

ROSSINI'S EFFERVESCENT *LE COMTE ORY* IS A COMIC TALE OF disguise, seduction, and the victory of virtue. The scene is the French countryside; the time, the Middle Ages, during the Crusades. Count Ory, a young nobleman, will do just about anything to conquer the chaste Countess Adèle—but his page, Isolier, will do even more to win her love. The result is a triangle of intrigue, counter-intrigue, and counter-counter-intrigue that features some of the most gorgeous and vocally dazzling music in the operatic repertoire.

In his new Metropolitan Opera production, director Bartlett Sher takes an inventive approach to this bel canto gem. To bridge the gap between the story's intimate atmosphere and the vast space of the Met, he has set the opera in a 19th-century theater, where Rossini's comedy is being performed. In the title role, superstar tenor Juan Diego Flórez spins webs of deceit amid the candlelit shadows of a medieval castle. Diana Damrau brings vocal brilliance to the virtuous Adèle, and in the trouser role of Isolier, Joyce DiDonato proves herself (or himself) the Countess's protector—and a worthy match for the scheming Ory.

The title character's con-man attitude will appeal to students, as will such hilarious set pieces as a male chorus, dressed up as nuns, sloshing their way through a raucous drinking song. Yet within this comic romp lie psychologically truthful situations and precisely defined characters. The activities in this guide will both kindle students' interest in opera and help them look beneath the laughter to make the most of this *Live in HD* production.

THE WORK: *LE COMTE ORY*

Music by Gioachino Rossini
(1792–1868)

An opera in two acts, sung in French

Libretto by Eugène Scribe and
Charles-Gaspard Delestre-Poirson

First performed on August 20, 1828
at the Paris Opéra

PRODUCTION

Maurizio Benini, Conductor

Bartlett Sher, Production

Michael Yeargan, Set Designer

Catherine Zuber, Costume Designer

Brian MacDevitt, Lighting Designer

STARRING

Diana Damrau (Countess Adèle)

Joyce DiDonato (Isolier)

Susanne Resmark (Ragonde)

Juan Diego Flórez (Count Ory)

Stéphane Degout (Raimbaud)

Michele Pertusi (The Tutor)

Production a gift of
The Sybil B. Harrington
Endowment Fund



Diana Damrau



Joyce DiDonato



Susanne Resmark



Juan Diego Flórez



Stéphane Degout



Michele Pertusi

The guide includes four types of activities. Reproducible student resources for the activities are available at the back of this guide:

CLASSROOM ACTIVITY:
a two-part activity, including homework, designed to support your ongoing curriculum

MUSICAL HIGHLIGHTS:
opportunities to focus on excerpts from *Le Comte Ory* to enhance familiarity with the work

PERFORMANCE ACTIVITIES:
to be used during *The Met: Live in HD* transmission, calling attention to specific aspects of this production

POST-SHOW DISCUSSION:
a wrap-up activity, integrating the *Live in HD* experience into students' views of the performing arts and humanities

The activities in this guide address several aspects of *Le Comte Ory*:

- the archetypal “confidence man” or “con man” character represented by Count Ory
- Rossini’s mastery of musical expression, whether in conveying the complications of human relationship or bringing a thunderstorm to the opera stage
- the production as a unified work of art, involving creative decisions by the artists of the Metropolitan Opera
- the broader ethical questions raised by the behavior of characters in the opera

The guide is intended to cultivate students’ interest in *Le Comte Ory* whether or not they have any prior acquaintance with opera. It includes activities for students with a wide range of musical backgrounds, seeking to encourage them to think about opera—and the performing arts in general—as a medium of entertainment and as creative expression.



Michael Yeargan's set design for the final scene of Act I

ACT I *Outside the castle of Formoutiers in France.* All the men have left the castle and village of Formoutiers in medieval France to fight in the Crusades. In order to protect their virtue, the women of the castle—the Countess Adèle and her ladies-in-waiting—have sworn to keep all men out until the soldiers return. The Countess desperately misses her absent brother and has become inconsolably sad.

One day, a religious hermit and his assistant appear near the castle. The ladies and the local peasant girls all joyfully seek the holy man’s blessings. His assistant, Raimbaud, assures the women that the hermit will help—as long as they leave wine and food for him at his “hermitage” (**Track 1**). The hermit himself promises to end all family discord, to bring peace, prosperity, and husbands for the young ladies (**Tracks 2, 5, and 7**). But what he’s really after—as he admits in an aside—is to seduce some of the country girls. He is Count Ory, in disguise. The “hermit’s assistant” is Ory’s friend, Raimbaud.

Isolier, Count Ory’s page, arrives with Ory’s tutor. The Tutor has been sent by Ory’s father to find the Count. Isolier has his own reason for coming: he hopes to meet the woman he loves, his cousin, the Countess herself (**Tracks 3 and 4**). The Tutor soon realizes that the hermit is Ory. But Isolier, fooled by his master’s disguise (and astonished that the holy man knows his name), asks the hermit for help in wooing the Countess. He tells the holy man his plan to sneak into the castle (**Tracks 8 and 9**). This gives Ory an idea: he will sneak in and seduce the Countess himself.

Seeking the hermit to cure her sadness, the Countess recognizes her cousin Isolier (**Tracks 17–19**). Though they’ve met before, she suddenly falls in love with him—despite her vow to remain chaste until the Crusaders come home. The hermit does advise her to love, but also to avoid Isolier, “faithful page of this terrible Count Ory” (**Track 10**). Ory is on the verge of conning his own way into her castle when his tutor exposes him to one and all. A letter arrives: the men of the castle will be home



Costume sketch by Catherine Zuber for the Tutor

ABOUT THE DIRECTOR Bartlett Sher, director of the Met’s new production of *Le Comte Ory*, has staged a wide range of diverse works. His Broadway productions include Clifford Odets’s *Awake and Sing!*, August Wilson’s *Joe Turner’s Come and Gone*, and Adam Guettel and Craig Lucas’s musical *The Light in the Piazza*. He received Tony Award nominations as Best Director for all of these, before winning for his 2008 revival of Rodgers and Hammerstein’s *South Pacific*. Sher has also proven himself a talented director of opera with his Met productions of Rossini’s *Il Barbiere di Siviglia* in 2006 and Offenbach’s *Les Contes d’Hoffmann* in 2009, as well as his staging of Gounod’s *Roméo et Juliette* at the 2008 Salzburg Festival in Austria.

