

Pinocchio: An Opera in Two Acts

A Thesis Presented for the
Master of Music
Degree
The University of Tennessee, Knoxville

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May 2020

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ACKNOWLEDGEMENTS

I owe an incredible debt to many of the faculty at The University of Tennessee, Knoxville who continuously allowed me opportunities to grow as both a composer and music theorist.

I would like to thank Dr. Brendan McConville and Dr. Nathan Fleshner, who introduced me to my love for analyzing music at a much deeper level, and who helped keep me sane through a Masters degree as well as a graduate certificate.

I want to thank Lorraine DiSimone, who took a chance on me during her final year of teaching to allow me to write an opera for her program VolOpera, as well as the student leadership of the program who so kindly welcomed me and my work into their organization.

I would like to acknowledge the Thomas family's generous funding of this project through their donation for thesis grants to The College of Arts & Sciences.

Finally, I would like to thank Dr. Andrew Sigler, who mentored me through finding my voice in music. You have continuously gone above and beyond to aid me in my pursuit to become a composer. You have unbeatably been the largest influence in my path to success in this field. You have my deepest, most heartfelt thanks, and I owe you a debt that could never be repaid.

PREFACE

Late in the Fall of 2020, I approached Professor Lorraine DiSimone, the director of VolOpera and member of the wonderful voice faculty at The University of Tennessee, Knoxville, about composing a short opera for her undergraduate opera program, VolOpera. We began debating concepts for the work, and it quickly turned into a project of a much larger scale. Having secured additional funding with a grant from The College of Arts & Sciences, we began the work on what would become a seventy minute work based on Carlo Collodi's classic tale, *Pinocchio*. As the scale of the work became so large, it became the focus of my thesis project, wherein I was to write a large scale work, and then present writing on the compositional process and details within the work. This thesis serves as an academic requirement for my Master of Music in Composition degree, but furthermore stands as a testament to what I was able to accomplish with the resources and opportunities I was given from the School of Music and The College of Arts & Sciences during my time at The University of Tennessee, Knoxville.

ABSTRACT

Pinocchio: An Opera in Two Acts is a work composed for a minimum of ten singers and a thirteen piece orchestra (piano reduction available). It consists of two acts, split into a total of nine scenes, lasting approximately seventy minutes in length, before intermission and scene changes. The opera was commissioned by VolOpera, the current undergraduate opera program, at The University of Tennessee, Knoxville, as well as serving for partial fulfillment of the requirements of the Master of Music Degree with a concentration in Composition from the university. The subject matter of the work is an interpretation of Carlo Collodi's famous children's novel *Pinocchio*, that aims to remain more true to the original content of the work than other adaptations of the work, such as the 1940 Walt Disney adaptation.

This document will outline the compositional process for the work. It does not serve as an in-depth analysis of the opera, but rather to outline the methodology used for the work's creation. It will outline both broad scale considerations and constraints for composing an opera, as well as discussing concepts that are more particular to the composition of *Pinocchio: An Opera in Two Acts*. Throughout this thesis, my aim is to give the reader a better insight of what it is like to compose an opera through the experience of composing this work.

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“Pinocchio: An Opera in Two Acts”

Introduction

At the end of the summer of 2019 I began working on composing a chamber opera based on Italian author Carlo Collodi’s widely known work, *The Adventures of Pinocchio*. The opera was to be written for the University of Tennessee, Knoxville’s undergraduate opera program, “VolOpera” under the direction of Lorraine DiSimmone. My opera, simply titled *Pinocchio: An Opera in Two Acts*, was to be designed for both the strengths and weaknesses of this ensemble, and be comprised of approximately seventy minutes of music. Most importantly, this work had to be written for singers who are in the earlier stages of their artistic development. In this thesis I will discuss the background of Collodi’s original work, thoughts behind my decisions concerning my own interpretations, the difficulties and methodologies of composing an opera, and finally my process for composing *Pinocchio: An Opera in Two Acts*.

Background

Carlo Collodi’s *Pinocchio*, originally released under the title *The Story of a Puppet*, was published as a sixteen-part serial in the Italian children’s magazine “Giornale per i bambini” (Newspaper for Children), one of the earliest Italian weekly magazines for children, beginning on July 7th, 1881. In February of 1883, the story was published as a novel by Collodi with the title that is known today; *Pinocchio*. The story quickly became a success and would see its first major publication outside of Italy in Great Britain in 1891 with, only a year after Collodi’s death. This version would feature illustrations by Enrico Mazzanti, whose imagery for

the novel has become synonymous with the titular character Pinocchio.¹ The story quickly received international success after its publication in Great Britain and has since been published in over 300 languages, rivaled only by The Bible in translated texts published worldwide.²

Pinocchio is often seen as a metaphor for the human condition, as Pinocchio's growth through struggling with morality and empathy can be reflected in many aspects of both psychology and that of many religious ideologies. This metaphor holds particularly true in Collodi's original work, wherein the titular character witnesses and experiences the more harsh, dark, and violent natures of the world through the consequences of his mischievous deeds. This is in stark contrast to the more culturally popular adaptation (in western culture) of Walt Disney's 1940 animated interpretation, which was vastly reinterpreted for a more family-friendly audience.³ In spite of the fact that it became popular in a children's magazine, the work is incredibly dark and violent, featuring brutal punishments for Pinocchio, going as far as seeing Pinocchio being hung from a tree until he is at the brink of death. This has resulted in many adaptations being edited to be more child-friendly, despite its darker origins.

Since its release, the novel has become a canonical piece of children's literature, and the story, or at least the character Pinocchio himself, has been adapted into stage plays, musicals, television series, and movies, such as Walt Disney's iconic animated version that released in 1940. The work has also been adapted into operas by composers such as John Davies, who

¹ "The Adventures of Pinocchio," Fondazione Nazionale Carlo Collodi, accessed August 26, 2019. <http://www.pinocchio.it/fondazionecollodi/en/the-adventures-of-pinocchio/>

² Francelia Butler, *Children's Literature*, Yale University Press, 1972.

³ *No Strings Attached: The Making of Pinocchio*, Pinocchio DVD, Walt Disney Productions, 2009.

turned the work into a sort of “Jukebox Opera” for child audiences, wherein the songs, interrupted by dialogue instead of libretto, are based on opera arias from the classical period set to new english text, Jonathan Dove, who turned the work into a large production in 2007, with a massive cast of characters and production demands, and finally my own interpretation of Collodi’s *Pinocchio*, which will premiere in the Fall of 2020.^{4, 5}

Determining My Own Interpretation

Seeing as I functioned as both the composer and the librettist of this work, I would have an interesting vantage point as well as a daunting responsibility in creating my own unique interpretation of this classic piece of literature. In many cases the libretto will be written by a separate person, typically a person whose background is in poetry, literature, or creative writing, but is sometimes handled by the composer themselves. When a composer is writing the libretto themselves they are presented with one of two options; they can choose to think of the musicality of the text as they write, effectively writing both the libretto and music simultaneously, as done by composer Gian-Carlo Menotti in all of his operas, or to attempt to separate the process entirely, writing the text within its own dramatic and poetic right before thinking about it in a musical sense, a method employed by American composer Carlisle Floyd.⁶ When composing my own adaptation of *Pinocchio*, I opted for the former option, choosing to write the text directly into each musical idea. There are a couple of exceptions to this present throughout arias in the

⁴ John Davies, “Pinocchio” Opera Tales, accessed August 26, 2019. www.operatales.com/pinocchio.shtml

⁵ Jonathan Dove, “The Adventures of Pinocchio” Jonathan Dove, accessed August 26, 2019. www.jonathandove.com/the-adventures-of-pinocchio.html

⁶ Lee Berger “Carlisle Floyd, Of Mice and Men Interview” Filmed February 2013. Youtube Video. 2:56. www.youtube.com/watch?v=1p5HNM6DPsw

work, but these moments of predetermined libretto writing were usually due to the need for planned syllabic structure for repeated musical material, or were due to the brisk pacing of text, as can be seen in the Ringmaster's aria in Act II.

Many factors in my interpretation are the result of entirely pragmatic reasons. One major consideration was the requested length of the work. VolOpera's director requested that the work be approximately seventy minutes in length. This is a far cry from composer Jonathan Dove's adaptation which clocks in at approximately 140 minutes in length. Much of this requested duration stemmed from the amount of rehearsal time that was feasible for the ensemble to achieve, with the entirety of the cast consisting of students who are enrolled in undergraduate studies full time. The constraints of this length resulted in a need to remove, or cut, a massive amount of material from Collodi's original work. This translated into removing any of the several stories present within the work that were not strictly mandatory in order for the audience to understand the overarching narrative and moral of the story. Many of these "side-stories" were surely a result of the work's initial serial formatting. A large portion of these seem to primarily focus on punishing Pinocchio for individual wrong-doings, annoyances, or occasionally for simply being in the wrong place at the wrong time. For example, there is a moment in the original story where Pinocchio is abducted by a large fisherman for looking like a strange and rare fish. The fisherman intends to eat Pinocchio before realizing that he is made of wood and tastes poorly due to his time floating at sea.⁷ Any plot line that only seemed to serve these tertiary punishments were immediate candidates for removal from my interpretation of the plot.

⁷ Collodi, Carlo., and Carsey, Alice. *Pinocchio!: The Tale of a Puppet*. Minneapolis: Lerner Publishing Group, 2015.

An aspect that made many of the cuts to the work easier was the number of singers that I had available to be in the cast. With a total of ten undergraduate singers coming from various skill levels and backgrounds, I had to determine which characters were the most integral to maintaining a coherent representation of Collodi's moral tale. One work-around that is present in the work is my use of doubling cast members to play multiple characters within the opera. This can be seen in doublings such as the bass-baritone performer who plays both Mangiafuoco the Fire Eater and the Ringmaster of the Toyland Circus during the production. This worked to include as many characters as possible, but with the original work's ensemble of thirty characters, many still had to be cut from the production entirely. One pragmatic constraint that extended from doubling cast members to roles was the result of the amount of time that it takes a performer to switch costumes and makeup between roles. This meant that a performer could not practically perform two different roles in consecutive scenes, as this would not allow enough time for the performer to switch into the appropriate costume and makeup for the following role. In the end, this resulted in seventeen roles being split between the ten cast members, with twelve being removed from the plot entirely (Figure 2.1). The giant shark, or a whale in my production, is still present within the opera, but has no lines and the outside of the beast is never seen, so I did not feel the need to include it as a character, as it is more of a set than anything.

The combination for the need to remove length from the production while simultaneously removing many of the characters from the plot manifested in my interpretation in two ways. The first method, as previously listed, was to remove entire sections from the plot that were deemed

Characters in Aaron Hunt's <i>Pinocchio</i>	
Included (in order of appearance)	Geppetto, Pinocchio, Mr. Cricket, The Fox, The Cat, Signora, Harlequin, Punch, Mangiafuoco, A Policeman, The Ghost of Mr. Cricket, The Blue Fairy, Candlewick, The Ringmaster, The Drummer, The Whale (giant shark)
Excluded	Mastro Antonio, The Innkeeper, The Falcon, Medoro, The Owl, The Parrot, The Judge, The Serpent, The Farmer, The Glowworm, The Pigeon, The Dolphin, The Snail, Alidoro, The Green Fisherman, The Little Man, The Dormouse, The Tuna Fish, Giangio
Additional (not in Collodi's <i>The Tale of a Puppet</i>)	Two girls in the crowd at the circus

Figure 2.1 Characters in Aaron Hunt's opera adaptation of *Pinocchio*

to be unnecessary. In some cases this involved minor rewriting of material in order to create more fluid dramatic transitions for the audience to understand, seeing as large portions had been removed from the plot. The second method was to combine the functions of excluded characters into the dramatic actions of characters that were to be included in the plot. For example, The Ringmaster seen in Act II's Toyland Circus, serves as a combination of The Ringmaster, The Little Man (the owner of the circus in the original work), and The Dormouse (who informs Pinocchio and Candlewick about "Donkey Fever"). These characters have small contributions to the plot individually, but serve as a much larger character when combined under the guise of the Toy-land Circus' lone ringmaster. Another example includes Geppetto, who is actually a combination of Mister Geppetto and Mastro Antonio. In Collodi's original version, it is Mastro Antonio, a woodcarver, who finds the sentient log that becomes Pinocchio, who he initially intends to carve into a table leg. After Pinocchio's initial mischievous acts of kicking Mastro

Antonio, he intends to chop him up, but Pinocchio is rescued by Mister Geppetto who seem to see the potential for a good nature in the boy, but more importantly wishes for a son. As Mastro Antonio's only contribution to the plot is to carve Pinocchio into the shape of a boy at the beginning, it made more sense to combine Mastro Antonio's contributions to the plot into the character of Geppetto. A full list of combined characters can be seen in Figure 2.2.

Character in Aaron Hunt's Adaptation of Pinocchio	Characters whose Function is Combined into said Character
Geppetto	Geppetto, Mastro Antonio
Mr. Cricket / The Ghost of Mr. Cricket	Mr. Cricket, The Parrot,
The Blue Fairy	The Blue Fairy, The Falcon, The Pigeon, The Snail
The Ringmaster	The Ringmaster, The Little Man, The Dormouse

Figure 2.2 Combined Characters in Aaron Hunt's *Pinocchio*

The Constraints, Concerns, and Logistics of Composing an Opera

Composing an opera is a complicated endeavor to say the least. There are any number of difficulties about composing an opera that one could list, citing factors such as the massive scale of the works, the large number of collaborators involved, the length of the editing process through the rehearsals leading up to a premiere, or the panic inducing reality of having an incredibly brief window of time to hear how all of the parts will actually fit with your orchestration (in many cases this is only one or two weeks, or even a couple of days, before the

performance), but the most complicated element of writing an opera stems from how the composer must interact with and understand the non-musical elements of writing an opera.⁸ This is due to the fact that opera is an all encompassing art form, or Gesamtkunstwerk, a term popularized by and that is often accredited to 19th century opera composer Richard Wagner, but actually originates from German writer and philosopher Carl Friedrich Eusebius Trahdorff.⁹ Opera is one of the only true examples of Gesamtkunstwerk, as it contains theatre, visual art, architecture (set design), fashion, choreography, photography in video (with the current popularity of projections), and of course, music, which has often been described as a universal language.^{10,11} This sense of music as a universal language is what truly makes opera a form of Gesamtkunstwerk, as a visceral emotional response is often ascribed as one of the defining points of high quality art.¹² This process of creating a visceral human connection through music is the primary portion of the composers job, while most other aspects are created through some level of collaboration with others.

⁸ David Bruce "How to Write an Opera" Filmed November 2018. Youtube Video. www.youtube.com/watch?v=MmHCYRW8R-4

⁹ Carl Friedrich Eusebius Trahdorff, *Ästhetik oder Lehre von Weltanschauung und Kunst* (Berlin, Germany: Maurer: 1827)

¹⁰ Osbourne, Morgan McConathy, Russell Van Dyke, Lindsay, George Le Roy, and Howell, Alfred. *Music, the Universal Language*. New York, Chicago;: Silver Burdett Company, 1941.

¹¹ Kathleen Marie Higgins, *The Music between Us : Is Music a Universal Language?* Chicago ; London: University of Chicago Press, 2012.

¹² Jane E. Else, Jason Ellis, and Elizabeth Orme. "Art Expertise Modulates the Emotional Response to Modern Art, Especially Abstract: An ERP Investigation." *Frontiers in Human Neuroscience* 9, no. SEPTEMBER (2015): 525.

Selecting the subject matter of an opera is arguably one of the most crucial decisions of the writing process, as the audience's ability to find a meaningful connection to one or more of the characters will determine their ability to maintain an emotional investment in the work. An opera's story must have a dramatic arc that will keep the audience engaged throughout the work, as in many cases, you are asking for one to four hours of the audience's undivided attention with only a break or two in the forms of intermissions. This results in the need for solid dramatic structure throughout the narrative. Dramatic structure is almost always built around five main sections of any given story (Figure 3.1). The first portion comes in the form of the exposition, where the characters, setting, and often the event or transgression that will serve as the dramatic motor are introduced. The next portion, which is often the longest portion, if not almost the entirety of an opera, is the rising action, where whatever event that has set the story into motion begins to unfold and gives the audience more insight into characters' backgrounds, actions, and motivations. This will eventually unfold into the climax, or what often constitutes as the audience's greatest moment of doubt. Will the protagonist(s) succeed, or be defeated? Maintaining this uncertainty into the climax is critical in order to keep an audience engaged. The final two portions come in the form of the falling action, where we begin to see the results of events of the climax, which unfolds into the resolution, which is the audience's final and often cathartic observation of the characters.



Figure 3.1 An Illustration of Dramatic Structure¹³

In operas, a majority, if not all, of the observed story takes place within the first three portions of this structure, with the last two resolving much more quickly than in straight plays, where no musical elements, other than the potential use of incidental music, are used. In most operas, the falling action and the resolution occur simultaneously, directly following the events of the climax. Many operas, such as *Carmen* and *Così fan tutte*, end directly following the climax, with almost no form of falling action or resolution. Some operas even arguably end mid-climax. This includes operas like Benjamin Britten's *Peter Grimes*, or Gian-Carlo Menotti's *The Consul*, where the dramatic conclusions are more of a question of what the falling action and resolution "could be" rather than what is actually revealed to the audience. The primary point of interest when selecting the subject matter for an opera then lies in the point of action or

¹³ Brian Smith "Dramatic Structure: Four Reasons Why It's Important" Monument Scripts <http://monumentscripts.com/dramatic-structure-four-reasons-important/> Accessed September 28, 2019.

motivation that occurs between the exposition and the rising action of the plot that will unfold the audience into what is hopefully a cathartic climax.

These points of actions that drive the characters through the rising action can be broadly cast into one of three categories (Figure 3.2). The first category is romantic desire, wherein one of the main dramatic motors for the rising action is one character's romantic interest in another. This often results in love triangles or anger over unrequited love, which holds especially true in the style of early Italian opera. The second comes in the form of transgression. Easily the broadest category, this encompasses the severe wrong doing of one character by another, usually leading to a character's desire for vengeance against the assailant. The final form of dramatic motor comes in the form of death. While this may seem similar to the category of transgression, death encompasses deaths that are not the direct result of another characters actions. This can be a result of natural death, disease, or suicide. It is vital for one of these motors to exist in as something as large scale as an opera, as the audience must be able to have a way to coherently resonate with what is happening on stage.

Personally, I find that operas that leave the audience guessing the outcome are the best from a dramatic point of view. This can often be seen as unavoidable when setting stories that are incredibly well known, such as fairy tales or biographical stories, but when the option is available, leaving the audience guessing what is going to happen next creates the highest level of dramatic interest due to the sheer factor of suspense. The best of composers can use music to help lure the audience into forgetting that they are familiar with a story. This has been common throughout the settings of many fairy tales in opera. Even though the audience is often familiar

Forms of Dramatic Motors		
Romantic Desire	Transgression	Death
Love, Marriage, Unrequited Love, Love Triangles, Sexual Desire	Murder, Assault, Rape, Oppression, Extortion, Threatening (of any of the above), Infidelity	Natural Death, Disease, “Consumption,” Suicide
Examples in Opera		
<i>Le nozze di Figaro, La finta giardiniera, Carmen, La fille du régiment, L’elisir d’amore, Turandot, Der Rosenkavalier</i>	<i>The Consul, Peter Grimes, The Rape of Lucretia, Marnie, Two Boys, Salome, Carmen</i>	<i>La traviata, Gianni Schicchi, L’elisir d’amore, Little Women, Carmen, La Bohème, Elektra</i>

Figure 3.2 Functional Dramatic Motors in Opera

with the subject matter, the use of musical tension and phrasing can “trick” the audience so to speak.

The final consideration that a composer should take into consideration is the “singability” of the story. This has nothing to do with text setting or the libretto, but more so whether the story lends itself to being sung. Most opera arias are a dramatic result of an intense emotional reaction such as love, hatred, or intense joy, so more often than not, literature that is prone to highly subtle nuance does not lend itself well to a musical setting. On the subject of emotional expression through singing in opera, English composer George Benjamin had the following to say:

Why do people sing? Benjamin replied in a long letter, enumerating every public and private use of singing that he could think of. He summarized it for me: “To pray, to march, to gain unanimity, to mock, to celebrate—that’s public singing. Private singing—feeling good, feeling ecstatic. Equally, grief. The only way to express grief is through non-verbal sounds—to cry, or to sing.” —“People sing to feel part of something bigger than themselves, which can be good, or can be very bad,” he said. “In opera, what singing

means is that these words can't be said. There's something elemental, hopefully. Something deep and powerful, which needs more than just words.”¹⁴

Benjamin's quote really encapsulates the ability of the human voice to express the emotional context of what a character is feeling on a completely different level, but also equally captures singing's limitations as well. The human voice is incredibly powerful, and can be nuanced within a musical context, but it can also be difficult for the voice to be perceived as anything less than a grand gesture. This holds even more true in the world of opera, where the use of microphones is fairly uncommon. Singing is such an outward expression of human emotion to the point that it often struggles to carry itself into more specifically detailed and subtle parts of the human psyche and social interactions.

Final Synopsis of Libretto

In this section I will give a synopsis of my final adaptation of the work. Additionally I will show the logistic needs for each scene in the form of casting, prop, and set needs (Figure 4.1). This will not only give a better insight to the content of the plot, but will also give a better context to technical demands of producing this show.

The opera opens with Geppetto the woodcarver collecting and chopping wood. He finds a large piece that he claims “would be perfect for a table leg” but is shocked when the wood

¹⁴ Evan Osnos “How the Composer George Benjamin Finally Found His Voice” The New Yorker <https://www.newyorker.com/magazine/2018/09/17/how-the-composer-george-benjamin-finally-found-his-voice> Accessed September 28, 2019.

speaks to him, protesting its forceful transformation into a piece of furniture.^{15, 16} At first he believes that he has gone insane, but then the wood speaks again, professing its desire to become a human child or “a real boy.”¹⁶ After some quick woodworking he forms the log into a puppet shaped like a young boy and gives it the name Pinocchio. Geppetto, enraptured at the thought of having the son that he never had, does not realize that Pinocchio’s immediate inclination is to be a mischievous and somewhat violent child. Geppetto lectures Pinocchio on his behavior and what he must do to be considered a good boy. Pinocchio seems to understand prompting Geppetto to trust him to stay in his house alone while he performs a variety of chores. However, Geppetto informs Pinocchio not to touch the wood stacked in the home, as it is “good wood” intended for woodcarving.¹⁷

Pinocchio starts sweeping the floors with good intentions, but almost immediately becomes bored and justifies a nap to himself, opting to use some of Geppetto’s wood in a furnace to warm the house. When attempting to fall asleep Pinocchio is interrupted by the loud chirping of Mr. Cricket, who has lived in the house a long time, and is displeased with Pinocchio’s inconsiderate treatment of Geppetto. Mr. Cricket attempts to further Pinocchio’s education on what it means to be a good boy. Upon Pinocchio being dismissive of Mr. Cricket, based on the fact that he is not a real boy either, he takes a somewhat lower path, opting to annoy Pinocchio until he does his chores. Pinocchio, reaching his limits of annoyance, opts to kill Mr. Cricket

¹⁵ Collodi, Carlo., and Carsey, Alice. *Pinocchio!: The Tale of a Puppet*. Minneapolis: Lerner Publishing Group, 2015.

