

Music II: Comparing Characters

Students Will

- Read "Sir Arthur Sullivan and *Patience*"
- Listen to two musical excerpts: "Prithee, Pretty Maiden," from *Patience*, and "Jack and Wife Duet," from *Jack and the Beanstalk*
- Discuss and answer questions in the "Comparing Characters" worksheet
- Write additional text for *Jack and the Beanstalk*
- Perform duets with their added text and changed music

Copies for Students

- "Sir Arthur Sullivan and *Patience*"
- "Jack and the Beanstalk"
- "*Patience* Duet Text" & "*Jack* Duet Text" sheets
- "Comparing Characters"

Copies for Teacher

- "Sir Arthur Sullivan and *Patience*"
- "*Patience* Duet Text" & "*Jack* Duet Text" sheets
- Score Excerpts: "Prithee Pretty Lady" & "Jack and Wife Duet"
- "Comparing Characters Answer Key"

Getting Ready

- Read over "Sir Arthur Sullivan and *Patience*" to familiarize yourself with material
- Prepare listening materials
- Decide how students will perform their songs- they can sing a cappella, over the *Patience* or *Jack and the Beanstalk* excerpt, or with piano or other instrumental accompaniment

Introduction

Have students read through the information in "Sir Arthur Sullivan and *Patience*", individually, in small groups, or as a class. Make sure students understand that although this version of *Jack and the Beanstalk* features songs and ensembles from six different Gilbert and Sullivan operettas, they will only be studying one duet from *Jack and the Beanstalk* that was taken from the operetta, *Patience*.

Critical Listening

Have students read the "Comparing Characters" worksheet and the "*Patience* Duet Text" & "*Jack* Duet Text" sheets. Play the two musical excerpts while the students follow along.

Guided Practice

Fill out the "Comparing Characters" sheet. Questions 1-6 should be filled out individually, but you may wish to pair students together to work on question 7.

Discuss the questions as a class. The entire class can put up their answers to questions 1 and 2 on larger venn diagrams on the board.

Have students perform for the rest of the class the song with their added text from question 7, and where possible, their musical revisions from question 6. Depending on time available, you may wish to select just a few pairs. The students' songs may be accompanied by piano or other instrument if possible, or they may sing a cappella or over the *Patience* musical excerpt.

Evaluation

You may wish to grade students on their "Comparing Characters" worksheets, or performances. Alternatively, it may be helpful to have students critique each other's answers and performances- giving feedback on how each person's text and musical style differed and what affect that had on their performance.

TEKs

Music:

5th Grade

(4) Create rhythmic and melodic phrases

(6) Evaluate, using music terminology, personal preferences for specific music works and styles

6th Grade

(4) Create rhythmic and melodic phrases

(6) Evaluate the quality and effectiveness of music and musical performances

English Language Arts and Reading:

5th Grade

(5) Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to analyze the similarities and differences between an original text and its dramatic adaptation.

6th Grade

(5) Students understand, make inferences and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to explain the similarities and differences in the setting, characters, and plot of a play and those in a film based upon the same story line.

Correlates: Language Arts**,** Drama

Gardner's Intelligences: Musical**,** Linguistic

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

Sir Arthur Sullivan and *Patience*:

The Composer:

Sir Arthur Sullivan (1842-1900) is best known as the composing half of Gilbert and Sullivan, the duo responsible for 14 operettas, the most popular including *H.M.S. Pinafore*, *The Mikado*, and *The Pirates of Penzance*. Some well known numbers from these works include, "Three Little Maids from School are We," and "I am the very Model of a Modern Major-General". Sullivan was raised in a musical household. His father was the band director at the Royal Military College, and Sullivan earned a scholarship there to study piano, composition, and conducting. After graduation he quickly found success as a composer of orchestral and choral music.

His first collaboration with librettist Sir William Schwenck Gilbert, *Thespis*, was not widely acclaimed, but seven years later, with the help of manager Richard D'Oyle Carte, they created their first hit, *H.M.S. Pinafore*. The work was so popular that Carte needed to quickly organize a tour in the US, in order to prevent unsanctioned pirated productions. Following this, the group produced *The Pirates of Penzance*, and *Patience*, which shortly after opening was moved into the Savoy Theater that Carte had built to stage Gilbert and Sullivan's works. Their operettas are often referred to as the "Savoy operas". In 1885 they finished writing *The Mikado*, which went on to have the longest run of any of their works at 672 performances, and was even toured through Europe.

Sullivan never married, but was very dedicated to his family. After his brother died, he was appointed the guardian of his seven children, and continued to support them financially even after they moved with their mother to Los Angeles. The eldest nephew, Herbert, stayed and lived with Sullivan instead of moving, and eventually wrote a joint biography about him.

The Operetta:

Patience was the sixth operetta created by the legendary duo Gilbert and Sullivan. The work is a satire of the *aesthetic* movement of the second half of the 19th century. The aesthetes focused on the elements of beauty in art- both visual and written- rather than on making connections with worldly elements around them. In *Patience*, there are two aesthetic poets, Reginald Bunthorne and Archibald Grosvenor. The two serve as foils for the practicality of the Chorus of Dragoons. Aestheticism is now most associated with the poetry of Oscar Wilde. While *Patience* was not written in reference to Wilde, Richard Carte sent him on an American tour ahead of the production so that American audiences would better understand the operetta's content and humor.

The Story of *Patience*

The story begins with a chorus of maidens who are all vying for the love of the poet Bunthorne. Bunthorne is uninterested in them, instead he is in love with the milkmaid Paitence. Patience makes her entrance to sing about how love has so far eluded her in life. She also mentions to the maidens that the Dragoons, their betrothed, are on their way to town, but the maidens, fawning over Bunthorne, couldn't care less. After the two are left alone, Bunthorne confesses to Patience that his poetry is a sham. Patience tells him that she couldn't love him, and he exits the stage saddened.

Grosvenor enters and with Patience sings the duet "Prithee, pretty maiden," They realize they were childhood friends, and Patience wants to love him, but decides he is too perfect. Bunthorne, appearing in flamboyant clothing, decides he will auction himself off to one of the maidens, but before he can do so Patience interrupts and declares that she will marry him. This makes the Dragoons very hopeful that the maidens will return to them, but Grosvenor interrupts and takes the place of Bunthorne as the object of the maidens rapture.

After Patience states her love for Grosvenor to Bunthorne, the two poets argue and Grosvenor agrees to give up his aesthetic ways to become an ordinary man- this partly encouraged by his desire to get rid of the maidens following him. And in becoming an ordinary man, he shows himself to be less than perfect so that Patience can now love and marry him. The maidens and Dragoons also end up together, and Bunthorne is left alone because of his aesthetic faking.

