second system features the vocal line on a single staff and the piano accompaniment on two staves. The lyrics are: "Mein lieb - ster Freund hat mich ver - las - sen, mit ihm ist". A trill (*tr*) is marked above the vocal line.

16

The third system continues the vocal line and piano accompaniment. The lyrics are: "Schlaf und Ruh da - hin, mit ihm ist Schlaf und".

21

Ruh da - - - hin. Ich weiß vor Leid mich

25

nicht zu fas - sen, der Kum - mer schwächt mir

29 []

Aug und Sinn, der Kum - mer schwächt mir Aug und

34

Sinn. Vor Gram und

p *pp* *p*

40

Schmerz er - starrt das Herz, vor Gram und Schmerz er -

45

starrt das Herz, und die - se Not bringt mir den Tod,

51

und die - se Not bringt mir den Tod, und die - se Not bringt

57

mir den Tod.

EXCERPT 1b: Bastienne, *Please help me find a boy*

English Translation by
Mary Dibbern

No. 1

Composer
W.A. Mozart

1 Please help me find a boy named Bastien. He is my boy-friend, I'm

7

7 look- ing for him. He is my friend, I'm look- ing for him. Some-bo- dy

14

14 said he ran to the ci- ty. Why did he do that? I'm wait- ing for him.

21

21 Why did he do that? I'm wait- ing for him. My sheep and I - are

28

28 sad and lone- ly, where can I find - my one and on- ly? So much dis-

35

35 tress my life is a mess. Please help me find - that boy named Bas-

41

41 tien. Please help me find - that boy named Bas- tien.

EXCERPT 2a: Bastien, *Geh! Du sagst mir eine Fabel,*

Setting: A village, next to Colas' house

Synopsis: Colas casts a "magic spell" that supposedly causes Bastienne to fall back in love with Bastien.

Nº9 Aria *)

Moderato

BASTIEN

Geh! du sagst mir ei-ne Fa-bel.

7

Geh! du sagst mir ei-ne Fa-bel. Ba-sti-en-ne trü-get nicht.

13

Ba-sti-en-ne trü-get nicht. Nein, sie ist kein fal-scher Schna-bel,

19

nein, sie ist kein fal-scher Schna-bel, wel-cher an-ders denkt als spricht,

25

wel - cher an - ders denkt als spricht.

31

Wenn mein Mund sie her-zig nen - net, hält sie mich ge-wiß für

36

schön, und wenn sie vor Lie - be - bren - net,

41

muß die Glut von mir ent - stehn, muß die Glut von

47

mir ent - stehn. [49]

EXCERPT 2b: Bastien


English Translation by
Mary Dibbern

Composer
W.A. Mozart



Stop! You're tell-ing me a sto-ry Stop! You're tell-ing me a sto-ry Ba - sti -

6



en - ne loves on - ly me. Ba - sti - en - ne loves on - ly me.

13



No, it's a lie or you're jok-ing. No, it's a lie or you're jok-ing. Hey Mi-ster

19



Co-las stop sca - ring me. Hey Mi-ster Co-las stop sca - ring me.

27



On-ly one swim in the foun-tain, on-ly one look at that bling.

34



On - ly one huge plate of__ cho-colate cake Ba - sti - enne will for -

40



give__ me now. Ba - sti - enne will for - give__ me now.

EXCERPT 3a: Colas, *Diggi, daggi, schurry, murry*

Setting: A village, next to Colas' house

Synopsis: Colas consults his magic book, singing nonsense words to make Bastien think he is casting a spell.

Nº 10 Aria

Andante maestoso

COLAS
Dig - gi,

dag - gi, schur - ry, mur - ry,

ho - rum, ha - rum, li - rum,

17

la - rum, Rau - di, Mau - di,

20

gi - ri, ga - ri, po - si - to, be - sti, ba - sti,

23

Sa - ron froh, fat - to, mat - to, quid pro

26

quo, fat - - - - to, mat - - - - to,

29

quid pro quo.

Dig - gi, dag - gi, schur - ry, mur - ry, ho - rum, ha - rum, li - rum, la - rum,

Rau - di, Mau - di, gi - ri, ga - ri, po - si - to,

be - sti, ba - sti, Sa - ron froh, fat - to, mat - to,

quid pro quo, fat - to,

mat - to, quid pro quo. [79]

*EXCERPT 3b: Colas, *Hocus Pocus*

*For Excerpt written in the Treble Clef,
see the following page.

English Translation by
Mary Dibbern

Composer
W.A. Mozart

Ho-cus Po-cus Hee-bie jee-bie, In-can - ta-tem

7

a - vo ca-dem, Bling-us blind-us Ex-pel-liar-mus hex-i - o.

