



Music II: Music and Text

Students Will

- Read "The Story of the Opera," "The Composer," "The Librettists," and "The Characters"
- Listen to music excerpts online
- Complete the Translation Activity Worksheet(s)
- Compare/Contrast original and adapted text

Copies for Each Student

- "The Story of the Opera"
- "The Composer"
- "The Librettists"
- "The Characters"
- Character Excerpts 1-2
- Translation Activity Worksheets 1-2

Copies for the Teacher

- "The Story of the Opera"
- "The Composer"
- "The Librettists"
- "The Characters"
- Character Excerpts 1-2
- Translation Activity Worksheets 1-2

Getting Ready

Print copies of "The Story of the Opera," "The Composer," "The Librettists," "The Characters," Character Excerpts 1-2, and Translation Activity Worksheet(s) for each student. Decide which worksheet(s) you wish your class to complete. Prepare internet access to *Pépito* online listening selections. Gather pens, pencils, and additional writing paper as needed for your group.

Introduction

The inspiration for *Pépito* was Eugène Scribe's 1825 one-act *comédie-vaudeville* entitled *Les premiers amours, ou Les souvenirs d'enfance*. Conceived as a comic opera to a libretto written by Léon Battu and Jules Moinaux, *Pépito* is Offenbach's first published stage work. It was performed for the first time in Paris in 1853, under the original title of *Vertigo*. Offenbach also planned a slightly more developed German version in two acts with chorus. *Pépito* was the first name of Offenbach's brother-in-law, whose daughter, Leocadie-Benita-Marie-Pepita, was usually called Pepita. The earliest sketches indicate that Manuelita was to be called Lauretta. Elizondo was the native village of Don José in *Carmen*. The first edition of the piano-vocal score of *Pépito* was dedicated to the wife of Émile Perrin, the director of the Opéra-Comique (as well as the Théâtre Lyrique, and later the Opéra). His objections pertaining to violations of the type of works mandated to be performed in various Parisian Theaters caused *Pépito* to be withdrawn from the theater it

Pépito

was playing at. Several of the nuances in Offenbach's later works can be found in *Pépito*, the success of which qualified Offenbach to become a member of the Society of Authors, Composers, and Playwrights.

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 and follow along in the original score. Teach the rhythm and melody for the corresponding excerpt 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.

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 two 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. 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.

***NOTE:** In **Excerpt II** "Vertigo's Serenade", changes were made to the text for the English translation, so translations will not match the French exactly. This is done often when translating a piece from one language to another for multiple reasons. In our case, it was done so that the words used would be relevant to our audience and also to maintain rhythms written by the composer. Discuss with the class what changes they might make to this translation to make it relevant to their own lives. What jobs might they add or change?

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.

TEKS

Music

Grade 3

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to identify aurally-presented excerpts of music representing diverse genres, styles, periods, and cultures. (A)

Grade 4

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to identify aurally-presented excerpts of music representing diverse genres, styles, periods, and cultures. (A)

Grade 5

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to identify aurally-presented excerpts of music representing diverse genres, styles, periods, and cultures. (A)

Grade 6

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to describe aurally-presented music representing diverse styles, periods, and cultures. (A)

Grade 7

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to classify aurally-presented music representing diverse styles, periods, and culture. (A)

Pépito

Grade 8

(5) Historical/cultural heritage. The student relates music to history, to society, and to culture. The student is expected to classify aurally-presented music representing diverse styles, periods, and cultures. (A)

Language Arts

Grade 3

(8) Reading/Comprehension of Literary Text/Drama. Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to describe the interaction of characters including their relationships and the changes they undergo. (B)

Grade 4

(6) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to describe the interaction of characters including their relationships and the changes they undergo. (B)

Grade 5

(6) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to explain the roles and functions of characters in various plots, including their relationships and conflicts. (B)

Grade 6

(6) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to summarize the elements of plot development (e.g., rising action, turning point, climax, falling action, denouement) in various works of fiction. (A)

Grade 7

(6) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to analyze the development of the plot through the internal and external responses of the characters, including their motivations and conflicts. (B)

Grade 8

(6) Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding. Students are expected to analyze how the central characters' qualities influence the theme of a fictional work and resolution of the central conflict. (B)

Correlates: Language Arts, Drama, Music

Gardner's Intelligences: Verbal-Linguistic, Musical, Interpersonal

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

Sources:

Pépito Libretto (TDO Production by Mary Dibbern, 2017)

Online Resources:

www.oxfordmusiconline.com

Pépito

The Story of the Opera

Setting: Elizondo, a Basque village in Navarre, Spain

Manuelita, the owner of the Blue Bird Hotel, tends to her garden, thinking about Pépito, her betrothed since childhood. She laments his absence, as he is serving in the military in Cádiz. Although she has not received a letter from him in four months, or seen him in three years, she has been saving up her hotel profits in order to help Pépito come home sooner so that they can be married.