The Characters

Patience:

The operetta's title character is a milkmaid who is hoping to fall in love and get married, but has so far been unable to do so. She has high expectations of what she desires in a mate. Patience, like the other maidens in the story is also prone to exaggeration, about her attributes and others, and she has a penchant for stirring up drama.

Grosvenor:

Known as the "Idyllic" poet, as opposed to Bunthorne's title of "Fleshy" poet, Grosvenor is handsome, eloquent, and very well liked. He is also called "Archibald-the-allright". His major flaw is probably a lack of modesty. He is also somewhat selfish. At first he enjoys the company of the maidens ,but after growing tired of them, he is grateful that Bunthorne gives him a way to stop them from following him constantly.

Patience Duet Text

***Patience*- "Prithee, pretty Maiden":** http://youtu.be/3OBYGdYpYHk

Grosvenor:

Prithee, pretty maiden — prithee, tell me true,
(Hey, but I'm doleful, willow willow waly!)
Have you e'er a lover a-dangling after you?
Hey willow waly O!
I would fain discover
If you have a lover!
Hey willow waly O!

Patience:

Gentle sir, my heart is frolicsome and free —
(Hey, but he's doleful, willow willow waly!)
Nobody I care for comes a-courting me —
Hey willow waly O!
Nobody I care for
Comes a-courting — therefore,
Hey willow waly O!

Grosvenor:

Prithee, pretty maiden, will you marry me?
(Hey, but I'm hopeful, willow willow waly!)
I may say, at once, I'm a man of propertee —
Hey willow waly O!
Money, I despise it;
Many people prize it,
Hey willow waly O!

Patience:

Gentle Sir, although to marry I design —
(Hey, but he's hopeful, willow willow waly!)
As yet I do not know you, and so I must decline.
Hey willow waly O!
To other maidens go you —
As yet I do not know you,