¹⁶ Hunt, Aaron. *Pinocchio: An Opera in Two Acts*. Knoxville, TN: Aaron L. Hunt Publishing, 2020.

¹⁷ Hunt, Aaron. *Pinocchio: An Opera in Two Acts*. Knoxville, TN: Aaron L. Hunt Publishing, 2020.

with one of Geppetto's hammers, seeming mostly pleased with himself, completely unaware of the moral implications of his actions. Content with the newfound silence in the home Pinocchio settles down for a nap.

During his nap, Pinocchio accidentally sticks his feet in the fire, burning them off. When Geppetto arrives home, Pinocchio is panicked due to the loss of his feet and screams to Geppetto for help. Geppetto breaks down the door and puts out the fire on Pinocchio's feet. Geppetto, confused at how Pinocchio could have set himself on fire, realizes that Pinocchio used his carving wood for the fire. Geppetto feels betrayed as he spent the last of his money on a present for Pinocchio. Pinocchio indignantly asks if his present could be "new feet," angering Geppetto.¹⁸ He then strikes a deal with Pinocchio, agreeing to carve him new feet on the condition that Pinocchio goes to school and behaves like a good boy. He then reveals that his present to Pinocchio was a schoolbook.

Pinocchio, with his new schoolbook, begins his trek to his first day at school. He is optimistic, but quite disillusioned at what he will accomplish during his first day. On his journey, he encounters a traveling circus that has the "best" puppets in the world. He attempts to enter the circus but is stopped by Mangiafuoco, the owner of the circus, who informs him that it costs four pennies to attend the show. Distraught, Pinocchio attempts to sell his schoolbook for only four pennies, before his offer is accepted by the Fox and Cat, who realize that the book is likely worth far more than this. Excited to now have the proper funding, Pinocchio enters the circus and takes a seat to watch the show. After a short introduction, three marionettes begin to perform a play.

¹⁸ Hunt, Aaron. *Pinocchio: An Opera in Two Acts*. Knoxville, TN: Aaron L. Hunt Publishing, 2020.

One of the puppets stops the show, recognizing Pinocchio from when they were both pieces of wood. Following a brief reunion, Mangiafuoco re-emerges furious that his show has been interrupted and seeks to punish whoever is responsible. Upon finding Pinocchio he threatens to use him for firewood to cook his dinner with. Pinocchio tells Mangiafuoco his tale in an attempt to not be set ablaze, and this seems to strike a chord with Mangiafuoco, who sees his son in Pinocchio. He gives Pinocchio five coins to purchase a new schoolbook and sends him on his way.

After leaving the circus Pinocchio sees the Fox and Cat again, however the Cat is now pretending to be blind as the pair panhandles. Upon being recognized, they trick the gullible Pinocchio into believing that they are a different Fox and Cat. Realizing that Pinocchio has five gold coins, but will not willingly give them away, they attempt to con him by telling him about “The Field of Miracles,” a magical place that will multiply his riches. Pinocchio begins to buy into the con, excited at the wealth it will bring him, before it is interrupted by the Ghost of Mr. Cricket. The apparition explains to him that he is being conned out of his money. When Pinocchio confronts the Fox and Cat about this, they attempt to kill him for his coins. Fortunately they are interrupted by a passing policeman. Unfortunately they see him coming and give their knives to Pinocchio, making him look like a crazed murderer. The policeman refuses to look at the situation past the surface level and proudly hauls Pinocchio off to jail.

Pinocchio laments his newfound position of being imprisoned and sulks in his cell. The Ghost of Mr. Cricket returns, but now with the Blue Fairy, who offers him a deal. She will get Pinocchio out of jail, but in return he must be a good boy. To ensure this, she casts a spell on Pinocchio which will cause Pinocchio’s nose to grow when he lies. She tests this on him, putting

Pinocchio in a situation in which she finds it likely that he will lie. After finally telling the truth, she returns his nose to normal size. The Ghost of Mr. Cricket returns, informing the two that Geppetto has disappeared after searching for Pinocchio.

In the opening of Act II, Pinocchio returns to school, excited to learn how to find Geppetto. Before going into school he meets Candlewick, another student who convinces Pinocchio that he is smarter, stronger, and more popular than he actually is. The two enter school together and re-emerge after what appears to be a long and boring class. After having done poorly on a test, Candlewick tries to get Pinocchio to skip class, worried that Pinocchio will not want to be his friend if he knows that he isn't smart. He lies to Pinocchio, telling him that he knows of Geppetto's location, claiming that he is at The Toyland Circus, a place where there are no rules for children. The two jump into a stagecoach and head to the circus.

Upon arriving to the circus, Candlewick's lie becomes apparent, but Pinocchio becomes distracted by the excitement of the circus. They are briefly stopped by the somewhat ominous ringmaster, who then delightfully informs them that they are allowed to do whatever they wish. Pinocchio and Candlewick play and cause mischief before Candlewick begins to feel unwell. The two begin to turn into donkeys as the Ringmaster returns, informing them that the land is cursed, turning mischievous boys into donkeys which he then sells off to farms. He finds the donkey-Pinocchio to be too unique to pass up, and opts to keep him as an attraction at The Toyland Circus.

After several months, the Ringmaster presents donkey-Pinocchio as an attraction in front of an excited audience. Pinocchio is obviously miserable and abused, but the audience only sees a cute donkey who can do tricks. On the biggest trick, he fails, hurting himself in the process,

prompting the Ringmaster to cancel the rest of the show. The Village Drummer approaches the Ringmaster to purchase the donkey following its injury. The Ringmaster seems confused as the donkey isn't worth much after being injured, but the drummer explains his plan to make donkey-Pinocchio into a drum. The Ringmaster informs him that he should not allow the donkey to get wet, informing the audience in an aside that this will remove the curse, turning Pinocchio back into a wooden boy. The Village Drummer immediately ignores this, and ties a rock around the donkey's neck before throwing him into the sea. This is in an attempt to both kill the donkey by drowning it, and soaking its skin to be made into a drum. After throwing him into the water, the drummer notices movement in the water and sees that a monstrous whale has swallowed his donkey. Frustrated, he leaves,

Pinocchio awakes inside the belly of the whale, excited that he is no longer a donkey, but rather disappointed to have been eaten. He worries about what has happened to Geppetto and Candlewick. He then hear Geppetto in the distance and the two finally reunite inside the whale. Geppetto tells the tale of his journey to find Pinocchio and how he ultimately ended up in the whale. They hear coughing in the distance as it turns out that Candlewick was also swallowed by the whale when attempting to escape from the farm. He tells of how mistreated and abused he was, resulting in him fleeing and jumping into the sea, only to be swallowed by the whale. Candlewick tells Pinocchio to not let the world change who he is before tragically dying. Geppetto and Pinocchio devise a plan to escape the whale to not meet the same fate.

After setting a fire inside the whale to allow them to swim out of its mouth, Pinocchio and Geppetto wash up on the shore. Pinocchio is excited to have escaped, but the journey has not been as easy on Geppetto. Geppetto is too ill and passes from age and illness. Pinocchio calls for

the Blue Fairy and she appears to Pinocchio. Pinocchio tells her that he doesn't care if he gets to become a real boy as long as he can have his father back. The Blue Fairy realizes that Pinocchio has finally learned to be selfless, and grants both wishes, returning Geppetto to life, and turning Pinocchio into a real boy.

Act / Scene	Characters	Location	Required Props / Set Pieces*
<u>ACT I</u> Scene 1	Geppetto, Pinocchio, Mr. Cricket	Geppetto's Home	Axe, Logs, Hammer, Furnace, Schoolbook
Scene 2	Pinocchio, Mangiafuoco, Fox, Cat, 3 Marionettes (Harlequin, Signora, Punch)	A road on the way to Pinocchio's school	Schoolbook, Bag of Coins (2), Proper props to imply a play-within-a-play
Scene 3	Cat, Pinocchio, Fox, The Ghost of Mr. Cricket, Policeman	An alleyway	5 Coins, Police Whistle
Scene 4	Pinocchio, The Ghost of Mr. Cricket, The Blue Fairy	A jail	Bag of Coins
<u>ACT II</u> Scene 1	Pinocchio, Candlewick	A Schoolhouse	Sign for Toyland Circus
Scene 2	Pinocchio, Candlewick, The Ringmaster	The Toyland Circus	Candy, Props for donkey transformation
Scene 3	Pinocchio (as a donkey), The Ringmaster, Girls in the audience, The Village Drummer	The Toyland Circus (during a show)	Props for tricks, seats for audience, rope, large stone
Scene 4	Pinocchio, Geppetto, Candlewick	The Belly of a Whale	general wreckage
Scene 5	Pinocchio, Geppetto, The Blue Fairy	Shore of the Village	n/a

*Only details props that are entirely necessary for the production to function. This does not include all props used in the premiere.

Figure 4.1 Summary of Scenes in Aaron Hunt's *Pinocchio*¹⁹

¹⁹ Hunt, Aaron. *Pinocchio: An Opera in Two Acts*. Knoxville, TN: Aaron L. Hunt Publishing, 2020.

Telling a Story through Music

One might argue that one of the most important aspect of composing an opera is ensuring that the story is appropriately portrayed through a musical means. This results in a different form of storytelling wherein the music must not only portrays the dramatic arc of the text in an appropriate way, but also must be clearly understandable by the audience. This style of musical setting can be reduced to three major components: text setting, the proper use of recitative, and consistent usage of thematic materials.

It is important for the composer to take pedagogic aspects of the human voice into account when approaching the setting of the libretto. Musical contour, phrasing, and rhythm are not separable from text and diction. Ensuring that all of these interact properly is a requirement for good text setting. This is why a composer should be incredibly comfortable, and debatably completely fluent, in a language before setting any portion of an opera in it. The rhythmic accents involved in the natural speech patterns of a language become incredibly prevalent, as placing strange amounts of musical importance on unstressed syllables or dramatically unimportant words can begin to drive a divide between the singer and the musicality of the phrase and as a direct result, the audience and the music as well. This holds especially true when composing an opera in english, a language full strange consonant patterns and machine-gun-like rhythms.

Take for instance, Stravinsky's *The Rake's Progress*, an opera whose text setting is more of an athletic feat than a musical one. One great (horrible?) example can be seen during Baba's Aria in Act II, scene 3 of the opera (Figure 5.1). This appears to be a classic example of musical concepts taking complete precedence over the text. There are several examples of large pitch

shifts, implying dramatic importance, on certain words or syllables that have no thematic or contextual importance. Another strange flaw in the text setting of this aria can be seen in measure 158, where the incorrect amount of syllables (when pronounced in the english language) are assigned to the word “Vienna” (Figure 5.2). There are additional pedagogic problems that arise

(Tom and Baba are sitting at breakfast, the former sulking, the latter breathlessly chattering.)
 (Tom und Baba sitzen beim Frühstück, er in schlechter Laune und sie atemlos fortplappernd.)

Baba 157

As I was say-ing both bro-thers wore mou-sta-ches,
 Wie ich schon sag-te, tru-gen bet-de Brü-der Bär-te.

leggierissimo

But Sir John was tal-ler; they gave me the mu-si-cal glas-ses. That
 Doch Sir John war schlan-ker; er ließ mir das Glas-kla-vier bau-en. Ich

Figure 5.1 Excerpt from “Baba’s Aria” in Stravinsky’s *The Rake’s Progress*²⁰

throughout the aria as well, such as passages being athletically difficult in terms of diction patterns, or the obscenely brief portamento in measures 168-169 that barely gives the singer time to establish the note, before sliding away from it (Figure 5.3). “Babas Song” which occurs in the

²⁰ Igor Stravinsky, Auden, W. H., and Kallman, Chester. *The Rake's Progress; an Opera in Three Acts*. London: Boosey & Hawkes, 1951.

158

B. was in Vien - na, no, it must have been Mi - lan Be-cause of the donkeys. Vien-na
glaub, in Wien war's. Nein, in Mai-land war es wohl, von we-gen der E - sel. Und der

5.2 Incorrect Number of Syllables in “Vienna” (m. 158) : Excerpt mm. 158-161²¹

B. - self. She can do the wax-work dum-mies. Of - - course, I like my birds, -
selbst, sie soll nur die Wachs-fi - gu - ren... Ach, mei - ne Vö - gel lieb -

Figure 5.3 Overly Brief Portamento in mm. 168-169²¹

168

Baba

Come, sweet, come. Why so glum? Smile at Ba - ba who Lo - ving smiles at you.
Komm, Schatz, wa - rum bist du stumm? Liebst die Ba - ba du, die dir lä - chelt zu?

Do - not frown, Hus - band dear...
Mach kein solch böses Ge - sicht...

Tom (pushing her violently away - parlando): Sit down.
(sie heftig von sich stoßend - gesprochen): Setz dich hin!

Figure 5.4 Babas Song²¹

²¹ Igor Stravinsky, Auden, W. H., and Kallman, Chester. *The Rake's Progress; an Opera in Three Acts*. London: Boosey & Hawkes, 1951.

middle of the aria, appears that it might be a much need relief from the strenuous pedagogic difficulty of aria, but the durations of the text within the music are irregular, continuing the uneasiness of how the music interacts with the text (Figure 5.4).

It is important to stress how this is not a result of the text being difficult to set, or that it is objectively un-musical in some way, but rather that the musical setting of the text is unintuitive. The text itself is quite friendly in a musical sense, even involving logical rhyming structures that should have been responsible for guiding the musical phrasing in some way. It even calls Stravinsky's awareness of the English language, which is not his primary language, into question. This is an excellent example of what not to do when setting text. There is a large difference between an opera being significantly difficult because of the sheer nature of the technical prowess and musicality involved, and an opera being significantly difficult due to negligence of the pedagogic needs involved in writing for voice.

Recitative and Sprechstimme: Developing Dialogue through Music

When beginning the composing of an opera, the most unnatural part often comes in the form of setting recitative. Recitative is defined as “a type of vocal writing, normally for a single voice, with the intent of mimicking dramatic speech in song. In practice its nature has varied widely by era, nationality, origin and context.”²² This involves using appropriate rhythms and inflections, which are created through the organization of pitch, to make the sung dialogue resemble the same patterns found in standard speech. While this does not always result in an exact replica (which is highly unlikely considering how rare it is for most people to sing every

²² “Recitative” Oxford Music Online. www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000023019. Accessed February 4, 2020.

word they speak) these passages are adjusted to the closest logical means present in musical notation. The most important aspect when writing recitative is to avoid passages of sung dialogue that sound unnatural. Since recitative is often the primary driving force in moving the plot forward, while more musically arranged sections (such as arias or ensembles) often represent more introspective moments that are “frozen in time,” the recitative must be clearly understood by the audience. As each language has unique rhythmic patterns, inflections, stress patterns, and cadences the recitative in opera will sound drastically different in each language.

There are three main types of recitative. Most of the differentiation between these types has more to do with how the singers rhythmically interact with the orchestra or accompanying instrument(s) than the patterns or organization of the recitative itself. *Recitativo secco* or “dry recitative” (also simply known as *secco* recitative) was one of the most popular types of recitative in early opera. This involves the singer only being accompanied with what is referred to as a continuo accompaniment, usually consisting of a harpsichord or piano.²³ In this version of recitative, the singer will often make minor adjustments to the exact rhythm and inflection, but not the pitch, to make the recitative sound as speech-like as possible. Examples of *secco* recitative can be commonly found in the operas of Mozart, Handel, Rossini. *Recitativo accompagnato* maintains the adjusted “speech-patterns” of *secco* recitative, although the adjustments are often smaller, but in this form of recitative the accompaniment involves the orchestra rather than a harpsichord or piano. Operas that solely employ *recitativo accompagnato* are rare as it is usually used in tandem with *recitativo secco* or *recitativo arioso*. While these

²³ “What is Recitative?” Opera Sense. www.operasense.com/recitative/ Accessed February 4, 2020.

operas also use other forms of recitative, recitativo accompagnato can be found in the operas of Verdi and Donizetti. Recitativo arioso maintains the orchestral accompaniment of recitativo accompagnato, however in this type of recitative, the rhythmic patterns are to be strictly adhered to, as the presence of continuous music underneath the recitative does not allow for rhythmic variances. Examples of recitativo arioso can be found in the operas of Puccini, Wagner, and Menotti.

Another form of expressing speech-like dialogue arose in the 20th century in the form of sprechstimme. Also known as sprechgesang, sprechstimme involves a direct blending of speech and singing. Likely the most famous uses of sprechstimme can be found in the operas of Alban Berg.

Sprechstimme was used by Berg in *Wozzeck* (1925) and *Lulu* (1937), the former work introducing a new shade, 'half sung' between Sprechstimme and song. In a prefatory note to *Wozzeck* Berg insisted that passages in Sprechstimme 'are not to be sung' but must be delivered as 'a spoken melody' (Sprechmelodie): 'in singing the performer stays on the note without change; in speaking he strikes the note but leaves it immediately by rising or falling in pitch'.²⁴

In Berg's operas, three primary forms of sprechstimme/sprechgesang are used. The first method comes in the form of unmetered speech. This can occur from written speech starting at a certain point, with little further instruction, or can have a defined space (with a starting and ending point) to occur in. The second, as seen in figure 6.1, comes in the form of rhythmically fixed speech. This results in non-pitch-specific speech that is held to specific points of rhythmic attacks and held for specific durations. The third method, seen in figure 6.2, is often referred to

²⁴ "Sprechgesang" Oxford Music Online. www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000026465#omo-9781561592630-e-0000026465

as being half-sung. This last method, the one most directly associated with *sprechstimme*/ *sprechgesang* by most, the singer must sing the pitch, but allow the natural contours of the spoken language to guide the directions and placements of pitch.²⁵ This results in pitches often being unstable or “sliding” towards other pitches in order to mimic said speech patterns.

The image shows a musical score for Act 2, scene 4, m. 514 of Berg's *Wozzeck*. The score is written for piano and violin. The piano part has a melody with various dynamics (f, fp) and slurs. The violin part has a melody with dynamics (fp) and slurs. The lyrics are: "vor sich hin Dreht Euch! Wälzt Euch! War - um löscht Gott die Twist ing, turn - ing! Why does not God put". The score is numbered 515 in a box.

Figure 6.1 Rhythmically Fixed Speech in Berg's *Wozzeck*, Act 2, scene 4, m. 514.²⁶

In my adaptation of *Pinocchio*, I use this half-sung form of *sprechstimme* throughout the work (Figure 6.3). Instead of using the more traditional notation on *sprechstimme*, a note with an “x” through the stem, I have opted to use a more modern notational method of making the note head itself an “x.” As the work was commissioned for undergraduate voice majors, most of the use of *sprechstimme* is fairly basic from a pedagogic perspective. Long continuous strands of *sprechstimme* can be strenuous for younger singers as it can make it difficult to maintain an

²⁵ Royal Opera House “How does Berg use Sprechgesang in *Wozzeck*?” (The Royal Opera) Youtube. www.youtube.com/watch?v=kXBVu1s-5E0&t=2s Accessed Feb 4, 2020.

²⁶ Berg, Alban, and Georg Büchner. *Wozzeck*. London: J. Calder, 1990.



Figure 6.2 Half-singing in Berg's *Lulu*, Act 1, scene 2, m. 671.²⁷

477 (harshly)

Mang. But my kind-ness has its lim-its Leave... be-fore I change my mind!

477

Pno.

Figure 6.3 Sprechstimme in *Pinocchio*, Act I, scene 2, mm. 477-479.²⁸

²⁷ Jarman, Douglas. Alban Berg, *Lulu*. Cambridge [England] ;: Cambridge University Press, 1991.

²⁸ Hunt, Aaron. *Pinocchio: An Opera in Two Acts*. Knoxville, TN: Aaron L. Hunt Publishing, 2020.

appropriate sense of pitch throughout an excerpt. Most of the sprechstimme in *Pinocchio* occurs at the very beginning or end of longer phrases, and in small isolated moments. This methodology is in an attempt to make the pacing and pitch organization of the sung material to sound more like speech.

Setting a Consistent Musical Tone

A composer must be aware of how they are characterizing each role in the opera musically. This is the point where a composer's musical training is truly tested. It is all too easy for a composer to imagine a plethora of excellent musical ideas and then combine them into something that resembles an opera, but solely focusing on the music can easily result in an opera that, while musically interesting, is not dramatically engaging, and which will likely lose the interest of the audience after any significant duration of time. The composer must ensure that the music is not only engaging, but that it serves a theatric purpose as well. The orchestra, or whatever accompanying instrumentation is being used, must almost be seen as an additional character in its own right.

This can be achieved through a large variety of methods. Composers like Richard Wagner employed leitmotifs that were tied to certain characters, places, groups, or concepts in order to create a sense of continuity throughout the work. Georges Bizet would employ a somewhat more subtle version of this, using much more fragmented themes, such as the "fate" theme in *Carmen*. In his 1903 opera, *Elektra*, Richard Strauss would leitmotif-esque figures, but would also use chords or chord progressions, including the famous *Elektra* polychord, to represent characters. New York City based composer Nico Muhly "twins" roles in the opera to instruments in the

orchestra, allowing that instrument to have an, although be it subtle, effect on how the audience can experience the character's feelings and motivations at any given point in the opera.²⁹

The main aspect of musical characterization that a composer must consider is how they are going to convince the audience of what a character is or is not feeling through musical means. This can involve “pavlov-ing” them through forced association with thematic material, or it can be employed by creating a dramatic juxtaposition between the music and the text, letting the audience “feel” the disconnect between the words that they are stating and the intention behind them. In my adaptation of *Pinocchio*, of which I am both the composer and the librettist, I try to employ both of these methods. While I don't directly apply a particular leitmotif to any character other than Pinocchio, I do apply it to certain concepts, resulting in the themes spanning multiple characters, such as the “morality theme” spanning both Geppetto and Mr. Cricket, or the “mischief theme” being applied to both Pinocchio and Candlewick.

Considerations for the Rehearsals of an Opera Premiere

Composing an opera is a fairly unique task in comparison to other genres. The pacing and organization of rehearsals results in a very different process than composing a symphony or chamber work. One primary reason for this is due to the logistics of the rehearsal process for such a large scale work. Early rehearsals often consists of a pianist, who typically doubles as a vocal or repertoire coach, and the singers. For a rehearsal with many singers the music director and/or chorus master (provided the opera has chorus) may also be present to conduct. The content of these rehearsals can range from learning elements of the music, to instruction on

²⁹ Metropolitan Opera “Nico Muhly on Marnie” Filmed November 12, 2018. Youtube. www.youtube.com/watch?v=y81O7Lv-z-A&t=73s Accessed February 6, 2020.

diction preferences, to musical or dramatic characterization, and communicating the specific artistic desires of the music director. While learning music during a rehearsal is rare in a professional setting, as singers are expected to have an in-depth memorization of the role in advance, it is somewhat more common in an academic setting, where singers will often not have a knowledge of the specific role they are singing/assigned far in advance.³⁰ Considering that Pinocchio was commissioned for an academic program, and specifically an undergraduate program, I will be focusing on more academic based rehearsal needs, timelines, etc.