Sher’s take on opera is ideally suited to young listeners and newcomers to the art form. “I want it to be a sustained experience,” he said, “where you’re constantly being pulled in by the story, so that by the time you get to the really great aria, you’re prepared. If the situation is clear, the singing is glorious.”

PRONUNCIATION GUIDE

Le Comte Ory: “luh cohnt orEE”

Isolier: “ee-zole-YAY”

Adèle: “ah-DELL”

Raimbaud: “ram-BO”

Ragonde: “rah-GOAND”

Alice: “ah-LEECE”

Formoutiers: “for-moot-YAY”

from the Crusades in two days. That leaves Ory only one day to get into the castle and have his way with the Countess.

ACT II *Inside the castle of Formoutiers.* As a thunderstorm rages (**Tracks 13–16**), the ladies of Formoutiers are safe inside the castle (**Track 12**). A group of wandering nuns knocks at the door, seeking shelter from the storm—and from the advances of the incorrigible Count Ory. The kind ladies of the castle admit the “sisters”—who are in fact Ory and his band, draped in nuns’ habits (**Tracks 11 and 6**). As the men grouse about the food the ladies have provided—nothing but dairy products and fruit—one of them discovers a wine cellar. By the time the Countess comes to check on the “sisters’” welfare, they’re drunk.

In the middle of the night, there is another knock on the door of the castle. It is Isolier (**Track 20**), daring to breach the no-men rule because he has important news for the Countess: the men of the castle will reach home by midnight. Isolier quickly figures out who the “nuns” really are. He assures the Countess that he has a plan to keep them under control until the Crusaders arrive home.

When one of the nuns (Ory himself—ignorant that he’s been exposed) begs to join the Countess in the safety of her bedroom, Isolier puts his plan into effect: posing as the Countess in the darkness, he makes Ory address his advances to him. Comic confusion ensues (**Tracks 21 and 22**) but the Countess’s virtue holds fast. When the soldiers arrive at the castle gates, Ory is left with no choice but to make his escape, helped by Isolier.

WHO'S WHO IN *LE COMTE ORY*

| CHARACTER | | VOICE TYPE | THE LOWDOWN |
|----------------|-------------------------------|-------------------------------|--|
| Count Ory | a lascivious young nobleman | tenor | A notorious trickster, the noble Ory is disguised as a hermit in Act I, then as a nun in Act II. |
| Tutor | the Count's tutor | baritone | Ory's father assigned him the thankless job of keeping tabs on the Count. He's the first to recognize that the hermit is Count Ory. |
| Isolier | the Count's page | mezzo-soprano | The character of Isolier is a "trouser role"—a young man played by a woman. Seeking the love of the Countess, Isolier is fooled by Ory when he's dressed as a hermit—but exposes Ory when he's dressed as a nun. |
| Raimbaud | the Count's friend | baritone | Raimbaud opens the opera, disguised as a hermit's assistant. |
| Countess Adèle | a young, unmarried noblewoman | soprano | The Countess is despondent, missing her beloved brother. |
| Ragonde | the Countess's companion | mezzo-soprano | She is compassionate, naïve, and humorless. |
| Alice | a peasant girl | soprano | |
| Four Knights | associates of the Count | one tenor, three baritones | |

The Confidence Man: A Close Look at the Characterization of Count Ory

IN PREPARATION

For this activity, students will need the reproducible resources found at the back of this guide.

Students will also need access to the audio selections from *Le Comte Ory* available online at metopera.org/education or on the accompanying CD.

CURRICULUM CONNECTIONS

Language Arts (World literature)

LEARNING OBJECTIVES

- to interpret the character of Count Ory in the context of a literary tradition—the con man
- to identify the tricks which Count Ory uses to get his way
- to analyze the musical methods Rossini uses to depict and to comment upon Ory and his tricks

The title character of *Le Comte Ory* is a scoundrel, but the kind of scoundrel who makes audiences laugh, not cringe. That is due in part to his understanding of human nature and his manipulation of others' foolishness. He is a con man, or confidence man—a familiar subject of fiction and the performing arts, and a source of perennial fascination. How exactly does a con artist get his way (or, in the case of Count Ory, try to get his way)? That's what students will determine in this two-part classroom activity. They will:

- use excerpts from the opera to develop their own assessment of Count Ory
- analyze brief scenes to identify Count Ory's trickster methods
- listen closely to Rossini's music to understand how both words and music contribute to Ory's characterization
- prepare their own "pro" or "anti" con-man media, explaining how a man like Count Ory plies his trade

TIP This activity assumes students are not yet familiar with the story of *Le Comte Ory*, since the first part of the activity asks them to guess which of four characters is Ory.

STEPS

While Count Ory spends most of his time trying to seduce country girls and a Countess, he is not a successful ladies' man, like Mozart's Don Giovanni. His true skills lie elsewhere. He's a trickster—a character that has been well known in literature and the performing arts since the 19th century, notably in the writings of American authors like Mark Twain and Herman Melville. Rossini's Franco-Italian Count Ory was a precursor, entertaining audiences two decades before the term "confidence man" even appeared in the English language.

In this lesson, students will first play "Find the Con Man"—figuring out which of the characters in the opera's first four scenes is the masquerading Count Ory. Having identified him, they will listen closely to moments in the opera in which his tricks are on display, developing a framework for understanding the con-man archetype in other literary works—and in real life.

Part I—Find the Con Man (Whole Class Lesson)

Step 1: Write the term "con man" on the board. Students familiar with the term can name examples they know from TV shows, movies, books, or real life. Why do they think those people are called con men (or, in gender-neutral terms, "con artists")? Ask students if they know what the word is short for (confidence). What might confidence have to do with their trickery? (This is discussed in detail later in the activity on page 9.) Try to develop an initial class definition for the term.