Both:
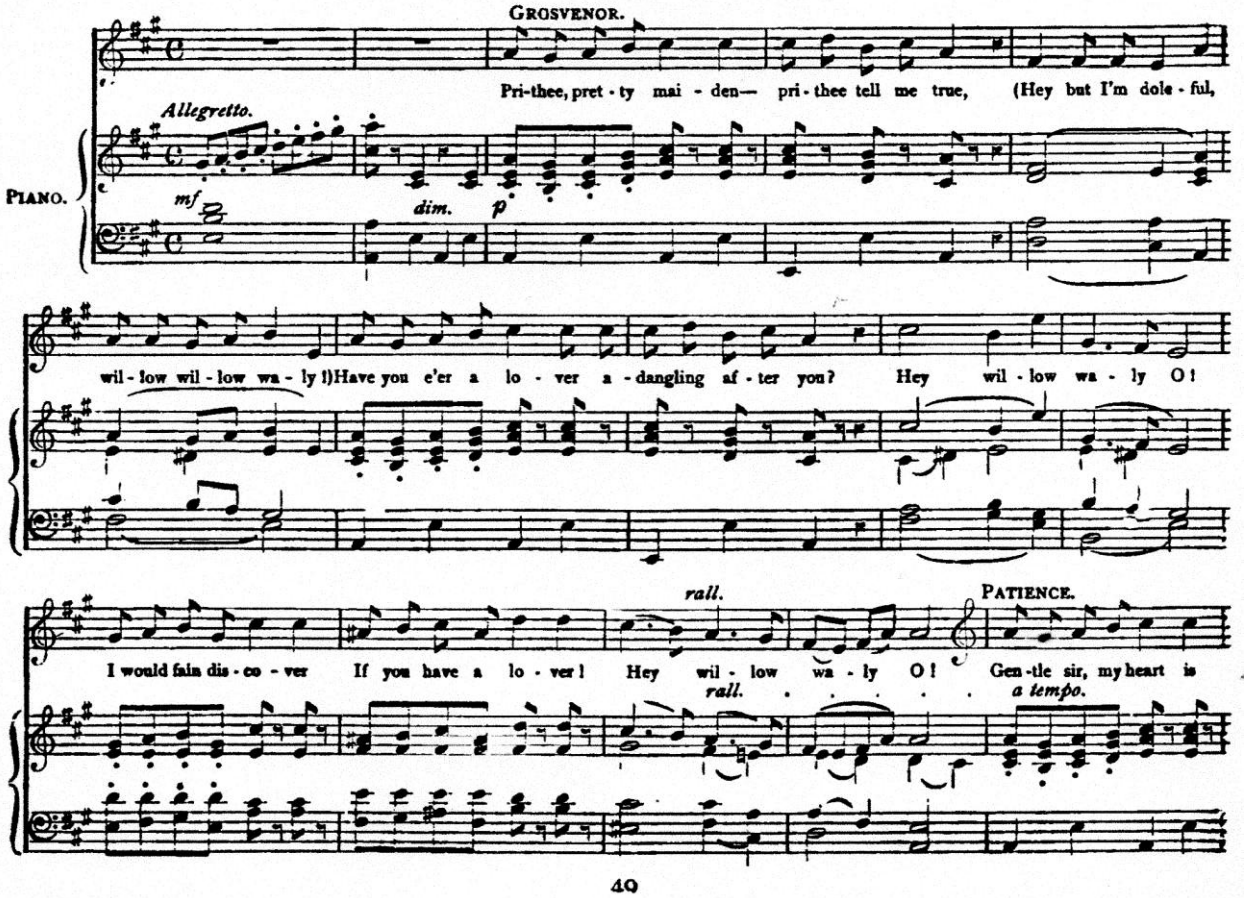
Hey Willow Waly O!
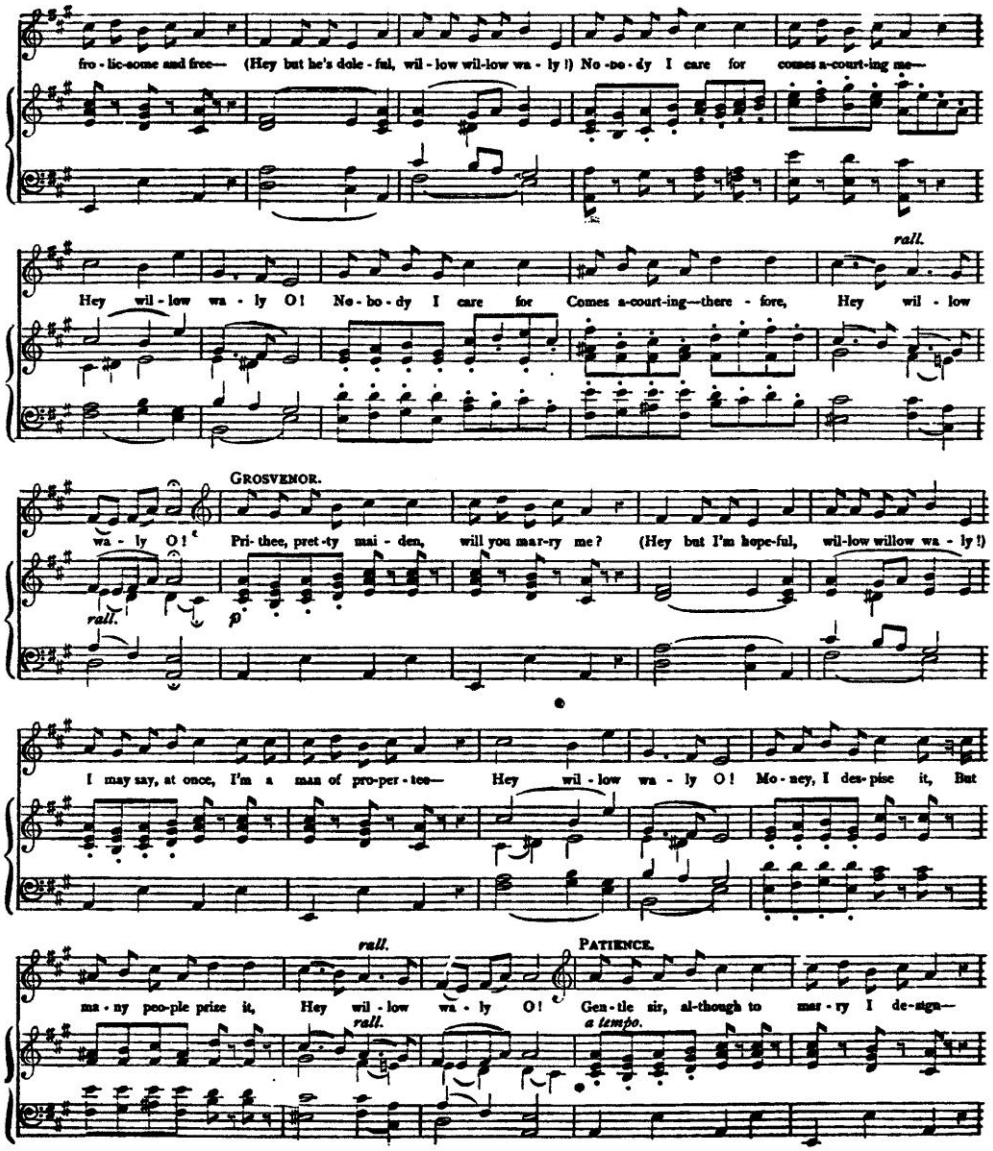
(*2d verse.*) Time fled, and one unhappy day—
The first I'd ever known—
They took my little friend away,
And left me all alone.
Ah, how I sobbed! and how I cried!
Then I fell ill and nearly died;
And even now I weep apace
When I recall that baby face!
We had one hope—one heart—one will—
One life, in one employ;
And, though it's immaterial, still
He was a little boy!
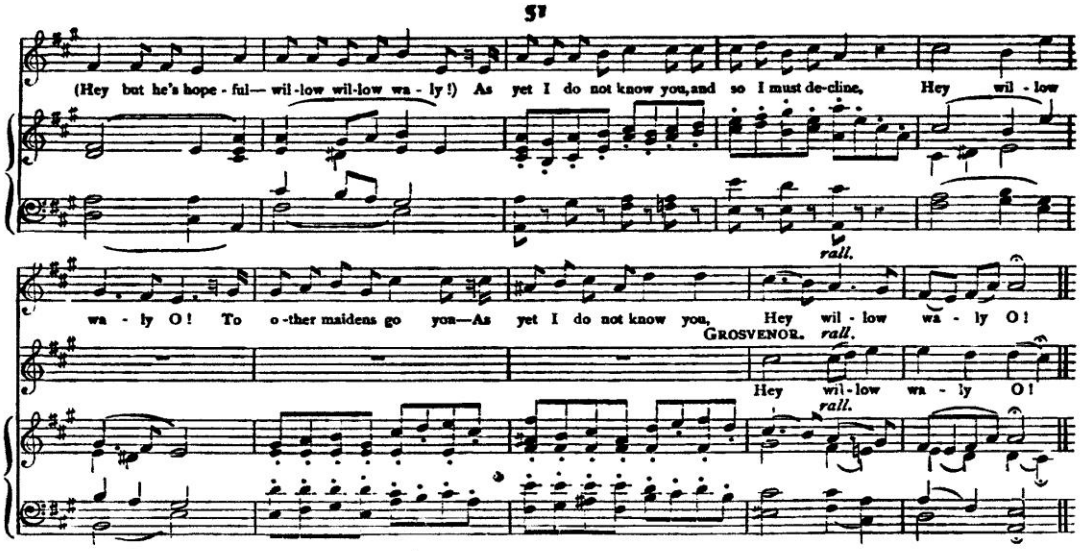
ANG. Ah, old, old tale of Cupid's touch, etc.
PAT. Pray, don't misconstrue what I say, etc.
ANG. No doubt, yet, spite of all your pains, etc.
PAT. Ah, yes, in spite of all my pains, etc.
(*At end of Duet exit* ANGELA.)

PAT. It's perfectly appalling to think of the dreadful state I must be in! I had no idea that love was a duty. No wonder they all look so unhappy. Upon my word, I hardly like to associate with myself. I don't think I'm respectable. I'll go at once and fall in love with— (*Enter* GROSVENOR.) A stranger!

No. 8. DUET—Patience & Grosvenor.




fro - lic-some and free— (Hey but he's dole - ful, wil - low wil-low wa - ly !) No - bo - dy I care for comes a-court-ing me—
rall.
Hey wil - low wa - ly O! No - bo - dy I care for Comes a-court-ing—there - fore, Hey wil - low
GROSVENOR.
wa - ly O! Pri- thee, pret-ty mai - den, will you mar-ry me? (Hey but I'm hope-ful, wil-low willow wa - ly !)
rall.
p
I may say, at once, I'm a man of pro-per - tee— Hey wil - low wa - ly O! Mo - ney, I des-pise it, But
rall.
PATIENCE.
ma - ny peo-ple prize it, Hey wil - low wa - ly O! Gen - tle sir, al-though to mar - ry I de-sign—
rall.
a tempo.



GROS. Patience! Can it be that you don't recognize me?

PAT. Recognize you? No, indeed I don't!

GROS. Have fifteen years so greatly changed me?

PAT. Fifteen years? What do you mean?

GROS. Have you forgotten the friend of your youth, your Archibald, your little playfellow? Oh, Chronos, Chronos! this is too bad of you!