Meanwhile, Vertigo, a jack of all trades, fluba player, and owner of the Hotel Crocodile (the rival hotel in town), tries to persuade Manuelita to go on a date with him. Steadfast in her devotion to her fiancé, Manuelita rejects Vertigo's advances.

Later, Manuelita sees her old friend, Miguel, who is home from college in Madrid and searching for a wife. They recall their time together as children, and Miguel realizes that he and Manuelita were destined for each other. Miguel tells her that he and Pépito exchange letters and in their latest correspondence, Pépito had informed him that he is getting married. Upon hearing this, Manuelita rejoices because she is now sure that Pépito is still faithful to her.

Always one to stir up trouble, Vertigo secretly tries to convince Miguel that Manuelita will never love him because she is already engaged to Vertigo. But Miguel is not one to give up easily. When they sit down to eat Vertigo's famous gâteau Basque with a glass of apple cider, Miguel makes sure that Vertigo stuffs himself so full that he falls asleep at the table.

With Vertigo out of the way, Miguel expresses his feelings for Manuelita and tells her that if Pépito really cared, he would have never left her. This gives Manuelita pause. However, she maintains that she is completely devoted to her promise to Pépito and leaves Miguel alone to think about how he has hurt her feelings by speaking ill of Pépito.

Vertigo wakes up and realizes that his leg has fallen asleep. He jumps up from the chair in pain and Miguel says that he deserves it because Vertigo lied about being engaged to Manuelita. Vertigo admits that Manuelita "can't stand" him. Suddenly, he realizes that he is late for a church service in San Sebastián where he has promised to play a solo on his fluba! He runs away in a panic.

Manuelita comes out of her hotel. Miguel apologizes and says that he only wants her to be happy. He is so impressed by Manuelita's virtue and loyalty to Pépito that he volunteers to take the young soldier's place in the military so that Pépito may return to marry Manuelita.

When he returns from church, Vertigo, who is also the town's postman, announces that he has just found a letter that Pépito sent to Manuelita over a year ago. Miguel hurries to open it and reads with great joy that Pépito has married another woman!

Manuelita is shocked. How could Pépito betray her? After much deliberation, Manuelita realizes that her loyalty to Pépito was not out of love, but out of the obligation to keep the promise she made so many years ago. Seizing his chance, Vertigo quickly asks Manuelita to marry him, but Manuelita declares she will marry Miguel instead, as her feelings for him are true.

Though unhappy at his own misfortune, Vertigo cannot let a lucrative business opportunity pass him by. He agrees to bake the wedding cake and play his fluba for Miguel and Manuelita, who are ecstatic that they can finally be together.

Pépito

The Composer

In the early 1800's, Jacques Offenbach's father, Isaac Juda Eberst, moved from his native Offenbach am Main, Germany to the ghetto in Cologne, Germany. Here he worked as a bookbinder, music teacher, and composer and a cantor at a synagogue. He became known as "Der Offenbacher" and then later was simply called Offenbach.

On June 20, 1819, Jacob Eberst was born. Jacob was one of seven children. His father taught him to play the violin. In 1899, Jacob learned to play the cello. With his cello, Jacob formed a successful trio with his older brother, Julius (1815-1880) who played the violin, and his younger sister, Isabella (1817-1891) who played the piano.

In 1833, Jacob published his first composition. In November of the same year, Jacob's father took both Jacob and Julius to live and study in Paris. At the Conservatory, open only to French nationals, Jacob's father pleaded with the director to let Jacob play. Finally, the director consented and gave Jacob an almost unknown Italian cantata to sight-read and play on the cello. Halfway through the cantata the director cried out, "The ruling is wrong. You are a pupil of the Conservatory!" This is how Jacob began studying at the Conservatory.

While in Paris, Jacob came to be known as Jacques Offenbach. His father had made certain that both he and his brother sang in the choir at the synagogue in Paris. In the years following 1834, Jacques played in orchestras, gave music lessons, and copied music manuscripts. He became a familiar figure in the best salons in Paris.

In January of 1839, Jacques gave his first public concert with his brother who was now called Jules. In March of 1839, Jacques received his first commission for a musical score. He continued as a cello virtuoso and toured both Germany and England in the early 1840's.

Jacques Offenbach became a Catholic and married a young Spanish woman, Herminie d'Alcain in August 1844. He met Herminie at the salon of her mother, who was married to an English concert agent. Through this connection, Offenbach traveled to London to perform. One of his concerts was at Windsor Castle.