Step 2: Write the name of the opera, *Le Comte Ory*, on the board. If students know any French, they may try to translate; otherwise explain that the phrase means Count Ory, and that he's the central character of the opera.

Pose two objectives for the next few minutes: first, to figure out which of the characters you're about to present is Count Ory, then to decide whether he merits the label "con man."

Step 3: Distribute the reproducible "Who Is Count Ory?—Initial Clues." This provides the texts and translations for several selections from the first four scenes of the opera—evidence students can use in figuring out which character is really Ory.

Play **Track 1**. These are the first words heard in the opera. As students listen and read along, they should underline or highlight words and phrases that might be clues. They should also make notes in the margin of the reproducible about the music they're hearing. For **Track 1**, they should look and listen for clues to these questions:

- What will this opera be about?
- What do the words say about the community in which it takes place?
- What does the sound of the music tell about the occasion? (It's a happy moment, filled with excitement.) How do students know that from listening to the music? What is it in the music that conveys this emotion?

Step 4: Play **Track 2**, the appearance of the "hermit." Again, students should use the reproducible to make notes about the evidence. Questions they might consider with this track include:

- What do they make of this character's words?
- Who is he? (The hermit mentioned in the previous track.)
- What does the music tell about him? (He seems to be sincere, sweet, and straightforward—both to the people on stage and to the audience listening.) What in the music conveys this?

Step 5: Play **Track 3**. Here we meet two new characters, the Tutor and Isolier.

- What does this track tell about them?
- Who seems older, the Tutor or Isolier?
- What are Isolier's reasons for having taken this trip? (his love for his beautiful cousin)
- Does the Tutor know about Isolier's intentions? (apparently not)

None of the characters students have encountered so far has been called Count Ory, yet one of them is the Count.

Step 6: Have students fill in the section of the reproducible called "Investigator's Report: Subject's Identity." Here they can guess which character might be Ory, listing the evidence and reasons for their guesses.

FUN FACT: More than one third of the music of *Le Comte Ory* was composed for another opera that Rossini had written three years earlier, called *Il Viaggio a Reims* ("The Trip to Reims"). Since it was performed specifically to celebrate the coronation of the French King Charles X, Rossini realized that it would probably never be staged again, so he could safely transplant parts of the score to a new work.



Costume sketch by Catherine Zuber for *Ragonde*

So far, Isolier may sound the trickiest of the four. But **Track 4** provides a hint that will eliminate both Isolier and the Tutor as possible Orys: the Tutor is on a mission to find the Count. As Isolier says, the Count is probably out playing some new trick. The Tutor adds that he's probably in disguise.

Step 7: By now, students may have guessed that the trickster Count is the sincere-sounding hermit. But what is he after? Distribute the reproducible "Who Is Count Ory?—Additional Clues," then play **Track 5**. It's only three seconds long. Ory is rushing his words. He sounds extremely excited: he is anticipating a tryst.

TIP **Step 8:** At this point, you may want to provide a little more background about the situation. (Be sure to tell your students to take notes on this information, since it may help them solve the mystery.) As explained in the first paragraph of "The Story" on page 3, *Le Comte Ory* takes place during wartime. Most of the men are off fighting in the Crusades. Ory has come, disguised as a religious hermit, to con women—to seduce them into bed with a "holy man."

Through the course of the opera, we almost always see him in the character he presents to the outside world. He's dressed as a hermit in Act I, then as a nun in Act II. Play **Track 6**. This is a scene from Act II (much later in the opera than the audio clips heard so far) that presents a rare moment in which Ory steps out of his assumed character. Talking with his tutor, he admits he's just out to have fun.

Step 9: Have students fill in the section of the reproducible called "Investigator's Report: Subject's Motivation." This time, they should assess Count Ory's motivations, based on **Tracks 5 and 6** and on the class discussion.

CON ARTISTS AND THEIR "GAMES" The term "confidence man" was first recorded in 1849, during the trial of a man who convinced people to trust him with their pocket watches—then stole them. It was popularized eight years later in the title of Herman Melville's last novel, *The Confidence Man: His Masquerade*. Melville's anonymous con man slithers around the decks of a Mississippi riverboat, changing personalities (and cons) with every traveler he meets.

Students who want to know more about con artists might enjoy *The Big Con: The Story of the Confidence Man*, a non-fiction book by David Maurer (Anchor, 1999). Con artists in classic literature include the Duke and the Dauphin in *The Adventures of Huckleberry Finn* by Mark Twain, but even the young hero of *The Adventures of Tom Sawyer* cons other children into doing his work for him. Twentieth-century fiction featuring con artists includes Jim Thompson's *The Grifters*, John LeCarré's *The Perfect Spy*, and the humorous stories of Damon Runyon. The classic con-man film is *The Sting* with Paul Newman and Robert Redford, but students may be more familiar with Leonardo DiCaprio's con artist character in *Catch Me If You Can* or Sawyer, the smooth-talking survivor on television's *Lost*.

SUMMING UP PART I/FIND THE CON MAN

To prepare the class for Part II of this activity, pose the question: Why is a con artist called a con artist? Where does “confidence” come in?

The hallmark of the con man is getting people to do things they don’t really want to do—like Ory trying to convince young women to come to his retreat. That involves trust, or confidence. The con artist wants the victim to trust him.

How does a con man achieve this? Above all, he works by controlling, concealing, and distorting the information available to the victim. The con man knows what’s going on; the victim doesn’t. The con man knows who he really is; the victim doesn’t. The con man knows there’s a plan in place; the victim doesn’t. The victim has to trust the con man—have “confidence” in him.

Ory knows he’s not a religious hermit. He knows he can’t work miracles. But he and Raimbaud tell the country folk that he can. That false piece of information is the basis of the con—and it leads to the people’s confidence in the “holy man.”

Return to the list of examples your students generated in Step 1. What was the important information in each of these cons? How did the con artist control it? What did he know that the victim didn’t know?