PAT. Archibald! Is it possible? Why, let me look! It is! It is! It must be! Oh, how happy I am! I thought we should never meet again! And how you've grown!

GROS. Yes, Patience, I am much taller and much stouter than I was.

PAT. And how you've improved!

GROS. Yes, Patience, I am very beautiful! (*Sighs.*)

PAT. But surely *that* don't make you unhappy?

GROS. Yes, Patience. Gifted as I am with a beauty which probably has not its rival on earth, I am, nevertheless, utterly and completely miserable.

PAT. Oh, but why?

GROS. My child-love for you has never faded. Conceive, then, the horror of my situation when I tell you that it is my hideous destiny to be madly loved by every woman who sets eyes on me!

PAT. But why do you make yourself so picturesque? Why not disguise yourself, disfigure yourself—anything to escape this persecution?

GROS. No, Patience, that may not be. These gifts, irksome as they are, were given to me for the enjoyment and delectation of my fellow-creatures. I am a trustee for beauty, and it is my duty to see that the conditions of my trust are faithfully discharged.

PAT. And you too are a poet.

GROS. Yes, I am the Apostle of Simplicity. I am called "Archibald the All Right"—for I am infallible.

PAT. And is it possible that you condescend to love such a girl as I?

GROS. Yes, Patience; is it not strange? I have loved you with a Florentine fourteenth-century frenzy for full fifteen years!

PAT. Oh! marvellous! I have hitherto been deaf to the voice of love—I seem now to know what love is. It has been revealed to me: it is Archibald Grosvenor.

GROS. Yes, Patience, it is! (*Embrace.*)

PAT. (*As in a trance.*) We will never, never part!

GROS. We will live and die together!

PAT. I swear it!

GROS. We both swear it! (*Embrace.*)

PAT. (*Recoiling from him.*) But— Oh horror!

GROS. What's the matter?

PAT. Why, you are perfection! A source of endless ecstasy to all who know you!

GROS. I know I am. Well?

PAT. Then, bless my heart! there can be nothing unselfish in loving *you!*

GROS. Merciful powers! I never thought of that.

PAT. To monopolize those features on which all women love to linger!

GROS. Too true! Oh, fatal perfection! again you interpose between me and my happiness!

PAT. Oh, if you were but a thought less beautiful than you are!

GROS. Would that I were! but candor compels me to admit that I'm not.

PAT. Our duty is clear; we must part, and for ever!

GROS. Oh, misery! And yet I cannot question the propriety of your decision. Farewell, Patience!

PAT. Farewell, Archibald! But stay!

GROS. Yes, Patience?

PAT. Although I may not love *you*—for you are perfect—there is nothing to prevent your loving me. I am plain, homely unattractive.

GROS. Why, that's true.

PAT. The love of such a man as you for such a girl as I must be unselfish!

GROS. Unselfishness itself!

(*Exeunt despairingly in opposite directions.*)

Jack Duet Text

John Davies created the opera *Jack and the Beanstalk* using music written by Arthur Sullivan that was originally used part of his operettas. Davies wrote new text for the music and dialogue that tells the classic fairy tale of Jack and the Beanstalk. The music for the duet we will focus on comes from the operetta *Patience*. In Davies' new opera, it is sung by Jack and the Giant's Wife. It occurs when Jack arrives at the Giant's house in the clouds after climbing up the beanstalk. The Giant is not at home so the Giant's Wife is all alone. Jack enters and asks her for some food. She has pity upon him and gives him something to eat. She, unlike the Giant, is very kind and even gives Jack some extra food to take to his mother. Hearing her husband returning, she has Jack hide so that the Giant will not be tempted to eat him. Her kindness with Jack might be a surprise to the audience because the Giant is so mean, but the Giant and his Wife are "foils" (characters that have opposite traits), so while she gives Jack food, the Giant wants Jack to be the food.

***Jack and the Beanstalk*- "Jack and Wife Duet":** http://www.operatales.com/jack-beanstalk.shtml *(No. 3)*

Jack:

Please excuse me lady- I don't mean to be rude
Hey, but I'm hungry may I have a piece of bread please?
I have climbed up here for I haven't any food
Hey willow waly O!
And may I have another
For my very hungry mother
Hey willow waly O!

Giant's Wife:

You may take this bread and some cheese my gentle sir.
(Hey, but he's hungry, willow willow waly!)
Take some for your mother and send my love to her
Hey willow waly O!
Now go away I tell you
My husband's sure to smell you!
Hey willow waly O!