By 1848, Offenbach had conducted an orchestra in a Parisian theater and had established himself as a composer of dance music. Later that same year, the revolution broke out in Paris and Offenbach returned to Germany. Offenbach returned to Paris in 1849 to be the conductor at the Theatre Francaise, but was anxious to gain more recognition as a composer. He spent the summer of 1853 in Cologne with family to build his strength in order to win commissions and performances. Originally intended to be entitled *Vertigo*, *Pépito* received its premiere at the Théâtre des Variétés in Paris on October 28, 1853.

In June of 1855, Offenbach leased a small theater in the Champs-Elysees called the Theatre Marigny and procured a license from the government to present musical plays. The theater was near the site of the International Exposition that the Emperor of France, Napoleon III, had opened in May. Offenbach renamed the theater Bouffes-Parisiens and opened with a program of one-act operettas. One of these operettas ran for 400 performances and was a command performance before Emperor Napoleon III.

In 1857, Offenbach's entire theater company traveled to London, England to perform for eight weeks at the St. James Theatre. His brother, Jules, conducted the orchestra and traveled with the company to London.

In 1860, Jacques Offenbach became a naturalized Frenchman. He was appointed a Chevalier of the Legion d'honneur in 1861. By 1861, Jacques and Herminie's family had grown to include four daughters and a son. His work in theaters was so successful that Offenbach purchased and maintained two homes, one in the city and a second one at a resort city.

Pépito

The Composer cont.

During the 1860's, Offenbach's more than 100 musical operettas brought him acclaim and prosperity. "The Toast of the New Empire," critics described his operettas as exhilarating, always tuneful, and original. Composers copied his style. Rossini called him "the Mozart of the Champs-Elysees."

In 1871, the Second Empire in France collapsed. Offenbach's music temporarily went out of fashion resulting in financial losses, which forced him into bankruptcy in 1875. Offenbach traveled to New York City and Philadelphia in 1876 and gave 40 concerts. Even though the critics were not complimentary, Offenbach considered his tour a financial success.

Beginning in 1877, Jacques Offenbach started to compose *The Tales of Hoffmann*. His main preoccupation was to complete a serious opera. From 1877-1880, Offenbach experienced success in London and Paris with his new and revived works. Yet Offenbach was in poor health and was concerned that he would die before he could complete his opera. In September 1880, during a rehearsal for *The Tales of Hoffmann*, he collapsed. On October 4, 1880, Jacques Offenbach died. Offenbach's family requested the composer, Guiraud, to complete the score of *The Tales of Hoffmann*. It premiered in Paris at the Opera-Comique in February 1881.

Jacques Offenbach's contributions to the musical world can be measured with his outstanding development of the operetta, which was the precursor of today's popular Broadway musicals. Yet, it is *The Tales of Hoffmann*, the opera, for which he is best, remembered. It remains one of the most popular operas in France. It has been produced on hundreds of stages in many other countries. In the United States alone, at the Met, there have been 210 performances over 27 seasons, from 1913 to 1993. Jacques Offenbach (born Jacob Eberst) did indeed accomplish his goal to compose a successful serious opera.

Pépito

The Librettists

Léon Battu was a French dramatist born on February 8, 1828 in Paris. He was the son of Pantaléon Battu (1799–1870), a violinist and assistant conductor at the Opéra de Paris. His sister, Marie Battu (1838-1888) created the role of Inès in Meyerbeer’s *L’Africaine*. Battu wrote many vaudevilles and libretti. In the opera world, he collaborated with many other librettists on several opéra-comique and opérettes. These librettists included Ludovic Halévy, Michel Carré, Jules Barbier, Jules Moinaux and Lockroy. Composers who utilized Battu’s talents include Jacques Offenbach (*Pépito*, *Le mariage aux lanternes*), Adolphe Adam (*Les Pantins de Violette*), Victor Massé (*La Reine Topaze*), Georges Bizet and Charles Lecocq (*Le Docteur Miracle*). He also translated he translated Mozart's *Der Schauspieldirektor* with Halévy for its centennial production at the Théâtre des Bouffes-Parisiens in 1856. His final work, *Le Cousin de Marivau*, an opera comique in two acts written with Halévy and music by Victor Massé premiered in Baden August 15, 1857. Even though he was deathly ill, Battu wished to see his final work on stage. Sick and exhausted, he dragged himself to the theater and was able to attend the first performance. Shortly thereafter, he returned to Paris, where he died a few months later On November 22, 1857. He was 29 years old. His funeral service was attended by more than 500 people, including many of the foremost literary and musical minds of Paris.