To get his way, Count Ory manipulates the information available to his victims in several different ways. In Part II of this activity, students will listen to a set of audio tracks from *Le Comte Ory* and report back to the class on this con man’s bag of tricks.

FOLLOW-UP: If you have access to several online computers in your classroom or to a computer lab, Part II can be conducted in school, without follow-up at the end of Part I. Otherwise, students can access their assigned audio clips for homework. They can listen at metopera.org/education.

FUN FACT: The original play on which the libretto of *Le Comte Ory* is based (both were written by the same authors) consisted of only one act. The first act of the opera, elaborating the character of the Count and the relationship between Isolier and the Countess, was added at Rossini’s request.



Michael Yeargan’s set design for Act II—
Count Ory (center, disguised as a nun)
and his band in the castle’s wine cellar



Costume sketch by Catherine Zuber for Countess Adèle

- Divide the class into five groups and assign one Part II track (**Tracks 7–11**) to each group. Each of the five tracks illustrates one of the tricks of the con artist's trade.
- Give each member of the group the corresponding Part II reproducible (with texts and translations for that set of tracks).
- Students should listen to their track and take notes on these reproducibles, just as they did during Part I.
- When they've listened carefully, they should fill in the bottom section.
- See below for "Listening Recommendations."

Part II—The Con Artist's Bag of Tricks (Small Group Lesson)

TIP As explained in the Follow-up section for Part I, the reproducibles called "Bag of Tricks" provide texts and translations for five audio tracks from *Le Comte Ory*. Each represents one of the tricks of a con artist's trade—the tricks used by Count Ory to try and get his way.

If you have access to several online computers in your classroom or to a computer lab and you did not assign the Part II listening assignment for homework, begin the class by:

- dividing the class into five groups
- assigning each group one Part II track (**Tracks 7–11**) and giving each member of the group a copy of the corresponding reproducible
- having the students listen to their tracks and fill out the reproducibles, just as they did in Part I

LISTENING RECOMMENDATIONS

Students should listen closely for aspects of Rossini's music that support the technique named at the top of the reproducible—just as the clear, peaceful setting of the hermit's song in **Track 2** conveyed the sincerity of Ory's hermit persona (page 21), and just as the rushing rhythm of **Track 5** conveyed his excitement (page 23). Students need not worry about technical terms. They can use their own words to describe what they hear.

TRACKS AND TRICKS

The five "tricks" referred to on the reproducibles are:

- deception
- self-deception (letting people see what they want to see)
- conspiracy
- backstabbing
- cultivating confidence

Notes on each of the five tracks (and each of the five con artist techniques) can be found in the sidebar “Tricks of the Trade” below.

Step 10: Whether your students studied the Part II tracks for homework or in class, they should now arrange themselves into five small groups based on the track they listened to. On their own, have each of the groups discuss its observations. Does this scene deserve the label at the top of the reproducible? Why? Let them know that, when the class comes together again, they’ll have to present their unified assessment.

Step 11: Bring the class back together. For reference, give each student a copy of the reproducibles for the “other four” tracks (the ones they didn’t study). Then have each group give a two-minute presentation on the audio track and the con man

TRICKS OF THE TRADE

TRACK 7: DECEPTION What we hear on this track obviously contradicts the “hermit”’s promise to help the villagers, since all he cares about are the women he expects to visit him that night. Note how in the first part of the selection, the townspeople are very excited, making their requests, while the hermit remains calm, steady, and rhythmic (“C’est bien, c’est bien”) as Ragonde pleads with him. But then all of a sudden, for reasons entirely of his own, Ory gets excited, repeating himself over and over.

TRACK 8: SELF-DECEPTION Isolier arrives at Ory’s “hermitage.” He doesn’t recognize his master. He may even be a bit nervous about meeting this sage and asking an unscrupulous favor. Ory plays along to see how much he can learn without giving away his identity. Most of the scene is sung unaccompanied, with the orchestra providing simple punctuation that emphasizes each man’s care in his choice of words.

TRACK 9: CONSPIRACY Here Isolier and Ory are conspiring to trick the Countess. There’s a hint of backstabbing at the end of the track, since Ory has no intention of directing his victim’s attention toward Isolier. The string section musically illustrates Isolier’s plan in a spiraling downward movement, right until the point when Ory understands (“J’entends, j’entends”). Note how, toward the end of the track, after Ory’s second pair of “not bad at all’s” (“ce n’est pas mal”), Rossini lets the orchestra take over for several measures—giving Ory time to think before he comes back with his own spin on Isolier’s plan.

TRACK 10: BACKSTABBING Here, having participated with Isolier in preparing a plan to approach the Countess (**Track 9**), Ory denounces his page to her and wangles his own invitation into the castle. Throbbing strings contribute to an air of menace beneath Ory’s warning at the beginning of the track. Countess Adèle’s purity is underscored as the orchestra alternates with her in repeating the simple melodic invitation (“Venez, ô mon sauveur!”: “Come, my saviour!”).

TRACK 11: CULTIVATING CONFIDENCE Masquerading as a wandering nun, invited by the Countess to take shelter from the storm, Ory lays on his gratitude thick (in words) and fast (in music). Rossini brings a wavering, fearful tone into Ory’s part, while the Countess’s extended “calmez, calmez” conveys both her willingness to trust the kind “sister” and her confusion.

FUN FACT: The color palette of Catherine Zuber’s costumes for the new Met production of *Le Comte Ory* is inspired by the fantastic 15th-century triptych *The Garden of Earthly Delights* by Hieronymus Bosch. It hangs in the Prado Museum in Madrid, Spain.

technique it studied, explaining both how Count Ory uses the trick and how Rossini depicts it musically. Does the scene deserve its label? Why?

Step 12: Conduct a summary discussion on the con artist’s art:

- Which techniques do students think might be most effective and why?
- Are these behaviors that students have read about? Seen in movies? Experienced in their own lives?
- How might the victim of a con man feel during the experience?
- How might he or she feel when finding out what actually happened?