Giant (spoken):
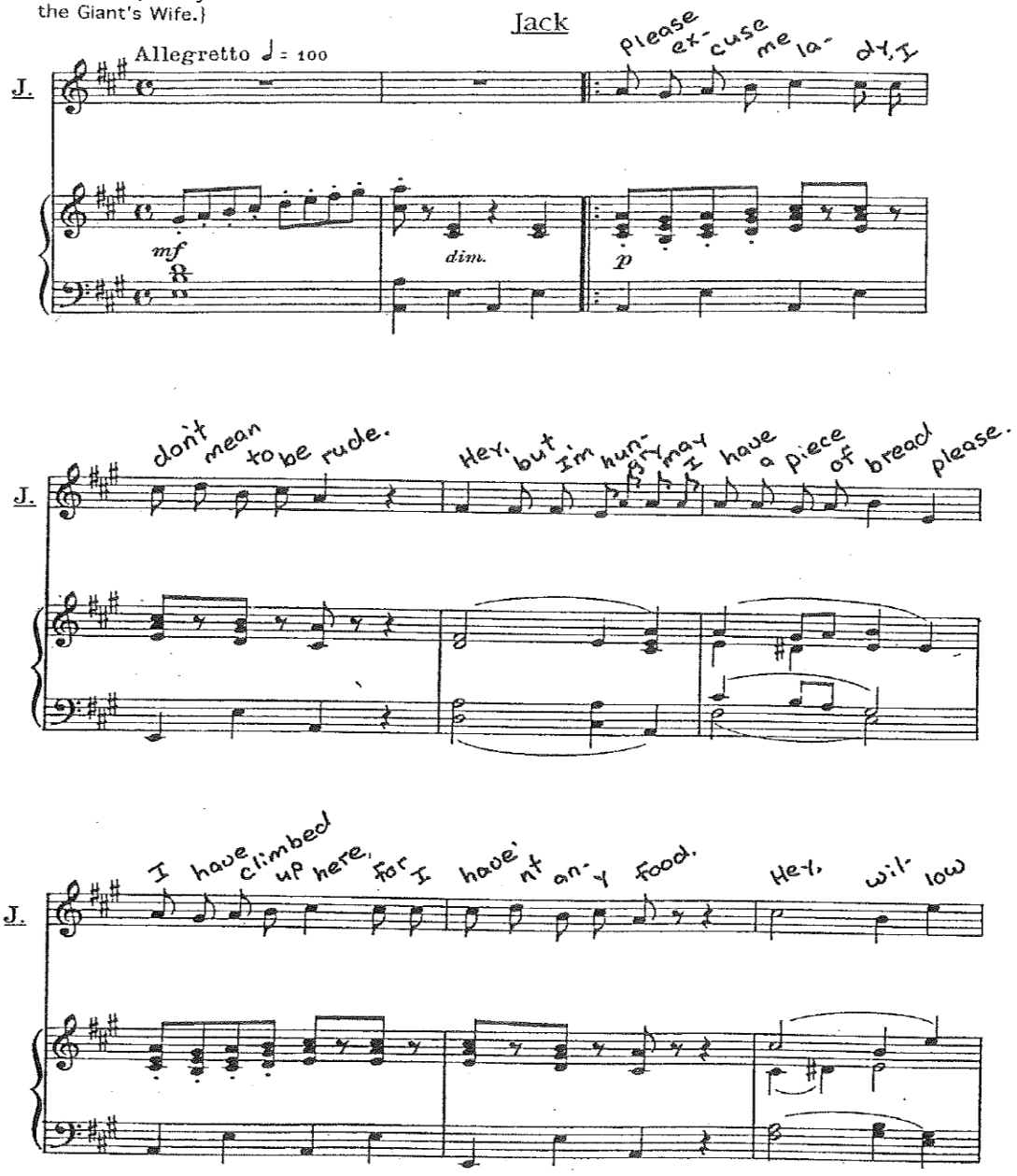
Fe-fi-fo-fummy!
I smell something delicious...YUMMY!
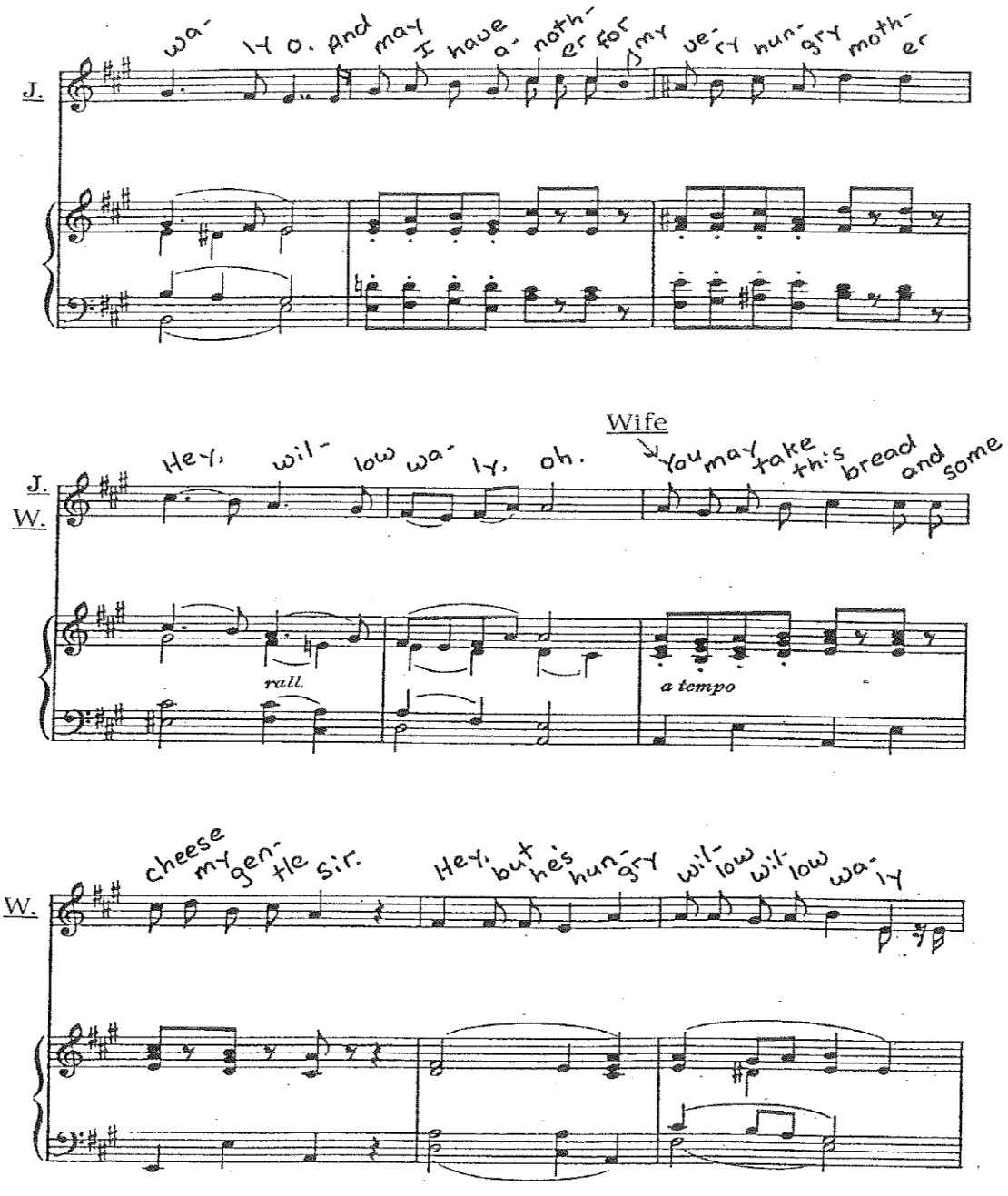
Jack and Giant's wife:
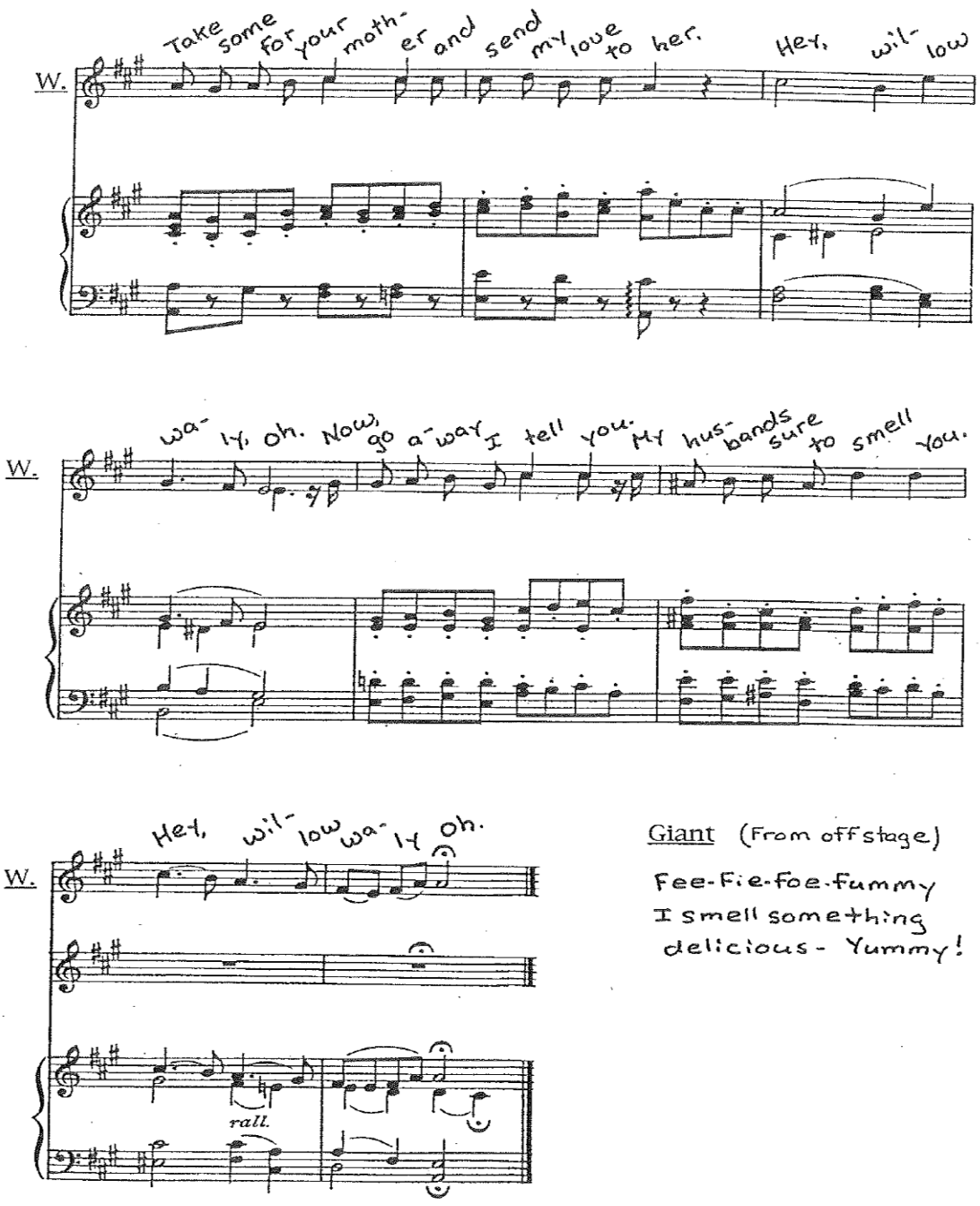
If you don't say goodbye, he'll bake you in a pie!
Hey willow waly O!