Jules Moinaux, born Joseph-Désiré Moineaux or Moineau (October 24, 1815 – December 4, 1895) was a 19th-century French writer, playwright, and librettist. The son of Joseph-Jacques Moineau, a cabinetmaker in Tours, Moinaux learned the cabinet-making trade from his father and was expected to go into the family business. Soon, however, he realized that he preferred to live by his pen and became a journalist and a writer-reporter at the Palais de Justice in Paris.

By the late 1840s, Moinaux began writing, very often in collaboration, comic pieces that found success. Collaborating with dramatist Léon Battu, he wrote *Pépito*, an opéra comique for Jacques Offenbach in 1853. In 1855, again for Offenbach, he wrote the libretto for the thirty-minute comic opera, *Les Deux Aveugles*.

In 1866, his comedy *Les Deux Sourds* premiered at the Théâtre des Variétés in Paris. During the Franco-Prussian War, while volunteering for national guard, his opéra bouffe, *Le Canard à trois becs*, premiered with great success at the Folies-Dramatiques.

His judicial chronicles of the Criminal Court, written for publications such as *La Gazette des tribunaux*, *Le Charivari*, etc., were collected in 1881 under the title *Les Tribunaux comiques*. Moinaux’s son Georges Courteline, a dramatist and novelist, sometimes drew inspiration from these publications for some of his own written works.

Moinaux satire of the police community, *Le Bureau du Commissaire*, was published in 1886 with a preface by Alexandre Dumas fils, the son of famed playwright Alexandre Dumas père (French for “father”) and author of classic work *The Three Musketeers*.

Le Monde ou l'on rit, his last work, was published in 1895. This collection of sketches featured among others *Le Sourd qui n'avoue pas*, *On demande un malade gai*, *Le Rapia de Champigny*, and *L'Homme aux goûts champêtres*.

Moinaux died on December 4, 1895 in Saint- Mandé (current Val-de-Marne).

Pépito

The Characters

Manuelita: (soprano) A young hotel owner. She is engaged to Pépito, who is away fighting in the military. Manuelita misses her fiancé and is trying to find a way to save up enough money to pay someone else to take his place in the army so he can come home to her. She remains faithful to Pépito even when other men in the village try to pursue her.

Vertigo: (baritone) The town barber (and mailman) who also owns the hotel next to Manuelita's. His hotel serves a wonderful dessert, a gâteau Basque, which Vertigo says is the best in the world. This causes trouble for Manuelita, since not as many guests stay in her hotel. Vertigo would like to marry Manuelita and combine their two hotels into one. Manuelita can't stand Vertigo.

Miguel: (tenor) A young scholar. His father summons him home from his studies to find a wife. Miguel and Manuelita were childhood friends and used to pretend they were married. When he returns and sees her all grown up, he falls in love and their fond memories and connection are rekindled. Miguel is also friends with Pépito, so his engagement to Manuelita complicates matters.

Music Excerpts

Excerpt I: Miguel comes home and sees his friend Manuelita. They talk about his homecoming (Duet).

<https://youtu.be/DydMPRcAZmc>

Excerpt II: Vertigo tells us about himself.

<https://youtu.be/JIX6CxurZLE>

Pépito

Excerpt I: Manuelita and Miguel's Duet

Synopsis: Miguel comes home and realizes nothing has changed; he and Manuelita talk about the past.

No. 4 Duo Manuelità et Miguel Manuelita and Miguel Duet

Allegro

Manuelità

Miguel

Piano

f *p* *f*

7

Mig.

p

11

Mig.

15

rit. *A Tempo*

Mig.

suivés

Si les fil - les de ce vil - la - ge Ont
If the girls who live in the vil - lage Have

tou - tes, à leur a - van - ta - ge, É - prou - vé pa - reil chan - ge - ment, Je leur en
all been re - made in your im - age, I will ne - ver - more go a - way. I have come

fais mon com - pli - ment! Je leur en fais mon com - pli - ment! Je leur en
back, come back to stay. I have come back, come back to stay. I have come

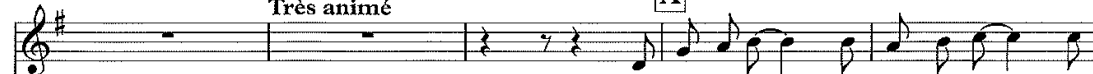
fais mon com - pli - ment!*
back, come back to stay.


* Here the libretto includes these lines not set to music: "Ici les amoureux / Doivent être nombreux !"