FOLLOW-UP: For homework, have each student choose a work of fiction about a con artist (see Sidebar: Con Artists and Their “Games” on page 8). After reading the book, students should write persuasive essays in the voice of that person, based on his or her experience (and demonstrating that they’ve read the book), on the subject “True or False: Count Ory deserves the ‘honor’ of the name, con man.”

Interested students might also like to argue a pro- or anti-con-man stance. “Anti” students can write a pamphlet, make a poster, or design a Web site warning people about Count Ory’s tricks and suggesting ways to avoid them. “Pro” students can create a pamphlet, poster, or Web site in Count Ory’s voice, advising budding con artists on their craft.



Costume sketch by Catherine Zuber for Count Ory’s nun disguise in Act II

Anatomy of a Musical Tempest: A Close Look at the Storm in Act II

Rossini enjoyed writing storm music—it’s featured in the overture to *William Tell*, in *The Barber of Seville*, *La Cenerentola*, and here in *Le Comte Ory*. Act II opens with a sweet, celestial choral number in which the ladies of the castle express their sense of safety and comfort (**Track 12**). As that piece winds to an end, the sounds of a storm interrupt. We’ve broken the music into brief tracks so students can hear exactly how Rossini creates the impression of a stormy night.

In **Track 13**, announced by brass, rising with strings, accented by the far-off thunder of the timpani, the storm grows until the ladies take notice (“Ecoutez!”—“Listen!”).

Then the cycle begins again—brass, strings, muffled kettledrum. The sky is growling, cry the ladies (“le ciel gronde”). As the Countess sings of hail and rain pounding the castle, a drum-roll leads to slashing zigzag snippets of strings and brass. Fear rises, as does the pace of Rossini’s score. The ladies pray for divine protection, and before long, it arrives: the sounds of the storm fade to quiet steady rain—keeping the same pace, but with lower, more evenly rhythmic volumes of sound (**Track 14**). Thoughts turn to gratitude for shelter (**Track 15**).

The kindly Countess, however, thinks of the “fate of the poor pilgrim women” outside (**Track 16**). This is Rossini’s bridge from drama to comedy. The stormy flourish becomes the dramatic device that opens the castle to Count Ory and his pals, ludicrously done up as nuns.

MUSICAL HIGHLIGHTS ARE BRIEF OPPORTUNITIES TO:

- help students make sense of opera
- whet their interest in upcoming *Live in HD* transmissions

Each focuses on audio selections from *Le Comte Ory* available online at metopera.org/education or on the accompanying CD. Texts and translations are available at the back of this guide.

These “mini-lessons” will in practice take up no more than a few minutes of class time. They’re designed to help you bring opera into your classroom while minimizing interruption of your ongoing curricular sequence. Feel free to use as many as you like.



Who Wears the Pants Around Here? A Close Look at the “Trouser Role”

WOMEN’S WORK: FAMOUS TROUSER ROLES

HANDEL

Sesto in *Julius Caesar*

MOZART

Cherubino in *Le Nozze di Figaro*

GLUCK

Orpheus in *Orpheus and Euridice*

GOUNOD

Siébel in *Faust*

OFFENBACH

Nicklausse in *Les Contes d’Hoffmann*

VERDI

Oscar in *A Masked Ball*

STRAUSS

Octavian in *Der Rosenkavalier*

HUMPERDINCK

Hansel in *Hansel and Gretel*

Hearing the voice of Count Ory’s page boy, Isolier, attentive students will have noticed that it sounds, well, like the voice of a woman. That’s because Isolier is a “trouser role”—a male part written for a female singer, usually a mezzo-soprano. Trouser roles are a relatively common way for the composers of opera to convey that a male character has not yet, or has only just, reached puberty.

Students can hear a good example of the effect of a trouser role in Act I of *Le Comte Ory*, when the Countess Adèle runs into her cousin Isolier near Ory’s “hermitage.” **Tracks 17, 18, and 19** present this meeting of two female voices, followed in contrast by a tenor, the highest male voice in the opera.

- In **Track 17** we hear the soprano, representing a woman, the Countess.
- In **Track 18** we hear the mezzo-soprano, representing a young man, Isolier.
- In **Track 19** we hear the tenor, a man playing a man’s part, Count Ory.

You may want to move back and forth among the tracks, allowing students to gather impressions of the different characteristics of the three voices. The words to all three tracks are provided at the back of this guide.

Your students can test their listening skills on **Track 20**, another brief scene between the Countess and Isolier. Without looking at the reproducible, can they tell which is the soprano and which is the “trouser role”?



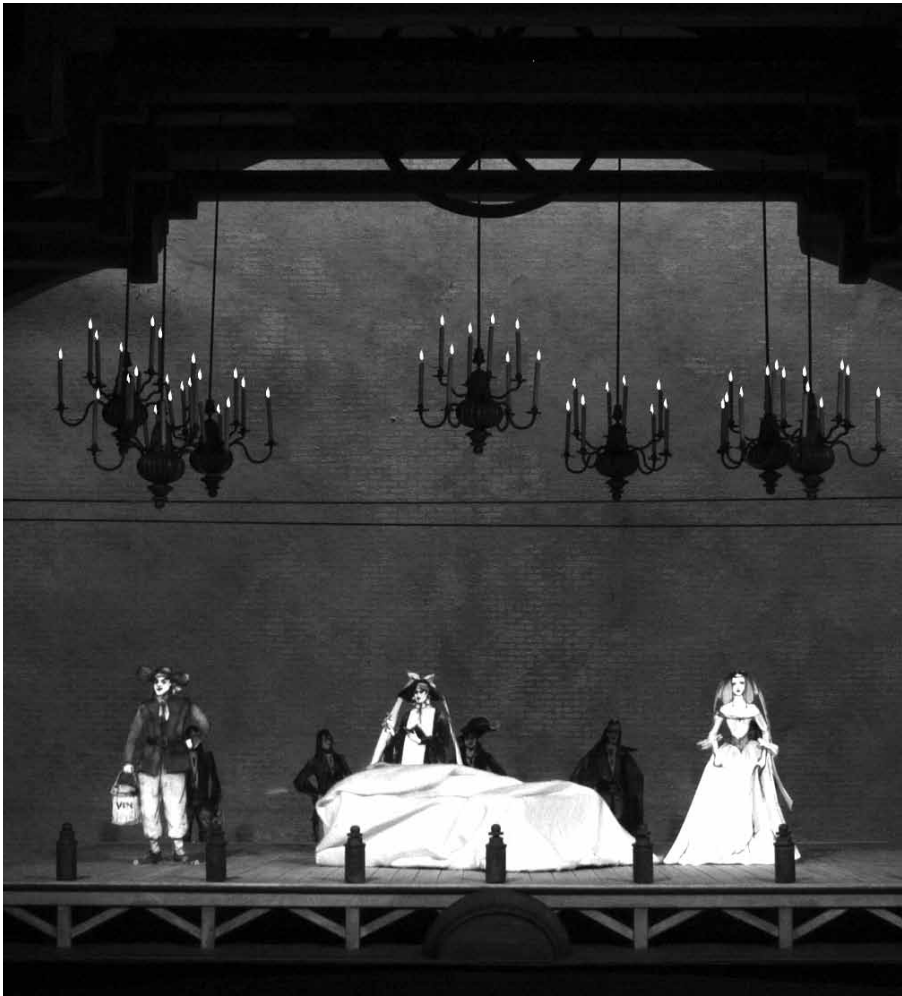
Costume sketch by Catherine Zuber for Isolier