{Jack sneaks carefully into the room and politely addresses the Giant's Wife.}

Jack & Wife Duet
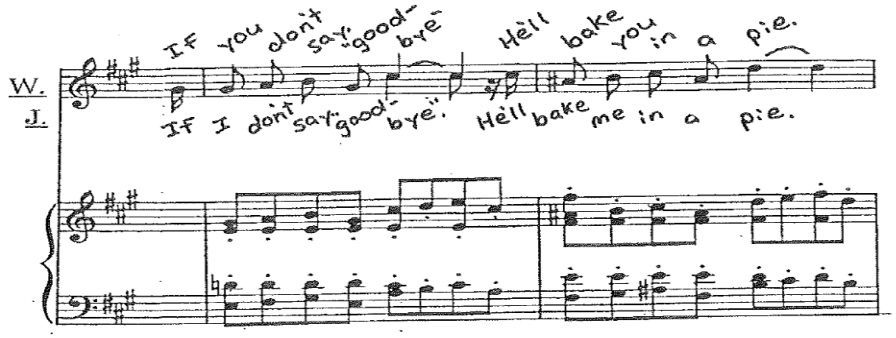


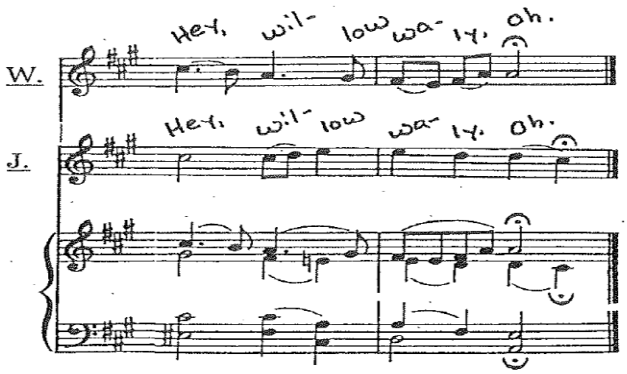

J.
wa- ly O. And may I have a- noth- er for my ve- ry hun- gry moth- er
J.
W.
Hey, wil- low wa- ly, oh.
Wife
You may take this bread and some
rall.
a tempo
W.
cheese my gen- tle sir.
Hey, but he's hun- gry wil- low wil- low wa- ly



Giant (From offstage)

Fee-Fie-foe-fummy
I smell something
delicious - Yummy!





{Jack hides as the Giant enters the room.}

Giant:

It's very clear,
There's someone here.
I have a nose that knows.
He'll never get away from me,
No matter where he goes.