Pépito

2

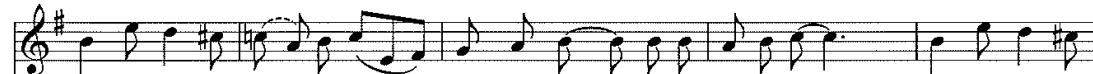
19 **Très animé** **A**


Man.  A - près u - ne... si longue ab - sen - ce
In spite of this... long sep - a - ra - tion


Mig.  A - près u - ne... si longue ab - sen - ce
In spite of this... long sep - a - ra - tion

Très animé
f *légèrement*



24

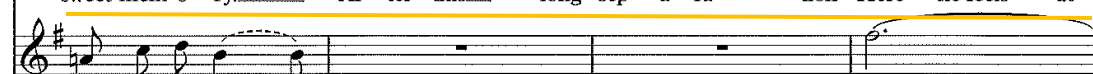
Man.  Il re-voit en - fin le pa-ys: Chaque ob - jet à ses yeux ra-vis Of-fre u-ne dou-
Here he feels at home at last. No-thing changed, all is in its place; Life be-fore, a


Mig.  Je re-vois en - fin le pa-ys: Chaque ob - jet à mes yeux ra-vis Of-fre u-ne dou-
Here I feel at home at last. No-thing changed all is in its place; Life be-fore, a



29 [Livret: Quant au ber-ceau de son en-fan-ce Mon Pé - pi - to re -

Man.  ce sou-ve-nan - ce. A - près u - ne longue ab - sen - ce Il re-voit en-
sweet mem-o - ry. Af - ter this long sep - a - ra - tion Here he feels at

Mig.  ce sou-ve-nan - ce. Ah!
sweet mem-o - ry. Ah!



Pépito

33 vien - dra - t-il De le ti - rer de son ex - il, Con - ser - vons la douce es - pé - ³
 Man. fin le pa - ys il re - voit le pa - ys Ah!
 home. at last. No-thing changed, All in its place, Ah!

Mig.

suivez

37 *rit.* ran - ce.] **A Tempo** À - près
 Man. A - près u - ne si longue ab - sen - ce Il re - voit en - fin le pa - ys:
 In spite of this long se - pa - ra - tion, Here he feels at home at last.

Mig. *rit.*
 A - près u - ne si longue ab - sen - ce Je re - voit en - fin le pa - ys:
 In spite of this long se - pa - ra - tion, Here I feel at home at last.

Should this LH be F#?

42
 Man. Chaque ob - jet à ses yeux ra - vis Of - fre u - ne dou - ce sou - ve - nan - ce. Ah!
 No - thing changed, all is in its place, all in its place, Sweet me - mo - ry, Ah!

Mig. Chaque ob - jet à mes yeux ra - vis Of - fre u - ne dou - ce sou - ve - nan - ce. Ah!
 No - thing changed, all is in its place, all in its place, Sweet me - mo - ry, Ah!

Pépito

4

47

Man. *f*

Mig. *f*

Ahl Ahl Ahl

Ahl Ahl Ahl

f *ff*

51

Man.

Mig.

f

55 **B** *Moderato quasi andantino* *(À Manuelità)* *(To Manuelità)* *avec simplicité*

Mig.

Vous sou-vient - il de no-tre en-fan - ce?
Do you re - call when we were chil-dren?

B

Pépito

Excerpt II: Vertigo's Serenade

Synopsis: We are introduced to Vertigo where he tells us about himself.

No. 2

Air et Sérénade de Vertigo [Transposed to G Major*]

Vertigo's Aria and Serenade

(*sortant de chez lui*) (*entering from his house*)

Allegro

Vertigo

Piano

5

Vert.

10

Vert.

* In the first edition of the piano-vocal score, Vertigo's aria was published in B-flat major, but in some of the contemporary copyists manuscripts produced by Bote & Bock it is written in D major, with the handwritten indication to perform it in C major.

Pépito

2

15

Vert. 

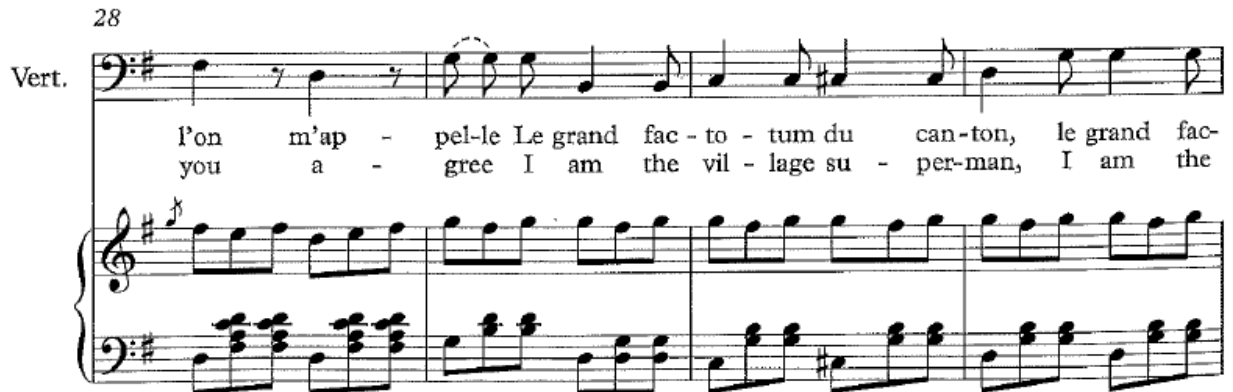
En tous les
I am the

Vert. 

mé - tiers, moi, j'ex - cel - le
best man in the town. ... À tous les
And I will

Vert. 

em - plois je suis bon Et voi - là pour - quoi
ne - ver let you down! Look at me and see. ...