One of the largest constraints of working with a university program for a premiere has to do with the specificity of available singers and resources. In a professional setting one might be writing for a particular voice, but will likely be writing many of the roles with a particular type of singer in mind, and finding more appropriate selections after the work is completed or near completion. This frees the composer to write the part as they wish, while staying within the limitations of a realistic voice-type, and then find the appropriate vocalists after a decent amount of the work has been conceptualized. While an opera house may have specific requests for a few of the roles, it is unlikely that they will have an entire cast in mind. In a university setting however, this is not a possibility, as only the current student body will be available to fill roles. Furthermore, you can only be aware of a portion of the singers that you will have, considering that there will be an outgoing class of those graduating from the previous year, and a new group of incoming freshmen.

³⁰ Vanessa Cariddi. "Life as an Opera Singer" Huffpost. www.huffpost.com/entry/life-as-an-opera-singer_b_77613 Accessed February 6, 2020.

To combat this unknown factor, I took advantage of my knowledge of what students would be returning from the previous year and made decisions when planning the roles for the production. While there were a few unknown factors concerning incoming students, I tried to avoid placing any incoming freshman in roles. There was one exception, as I planned a somewhat large tenor role for an incoming freshman. This was only after receiving a recommendation from a professor present during his audition, and after taking into consideration that he would be the only tenor present in the undergraduate voice program. The major concern that would arise came in the form of the timeline for composing the work. I could plan large portions of the work and design dramatic arcs, but could not make a majority of the plans for the specific needs (ranges, tessituras, diction skills, etc.) for each role until I had a chance to hear each singer audition individually.

Another concern comes in the amount of available time for rehearsals with orchestra. Luckily, the program was able to schedule several rehearsals with the orchestra in advance, with a sitzprobe (a rehearsal with the full cast and orchestra, but without staging) that was distanced from the premiere. In many cases, rehearsals with orchestra and cast are not possible until a week or two, and occasionally even a couple of days before the performance(s).³¹ The extra rehearsal time allows for an amount of experimentation that might not typically be available due to concerns involving the amount of time in rehearsals with the full ensemble.

³¹ David Bruce Composer. "How to Write an Opera" www.youtube.com/watch?v=MmHCYRW8R-4

Opera as a Living Work

Another large difference in the creation of opera comes in the form of how it is artistically handled after its initial composition. When rehearsing a symphonic or chamber work, the composer will often send out the music to performers well in advance, and then reconvene with the ensemble a short time before the performance in order to make small adjustments. Opera is much more collaborative however. This is not only due to the interaction with artistic directors, theatrical designers, and vocal coaches, but also due to the more interpretive nature of all staged works, including musical theatre, ballet, straight theatre, and opera.

One major reason for this comes from how unique writing for the voice can be. It is far easier for a composer to predict what a cello part will sound like when composing than to understand every individualistic timbre of a singer's voice. During *Pinocchio*'s earlier rehearsals, I quickly noticed better options for what I wanted from the vocal writing. In some cases, this was the result of a singer(s) not having the particular sound that I had conceptualized, and in response I changed the parts to better fit the characteristics of their voices. In other cases it involved taking advantage of unique vocal skills discovered throughout rehearsals. During an early rehearsal I noticed that the soprano who played the role "Fox" had a particularly high tessitura, so I decided to capitalize on that, ensuring that her duet with "Cat" allowed her to showcase this range.

Interpretation also plays a significant role in opera rehearsals. Due to the theatric nature of opera alone, there are already a mass of possibilities that can be present within a single line of recitative. This holds even more true in lines of sprechstimme, where one's individual interpretation of how they would speak a line has a drastic effect on its outcome. Some moments in the production, especially ensembles get a little more strict in the nature of their interpretation.

The more moving parts that begin to become involved, the harder it becomes to reign it all in for an artistically cohesive interpretation.

This concept of individualistic interpretation was highly important to me in the compositional process of *Pinocchio*, and has been in many of the other works that I have composed so far. Pulitzer Prize winning composer Caroline Shaw stated in an interview with New Music USA styles of composition can be viewed as, “baking versus cooking on the stove” in an effort to explain how open to interpretation her music is.³² Baking is strict and incredibly prescriptive, while cooking allows for a level of “personal taste” to be applied. Yes, there is a recipe, but much of the process is determined in the moment. As a composer this resonated with me and has become a part of how I view composition. A large goal of mine in *Pinocchio* was to allow for an even higher level of interpretation than I had previously allowed in my music. There are some strict “baking” moments throughout the piece, such as the Fox and Cat duet in Act I, scene 3, where allowing for too much interpretation would disrupt the interaction of the musical phrasing too noticeably.³³ The more “recitative-esque” sections of the work contain very little instructions beyond the minimal notation needed to inform the singers of the approximate notes and rhythms. In some of these passages, while notated, the specific pitches were not quite that important to me, the notation serving to only prescribe the shape of the line. It was much more important to me that it theatrically feel like dialogue that happened to be sung, than to have any prescriptive musical idea attached to it.

³² New Music USA “Caroline Shaw: Yes, a Composer, but Perhaps not a Baker!” Youtube. Filmed March 2, 2015. www.youtube.com/watch?v=acsu7Dk04xE

³³ Hunt, Aaron. *Pinocchio: An Opera in Two Acts*. Knoxville, TN: Aaron L. Hunt Publishing, 2020.

Finally, as stated above, the collaborative nature of opera is what truly instills opera as a “living work.” The way that musical and artistic directors, stage, hair, and costume designers, and individual performers decide to interpret the work means that an opera can take drastically different shapes between performances. Whether this is due to “cuts,” a term for the act of removing portions of music or occasionally even entire scenes from a production, or the way that an artistic director decides to stage a scene, there are many artistic “paths” that a production can take. For example, during the rehearsal process for the premiere, while there was a lot of back-and-forth, there were scenes that Professor Lorraine DiSimone’s (artistic director) interpretation consisted of staging that, while interpretively valid, were quite far from what I had originally imagined. In some cases, this resulted in large changes or compromising for the sake of finding a middle-ground between our thoughts on the production. In others I decided to “lean in” so to speak as, while it did not match my original dramatic intent, I actually ended up preferring the theatric nature of her interpretation.

Conclusion

In conclusion, the creation of *Pinocchio: An Opera in Two Acts* was a multifaceted process that was highly interdisciplinary in nature. Composing the work required developing skill sets outside of only musical means. An in-depth knowledge of theatre, literature, and language played a large role in the development of the work. On top of this, an understanding of vocal technique was pivotal in the production of a work that is centered on storytelling through singing. Through the development of these concepts I was able to create an effective interpretation of Carlo Collodi’s *The Adventures of Pinocchio* for the opera medium.

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APPENDIX

Pinocchio

Act I, Scene I

Aaron L. Hunt

 $\text{♩} = 100$

Pinocchio

Geppetto

Piano

Pno.

Gep.

Pno.

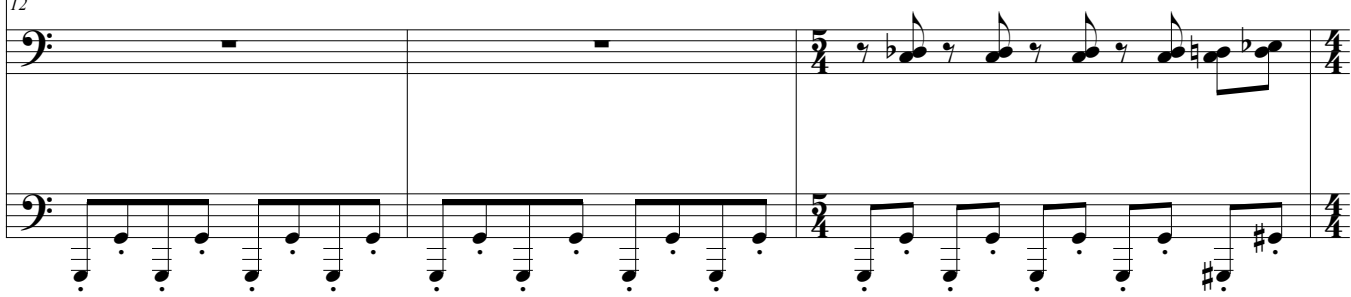
It's a lone - ly

The musical score is written for Pinocchio, Geppetto, and Piano. The time signature is 4/4, and the tempo is marked as 100 beats per minute. The score is divided into three systems. The first system shows Pinocchio and Geppetto with whole rests, and the piano with a steady eighth-note accompaniment. The second system shows the piano continuing with a more complex melody in the right hand. The third system shows Geppetto with a vocal line and the piano with a complex accompaniment. The lyrics 'It's a lone - ly' are under the Geppetto vocal line.

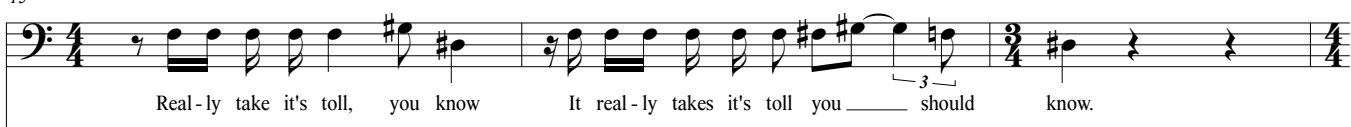
12

Gep. 

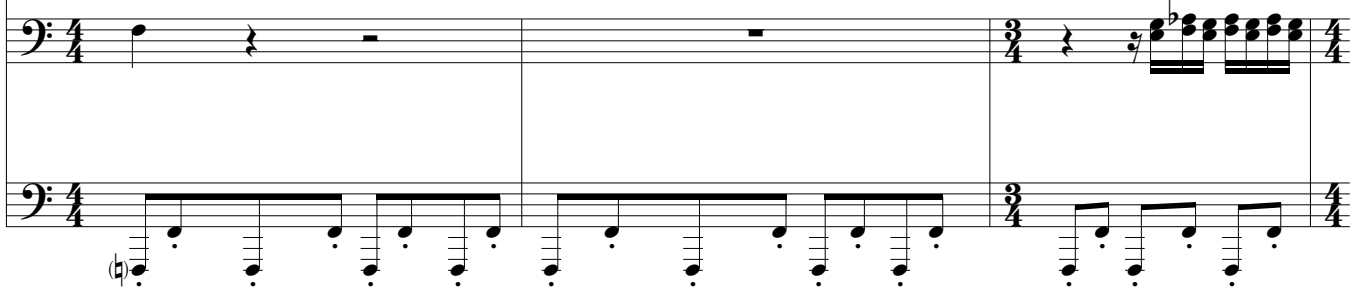
job, you know? Chop - ping wood!

Pno. 

15

Gep. 

Real - ly take it's toll, you know It real - ly takes it's toll you _____ should know.

Pno. 

18

Gep. 

It's quite the lone - ly job. It's quite a lone - ly job, chop - ping wood, be - ing a wood car - ver! _____

Pno. 

21 *3* *rit.*

Gep. — Gep - pet - to the wood car - ver! —

Pno.

24 *a tempo* **A little slower (♩ = 88)**

Gep. Here's a good piece, right here! It would be per - fect

Pno.

27

Gep. — for a tab - le leg!

Pno.

Pinocchio

4

Pin. ²⁸ (as a log) No! No! No! Please do not

Gep. Just a chop right here!

Pno. ²⁸

Pin. ³¹ chop me up!

Gep. Ah! Talk - ing wood! I must be go - ing mad! Too much time a -

Pno. ³¹

Pin. ³⁴ No! No! No! I don't want to be - come a

Gep. lone in the woods.

Pno. ³⁴

Pin. *ta - ble leg! No, not a ta - ble leg but a boy!*

Gep. *A real boy?*

Pno.

Pin. *Yes, a real boy!*

Gep. *A*

Pno.

short rit. ♩ = 72

Pin. *Yes a real boy. Yes, I want to be a real*

Gep. *real boy. A real boy!*

Pno.

Pin. ⁴⁷ boy! Make me a real _____ boy!

Gep. A son to call my own! A son to fin - al - ly call my

Pno. ⁴⁷

Pin. ⁵⁰ Make me a real boy! Make me a real boy! Make me a real boy!

Gep. own! To call my own! Yes a real boy! a

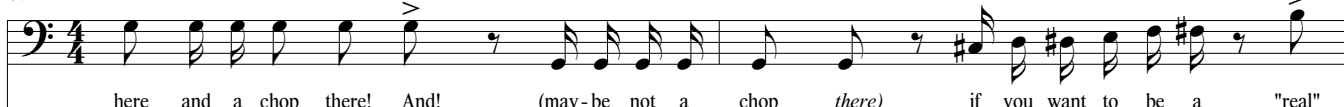
Pno. ⁵⁰

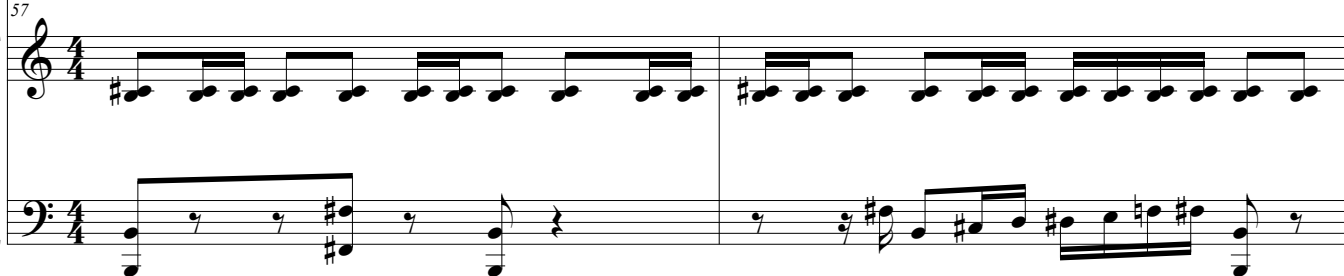
Pin. ⁵³ A real boy! A real boy! *accel.*

Gep. wood - en boy! Yes a real boy! Yes a wood - en boy! With a chop

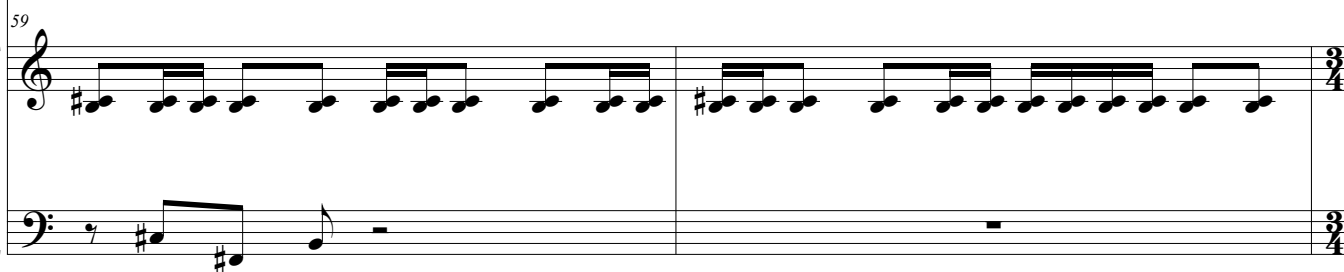
Pno. ⁵³

57 **Brisk!** ♩ = 120

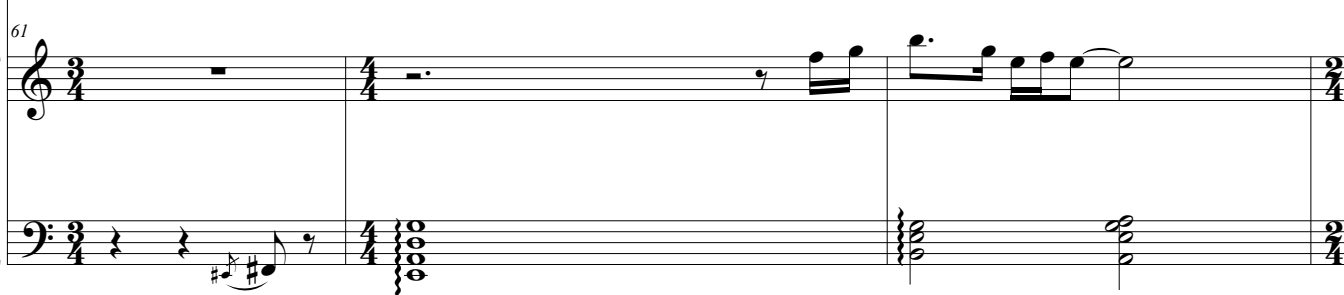
Gep. 

Pno. 

Gep. 

Pno. 

Gep. 

Pno. 

64

Pin. *What's my name? What is my*

Gep. *boy! _____ Your name is ... um*

Pno.

67

Pin. *rit. / freely*
name? What is my name?

Gep. *Your name should be.. Your name will be _____ Pi - noc - chi -*

Pno.

70

Pin. *a tempo*
f
Pi - noc - chi - o!

Gep. *o! Yes your name is Pi -*

Pno.

72

Pin. I like this name! Pi - noc - chi - o! _____

Gep. noc - chi - o! Yes my son! Pi - noc - chi - o! _____

72

Pno.

75

Pin.

Gep.

75

Pno.

Playful ♩ = 90

78 Pinocchio steals Geppetto's hat

Pinocchio: Ha! This is mine now

Geppetto: AH! Give that back!

78

82 Gep. Not a min-ute made, and you al - rea - dy act like a wick-ed child! Not good, my son. Not

82

Pno.

85 Gep. good!

85 Pno. *mf*

87

Pin.

Gep.

Pno.

Pinocchio kicks
Geppetto in the shin

But be - ing bad is more fun!

Now watch me run!

Ow!

90

Pin.

Pno.

92

Pno.

Geppetto catches Pinocchio

A Little Slower $\text{♩} = 86$

94

Gep. $\text{Ha! Now I've got you! Lis - ten here!}$

Pno.

97

Gep. $\text{Pi - noc - chi - o You must be good and not cause a fuss to be a good boy}$

Pno.

100

Gep. $\text{You can't go a - round just do - ing what you like! You must learn to}$

Pno.

102

Gep.

read and write and go to school like a real boy Wash and sweep and clean up like a real boy!

Pno.

104

Pin.

I want to be a real boy! _____

Gep.

_____ You must be - have, like a real boy! like a real boy! _____

Pno.

Even slower ♩ = 80

Pin. *rit.* 107 So I'll learn to read and write and stu - dy like a real - boy I'll

Gep.

Pno. 107

Pin. 109 do all my chores and go to school like a real boy I'll ev - en start sweep - ing right now!

Pno. 109

Pin. 111 Pinocchio begins sweeping the floors

Gep. 111 Ve - ry good!

Pno. 111 *mf*

114

Gep.

Now I must be go-ing! Some rules be-fore I go! Sweep the floor, Clean the

Pno.

117

Pin.

Yes, fa-ther?

Gep.

dish-es, Dust the shelves! But one more rule be-fore I go!

Pno.

120

Geppetto points at a pile of wood

Gep.

See that wood there? It's good wood.

Pno.

122 Gep. *Geppetto Exits*
Don't touch it! Pinocchio begins sweeping

122 Pno.

126 Pno.

130 Pno. *mf*

Pinocchio

Mr. Cricket

Piano

Pin.

Pno.

133

136

139

Sweep - ing floors is bor - ing It's ti - r - ing work!

I'd bet - ter take a nap! Be - ing a good boy is such hard work, you know?

rit.

(slow 8th note speed to quarter note triplet speed)

55

142 *a tempo* Pinocchio begins to drift off

Pin.

Pno.

145 (2nd Time) Mr. Cricket Enters

Mr. C.

Pno.

ppp *mp* *mp*

147 Suddenly Brisk! ♩ = 112

Mr. C.

* /rr/ /rr/ /rr/ /rr/ /rr/ /rr/

Pno.

mp *f*

* /rr/ = A rolled "R" with the notated pitch vocalized with it

150

Pin.

What's that noise!

Mr. C.

/rr/ /rr/ /rr/ /rr/ /rr/ /rr/ /rr/ /rr/ /rr/ /rr/

150

Pno.

153

Pin.

What's that aw - ful noise! What's that god aw - ful sound!

153

Pno.

rit.

A Little Slower ♩ = 88

155

Mr. C.

I've been in this house a long, long time, and I've nev - er seen a boy as naugh - ty as

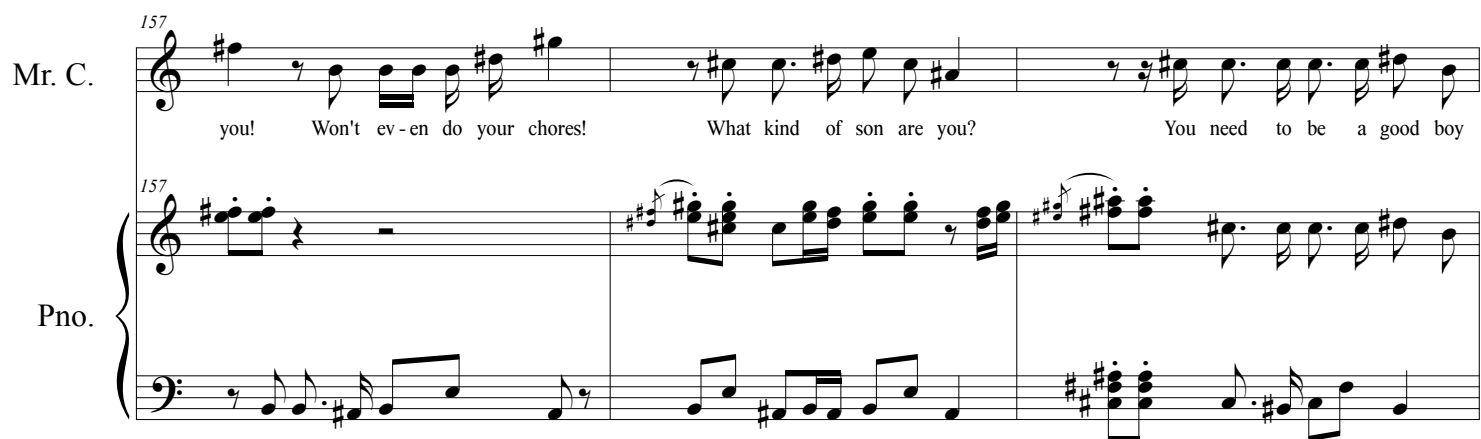
155

Pno.

Mr. C. ¹⁵⁷

you! Won't ev-en do your chores! What kind of son are you? You need to be a good boy

Pno. ¹⁵⁷



Mr. C. ¹⁶⁰

Gep-pet-to de-serves a good boy! Gep-pet - to de serves a good _____

Pno. ¹⁶⁰



Mr. C. ¹⁶³ ♩. = 48

_____ boy! _____

Pno. ¹⁶³



Mr. C. 166

A good boy!

Pno. 166

Mr. C. 169

You must learn to be a good boy! You must learn to

Pno. 169

Mr. C. 172

read and write and speak well and spell, like a

Pno. 172

Mr. C. ¹⁷⁴

good boy!

Pno.