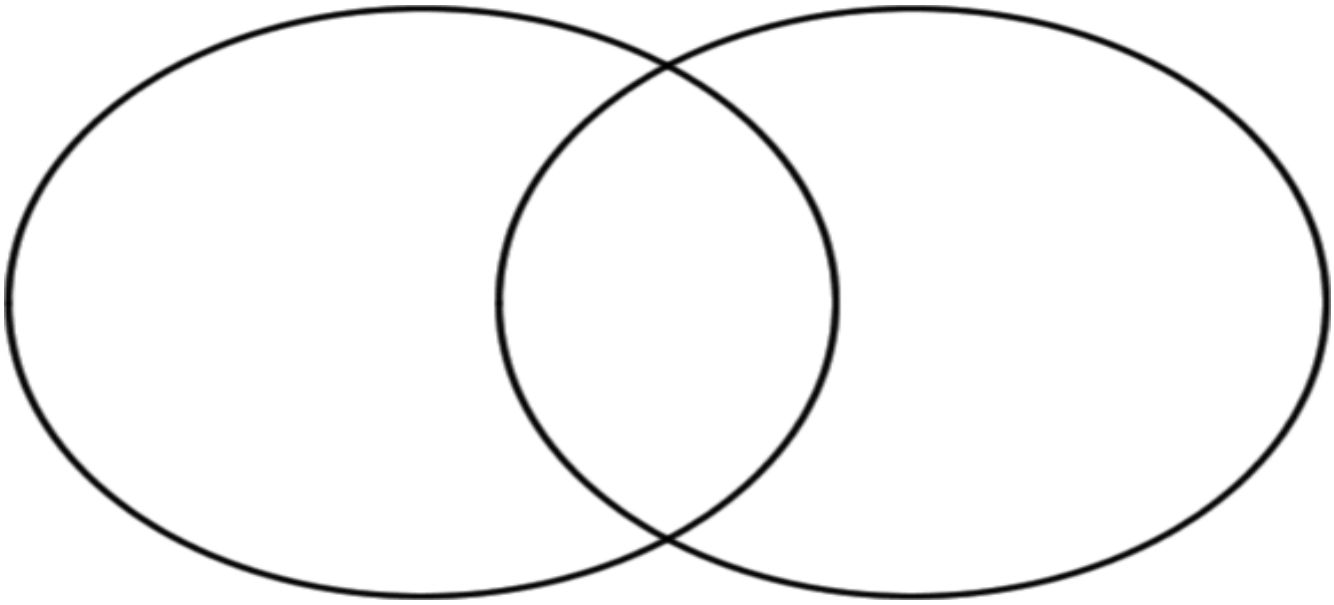
It's very clear.
He's hiding near.
I know that I shall find him.
There's not a doubt,
I'll sniff him out,
And sneak up right behind him.

Comparing Characters

Name_____ Date_____

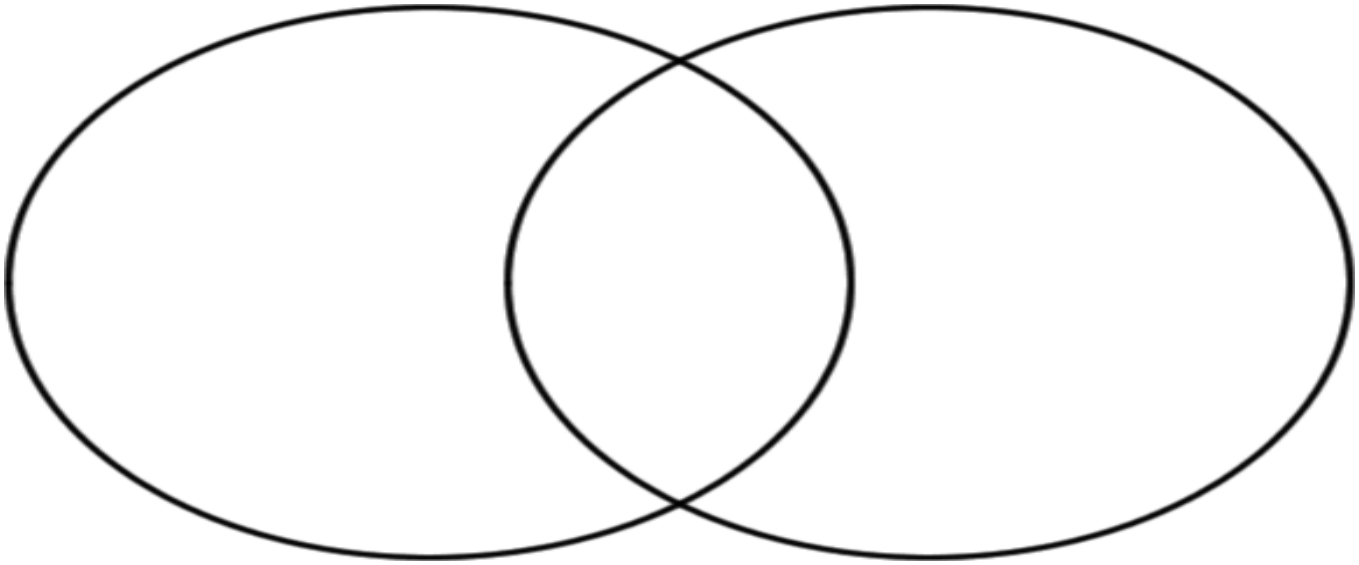
1. How are Jack and Grosvenor similar and different?

JACK **GROSVENOR**



2. How are the Giant's wife and Patience similar and different?

GIANT'S WIFE **PATIENCE**



3. How does the music enhance the relationship between the two characters in each opera? (Does the music work the same or differently in each operas?)

4. Why do you think John Davies chose music from this particular duet from *Patience* for this scene? Do you agree with this choice- why or why not?

5. What purposes does the phrase "hey willow waly O!" serve in the music?

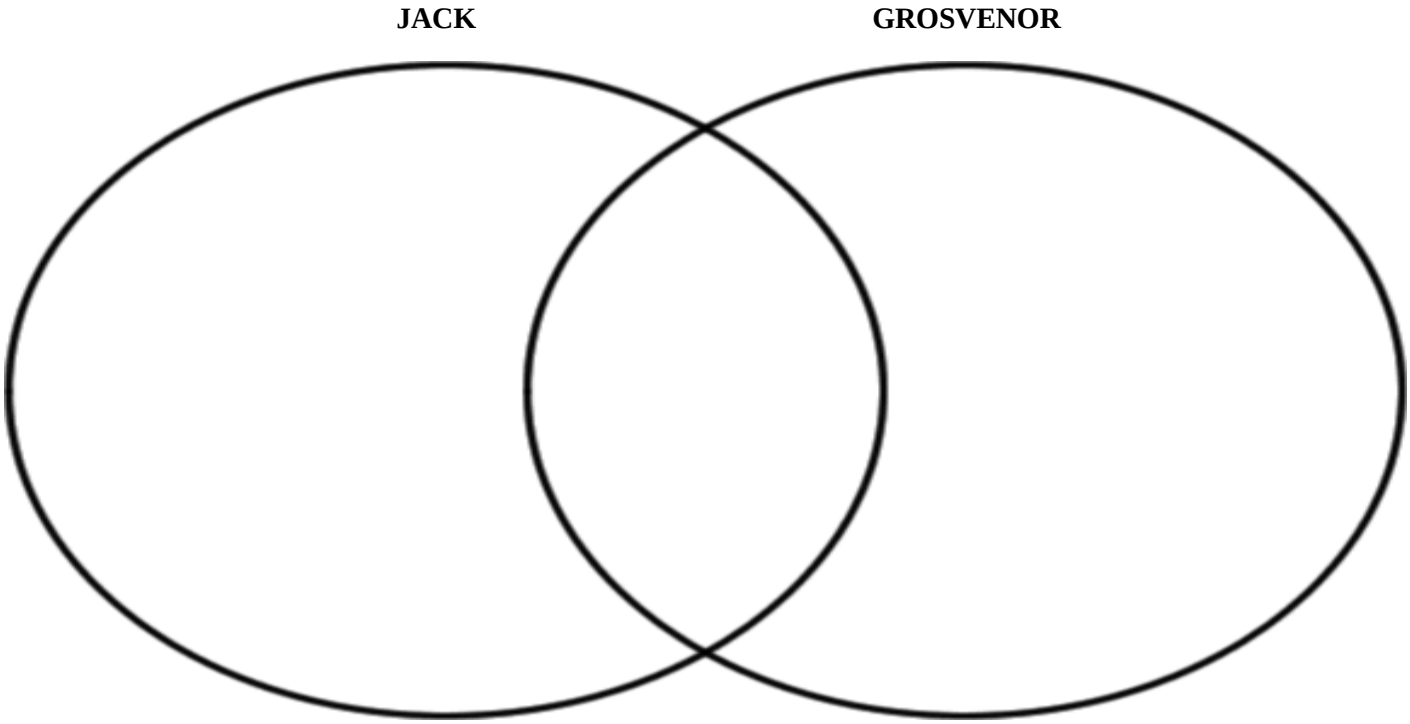
6. Using your musical knowledge, describe how the music might be changed to better suit the new text. Write notes on your text sheet to indicate where you think changes should be.