Vert. 

l'on m'ap - pel-le Le grand fac - to - tum du can - ton, le grand fac -
you a - gree I am the vil - lage su - per-man, I am the

24


Pépito

3

32


Vert. 

36


Vert. 

41

A

Vert. 

46

Vert. 

Pépito

4

50

Vert.

cu - lis - te, den - tis - te, Fac - teur, mé - né - tri - er, Ser -
ten - der, ac - cro - bat, Pi - an - o tun - er, too. A -

M.D.
bien marqué

54

Vert.

pent, a - po - thi - cai - re, Et ma - ré - chal - fer - rant... Quel
ma - zing bel - ly dan - cer, A sin - ger of re - nown. She

M.D.
bien marqué

58

Vert.

au - tre, pour lui plai - re En pour - rait dire au - tant? Je fais la con - fi -
must see I'm the best, the best man in the town! I make de - li - cious

63

Vert.


tu - re, Suis roi des mu - si - ciens, J'en - sei - gne la pein -
jel - ly, I am the king of jazz. I'll give your dog a

M.D.
bien marqué

Pépito

5

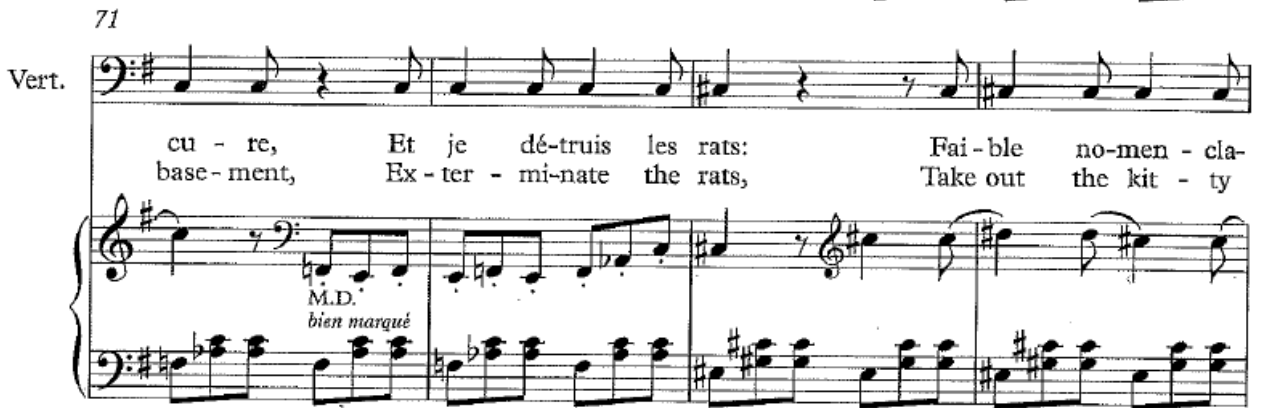
67

Vert. 

tu - re, C'est moi qui tonds les chiens. Je suis bon pé - di-
hair - cut, and do it with pi-zazz! Now let me' clean your