Mr. C. ¹⁷⁶

Aw /rr/ /rr/ Aw /rr/ /rr/ Aw

Pno.

Mr. C. ¹⁷⁹

Aw Aw Aw

Pno.

Mr. C. *182* *rit.*

Ah /rr/ /rr/ Ah /rr/ /rr/ Ah /rr/ /rr/ /rr/ A

Pno.

Mr. C. *184* *a tempo*

good boy! Gep - pet - to de - serves a — good boy! A

Pno.

Pin. *187* **Moderate** ♩ = 96

That's quite e - nough of that! You're go - ing to lec - ture me how to

Mr. C. *187* *Interrupted*

good b'(oy)

Pno.

Pin. 190
 be a good boy? You're not e - ven a boy! You're just a crick - et! You're not e - ven a real boy! You're just a

Pno. 190

Pin. 193
 crick - et!

Mr. C. 193
 Fine! I'll just a -

Pno. 193

Pin. 196
 Pinocchio begins to search for a hammer!

Mr. C. 196
 nnoy you un - til you do what you should! /rr/ /rr/ _____

Pno. 196

Mr. C. ¹⁹⁹

/rr/ /rr/ /rr/ Wait! What are you()

Pno. ¹⁹⁹

Pin. ²⁰² Pinocchio smashes Mr. Cricket with a hammer, killing him.

Mr. C. ²⁰² An awkwardly long silence as Pinocchio appreciates the silence, overly proud of himself

Pno. ²⁰² Smash left arm on low end of piano*

Pin. ²⁰⁴ **Moderate** ♩ = 96

Ah! That's much bet-ter Now it's qui-et e-nough to nap!

Pno. ²⁰⁴

Pin. 207 Pinocchio looks over at the wood he is forbidden from touching

But it's so cold in here! I'm sure fa-ther won't mind if I use just a piece or two

Pno. 207

Pin. 210 Pinocchio starts a fire with Geppetto's wood.

Pno. 210

Pin. 212

Now it's time for that nap! Time for that

Pno. 212

Pin.

214

nap

Pno.

214

Pno.

216

Pno.

218

Pno.

220

Pno.

The musical score for Pinocchio (Pin.) and Piano (Pno.) spans measures 214 to 220. The key signature is one sharp (F#). Measures 214-215 show Pinocchio with a 'nap' (nap) marking. Measures 216-220 show the Piano accompaniment with triplets in both hands.

Pno.

222

Geppetto

224 **Urgent!** ♩ = 112

Geppetto knocks on the door (off-stage) Pi - noc - chi-o! I'm home! Please let me in!

Piano

224

Pin.

227

Pinocchio awakens to find that his feet have burned away!

Ah! Help fa - ther!

Gep.

227

Let me

Pno.

227

Pin. ²²⁹ Please help! I can't! I can't! I'm on fire!

Gep. in!

Pno. ²²⁹

Gep. ²³¹ Geppetto breaks the door down
and rushes to save Pinocchio

Pno. ²³¹

Pno. ²³³

Pno.

235



Gep.

238

A Little Slower ♩ = 98

Are you o - kay my son? _____ Wait... How did you start this

Pno.

238



Pin.

241

I'm sor - ry Fa - ther I'm sor - ry! _____

Gep.

fi - re? No! No! No! I... I can't

Pno.

241



244

Gep.

I can't be - live you did this! That wood was the on - ly thing we had _____ to bring in an - y mon - ey!

Pno.

247 **Even slower** ♩ = 80

Pin.

I'm sor - ry fa - ther...

Gep.

And to think I spent the last of it on a pre - sent! There's on - ly a cou - ple of logs left

Pno.

250

Pin.

(indignant)

A pre - sent? Can my pre - sent may - be be new feet?

Pno.

253

Gep.

New feet? Why? Just so you can kick me a-gain? So you can just dis-o-bey what I ask of you a -

Pno.

256

Pin.

What if I pro-mise to be a good boy?

Gep.

gain? A good

Pno.

259

Pin.

Yes, fa-ther? What kind of deal?

Gep.

boy? Pi-noc-chi-o! I'll strike you a deal!

Pno.

262

Gep.

I will make you new feet! But you must go to school!

Pno.

264

Pin.

Yes Fa - ther! If you give me new feet then I will go to school!

Gep.

Then it's a deal!

Pno.

267

accel. **Brisk!** ♩ = 120

Gep.

Gepetto builds new feet for Pinocchio

Pno.

Pno.

270

Pin.

Maestoso ♩ = 72

273

Thank you fa - ther! For build - ing me new feet! I pro - mise I'll be a good boy! A

Gep.

Pno.

273

Pin.

276

good boy! _____ I'll go to school, and I'll be so smart be - fore you e - ven know

Gep.

3

You'll be a good boy!

Pno.

276

279

Pin. it! A good boy! _____

Gep. You will go to school and you will learn to be a good boy _____

Pno.

282

Gep. Wait! I al - most for - got a - bout your pre - sent! _____

Pno.

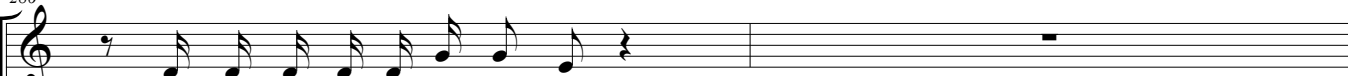
284

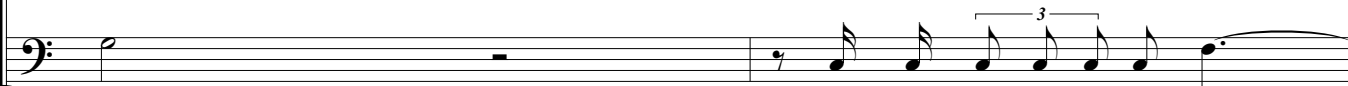
Pin. My pres - ent?

Gep. Yes, I got you a book to go to

Pno.

286

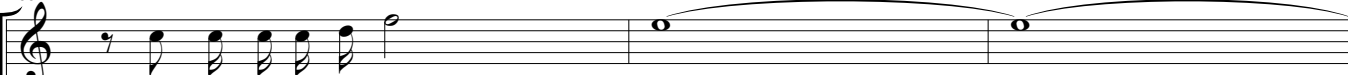
Pin. 
Where I'll learn to be a good boy!

Gep. 
school! Where you'll learn to be a good _____

286

Pno. 

288

Pin. 
I'll learn to be a good boy! _____

Gep. 
_____ to be a good boy! _____

288

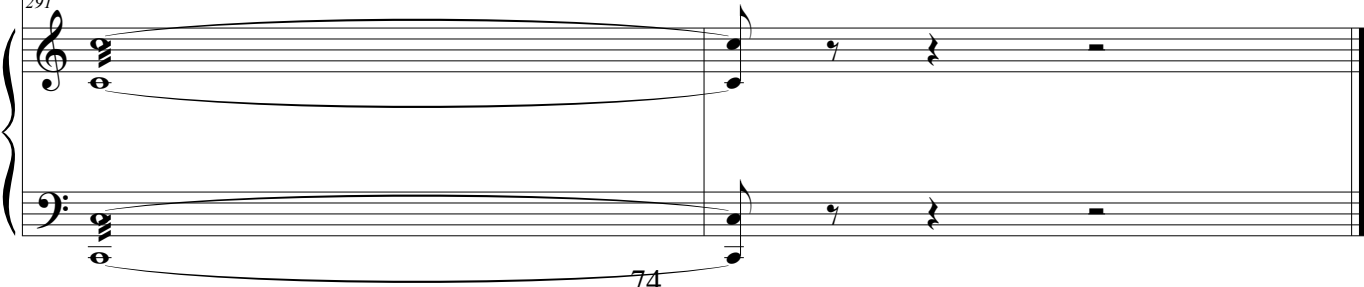
Pno. 

291

Pin. 
—

Gep. 
—

291

Pno. 

74

Pinocchio

Act I, Scene II

Aaron L. Hunt

♩ = 100

Pinocchio

Harlequin

Signora

Punch

Mangiafuoco

Fox

Cat

Piano

The musical score is for a scene from Pinocchio. It includes parts for Pinocchio, Harlequin, Signora, Punch, Mangiafuoco, Fox, Cat, and Piano. The tempo is marked as 100 beats per minute. The key signature is one sharp (F#). The time signature is 4/4. The Piano part has a melody in the right hand and rests in the left hand.

Pno.

Measures 296-301. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand remains silent.

Pno.

Measures 302-307. The right hand continues with complex rhythmic patterns, including triplets and sixteenth notes. The left hand remains silent.

Pno.

Measures 308-313. The right hand continues with complex rhythmic patterns. The left hand remains silent.

Pno.

Measures 314-319. The right hand continues with complex rhythmic patterns. The left hand remains silent.

Pno.

Measures 320-325. The right hand continues with complex rhythmic patterns. The left hand remains silent.

Pno.

310

Pno.

312

Pno.

315

Curtain Rises/
Lights On

Pno.

318

Pinocchio enters

Pin. 321

It's my first day of school! _____ It's my first day of school! _____

Pno. 321

Pin. 324

It's the first day! And I'm al - rea - dy go - ing to be so smart by the

Pno. 324

p

Pin. 327

end of it! By the end of it I'll be so smart that my own fa - ther won't e - ven re - cog - nize

Pno. 327

Pin. 330 me! And be - ing so smart will make him so proud of me

Pno. 330

Pin. 333 By the end of to - day I'll know how to read and write and spell and do a -

Pno. 333

Pin. 335 rith - me - tic! And if I learn all that just by the end of to - day then just i -

Pno. 335

Pin. 337

ma - gine how smart I'll be by the end of the week! I'll be the

Pno.

Pin. 339

smart - est boy in the world!

Pno.

Pno. 342

Pno.

Pin. 345

It's my first day of school! _____ It's my first day of school! _____

Pno. 345

Pin. 348

Where I'll learn to be a good boy! _____

Pno. 348

Pno. 352 **A Little Slower** $\text{♩} = 92$

355

Mangiafuoco

Be - hold! The great - est show in the world! _____

355

Piano

358

Pin.

Well I guess I can learn a - bout stuff to - mor - row

Mang.

The great - est show in the world!

358

Pno.

361

Pin.

Yes, to - mor - row!

Mang.

With the great - est pup - pets you've ev - er seen!

361

Pno.

Pin. ³⁶⁴ With the great - est pup - pets I've ev - er seen?

Mang. On - ly here at Man - gia fuo - co's

Pno.

Pin. ³⁶⁷ But I don't have four pen - nies!

Mang. ³⁶⁷ tra - vel - ing cir - cus! And it on - ly cost four pen - nies!

Pno.

Mang. ³⁷¹ Hmfh! No pen - nies, no show!

Pno. ³⁷¹

Pin. 373

Where can I get four pen - nies?

Pno. 373

Schoolbell Ringing

Pin. 375

Oh no! That's the school bell! Wait! The school bell My school book!

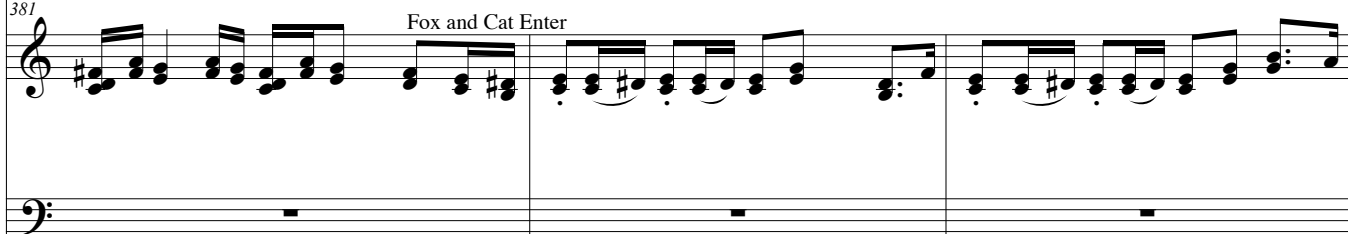
Pno. 375

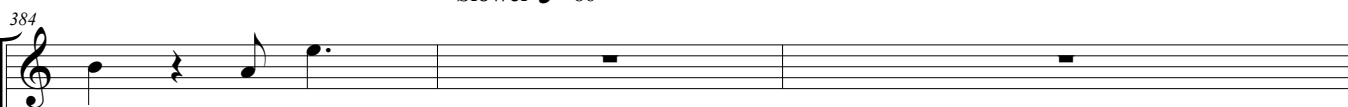
Pin. 378 (To Audience Members)

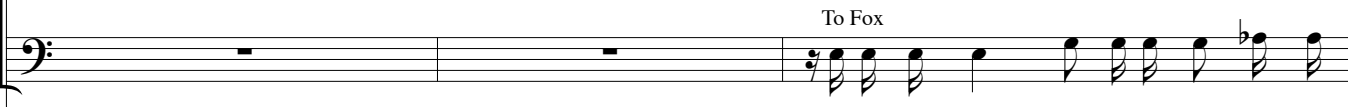
I could sell my school book! How a - bout you sir? Ma - dam would you like a

Pno. 378

Pin. 381 
book? It's on - ly four pen - nies! Please? What a - bout You sir? Please? Please?

Pno. 381 
Fox and Cat Enter

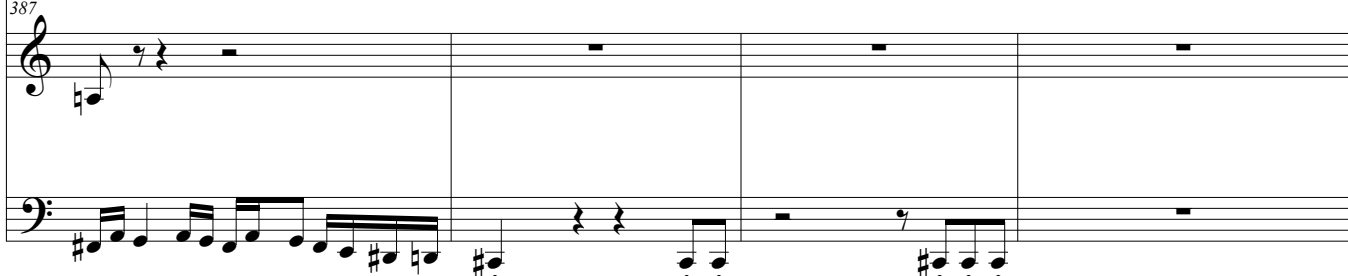
Pin. 
Please? P(uh) - lease!

Cat 
To Fox
I bet that book's worth a lot more than four

Pno. 384 

Fox 387 
Yes, in - deed! What a deal! What a steal! What an in - cred - i - ble deal!

Cat 
pen - nies! What a deal! What a steal! What an in - cred - i - ble deal!

Pno. 387 

391

Fox

Cat

Pno.

Mang.

Pno.

394

398 Harlequin Enters Signora Enters Punch stumbles in

(timp.)

(timp.)

(timp.)

(triangle)

I'll buy your book from you, my chi - ld.

Show's start - ing!

Detailed description of the musical score: The score is for measures 391 through 398 of the opera Pinocchio. It features four main parts: Fox, Cat, Piano (Pno.), and Mang. (Mang.).
 - Measure 391: Fox has a single note. Cat has a melodic line with lyrics 'I'll buy your book from you, my chi - ld.' The Piano part has a complex chordal texture in the bass. Mang. is silent.
 - Measure 394: Fox is silent. Cat continues the melody. The Piano part has a rhythmic pattern of chords in the bass. Mang. has a single note with lyrics 'Show's start - ing!'.
 - Measure 398: This measure is divided into three sections: 'Harlequin Enters' (measures 398-398), 'Signora Enters' (measures 398-398), and 'Punch stumbles in' (measures 398-398). The Piano part has a timpani (timp.) accompaniment. Mang. is silent.

404

Harlequin

Wel - come to the show!

Signora

Wel - come to the show!

Punch

Wel - come to the show!

Piano

407

Har.

Man - gia fuo - co's trav - el - ing cir - cus! Man - gia fuo - co's trav - el - ing cir - cus!

Sig.

Man - gia fuo - co's trav - el - ing cir - cus! Man - gia fuo - co's trav - el - ing cir - cus! Yes, my

Pun.

Man - gia fuo - co's trav - el - ing cir - cus! Man - gia fuo - co's trav - el - ing cir - cus! Sig - no - ra!

Pno.

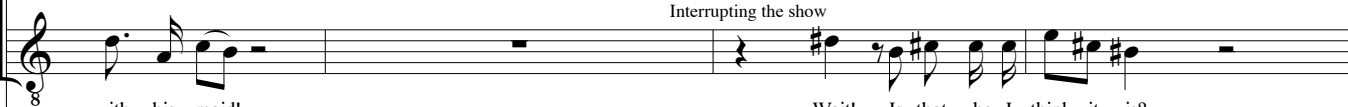
Quasi-classical ♩ = 72

A play begins... Free Recit

417

Har. 

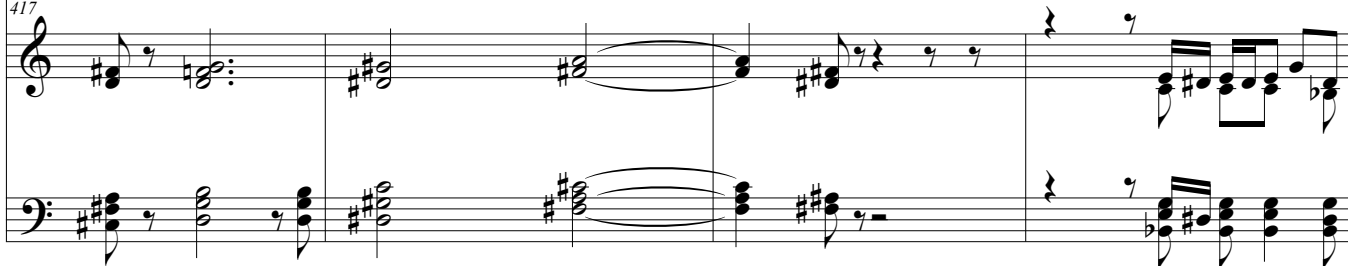
I've caught you you ly - ing son of a

Pun. 

with his maid!

Interrupting the show

Wait! Is that who I think it is?

Pno. 

$\text{♩} = 152$

421

Har. 

Pi - noc - chi - o!

Sig. 

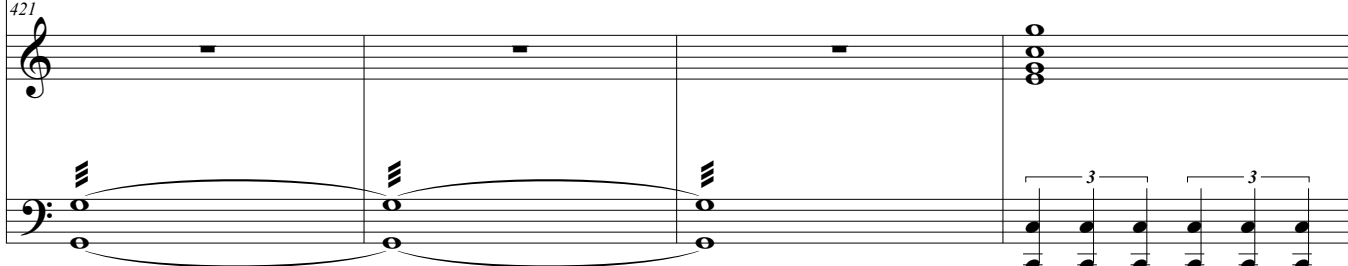
Pi - noc - chi - o!

Pun. 

Pi - noc - chi - o! Pi - noc - chi - o!

$\text{♩} = 152$

421

Pno. 

$\text{♩} = 100$

425

Sig. How have you been? (laughter)

Pun. I have'nt seen you since you were a stump this size! (laughter)

Pno.

425

$\text{♩} = 100$

(All laugh)

$\text{♩} = 152$

428

Har. Oh no! It's Man - gia - fuo - co, the fi - re - ea - ter!

Sig. Oh no! It's Man - gia - fuo - co, the fi - re - ea - ter!

Pun. Oh no! It's Man - gia - fuo - co, the fi - re - ea - ter!

Pno.

428

$\text{♩} = 152$

432

Mang.

Who dares in - ter - rupt my

Pno.

436

Mang.

show? Who dares in - ter - rupt my

Pno.

440

Mang.

show? You

Pno.

443

Mang. there! How dare you in - ter - rupt _____ the show, of the

Pno.

446 *f*

Mang. great Man - gia - fuo - co!

Pno.

450

Mang. You look like you would make good fi - re wood! _____ Yes!

Pno.

Pin.

462

Please oh please, be un - der - stand - ing I was go - ing to go to school, but then I got di - strac - ted.

Pno.

462

Pin. 466

Your show just soun - ded more ex - cit - ing! So I sold my text book to pay for my tick - et!

Pno. 466

Mang. 469 (suddenly warm)

I feel moved by your sit - u - a - tion for some rea - son. May - be it's be - cause you re - mind me of my son!

Pno. 469

Mang. 473

Here! Take these coins to re - place your school book!

Pno. 473

477 (harshly)

Mang. But my kind - ness has its lim - its Leave... be - fore I change my mind!

477

Pno.

480

Pno. *rit.*

484

Pno.

Act I, Scene 3

Pinocchio walks into an alley
with his newfound bag of coins.
He stumbles across the Fox and
the Cat (who is pretending to be
blind), as they are panhandling.

♩ = 80

489

Fox

Cat

Pno.

489

493

Fox

Cat

Pno.

Yes an

You think you could spare some mon - ey for an old, blind cat?

493

497

Fox

old, blind cat in - deed.

Cat

Pno.

A Little Quicker ♩ = 88

499

Pin.

Hey! Aren't you the Fox and Cat that bought my school book?

A Little Quicker ♩ = 88

499

Pno.

501

Fox

panicked

No! No! No! No! No! No!

Cat

panicked

No! No! No! No! No! No! You must be _____ mis - ta - ken!

Pno.

♩ = 80

504

Fox

You know, there are a lot of fox-es and cats out here!

Cat

Ne - ver know who you can trust out here!

Pno.

507

Pin.

I don't think that I should give a-way my mon-ey!

Fox

Well if you don't want to give a-way all that mon-ey,

Cat

507

Pno.

510

Fox

may - be you'd be in - ter - es - ted in an in - vest - ment op - por - (a) - tun - i - ty?

510

Pno.

512

Pin. An op - por - tun - i - ty Let me see

Fox Well let's see.

Cat How ma - ny coins do you have there?

512

Pno.

516

Pin. One! Two! Three! Four! Five!

516

Pno.

Detailed description: The image shows a musical score for the scene 'Pinocchio' on page 26. It covers measures 512 to 517. The characters involved are Pinocchio (Pin.), Fox, Cat, and the Piano (Pno.).
Measures 512-515: Pin. sings 'An opportunity Let me see'. Fox says 'Well let's see.'. Cat asks 'How many coins do you have there?'. The piano accompaniment consists of chords and moving lines in both hands.
Measures 516-517: Pin. counts 'One! Two! Three! Four! Five!'. The piano accompaniment continues with chords and moving lines.
The score is written in treble and bass clefs. The piano part uses a grand staff (treble and bass clefs). The vocal parts are in treble clef. The lyrics are written below the corresponding staves.