Three in a Bed: A Close Look at the Act II Trio

Count Ory spends most of the opera trying to seduce Countess Adèle and almost succeeds toward the end of Act II. But unbeknownst to him in the darkness, Isolier is in the same room. The result is a hilarious scene of mistaken identity, set to a piece of music that Hector Berlioz, one of the great composers of the generation after Rossini, called an “absolute masterpiece.” The comedy is mostly visual, but the wonders of the musical trio can be heard on **Tracks 21 and 22**, the first section of the trio and its tailpiece.

In the latter part of **Track 11** (discussed in the Classroom Activity on pages 10–12), students can hear an example of a technique frequently employed by Rossini: two or more singers harmonize, singing lyrics that are just different enough to express their decidedly different viewpoints on some topic. In the trio, Rossini and his librettists raise the bar on the technique, using the same method at the beginning (**Track 21**) and end (**Track 22**) with significantly different effects.

FUN FACT: Rossini wrote only one more opera after *Le Comte Ory*, then retired from the theater at age 38. The overture to that last stage work, *William Tell*, is one of his most famous works.



Michael Yeargan's set design for Act II's bedroom scene

The scene takes place in the Countess's candlelit bedroom. The music is appropriately soft and shadowy, with winds and muted strings. Ory begins the trio, singing "D'amour et d'espérance, je sens battre mon cœur": "From love and expectation, I feel my heart beating." No sooner has he completed this thought than he is joined in harmony first by Isolier, then by the Countess—but their lyric changes to "De crainte et d'espérance"—"With fear and expectation."

A lush tapestry of melody, trills, and all manner of overlapping, harmonic ornamentation follows, the verse repeating over and over in three vocal parts with lyrics sketching three different perspectives. Ory concludes "La nuit et le silence assurent mon bonheur"—"night and silence ensure my happiness"—while the Countess sings "night and silence increase my fear," and Isolier sings "increase his [that is, Count Ory's] error."

The gentle, if fearful, anticipation heard in **Track 21** has disappeared by the end of the trio.

In **Track 22**, the distant horns of the returning Crusaders have been heard. Rossini varies his technique in order to depict each character's independent response to that event. Their words are identical this time, but each sings solo—the Countess first, then Ory, then Isolier. The fun really begins with their varied reactions that follow. In jolly runs, leaps, loops, and staccato hops, the Countess and Isolier sing of no more fear and of help that is on the way, while Ory talks of escape and missed opportunity. Rossini allows each a final exclamation before shifting focus to the orchestra for a full-force finish worthy of a symphony—and setting up the comic punchline in which Isolier reveals himself to Ory.

Using essentially the same compositional methods, Rossini has described two entirely different sets of emotional dynamics, tracing the changes in the situation from the beginning of the trio to its end.

Supporting Students During *The Met: Live in HD* Transmission

Thanks to print and audio recording, much about opera can be enjoyed long before a performance. But performance itself brings vital layers of sound and color, pageantry and technology, drama, skill, and craft. Performance activities are designed to help students tease apart different aspects of the experience, consider creative choices that have been made, and sharpen their own critical faculties.

Each activity incorporates a reproducible activity sheet. Students bring the activity sheet to the transmission for filling out during intermission and/or after the final curtain. The activities direct attention to characteristics of the production that might otherwise go unnoticed. Ratings matrices invite students to express their critique: use these ratings to spark discussions that call upon careful, critical thinking.

The basic activity sheet is called My Highs & Lows. Meant to be collected, opera by opera, over the course of the season, this sheet points students toward a consistent set of objects of observation. Its purposes are not only to help students articulate and express their opinions, but to support comparison and contrast, enriching understanding of the art form as a whole.

For *Le Comte Ory*, the other activity sheet, Oldies But Goodies, directs students' attention to the old-time theatrical theme of this *Live in HD* production.

The Performance Activity reproducibles can be found at the back of this guide. Either activity can provide the basis for class discussion after the transmission. On the next page, you'll find an activity created specifically for follow-up after the *Live in HD* transmission.

Count Ory's Cons—Pro or Con? A Discussion of Behavioral Ethics

IN PREPARATION

This activity requires no preparation other than attendance at *The Met: Live in HD* transmission of *Le Comte Ory*.

CURRICULUM CONNECTIONS

Civics (Ethical behavior)

LEARNING OBJECTIVES

- to discuss and reflect upon students' experience watching the *Live in HD* transmission of *Le Comte Ory*
- to probe the difference between unethical tricks and mere practical jokes
- to consider the events of the opera in terms of behavioral ethics

Students will enjoy starting the class with an open discussion of the Met performance. What did they like? What didn't they? Did anything surprise them? What would they like to see or hear again? What would they have done differently? This discussion will offer students an opportunity to review the notes on their My Highs & Lows sheet, as well as their thoughts about the stagecraft in this Met production—in short, to see themselves as *Le Comte Ory* experts.