M.D.
bien marqué

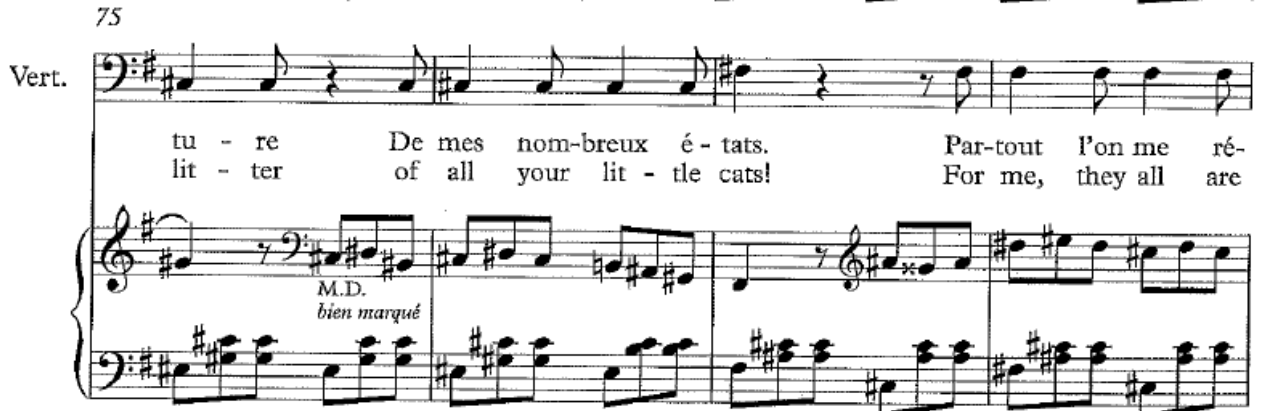
71

Vert. 

cu - re, Et je dé-truis les rats: Fai-ble no-men - cla-
base-ment, Ex - ter - mi-nate the rats, Take out the kit - ty

M.D.
bien marqué

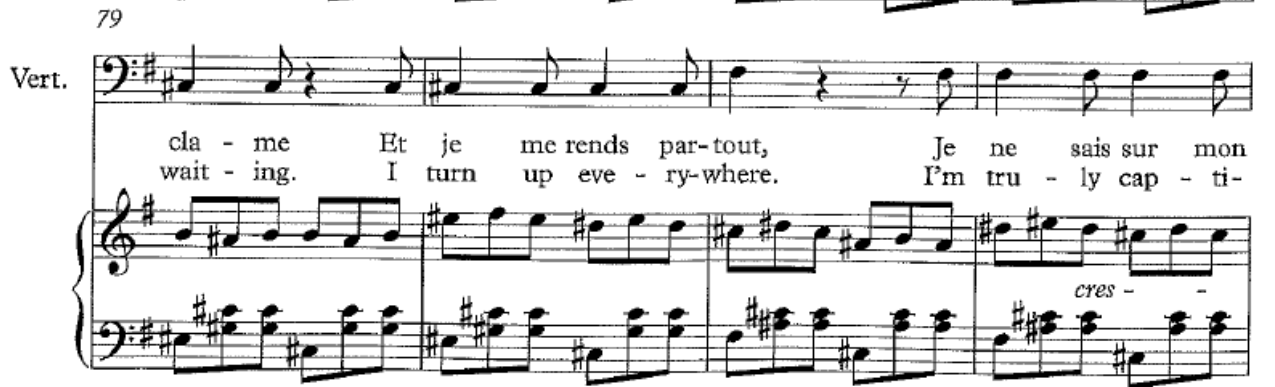
75

Vert. 

tu - re De mes nom-breux é - tats. Par-tout l'on me ré-
lit - ter of all your lit - tle cats! For me, they all are

M.D.
bien marqué

79

Vert. 

cla - me Et je me rends par-tout, Je ne sais sur mon
wait - ing. I turn up eve - ry-where. I'm tru - ly cap - ti-

cres - -

Pépito

6

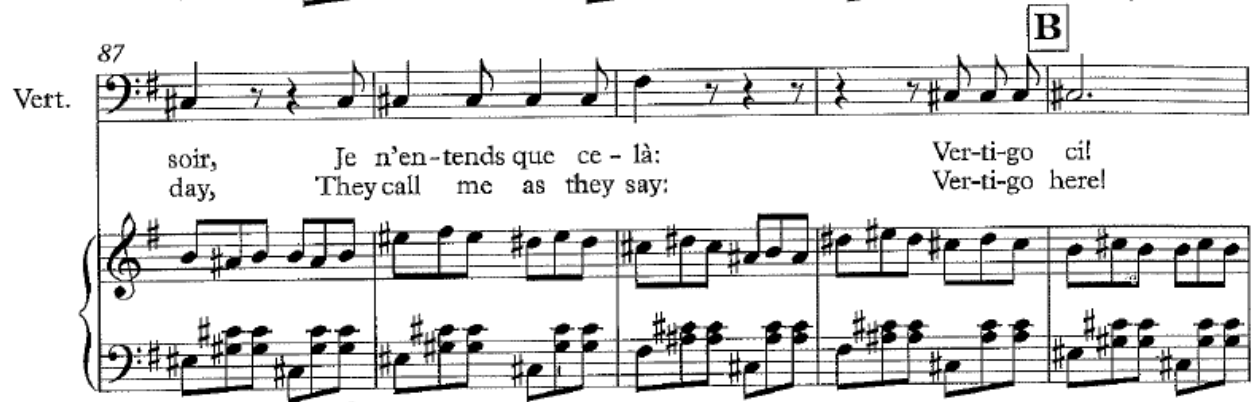
83

Vert. 