518

Pin.

Five - thou - sand?

Fox

Well how would you like to turn five coins in - to five - thou - sand?

Cat

Yes, five thou -

518

Pno.

522

Fox

All you have to do, is take your coins _____

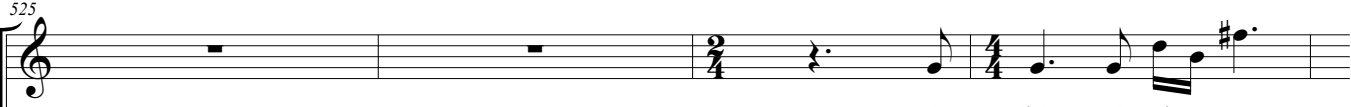
Cat

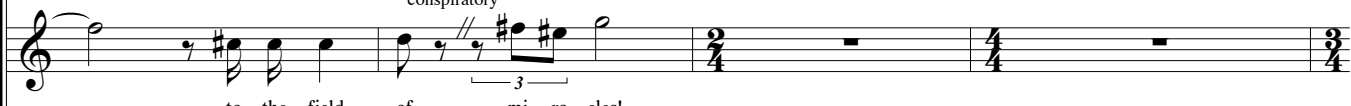
- sand! All you have to do, _____ is take your

Pno.

522

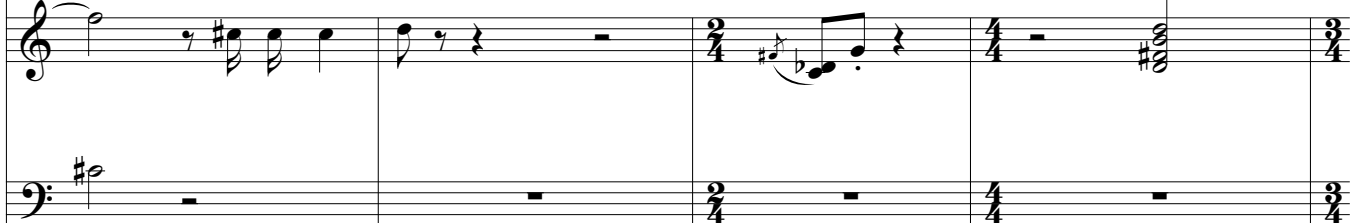
525

Pin.  The field of mi - ra - cles?

Fox  *conspiratory*
to the field of mi - ra - cles!

Cat  *A little behind Fox*
coins mi - ra - cles!

525 *conspiratory*

Pno. 

529

Fox  Yes the field ____ The field of ____ mi - ra - cles

Cat  Yes the field ____ The field of ____ mi - ra - cles!

529

Pno. 

$\text{♩} = 52$

533

Fox

Yes, the field of mi-ra-cles _____ the field of

Cat

The field of mi-ra-cles! _____

$\text{♩} = 52$

533

Pno.

538

Fox

mi-ra-cles _____ All rich-es can be yours! the field of mi-ra-cles _____

Cat

Where your dreams will come true! _____ The field of mi-ra-cles _____ mi-ra-cles _____

538

Pno.

543

Fox

Ah _____ Ah ____ Ah _____

Cat

Bu - ry your coins in the field of mi - ra - cles! _____ Turn your five

Pno.



547

Fox

_____ Bu - ry your coins in the field of

Cat

coins in - to five thou - sand! The _____ field of mi - ra - cles!

Pno.



551

Fox

mi - ra - cles! ____ Turn your five coins in - to five

Cat

The ____ The ____ field ____ of ____ mi - ra - cles

Pno.

554

Pin.

Bu - ry my coins in the field of mi - ra - cles! ____ Turn my five

Fox

thou - sand! ____ Ah ____ Ah ____ Ah ____

Cat

Bu - ry your coins in the field of mi - ra - cles! ____ Turn your five

Pno.

558

Pin. coins in - to five thou - sand! ____ Please take me to the

Fox

Cat coins in - to five thou - sand! ____

558

Pno.

561

Pin. field of mi - ra - cles! ____

Fox Yes we'll take you to the field of mi - ra - cles! ____

Cat Yes we'll take you to the field of mi - ra - cles ____

561

Pno.

Brisk! ♩ = 112
565 The Ghost of Mr. Cricket

Fox

(offstage) * /rr/ /rr/ /rr/ /rr/ /rr/ /rr/

Pno.

f

568

Fox

/rr/ /rr/ /rr/ /rr/ /rr/ /rr/ /rr/ /rr/ /rr/

Pno.

571

Fox

What's that noise! What's that aw - ful noise! What's that god aw - ful sound!

Cat

What's that noise! What's that aw - ful noise! What's that god aw - ful sound!

Pno.

Mr. C. *The Ghost of Mr. Cricket*
(running onstage)

Cat

Pno.

Mr. C. o! You fool! Can't you see they're try-ing to trick you?

Cat

Pno.

Mr. C. 581

If there was some ma - gic - al field that mul - ti - plied mon - ey woul - dn't they be

Pno. 581

Pin. 583 **A Little Slower** ♩ = 90

Hey! You were try - ing to trick me!

Mr. C. 583 **A Little Slower** ♩ = 90 The Ghost of Mr. Cricket runs back onstage

rich?

Pno. 583 **A Little Slower** ♩ = 90

Pin. 586

There's no field of mi - ra - cles is there?

Pno. 586

588

Fox

(to Cat)

Yes, I thought that he was

Cat

(to Fox)

I fear he may be a lit - tle brigh - ter than we thought!

588

Pno.

591

Fox

dumb - er as well!

Cat

I think that more dras - tic mea - sures may be re - qui - red ____

591

Pno.

594

Fox

Do you think such mea - sures are ne - ces - sa - ry

Cat

I don't think it counts as mur - der if they're a

594

Pno.

596

Pin.

No! No! No!

(to Pinocchio)
Pulling out a knife

Fox

Last chance to give us that mon - ey!

Cat

pup - pet!

596

Pno.

Presto ♩ = 150

599

Fox

Then I guess it's time to die! —————

Pno.

618 *mp* *f* *mp*

Pno.

623 *f* *f* *pp*

Pno.

627 *8va*

Pno.

630 *mf*

Pno.

634 *f* *p*

Pno.

637 *mf* *f* *p* *mf*

Pno.

642 *mf* *mf* *mf* *mf*

Pno.

646 *mf* *mf* *mf* *mf*

Police Whistle

Pno.

650 *mf* *mf*

Pno.

652 *mf* *mf* *mf*

As the Policeman enters, the Fox and Cat abruptly give Pinocchio their knives to imply that he was the one attacking them.

Police. ♩ = 96
Policeman

655

What seems to be the prob - lem here?

Pno.

Fox 658

Of - fi - cer oh, of - fi - cer! We're so glad ____ that you - 've ar - rived! ____

Cat

Of - fi - cer oh, of - fi - cer! We're so glad ____ that you - 've ar - rived! ____

Pno.

661

Fox

Of - fi - cer oh, of - fi - cer! Please get this mad chi - ld a - way from us!

Cat

Of - fi - cer oh, of - fi - cer! Please get this mad chi - ld a - way from _____

661

Pno.

664

rit.

Pno.

668

a tempo

Police.

Let's see! One boy, Two knives, Two poor an - i - mals! This seems to

668

a tempo

Pno.

$\text{♩} = 80$

Pin. 671

Wait! This does - n't make a - ny sense! I did - 'nt e - ven

Police. $\text{♩} = 80$ short

be e - nough e - vi - dence for me!

Pno. 671

Pin. 674

do it!

Police. 674

Don't ar - gue with me You broke the law and now you will

Pno. 674

Police. 677

go to jail! You will go to jail! Now please come with

Pno. 677

Police. 680

me!

Pno. 680

The musical score is for measures 677 to 680 of the song 'Pinocchio'. It features two parts: Police and Piano (Pno.). The Police part is written in bass clef and includes the lyrics: 'go to jail! You will go to jail! Now please come with me!'. The Piano part is written in grand staff (treble and bass clefs) and provides a complex accompaniment with many chords and moving lines. The score ends at measure 680 with a double bar line.

Pinocchio

Act I, Scene IV

Aaron L. Hunt

♩ = 80

Pinocchio

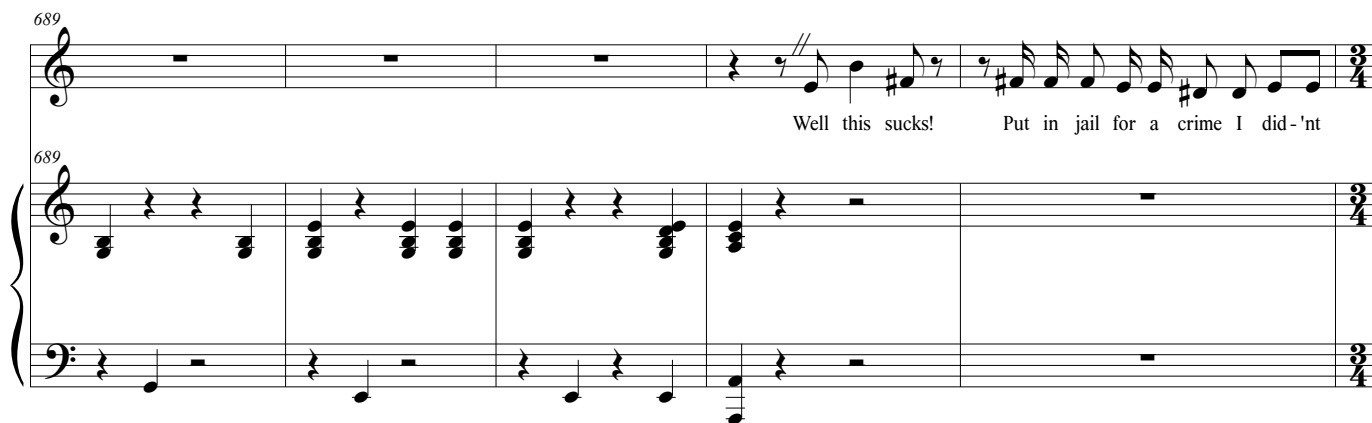
Mr. Cricket

The Blue Fairy



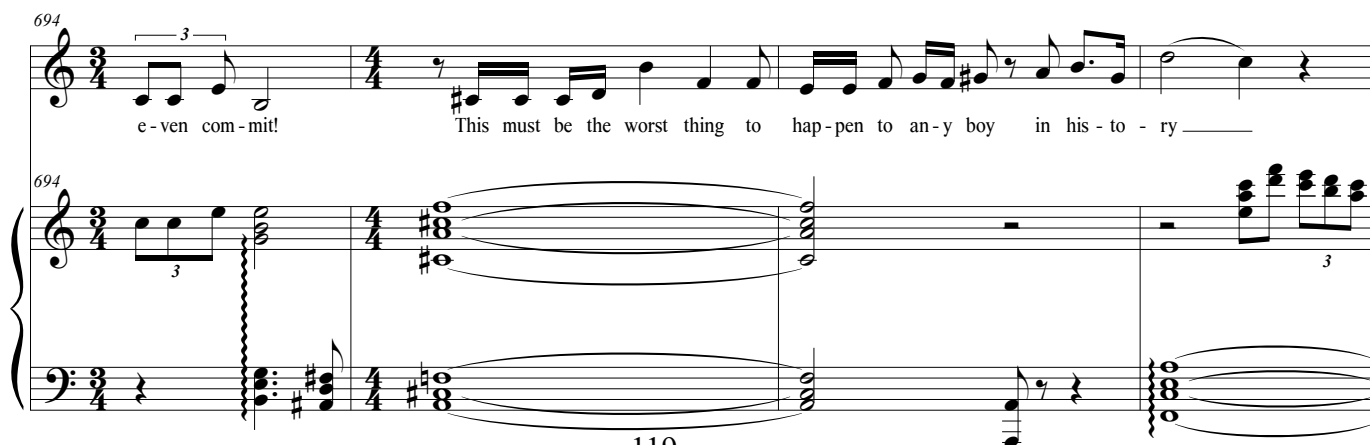
Pin.

Well this sucks! Put in jail for a crime I did-'nt



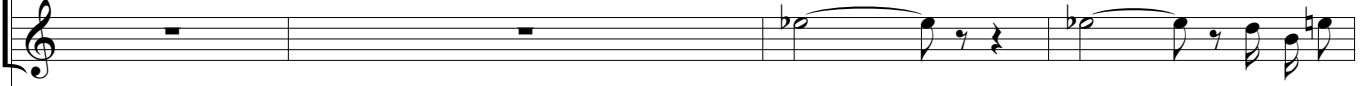
Pin.

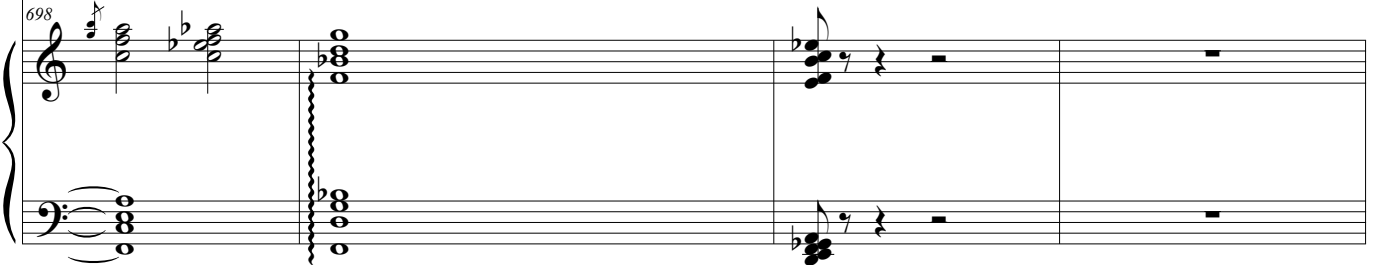
e-ven com-mit! This must be the worst thing to hap-pen to an-y boy in his-to-ry _____



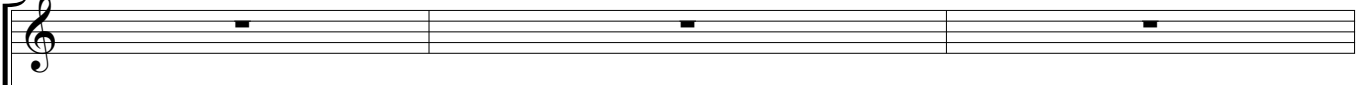
698

Pin. 
The worst thing to hap-pen in the ___ wor(ld)

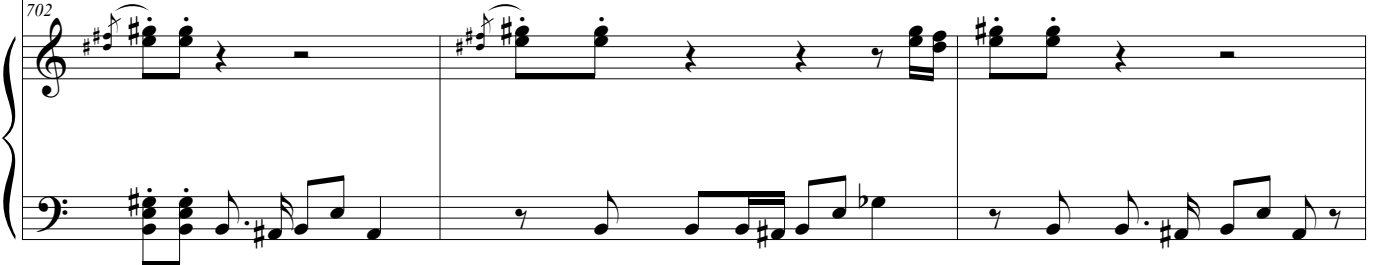
Mr. C. 
/rr/ _____ /rr/ _____ Here he ___

698 

702 **A Little Quicker** ♩ = 88

Pin. 

Mr. C. 
I told you I could find him! But now I shall take my leave!

702 

Pinocchio

3

705 *rit.* **Slower** ♩ = 72

Pin.

Mr. C.

Blue F.

In the past we've had iss-ues

Pi - noc - chi -

705

Pin.

Mr. C.

Blue F.

o, I've been look - ing for you! The boy made of wood _____ Pi - noc - chi - o What's

709

Pin.

Mr. C.

Blue F.

709

Pinocchio

4

713

Pin.

Mr. C.

Blue F.

be - come of you? _____

713

Pin.

Mr. C.

Blue F.

You said you'd be a good boy. You said you'd be a good ____ boy! _____

715

Pin.

Mr. C.

Blue F.

715

719

Pin.

Mr. C.

Blue F.

Re - mem - ber when you wan - ted to be a real boy?

719

722

Pin.

Yes, I want to be a real boy, but how am I sup-posed to do that from this cell?

Mr. C.

Blue F.

Pi -

722

123

Pinocchio

6

726

Pin.

Mr. C.

Blue F.

noc - chi - o, I can take you from this place! ____ I can take you from this ____

726

Pin.

Mr. C.

Blue F.

place! All you have to do is be a good boy!

730

730

734

Pin.

Mr. C.

Blue F.

Then you can be a real boy! A real boy _____

734

Pin.

Mr. C.

Blue F.

But there's a catch! (Let's try it out now)

738

Pin.

Mr. C.

Blue F.

What kind of catch?

738

Pinocchio

8

742

Pin. hiding the bag of coins

Mr. C.

Blue F.

Pi - noc - chi - o! What hap - pend to that mon - ey?

742

Pin.

Mr. C.

Blue F.

744

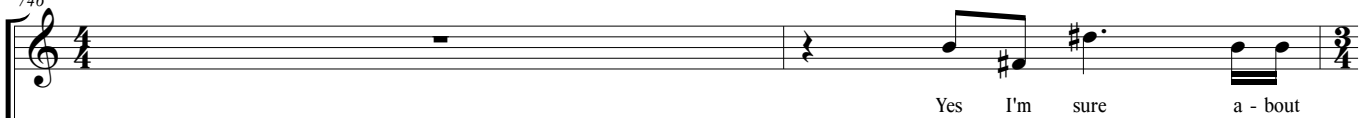
I don't know what you're talk - ing a - bout! Pinocchio's nose grows a little!

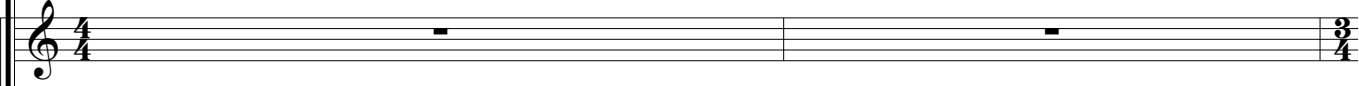
744

3 3

3 3

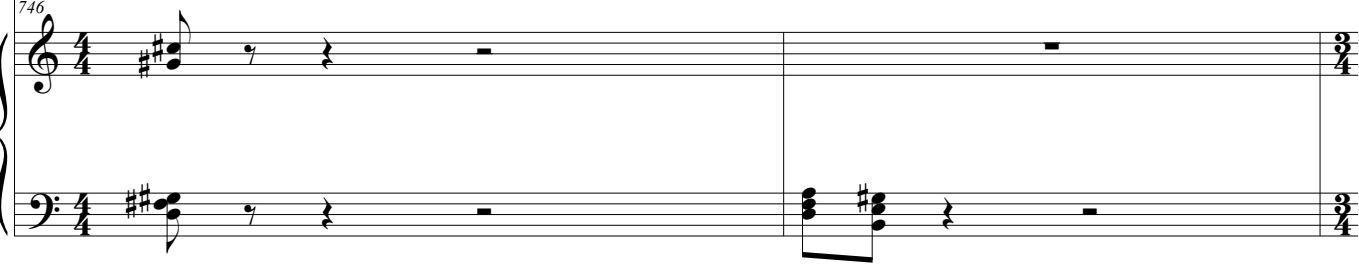
746

Pin.  Yes I'm sure a - bout

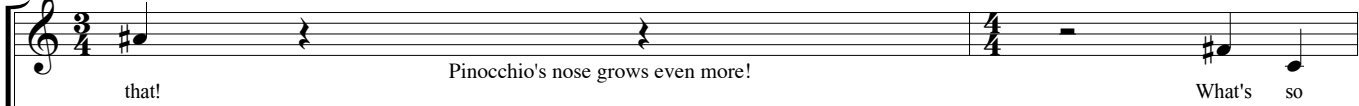
Mr. C. 

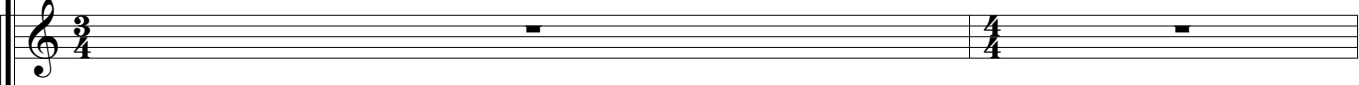
Blue F.  Amused
Are you sure a - bout that?

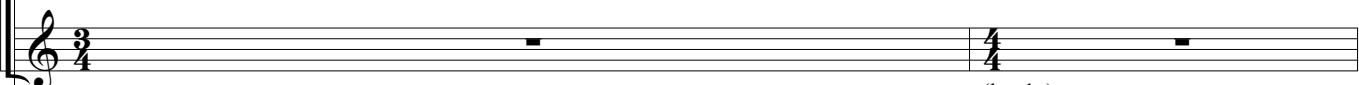
746



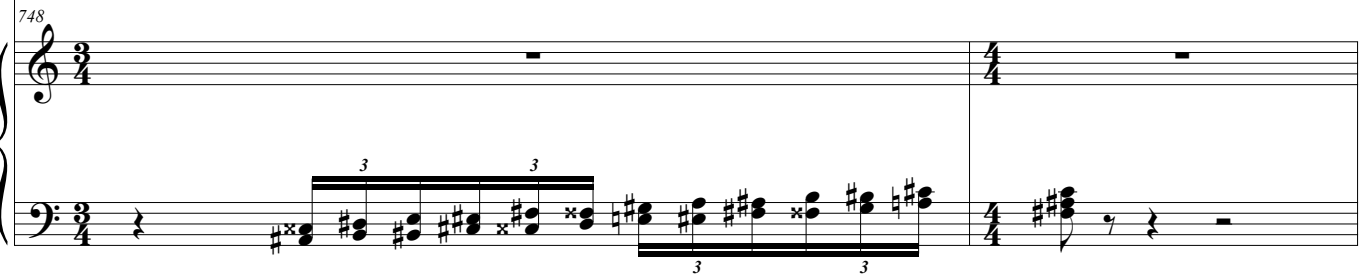
748

Pin.  that! Pinocchio's nose grows even more! What's so

Mr. C. 

Blue F.  (laughs)

748



Pinocchio

10

750

Pin.

fun - ny? No! No! No! Put it back! Put it

Mr. C.

Blue F.

Look at your nose! ____

750

Pin.

back, the way it was!

Mr. C.

Blue F.

It on - ly grows when you lie! So what hap - pend

752

752

755 Pinocchio begrudgingly hands her the bag of coins

Pin.