As discussed in the Classroom Activity, the central figure of *Le Comte Ory* is a trickster, or con man. Now that students have seen the production, however, they may have a new perspective on Count Ory and his tricks. Reviewing the events of the opera, direct their attention to the ethical aspects of each of the characters' actions.

Ethics is a branch of philosophy that considers the effects of an event on all the people involved—the “stakeholders.” So first, students will want to identify the stakeholders at each point in *Le Comte Ory*. Then they can begin to consider such ethical questions as:

- Was Isolier right in approaching the hermit?
- Was he right in tricking the Count in the Countess's bedroom?
- Was it really wrong for Ory to pretend to be a religious hermit? Why or why not?
- Was dressing up as nuns to sneak into the castle an ethical act? Who might disagree?
- How do you decide whether something is a fun practical joke or a serious, unethical act?

ETHICS Ethics is the technical term for the study of such basic human concerns as right and wrong, good and evil, and justice. Philosophers have debated ethics for centuries, as have children of all ages on sports fields and playgrounds (and in classrooms). Contemporary ethics focuses on actions and their consequences: Who is affected? How are they affected? What choices must be made to benefit the most people, or to harm the fewest?

Students who are interested in the history and application of ethics might enjoy *Being Good: A Short Introduction to Ethics* by Simon Blackburn, a philosopher at Cambridge University. For the briefest of overviews, there's a useful ethics “cheat sheet” (odd though that sounds) at the *Ethics for Dummies* website: <http://tinyurl.com/ethics-dummies>.

Following this conversation, in class or for homework, students can write a letter to the Duke, Count Ory's father (who never appears in the opera). They can report on his son's behavior and recommend how the Duke should respond to Count Ory when he comes home from his adventure at Formoutiers. Should he be punished? Praised? Banished from the dukedom—or perhaps just married off?

Here you'll find reproducibles of the resource and activity sheets for each *Le Comte Ory* activity. Feel free to print these out and distribute them in your classroom.

My Highs & Lows and Oldies But Goodies are activity sheets to be used during *The Met: Live in HD* transmission. The latter is designed to focus student attention during the transmission and to support your post-transmission classroom work. My Highs & Lows is a collectible prompting closer attention to specific aspects of the opera. You may want to provide copies of My Highs & Lows not only to students, but to friends, family and other members of the community attending the transmission.

CLASSROOM ACTIVITY SHEET

The Confidence Man: Who Is Count Ory? Initial Clues

TRACK 1

RAIMBAUD: Girls, come quickly,
listen to the wise hermit,
he will make an appearance right here.
As he passes on his way back
to his hermitage, he will accept
our offerings and our pleas.

ALICE AND THE CHORUS: We respect his learning
because he gives wealth,
knowledge and husbands.

Jouvencelles, venez vite,
écoutez le sage ermite,
il va paraître en ces lieux.
Qu'en rentrant à l'ermitage
il reçoive à son passage
nos offrandes et nos vœux.

L'on respecte sa science
car il donne l'opulence,
le savoir et des époux.

TRACK 2

HERMIT: May prosperous destinies
greet your prayers!
May the peace of heaven, my brothers,
always be with you!
Widows or young women,
in your cruel torments,
come to me, my beauties.
It is so sweet to be obliged to help!
I bring families together,
and I also give husbands
to young girls.

Que les destins prospères,
accueillent vos prières!
La paix du ciel, mes frères,
soit toujours avec vous!
Veuves ou demoiselles,
dans vos peines cruelles,
venez à moi, mes belles.
Obliger est si doux!
J'accorde les familles,
et même aux jeunes filles
je donne des époux.

TRACK 3

THE TUTOR: I can't take traveling like this much longer.

ISOLIER: Okay, let's rest in this cool shade.

THE TUTOR: Why did you make me leave our companions and
bring me here?

ISOLIER: (*to himself*) I had my reasons all right...
There's my beautiful cousin's castle!
If I could just have a peek at her, what happiness!
But far from sharing the passion that overwhelms me,
she has closed her heart and her castle off from love.
(*to the Tutor*) Well, Mr. Tutor, have you gathered up your
courage?

Je ne puis plus longtemps voyager de la sorte.

Eh bien! reposons-nous sous ces ombrages frais.

Pourquoi m'avoir forcé de quitter notre escorte et m'amener
ici?

J'avais bien mes projets...
Voilà donc le château de ma belle cousine!
Si je pouvais l'entrevoir... quel bonheur!
Mais, loin de partager l'ardeur qui me domine,
elle ferme à l'amour son castel et son cœur.
Eh bien, Monsieur le Gouverneur,
reprenez-vous un peu courage?

CLASSROOM ACTIVITY SHEET

The Confidence Man: Who Is Count Ory? Initial Clues (continued)

TRACK 4

THE TUTOR: Accursed job! Accursed task!
His highness our prince, whom I serve,
ordered me to find Count Ory, his son—
this living devil, my student and my master,
who, without orders from me,
has decided to disappear far from court.

ISOLIER: To play some new trick.

THE TUTOR: They say he's hidden around here—
but how will I find him? How will I recognize him?

Maudit emploi! Maudit message!
Monseigneur notre prince, auquel je suis soumis,
m'ordonne de chercher le Comte Ory, son fils,
ce démon incarné, mon élève et mon maître,
qui, sans mon ordre, hélas, loin de la Cour,
s'est avisé de disparaître.

Pour jouer quelque nouveau tour.

On le disait caché dans ce séjour.
Comment l'y découvrir? Comment le reconnaître?

INVESTIGATOR'S REPORT: SUBJECT'S IDENTITY

I think Count Ory is disguised as...

The evidence is:

My reasoning is:

a) The Hermit

b) The Hermit's Assistant

c) The Tutor

d) Isolier

CLASSROOM ACTIVITY SHEET

The Confidence Man: Who Is Count Ory? Additional Clues

TRACK 5

HERMIT: The little miss—and the single girl—
to my retreat—will come this evening.