â - me Comment suf-fire à tout Car du ma - tin au
va - ting, A man ex-traor - di-naire! At mid - night and all

cen - - - do poco a poco

87

Vert. 

soir, Je n'en-tends que ce - là: Ver-ti-go cil
day, They call me as they say: Ver-ti-go here!

92

Vert. 

Ver-ti-go là! Ver-ti-go cil! Ver-ti-go là! Ver-ti-go
Ver-ti-go there! Ver-ti-go here! Ver-ti-go there! Ver-ti-go

96

Vert. 

cil Ver-ti-go là! Ver-ti-go cil! Ver-ti-go là! Ver-ti-go
here! Ver-ti-go there! Ver-ti-go here! Ver-ti-go there! Ver-ti-go

cresc.

Pépito

7

100 *ad libitum*

Vert.

cil Ver-ti-go, Ver - ti-go! Ver - ti-go! Ver-ti-go, Ver-ti-go,
 here! Ver-ti-go, Ver - ti-go! Ver - ti-go! Ver-ti-go, Ver-ti-go,

ff *suivez*

104 (Parlé) (Spoken)

Vert.

Fi-ga-ro! Ver-ti-go, Fi-ga-ro! Fi-ga-ro! Ah non! Je me trompe. Pas Figaro !
 Fi-ga-ro! Ver-ti-go! Fi-ga-ro! Fi-ga-ro! [Livret: *It's confusing.* Vertigo ! quoique
 Ah ! c'est à dire non !] Oh, no! However, listen
 to this!

109

Vert.

Je vous tousserais tout aussi bien que lui une petite sérénade.
I can beat him at his own game. Time for a little serenade.

Non? Eh bien jugez en !
You don't believe me? Here goes!

MSS = Allegro

p *f*

Pépito

Name: _____ Date: _____

Music II Translation Activity Worksheet

Excerpt I: Miguel and Manuelita

Instructions: Use the French words to 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 variations. (Translation Excerpt: Manuelita's part in measures 20-36).

French Text

English Translation

Après une si longue absence
Il revoit enfin le pays:
Chaque objet à ses yeux ravis
Offre une douce souvenance.
Après une longue absence
Il revoit en fin le pays il revoit le pays. Ah!

Poetic Translation

Pépito

Name: _____ Date: _____

Music II Translation Activity Worksheet

Excerpt II: Vertigo

Instructions: Use the French 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. (Translation Excerpt: Measures 41-61)

French Text

English Translation

Magister, aubergiste,
Tailleur, et perruquier,
Oculiste, dentiste, Facteur,
Ménétrier, serpent,
Apothicaire, et ma réchal ferrant.
Quel autre, pour lui plaire En pourrait dire autant!

Poetic Translation

ANSWER KEY

Music II Translation Activity Worksheet

Excerpt I: Miguel and Manuelita

Instructions: Use the French 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 variations. (Translation Excerpt: Manuelita's part in measures 20-36).

French Text

English Translation

Après une si longue absence
Il revoit enfin le pays:
Chaque objet à ses yeux ravis
Offre une douce souvenance.
Après une longue absence
Il revoit en fin le pays il revoit le pays. Ah!

After such a long absence
He finally saw the country:
Every object in his eyes delighted
Provides a sweet reminder.
After a long absence
At last he saw the country again. Ah!

Poetic Translation

In spite of this long separation
Here he feels at home at last.
Nothing changed, all is in its place;
Life before, a sweet memory.
After this long separation
Here he feels at home at last. Nothing changed, all in its place. Ah!

ANSWER KEY

Music II Translation Activity Worksheet

Excerpt I: Vertigo

Instructions: Use the French 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. (Translation Excerpt: Measures 41-61).

NOTE: In this excerpt, changes were made to the text for the English translation, so translations will not match the French exactly. This is done often when translating a piece from one language to another for multiple reasons. In our case, it was done so that the words used would be relevant to our audience and also to maintain rhythms written by the composer. Discuss with the class what changes they might make to this translation to make it relevant to their own lives. What jobs might they add or change?

French Text

Magister, aubergiste,
Tailleur, et perruquier,
Oculiste, dentiste, Facteur,
Ménétrier, serpent,
Apothicaire, et ma rechal ferrant.
Quel autre, pour lui plaire En pourrait dire autant!

English Translation

Magistrate, innkeeper,
Tailor, wigmaker,
Oculist, dentist, postman,
Fiddler, snake, apothecary, and ironworker.
What else will it take to please her, I could say so
Much!

Poetic Translation

Inn keeper, businessman,
Detective, handyman,
Bartender, acrobat, piano-tuner, too.
Amazing belly dancer,
A singer of renown.
She must see I'm the best, the best man in town!