Mr. C.

Blue F.

to that mon - ey?

Pinocchio's nose shrinks back

Can I be a real boy now?

755

6

6

758

Pin.

Mr. C.

Blue F.

Not un - til you go to school and be a good boy!

758

Pinocchio

12

761

Pin.

Mr. C.

Blue F.

What news?

Pi - noc - chi - o! I have bad news I'm a - fraid!

761

Pin.

Mr. C.

Blue F.

Your fa - ther Gep - pet - to, was wor - ried where you had gone and he went look - ing for you and no one has seen him since...

765

765

769

Pin.

Mr. C.

Blue F.

769

Pinocchio

Act II, Scene I

Aaron Hunt

 $\text{♩} = 104$

Mezzo-Soprano

Tenor

Piano

Pno.

Pno.

10

Pno.

13

Mezzo

It's my first day of school _____ It's my first day of school _____

13

Pno.

15

Mezzo

It's my ac - tu - al first day of school! _____

15

Pno.

Detailed description: The musical score is for a piece titled 'Pinocchio'. It is in 4/4 time and has a key signature of three sharps (F#, C#, G#). The score is divided into three systems. The first system (measures 10-12) shows a piano accompaniment with chords in the right hand and a moving bass line in the left hand. The second system (measures 13-14) shows a mezzo-soprano vocal line with lyrics 'It's my first day of school' and a piano accompaniment. The third system (measures 15-16) shows a mezzo-soprano vocal line with lyrics 'It's my ac - tu - al first day of school!' and a piano accompaniment. The piano part consists of chords in the right hand and a moving bass line in the left hand. The vocal part has lyrics in Italian.

Mezzo

16

And I'll learn how to

Pno.

Mezzo

19

find my fa - ther. I'll learn how to sail the sev - en seas! And

Pno.

Mezzo

22

then I'll have all the tools I need to find him, where - ev - er he may

Pno.

25 Mezzo Candlewick enters - Pinocchio does not see him

be! _____ It's the first day and I'll

Pno.

28 Mezzo

make so ma - ny friends by the end of it! A friend who's brave and strong and

Pno.

31 Mezzo

cool and fun - ny like like like...

T

Like me?

Pno.

Pinocchio stops, at a loss for words, realizing that he does not actually know anyone to make an accurate comparison to.

35 Pinocchio looks at Candlewick, rather unimpressed...

T 8 The name's Can - dle - wick and

Pno. 35

38 Candlewick looks around to make sure no one else is around to hear his lie

T 8 I'm the the... the cool - est kid in this school! _____

Pno. 38

41 Mezzo The cool - est kid in this school? ____

T 8

Pno. 41

43

T

8

That's me the cool - est guy that you'll ev - er meet! The tough - est fight - er on

Pno.

43

45

T

8

an - y street! Tru - ly the best guy in the world!

Pno.

45

47

T

8

I'm the guy who's cool and tough and as you'll soon see so

Pno.

47

Pinocchio and Candlewick walk into school with each other

Painfully Boring ♩ = 72

50

T

8

smart!

Pno.

50

mf

3

3

x5

54

Mezzo

School's a lot hard - er than I thought it'd be! At this rate I'll ne - ver find my dad... At

Pno.

54

57

Mezzo

least there's some more af - ter lunch!

T

8

Oh joy... more af - ter lunch...

Pno.

57

60

T

8

(I can't go back in there) (I def - in - ite - ly failed that test!)

Pno.

62

T

8

(Can't let him know I'm not that smart! Hey Pi - noc - chi - o

Pno.

65

Mezzo

Hm?

excited and hopefull

T

8

I think I know where your fa - ther might be.

Pno.

65

3 3

Mezzo

67

You do? Where is he?

T

8

Noticing a sign for "The Toyland Circus"

Um... He's at the cir - cus! The Toy Land Cir -

Pno.

67

6/16

Mezzo

71

What are we wait - ing for? Let's go!

T

8

cus!

Pno.

71

6/16

Pno.

74

Pno.

Measures 77-78 of the piano accompaniment for Pinocchio. The music is in B-flat major (two flats) and 4/4 time. Measure 77 features a melody in the right hand with notes F4, A4, Bb4, A4, G4, and F4, and a bass line with chords F4-Bb4, A4-Bb4, and G4-F4. Measure 78 continues the melody with notes E4, D4, C4, and Bb3, with the bass line chords Bb3-F3, A3-Bb3, and G3-F3. The system ends with a repeat sign.

Pno.

Measures 79-81 of the piano accompaniment for Pinocchio. Measure 79 has a melody in the right hand with notes Bb3, A3, G3, and F3, and a bass line with chords F3-Bb3, A3-Bb3, and G3-F3. Measure 80 continues the melody with notes E3, D3, C3, and Bb2, with the bass line chords Bb2-F2, A2-Bb2, and G2-F2. Measure 81 concludes the system with a final chord of F2-Bb2 in the right hand and F2-Bb2 in the left hand, followed by a repeat sign.

Pinocchio

Act II, Scene 2

Aaron Hunt

 $\text{♩} = 112$

Pinocchio

The Ringmaster

Candlewick

Piano

85

Pno.

88

Pno.

The score is written for four parts: Pinocchio (soprano), The Ringmaster (bass), Candlewick (soprano), and Piano. The time signature is 4/4, and the tempo is marked as 112. The key signature has one sharp (F#). The vocal parts are currently silent, indicated by whole rests. The piano accompaniment is divided into two systems, starting at measures 85 and 88. The piano part features a complex harmonic structure with many chords and moving lines in both hands.

Pno.

90

Pno.

92

Pno.

95

rit.

$\text{♩} = 94$

Pin.

98

So where's my fa-ther?

Can.

8

3

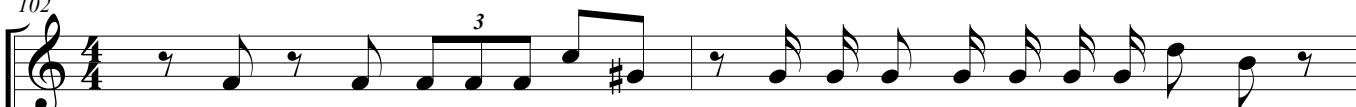
3

So... I might not have been hon-est with you... He's not here...

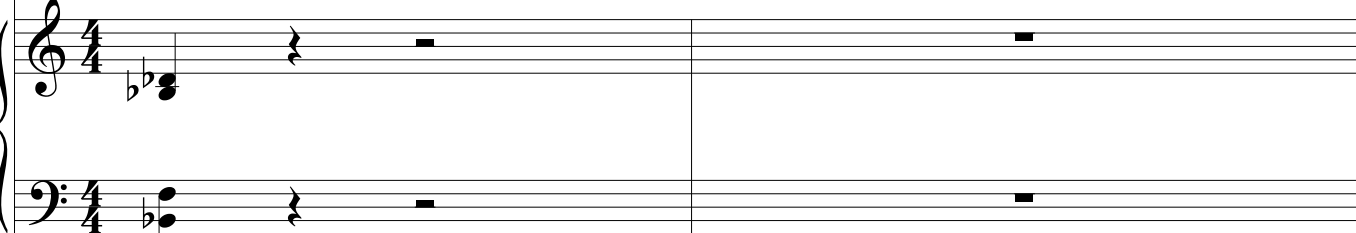
Pno.

98

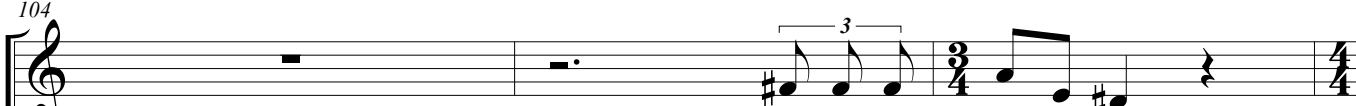
102

Pin.  Then.. then why'd we skip school? I could be learn-ing how to find him!

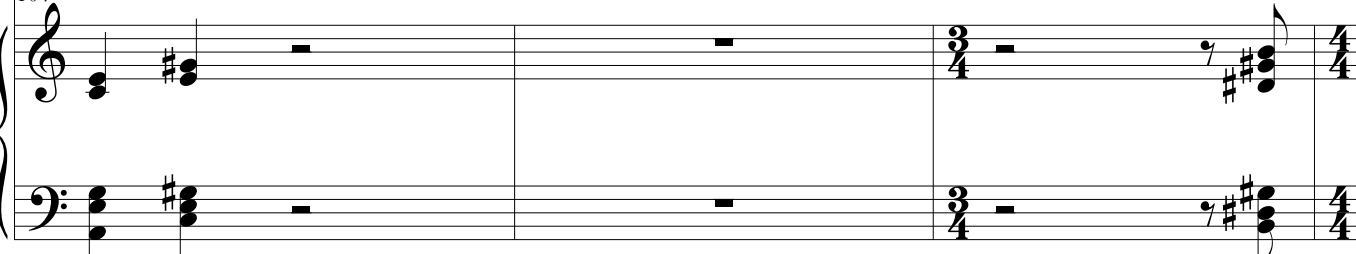
Can. 

Pno. 

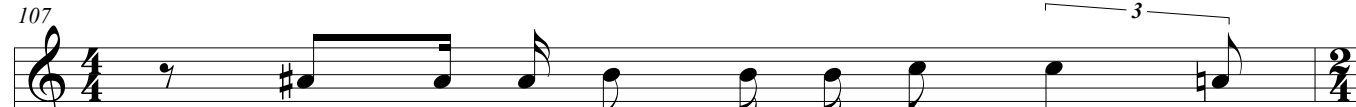
104

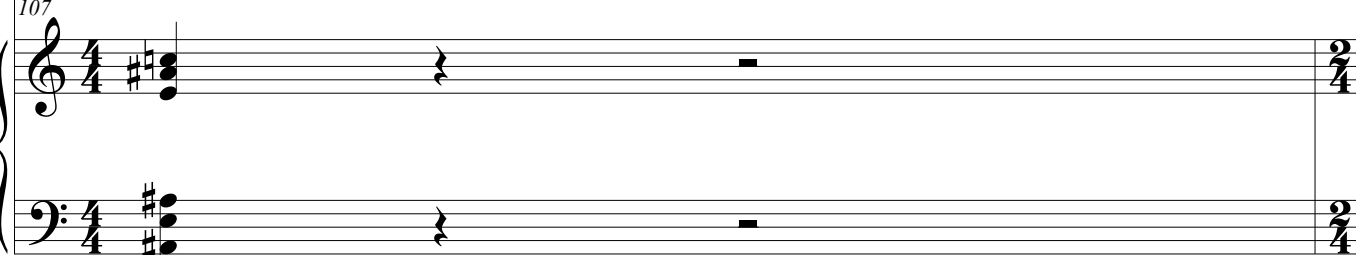
Pin.  Why did you lie to me?

Can.  Well may-be he is here?

Pno. 

107

Can.  Be - cause it seemed like you need - ed more

Pno. 

14
108

Pinocchio

Can. 8 fun! You like school! What kind of boy likes school?! YUCK!

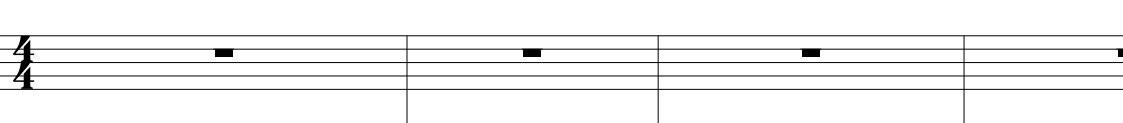
Pno. 108

113

Can. 

We should play here in - stead. At the Toy Land Cir - cus! There's no rules here!

113

Pno. 

Can. 117

There's no school here! No one to say you're be-ing bad! All the food and can-dy you can eat!

Pno. 117

Pin. 122 Can - dy! I don't know this word! but I like it!

Pno. 122 145

126

Pin. What could a cou - ple of ho - urs hurt? Let's go!

126

Pno.

129

Pno. *mf* The Ringmaster walks out!

131

R.M. And what do you think that you two are do - ing here? Come to cause trou - ble? Be cause you think there's no rules

131

Pno.

134

R.M. here? Then you've come to the right place! So come and

134

Pno. Pinocchio and Candlewick hesitantly but simultaneously answer: "Yes?"

16
138

Pinocchio

R.M.

Play and eat to your heart's con - tent The on - ly rule here is to

Pno.

138

R.M.

do what ev - er - you wish!

Pno.

141

Pno.

144

mf

Pno.

147

Pno.

151

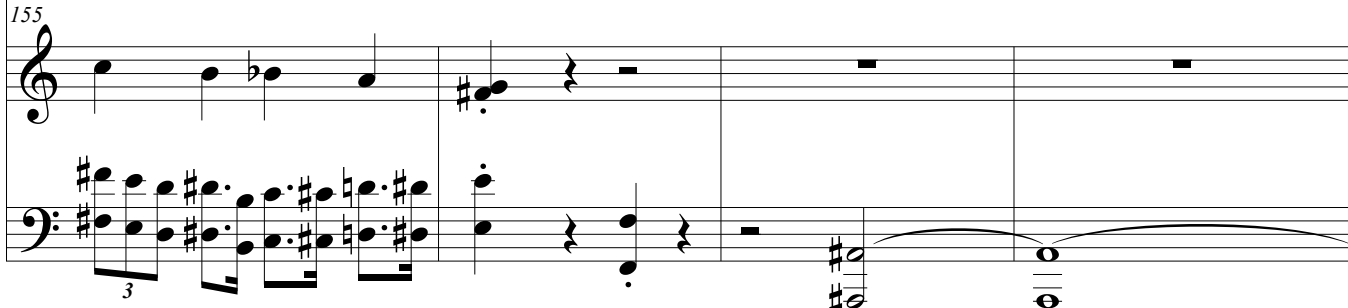
14/3

Imitating donkey sounds
(pitches and intervals are
approximate)

155

Can. 

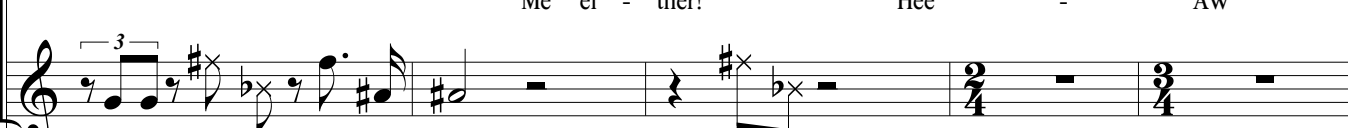
Hee-AW Hee - AW Pi-noc-chi - o I don't feel so good

Pno. 

159

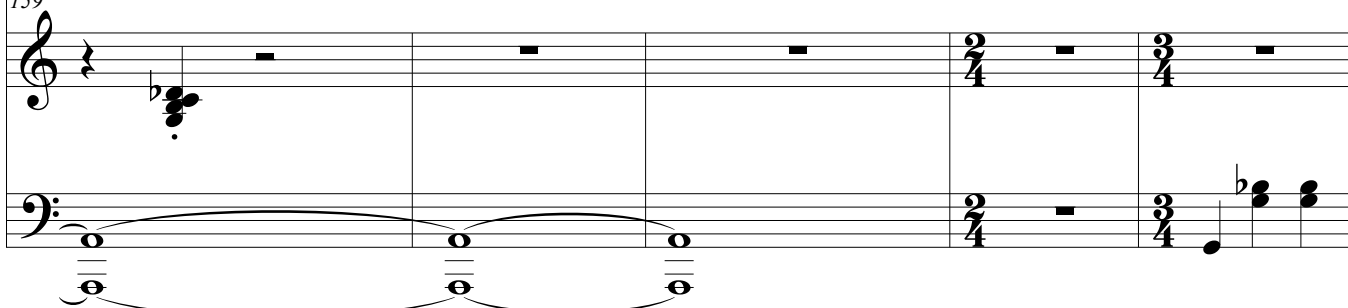
Pin. 

Me ei - ther! Hee - AW

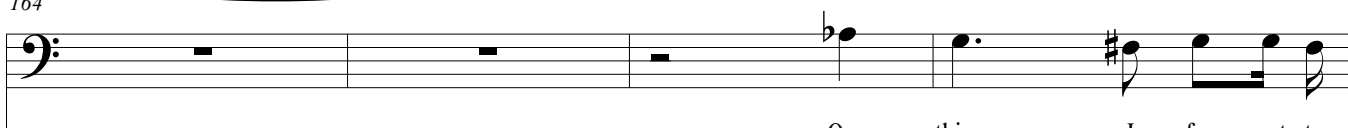
Can. 

I don't Hee-AW feel so good! Hee-AW

159

Pno. 

164

R.M. 

Pinocchio and Candlewick slowly turn into donkeys ad lib donkey calls One thing I for - got to

164

Pno. 

18
168

Pinocchio

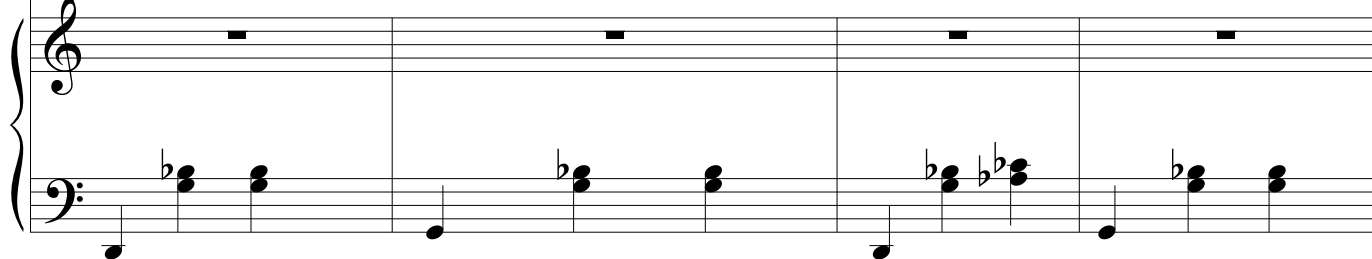
R.M.



men - tion If you mis-be-have here there is a price! You'll con-tract don - key

168

Pno.



172

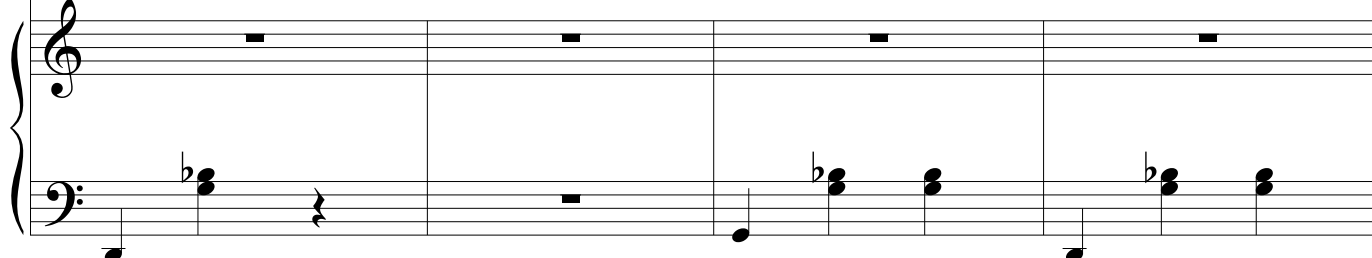
R.M.



fe - ver and be an ass your whole life! Yes you'll con - tract don - key

172

Pno.



176

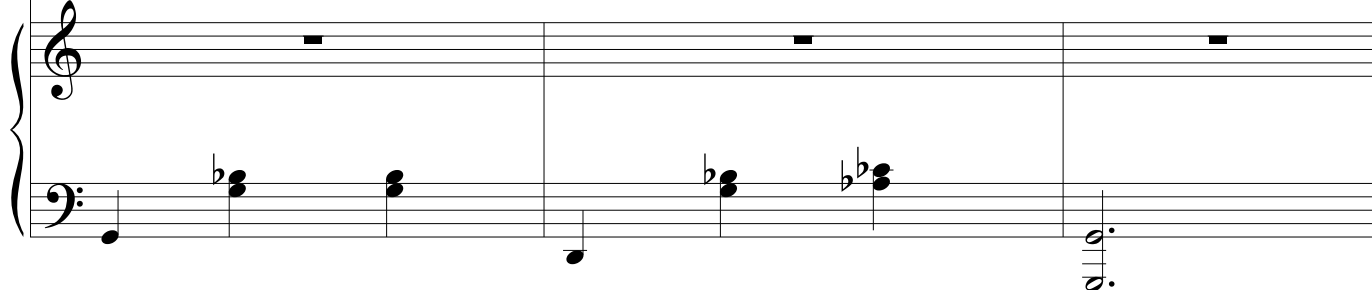
R.M.



fe - ver and be a ass your whole life!

176

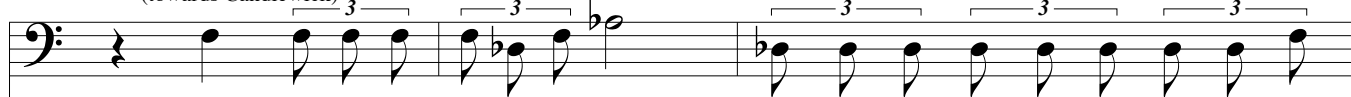
Pno.



179

(towards Candlewick)

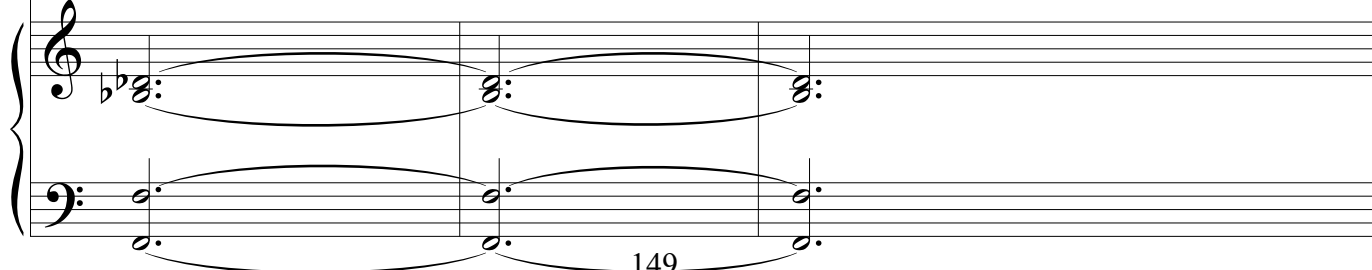
R.M.



Yes, this one will go to the farm! Where he'll be worked to the end of his

179

Pno.



149

182

R.M.

days! Oh how I take de-light in pun-ish-ing bad chil-dren!

Pno.

185

R.M.

Ah look at you! What a u-nique look-ing don-key!

Pno.

188

R.M.

I think you'll stay right here at the cir-cus! We'll make good use out of you...

Pno.

Pinocchio

Act II, Scene 3

Aaron Hunt

Circus Fanfare! ♩ = 120

Pinocchio 1

The Ringmaster

The Village Drummer

Girl at Circus 1

Girl at Circus 2 2

Piano

Pno.

194

3

Pno.

199

Pno.