7. Using what you know about the opera and story, write another two verses for the *Jack and the Beanstalk* version of this song so that it matches the length of Sullivan's original duet. Decide whether or not to include the "hey willow waly O!" phrases, and pay attention to rhyme scheme and aligning the syllables and emphasis with the music.

ANSWER KEY

Comparing Characters

1. How are Jack and Grosvenor similar and different?



Answers will vary:

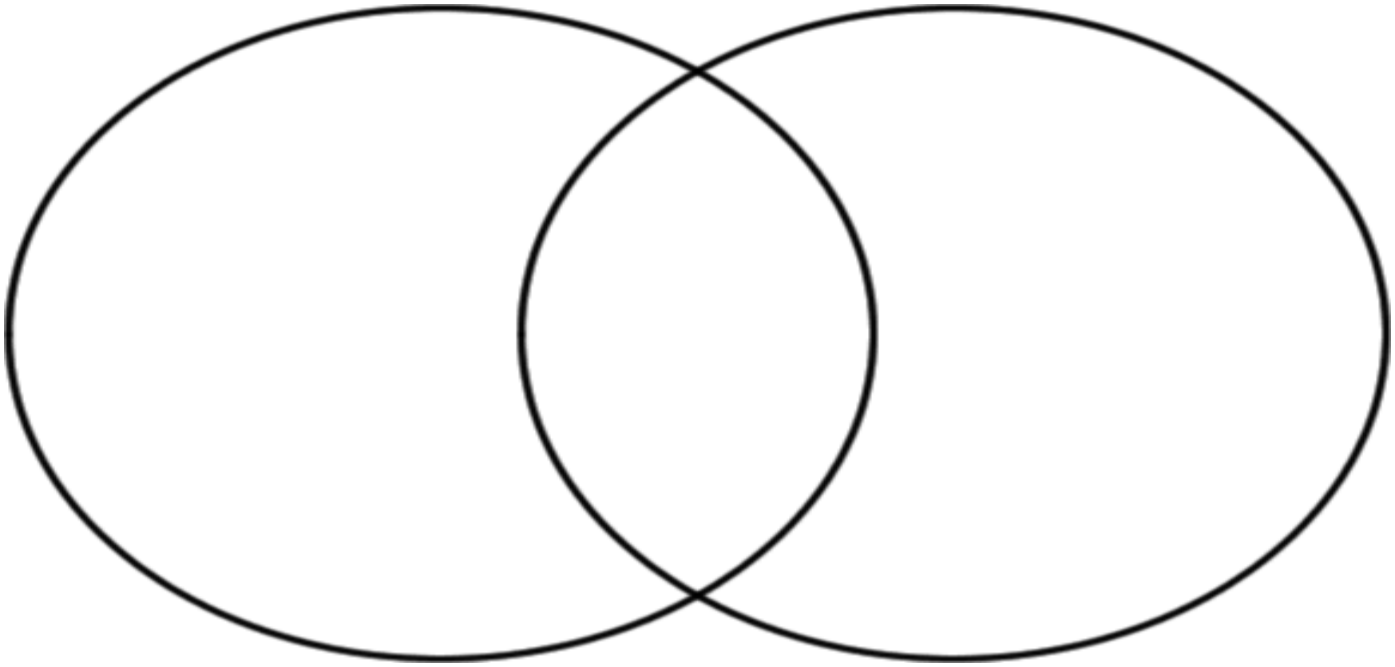
Jack: precousious, young, athletic, poor, dumb,

Grosvenor: poetic, rich, well read

Both: handsome, wanting something, selfish

2. How are the Giant's wife and Patience similar and different?

GIANT'S WIFE **PATIENCE**



Answers will vary:

Giants Wife: motherly, married, not in love,

Patience: young, single, in love,

Both: Caring, protective

3. How does the music enhance the relationship between the two characters in each opera? (Does the music work the same or differently in each operas?)

Answers may vary: The music is playful which highlights the relationship in *Patience*. The repeated phrase doesn't make sense in the context of Jack hiding from the Giant

4. Why do you think John Davies chose this particular duet from *Patience* for this scene? Do you agree with this choice- why or why not?

Answers will vary: This aria has a good interaction between a male and female character with the man asking something from the woman. In *Jack* the Wife gives Jack what he wants, where as in *Patience*, Patience

ultimately does not give her love to Grosvenor. The music is rather light hearted and sing-songy which suits the subject material of Jack and the Beanstalk well. There are good reasons for and against the choice of music.

5. What purposes does the phrase "hey willow waly O!" serve in the music?

This phrase makes the aria lighthearted and connects the two characters dialogue together. It also highlights the "aesthetic poetry" irony of the operetta as it is a pretty but ultimately useless phrase.

6. Using your musical knowledge, describe how the music might be changed to better suit the new text. Write notes on your text sheet to indicate where you think changes should be.

Answers will vary: Changes might include lowered dynamics for Jack; starting the aria in a minor key; a more chromatic phrase to end the aria; adding music for the Giants phrase.

7. Using what you know about the opera and story, write another two verses for the *Jack and the Beanstalk* version of this duet so that it matches the length of Sullivan's original. Decide whether or not to include the "hey willow waly O!" phrases, and pay attention to rhyme scheme and aligning the syllables and emphasis with the music.

Answers will vary- be sure rhyme, emphasis, and phrase length are correct.