13

Lamb-chop bee-bop cheer-i - o. Sa- li - e - ri da - dy - o. Boo - gie

19

woo - gie, food to go. Doo-bah, doo-bah, dit-dit woo-bah,

24

shoe-bi doo-bi bi-bop woo-bi. Ba - sti Na - sty Ski-bi di-bi zu-zu-co

29

Nin-nin - ten - ten. Nin-ten - do. Wolf - gang Mo - zart way to

34

go. In - can - ta - tem way to go.

EXCERPT 3b: Colas, *Hocus Pocus*

English Translation by
Mary Dibbern

Composer
W.A. Mozart

Ho-cus Po-cus Hee-bie jee-bie, In-can - ta-tem

7

a - vo ca-dem, Bling-us blind-us Ex-pel-liar-mus hex-i - o.

13

Lamb-chop bee-bop cheer-i - o. Sa-li - e - ri da - dy - o. Boo - gie

19

woo - gie, food to go. Doo-bah, doo-bah, dit-dit woo-bah,

24

shoe-bi doo-bi bi-bop woo-bi. Ba - sti Na - sty Ski-bi di-bi zu-zu-co

29

Nin-nin - ten - ten. Nin - ten - do. Wolf - gang Mo - zart way to

34

go. In - can - ta - tem way to go.

Colas' aria is considered "non-sensical" because the words are merely sounds that have no specific meaning. It will be performed in the original text the first time, but repeated with The Dallas Opera's translation by Mary Dibbern. (Part II of this lesson will require specific instructions to complete the activity for this excerpt.)

Name: _____ Date: _____

Bastien and Bastienne

Music II Activity Worksheet: Music and Words

Excerpt 1: Bastienne

Instructions: Use the German words find the literal translation. Place the translated text in the box provided. Study and discuss the literal translation and its meaning and develop your own poetic translation or variation.

German Text

Mein liebster Freund hat mich
verlassen,
Mit ihm ist Schlaf und Ruh dahin.
Ich weiß vor Leid mich nicht zu
fassen;
Der Kummer schwächt mir Aug und
Sinn.
Vor Gram und Schmerz erstarrt
das Herz,
Und diese Not bringt mir den Tod.

Literal (English) Translation

Poetic Translation

Name: _____ Date: _____

Bastien and Bastienne

Music II Activity Worksheet: Music and Words

Excerpt 2: Bastien

Instructions: Use the German words find the literal translation. Place the translated text in the box provided. Study and discuss the literal translation and its meaning and develop your own poetic translation or variation.

German Text

Geh! du sagst mir eine Fabel.
Bastienne trüget nicht.
Nein, sie ist kein falscher Schnabel,
welcher anders denkt als spricht,
Wenn mein Mund sie herzig
nennet,
hält sie mich gewiß für schön, und
wenn sie vor Liebe brennet, muß
die Glut von mir entstehn.

Literal (English) Translation

Poetic Translation

Name: _____ Date: _____

Bastien and Bastienne

Music II Activity Worksheet: Music and Words

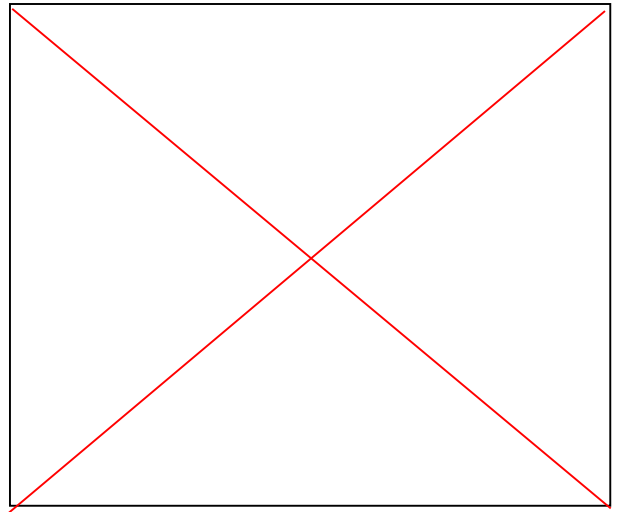
Excerpt 3: Colas

Instructions: Colas' aria is considered "non-sensical" because the words are merely sounds that have no specific meaning. Create your own poem or "spell" using non-sense syllables. Use Excerpt 3b as an example and be creative!

German Text

Diggi, daggi, schurry, murry,
horum, harum, lirim, larum,
Raudi, Maudi,
Giri, gari, posito, besti, basti,
Saron froh, fatto, matto, quid
pro quo, fatto, matto, quid pro
quo.

Literal (English) Translation



Poetic Translation