204

The Ringmaster emerges,
the crowd cheers

3

Pinocchio

21

209

Pno.

Do not slow down into fermata

p

213 (over enunciated) *mp*

R.M.

Be - hold. La - dies and gen - tle - men please! You're a - bout to see things which can not be un - seen!

213

Pno.

(clearing throat) Ahem!

218

Pno.

f

222

R.M.

The cir - cus you're here for, it's just like the - a* - tre but bet - ter than Shake - speare and dram - a - tists of the same

222

Pno.

p

* - A as in snAke

225

R.M.

right. With crea - tures with fea - tures and tal - ents that can't be be - lieved! Just take for ex - am - ple the li - ons so amp - le but

225

Pno.

229

R.M.

dropped from the show for they were quite dis-hon-est you see! Or the

Pno.

234

R.M.

high wi - re art - ist who's fear - less and daunt-less but won't be per-form-ing to - night due to a case of clum - sy feet!

Pno.

237

Pno.

242

Pno.

247

Pno.

Pinocchio

23

251

R.M.

La-dies and gen-tle-men lis-ten! Af-ter two months of pract-ice we've got an a ttrac-tion a per-form-ing don-key like which you have ne - ver seen!

Pno.

255

R.M.

So put your hands to - geth - er. For the don - key Pi - noc - chi - o!

Pno.

Waltz-like ♩ = 148
A sad, worn down donkey-Pinocchio is pulled out by a rope

freely

260

Pno.

268

Girl 1

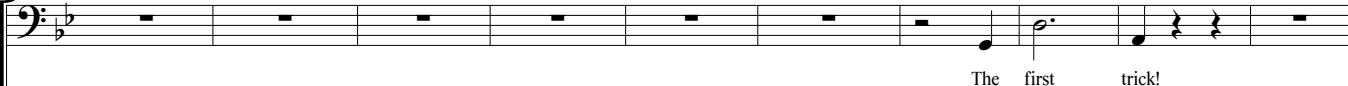
Oh what a cute cute lit - tle don - key! What a cute

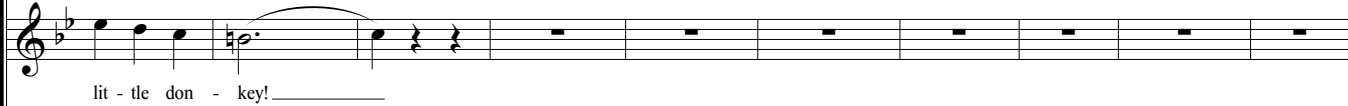
Girl 2 2

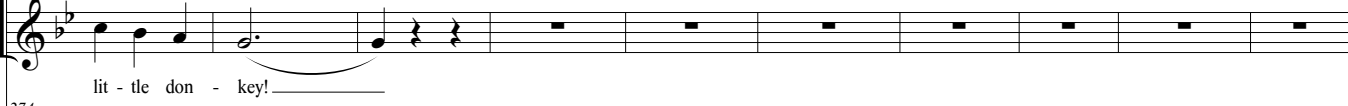
Oh what a cute cute lit - tle don - key! What a cute cute

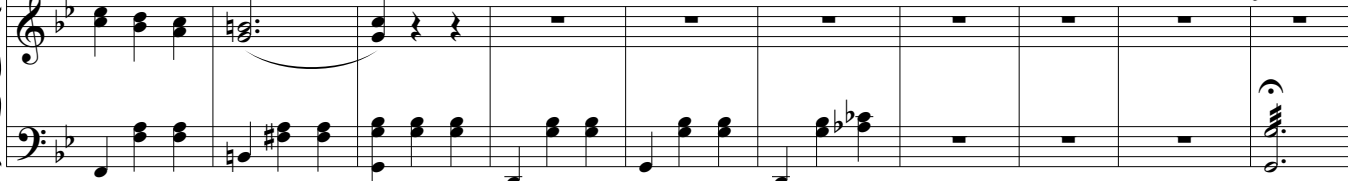
Pno.

274

R.M.  The first trick!

Girl 1  lit - tle don - key! _____

Girl 2 2  lit - tle don - key! _____

Pno.  Pinocchio performs a trick

284

Girl 1  Oh what a cute cute lit-tle don-key! What a cute _____ lit - tle don - key! _____

Girl 2 2  Oh what a cute cute lit-tle don-key! What a cute cute _____ lit - tle don - key! _____

Pno. 

293

R.M.  The sec - ond!

Girl 1  Oh what a cute cute lit-tle don - key! What a cute cute cute

Girl 2 2  Oh what a cute cute lit-tle don - key! What a cute cute cute

Pno. 

Pinocchio

25

302

$\text{♩} = 120$

R.M.

And now the dan-ger-ous one! The fi³nal trick!

Girl 1

lit - tle don - key! _____

Girl 2 2

lit - tle don - key! _____

Pno.

302

R.M.

Pinocchio fails the trick,
injuring himself in the
process

Sor-ry folks...

Pno.

random
chaotic
playing

321

Slower $\text{♩} = 80$

R.M.

Show's can - celled

No re - funds.

The village drummer
approaches from the crowd

Pno.

325

R.M.

Why? He's use - less now.

Drum.

How much for the don - key?

Pno.

325

156

329

R.M. Ah! For a don-key of this qual-i-ty

Drum. I think he might make a good drum! if you catch my drift.

Pno.

333

R.M. One would ex-pect no less than fif-ty gold coins! deal. Just one word of ad-vice! I

Drum. How a-bout five?

Pno.

338

R.M. would-nt get him wet if I were you! You might not like the re-sult! (Wa-ter lifts the curse and that would-nt be good for busi-ness!)

Pno.

338

The Ringmaster takes his money and leaves

343

Drum. Don't get him wet? You have to soak the skin to make a good

Pno.

343

Pinocchio

27

351

Drum.

351

Pno.

drum! Throw-ing him off this cliff should do the trick! Tie a bould-er a-round his neck so he does-nt

355

Drum.

355

Pno.

get a-way!

360

Drum.

360

Pno.

What's that? A whale in the wa-ter? No! No more drum I guess...

Pinocchio

Act 2, Scene 4

Aaron Hunt

Ominous $\text{♩} = 92$

Pinocchio

Candlewick

Geppetto

Piano

pp

370

Pno.

373

rit.

The musical score is written for five parts: Pinocchio, Candlewick, Geppetto, Piano, and Pno. (Piano). The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Ominous' with a quarter note equal to 92 beats per minute. The Piano part begins with a piano (*pp*) dynamic and features a repeating eighth-note pattern in the left hand and a more complex melody in the right hand. The Pno. part enters at measure 370 and features a similar pattern. The score concludes at measure 373 with a ritardando (*rit.*) marking and a final chord.

Pin. 376 $\text{♩} = 72$ 3 3

All a - lone, — in the bel-ly of this whale. At least I'm not a don-key an-y-more

Pno. 376

Pin. 381

All a - lone — All a -

Pno. 381

Pin. 386 3 3

lone — a - lone — I just want to find — just want to find my fa - ther.

Pno. 386

390

Pin. I hope Can-dle-wick's o - kay too

Gep. (offstage) All a - lone All a -

Pno.

394

Pin. Fa-ther! Is that you? Is that you

Gep. lone In the bell-y of this whale All a - lone Pi-noc - ci-o?

Pno.

398

Pin. fa-ther? Can it be? *f* Gep - pet - to!

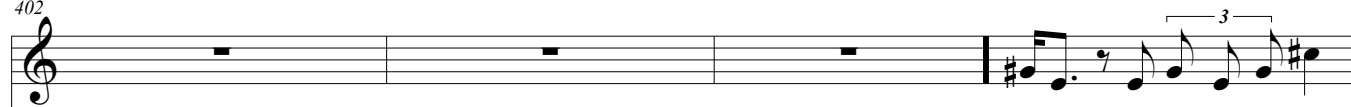
Gep. Pi - noc - ci - o? Can it be? Pi-noc - chi - o!

Pno. *f*

Pinocchio

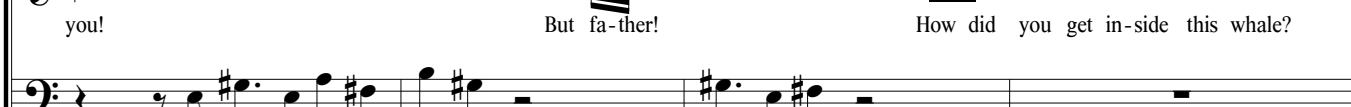
31

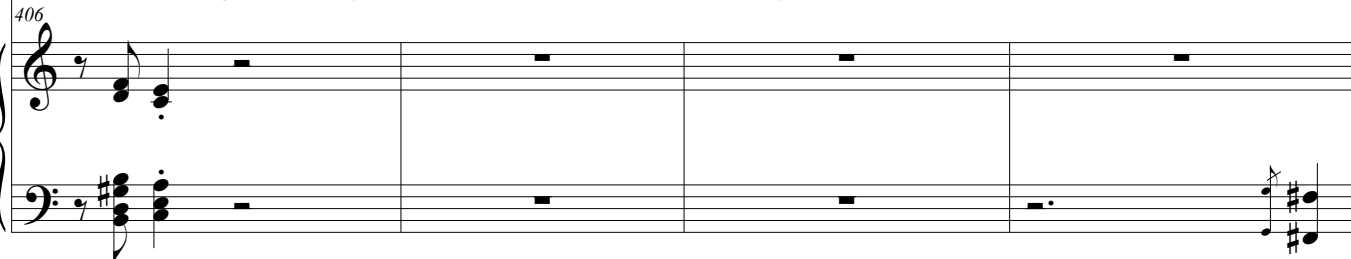
402

Pin. 

Pno. 

Pin. 

Gep. 

Pno. 

Gep. 

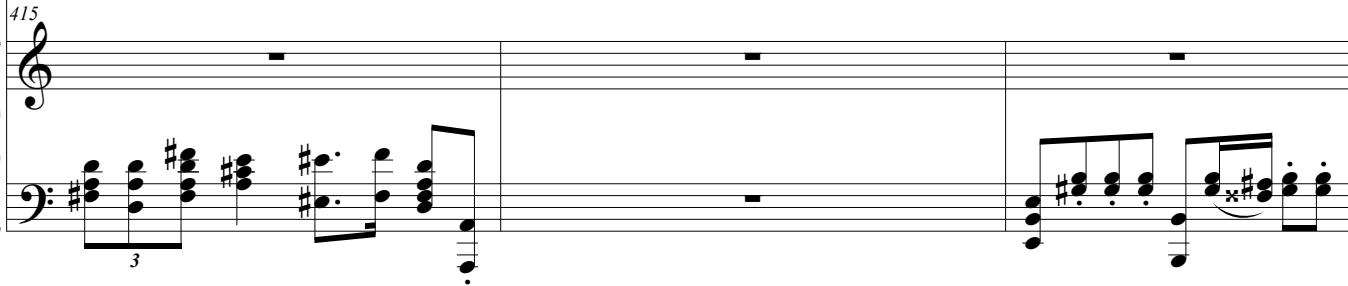
Pno. 

Gep. 

Pno. 

415

Gep.  no-one knew your where-a-bouts But it sounds like you were up to no good!

Pno. 

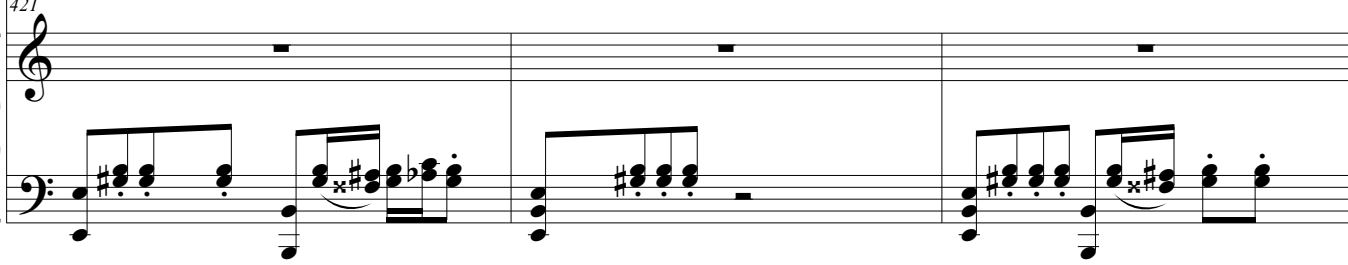
418

Gep.  I heard some tales a-bout a pup-pet that was ter-ror-i-zing the whole

Pno. 

421

Gep.  town ru-ined a cir-cus af-ter skip-ping school For which I bought you a school book! Ter-ror-ized some poor

Pno. 

424

Gep.  an-i-mals tried to go on a kill-ing spree, with two knives none the less! Got your-self ar-rest-ed

Pno. 

Gep.

Pno.

Pin.

Gep.

Pno.

Gep.

Pno.

Gep.

Pno.

437

Gep. sea was eat - - - ing

Pno.

438

Gep. me! and now I'm trapped in the bell-y of this beast!

Pno.

441

A Little Slower ♩ = 80

Gep. Trapped in the bell-y of this beast... No e - scap-ing

Pno.

447

Pin. To - geth - er At least we're to - geth - er in the bell - y of this

Gep. Hmm?

Pno.

Pinocchio

35
451

Pin. whale! To - geth - er At least we're to - geth - er in the bell - y of this

Gep. Yes to - geth - er Pin - oc - chi - o At least we're to ge - ther! in the bell - y

Pno.

451

Pin. whale! in the bell - y of this whale

Gep. of this whale! in the bell - y of this whale.

Pno.

455

Pin. in the bell - y of this whale. the two of us

Gep. the two of us

Pno.

458

From the background we hear Candlewick coughing

464

Pno.

468

Pin.

stuttered

Fa - ther, please help me! Ca - Can - dle - wick! What hap - pend to you?

Can.

8

Pi - noc - chi - o is that you? Pinocchio and Geppetto begin to pull Candlewick out from under some of the wreckage

Gep.

468

Pno.

473

Can.

8

Beat - en and bro - ken The far - mer was cruel as could

Pno.

478

Can.

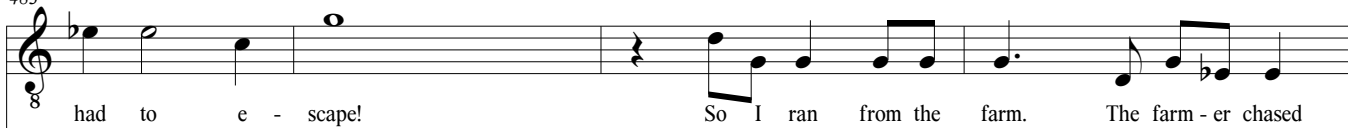
8

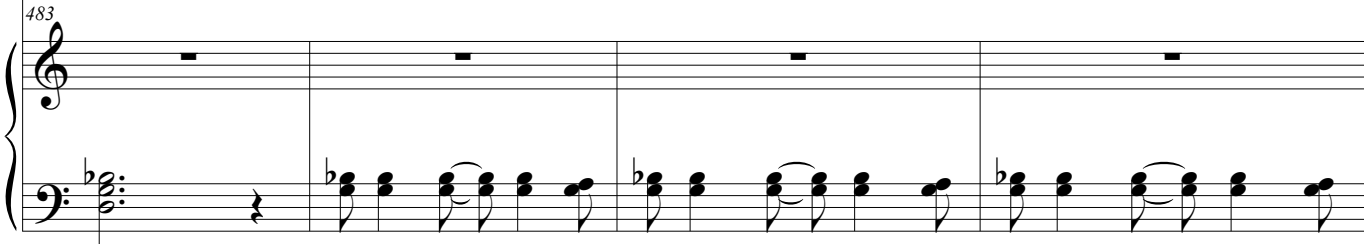
be In - jured? Keep work - ing. Sick? Keep work - ing. I

Pno.

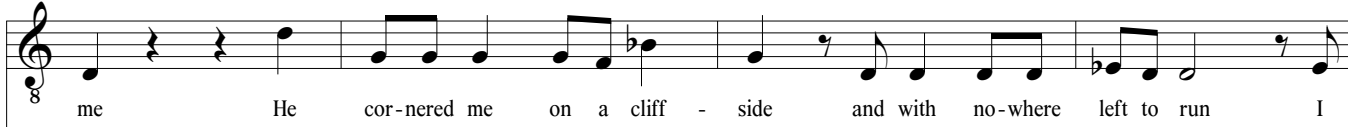
Pinocchio

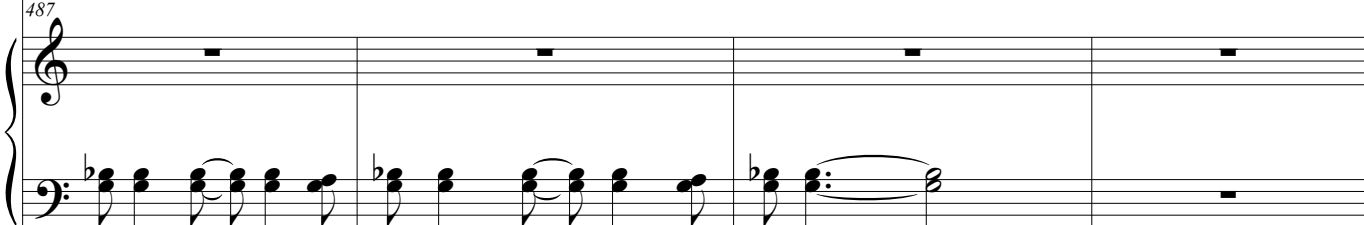
37
483

Can.  had to e - scape!

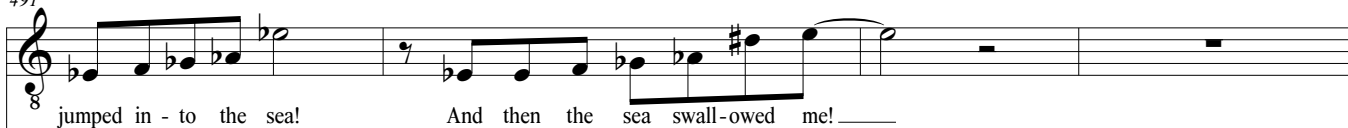
Pno. 

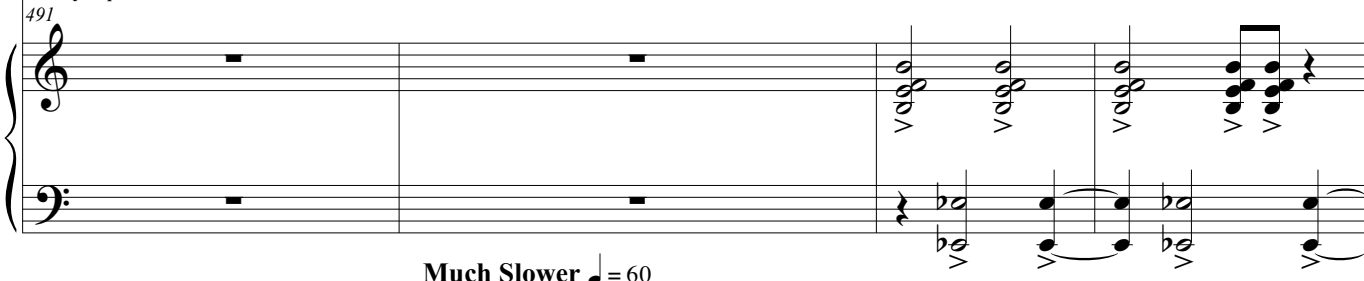
487

Can.  me He cor-nered me on a cliff - side and with no-where left to run I

Pno. 

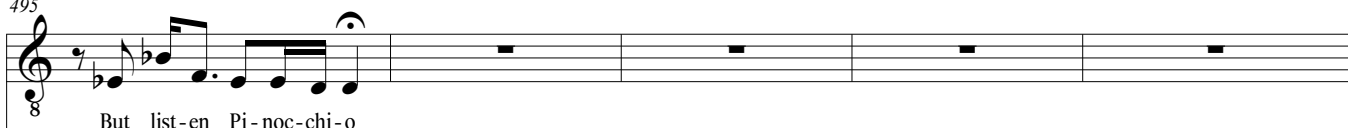
491

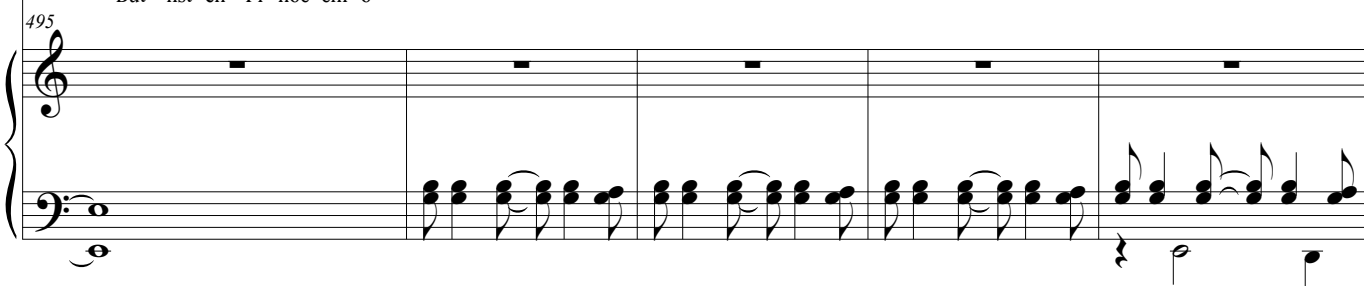
Can.  jumped in - to the sea! And then the sea swall-owed me! _____

Pno. 

Much Slower $\text{♩} = 60$

495

Can.  But list-en Pi-noc-chi-o

Pno. 

Pinocchio

38

500

Pno.

mp

mf

505

Can.

8

Pi - noc - chi-o, I'm

505

Pno.

mp

509

Can.

8

lea - ving, for a far off land! — For a far off land! —

509

Pno.

514

Can.

8

I don't think I'll be com-ing home soon! I don't think I will be co - ming home soon... —

514

Pno.

mf

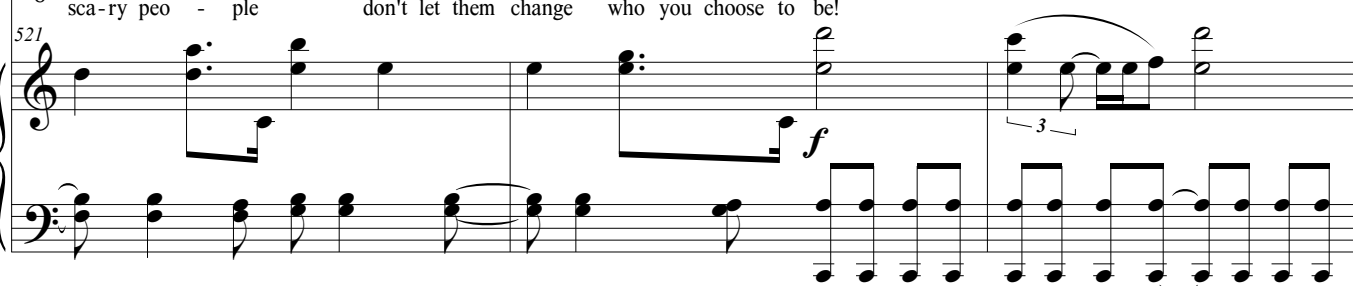
Pinocchio

39

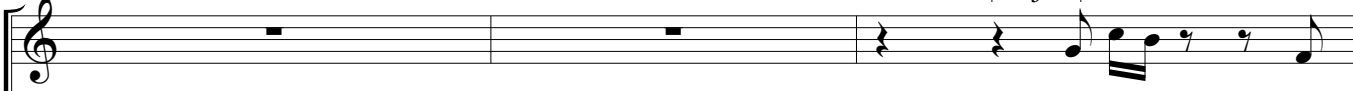
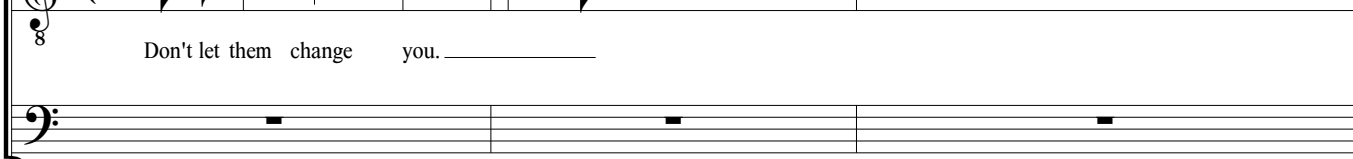
518

Can. 
Pno. 

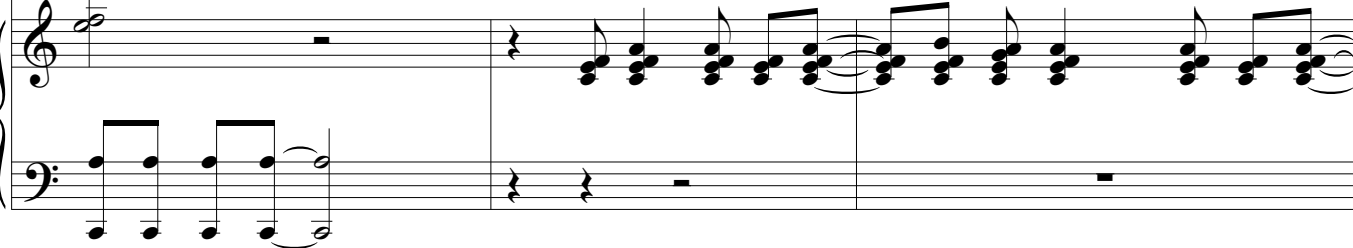
521

Can. 
Pno. 

524

Pin. 
Can. 
Gep. 

524

Pno. 

527

Pin. Why can't he just come with us?

Gep. Pi - noc - chi - o (How do I ex -

527

Pno.

530

Gep. plain to him?) Pi - noc - chi - o He's go - ing some - where we can - not fol - low!

530

Pno.

533

Can. Pi - noc - chi - o,

Gep. Where we can - not fol - low...

533

Pno.

Pinocchio

41

538

Can. 8 please lis - ten to these last words be - fore I leave this place!

Pno. 538

542

Can. 8 Don't let the world de - cide who you are! Don't let the world de - cide who you are!

Pno. 542

546

Can. 8 who you are! Don't let them change you! Don't let the world change

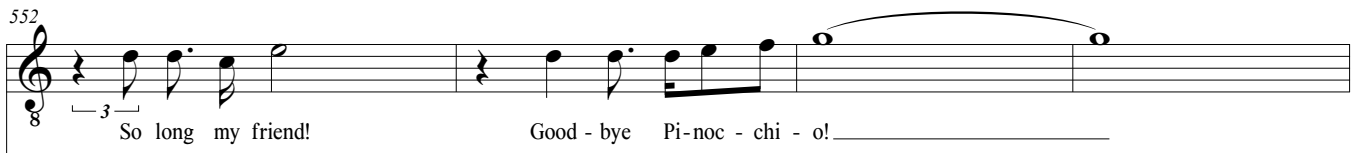
Pno. 546

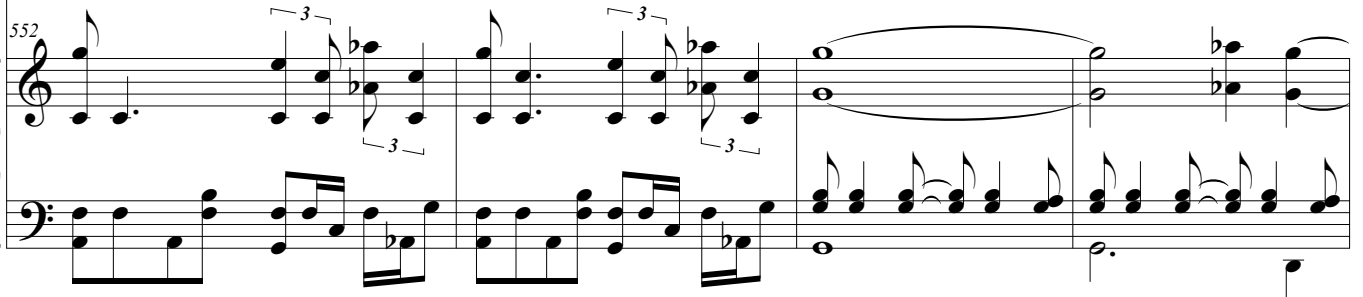
549

Can. 8 who you are! Good - bye Pi - noc - chi - o.

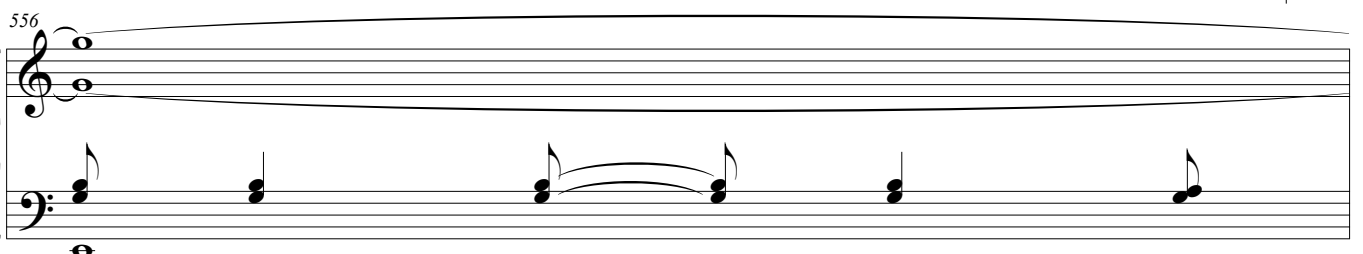
Pno. 549

552

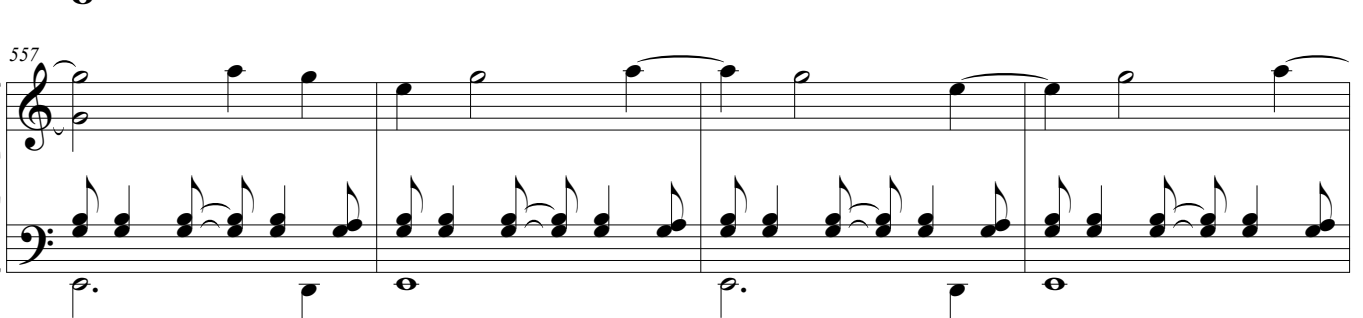
Can.  So long my friend! Good - bye Pi-noc - chi - o!

Pno. 

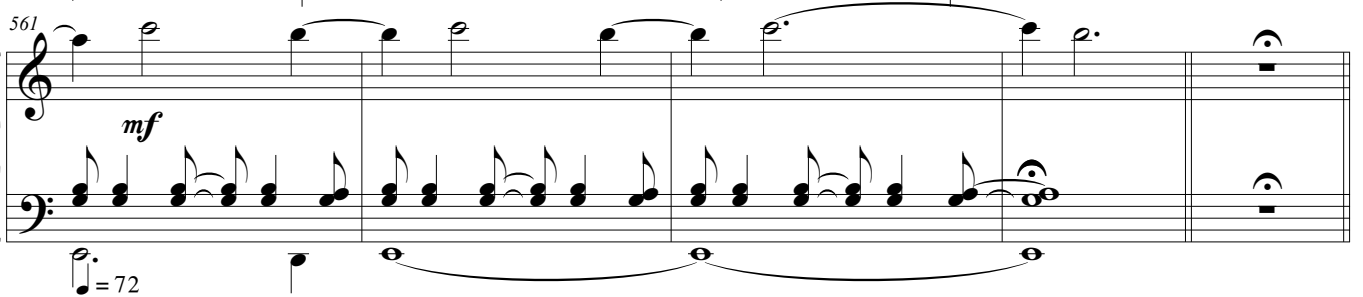
556

Pno. 

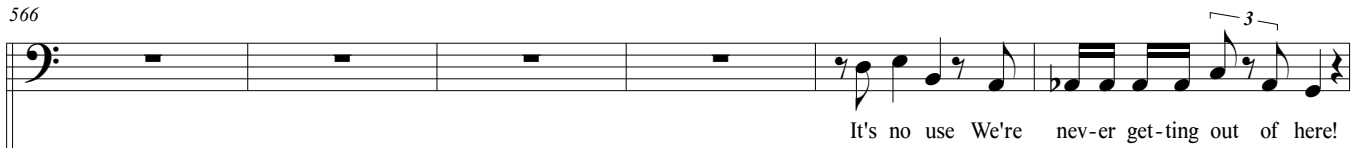
557

Pno. 

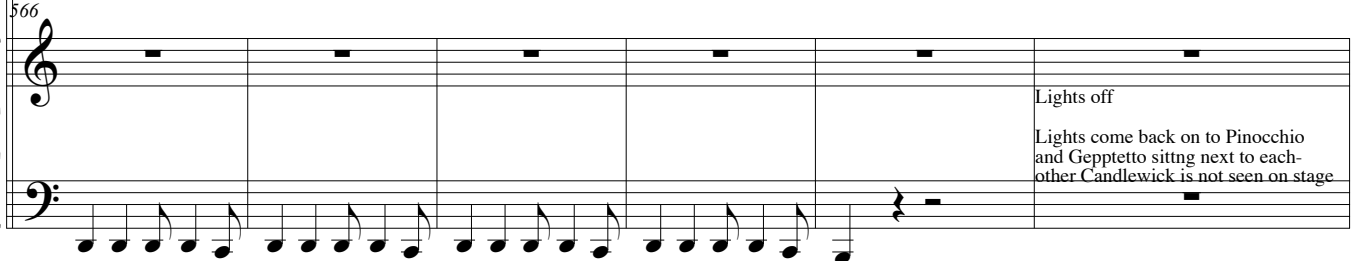
561

Pno. *mf*  $\text{♩} = 72$

566

Gep.  It's no use We're nev-er get-ting out of here!

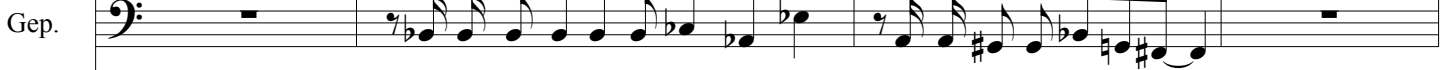
566

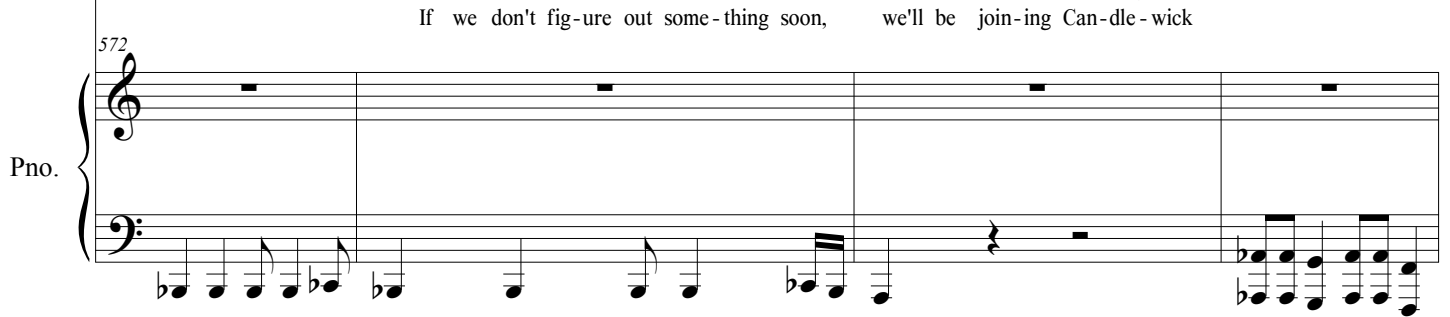
Pno.  Lights off
Lights come back on to Pinocchio
and Gepetto sitting next to each-
other Candlewick is not seen on stage

43
572

Pinocchio

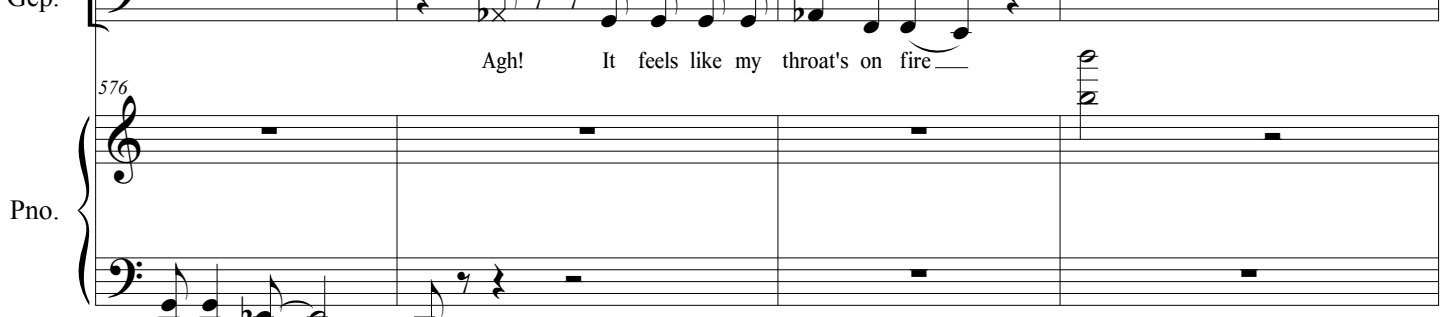
Geppetto begins to have
a coughing fit

Gep. 
If we don't fig-ure out some-thing soon, we'll be join-ing Can-dle-wick

Pno. 

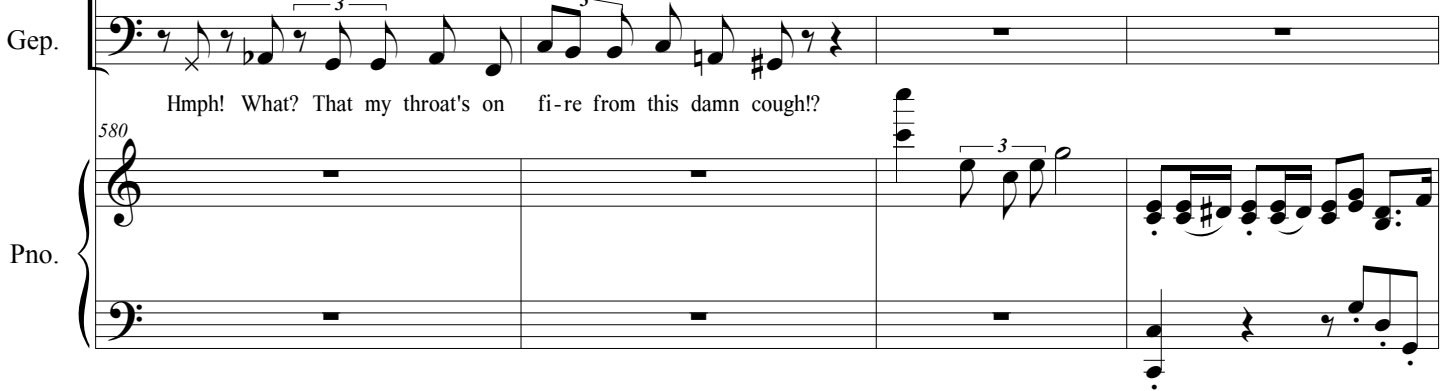
Pin. 
Say that one more time!

Gep. 
Agh! It feels like my throat's on fire—

Pno. 

Pin. 
I have an i-de - a!

Gep. 
Hmph! What? That my throat's on fi-re from this damn cough!?

Pno. 

584 Pinocchio gathers wood and attempts to start a fire

Pin.

Gep.

Pi - noc - chi - o! What are you

584

Pno.

587 **Maestoso** ♩ = 72

Pin.

No, fa - ther! If we

Gep.

do - ing?! Are you try - ing to set your-self on fi - re a - gain?

587

Pno.

590

Pin.

set up a fi - re The whale will op - en its mouth! And

590

Pno.

Pinocchio

45
592

Pin. let wat - er in! It lets' wa - ter in

Gep. Now I un - der stand! _____

592

Pno.

594

Pin. we can swim out and be gone be-fore you ev-en know it! We'll swim out!

Gep. We can swim on out and not die in-side this whale. We'll swim out!

594

Pno.

597

Pin.

Gep.

597

Pno.

601 **Brisk!** ♩ = 120

Pno.

604 *rit.* **Ominous** ♩ = 92

Gep.

I hope this works!

Pno.

607

Pno.

610

Gep.

Pi - noc - chi - o! Get rea - dy! I

Pno.

Detailed description of the musical score: The score is for a piano and voice. It begins at measure 601 with a 'Brisk!' tempo of 120. The piano part features a rapid sixteenth-note pattern in the right hand and a simpler bass line. At measure 604, the tempo slows to 'Ominous' (92). The vocal part (Gep.) enters with the line 'I hope this works!'. The piano part continues with the rapid pattern, but the right hand has some rests. At measure 607, the key signature changes to B-flat major. The piano part continues with the rapid pattern. At measure 610, the vocal part enters with 'Pi - noc - chi - o! Get rea - dy! I'. The piano part continues with the rapid pattern, with some triplets indicated by a '3' over the notes.

612

Gep. *think it worked!*

Pno. *fff*

Hopeful yet suspenseful
♩. = 80

615

Pno. *mp*

619

Pno.

622

Gep. *f* We're swim - ming look at my son swim!

Pno.

625

Gep.

look at my son swim - ming!

Pno.

628

Gep.

look at my son swim - ming!

Pno.

Pinocchio

Act II, Scene 5

Aaron Hunt

 $\text{♩} = 80$

Pinocchio 1

Mr. Cricket 2

The Blue Fairy

Geppetto

Piano

636

Pno.

641

Pin. 1

641

Pno.

Fa - ther we made

Pin. 1

645

it! We made it to the shore! Aren't you hap-py fa-ther? What's wrong fa-ther?

Pno.

645

Geppetto has another coughing fit, but worse this time around

Pin. 1

649

Are you o - kay?

Gep.

649

I'm a-fraid not son...

Pno.

Gep.

653

This trip's been hard on me. I'm an old man Pi - noc - chi-o This might be my time!

Pno.

653

Gep.

657

Might be my time — Thank you for be-ing the son I nev-er had

Pno.

657

662

Pin. 1

No, no no no! Fa-ther please be o-kay! Blue fai-ry where are you?

Pno.

667

Pno.

672

Pin. 1

Please help my fa-ther!

Blue F.

Yes, Pi-noc-chi o? Oh dear... Gep-pet-to's not

Pno.

677

Pin. 1

Please help him! I don't care if you make me a real boy! I just want my

Blue F.

look-ing so good.

Pno.

Pinocchio

52
681

Pin. 1

fa - ther back!

Blue F.

Pi - noc - chi-o! That's what I'd hoped you'd learn!

Pno.

681

Blue F.

I want-ed you to learn to be self - less! To put some-ones needs a -

Pno.

685

Blue F.

bove your own! To learn to be a good _____ boy! To be the son Gep-pet-o -

Pno.

689

Blue F.

de - serves! So now I'll grant both of your wish - es I'll

Pno.

693

696 $\text{♩} = 120$

Blue F. $\text{heal your fa - ther and make you a real boy!}$

Pno.

700

Blue F.

Pno.

A

703

Blue F. $\text{real boy! Pi - noc - chi - o will be a good boy!}$

Pno.

706

Blue F. $\text{You learned your les - son and now you will reap your re-}$

Pno.

Pinocchio

54

709

Blue F.

ward! _____ A

Pno.

709

Blue F.

711

real boy! Liv - ing with his lov - ing fa - ther!

Pno.

711

Blue F.

714

A real boy! Pi - noc - chi - o will be a

Gep.

A real boy! A son to

Pno.

714

717

Blue F. good boy! You learned your ____ les - son and now

Gep. call my own! A son to call my ve - ry own!

Pno.

720

Blue F. you will ____ reap your re - ward! ____

Gep. A son to call my ____

Pno.

722

Mr C. 2

Blue F.

Gep.

Pno.

A real boy!

A real boy!

A real boy!

724

Mr C. 2

Blue F.

Gep.

Pin - noc - chi - o a real boy! A real boy! A real

Pin - noc - chi - o a real boy! A real boy! A real

Pin - noc - chi - o a real boy! A real boy! A real

728

Pin. 1

Mr C. 2

Blue F.

Gep.

Pno.

boy

A

real

boy!

15^{ma}-----

p

VITA

Aaron Hunt, originally from Ewa Beach, Hawaii, now resides in Knoxville, Tennessee. He has had his music performed throughout the United States and Eastern Europe, with his international premiere in Tbilisi, Georgia in 2016. Aaron has written works for VolOpera, Appalachia: A Southeastern Wind Symphony, The University of Tennessee Graduate String Quartet, The Belmont New Music Ensemble, The Dolce String Quartet, Samvel Perikhanian, The Tennessee Tech Percussion Ensemble, and various university ensembles at Tennessee Tech University and The University of Tennessee, Knoxville. His works have been performed at The University of Tennessee, Knoxville, Vanderbilt University, The Republic of Georgia, and Tennessee Technological University. Aaron holds a BM in Performance with an emphasis in Music Composition from Tennessee Technological University in Cookeville, Tennessee. He is currently pursuing his MM in Music Composition and a certificate in Music Theory Pedagogy from The University of Tennessee, Knoxville, where he holds a graduate teaching assistantship with the Theory/Comp department.