Jeune fillette—et bachelette,
dans ma retraite—viendra ce soir.

TRACK 6

COUNT ORY: This adventure is lovely,
isn't it, Mr. Tutor?

L'aventure est jolie,
n'est-il pas vrai, Monsieur mon Gouverneur?

THE TUTOR: I think as you do sir,
but if the duke...

Je pense comme Monseigneur.
Mais si le duc...

COUNT ORY: My father...

Mon père...

THE TUTOR: ...learns of this foolishness,
I'm going to get fired!
We must take care.

...apprend cette folie,
ma place me sera ravie!
Il faut donc prendre garde.

COUNT ORY: Ah, but that's your job;
You'll watch out for us, and we'll laugh for you.

Eh! mais, c'est ton emploi;
Tu veilleras pour nous, et nous rirons pour toi.

INVESTIGATOR'S REPORT: SUBJECT'S MOTIVATION

I think Count Ory is disguised as...

The evidence is:

My reasoning is:

a) The Hermit

b) The Hermit's Assistant

c) The Tutor

d) Isolier

CLASSROOM ACTIVITY SHEET

The Confidence Man: Bag of Tricks—I

TRACK 7—DECEPTION

A PEASANT: I ask that my wife be always wise
in managing my home.

COUNT ORY: Fine, fine.

ALICE: I beg of you: I so much want to be
married to the handsome Julien!

COUNT ORY: Fine, fine.

RAGONDE: I ask a pretty big favor
that the husband I love
return today, to end my suffering.
To have this, that's my only wish.

COUNT ORY: How a great hermit from whom they ask help,
how a great hermit achieves merit!
The little miss and the single girl
to my retreat will come this evening!

RAIMBAUD: We have to return to the hermitage.
Let's pay homage to his power.

COUNT ORY: Supreme joy! In my retreat
the little miss will come this evening.

Moi je réclame pour que ma femme
dans mon ménage soit toujours sage.

C'est bien, c'est bien.

Moi, je vous prie: j'ai tant d'envie
qu'on me marie au beau Julien!

C'est bien, c'est bien.

Moi je demande faveur bien grande:
qu'aujourd'hui même l'époux que j'aime
ici revienne finir ma peine;
Que je l'obtienne, c'est mon seul bien.

Qu'un bon ermite qu'on sollicite,
qu'un bon ermite a de mérite!
Jeune fillette et bachelette,
dans ma retraite viendra ce soir.

Il faut nous rendre à l'ermitage.
Rendons hommage à son pouvoir.

Bonheur suprême! En ma retraite
jeune fillette viendra ce soir.

IS THERE DECEPTION IN THIS TRACK?

Evidence in the libretto:

Evidence in the music:

CLASSROOM ACTIVITY SHEET

The Confidence Man: Bag of Tricks—II

TRACK 8—SELF-DECEPTION (LETTING PEOPLE SEE WHAT THEY WANT TO SEE)

ISOLIER: Greetings, o old and respected hermit!

COUNT ORY: *(to himself)* It's my page! Let's find out what plan he's got on his mind. *(aloud)* Who sent you to me, charming Isolier?

ISOLIER: He knows me!

COUNT ORY: Such is the effect of my learning.

ISOLIER: You can't pay enough for such great knowledge, *(offering him a sack of coins)* and this offering is very weak, I think.

COUNT ORY: Doesn't matter—you can trust me. *(taking the coins)* Speak, speak, handsome page.

Salut, ô vénérable ermite!

C'est mon page! Sachons le dessein qu'il médite. Qui vers moi vous amène, ô charmant Isolier?

Il me connaît!

Tel est l'effet de ma science.

Un aussi grand savoir ne peut trop se payer, et cette offrande est bien faible, je pense.

N'importe... à moi vous pouvez vous fier. Parlez, parlez, beau page.

DOES ORY LIE TO ISOLIER? DOES ISOLIER SEE WHAT HE WANTS TO SEE?

Evidence in the libretto:

Evidence in the music:

CLASSROOM ACTIVITY SHEET

The Confidence Man: Bag of Tricks—III

TRACK 9—CONSPIRACY

ISOLIER: First, this project needs your attention to be put into place.

COUNT ORY: What do you mean?

ISOLIER: You are going to be consulted by this noble woman.

COUNT ORY: *(to himself)* He truly does know everything. He truly knows everything.

ISOLIER: Tell her that lack of feeling, alas, causes her deadly torment.

COUNT ORY: I hear you, I hear you—not bad at all, not bad at all!

ISOLIER: And that if she wants to recover instantly, tell her... she has to love me.

COUNT ORY: I hear you, I hear—not bad at all, not bad at all. I will tell her that she has to love...
(to himself) But someone besides my rival...

ISOLIER: Tell her she has to love.

Mais d'abord ce projet réclame vos soins pour être exécuté.

Comment?

Par cette noble dame vous allez être consulté.

C'est qu'il sait tout, en vérité
Qu'il sait tout, en vérité.

Dites-lui que l'indifférence cause, hélas! son tourment fatal.

J'entends! j'entends... ce n'est pas mal, ce n'est pas mal.

Et pour guérir à l'instant même, dites-lui... qu'il faut qu'elle m'aime.

J'entends, j'entends... ce n'est pas mal, ce n'est pas mal. Je lui dirai qu'il faut qu'elle aime... Mais un autre que mon rival...

Dites-lui bien qu'il faut qu'elle aime.

IS CONSPIRACY BREWING IN THIS TRACK?

Evidence in the libretto:

Evidence in the music:

CLASSROOM ACTIVITY SHEET

The Confidence Man: Bag of Tricks—IV

TRACK 10—BACKSTABBING

ISOLIER: *(to the Count)* This is good... I am pleased.

C'est bien... je suis content.

COUNT ORY: One more word, please *(quietly, to the Countess)*
I have to warn you of a great danger threatening you!
You must stay away from...

Encore un mot, de grâce.
D'un grand péril qui vous menace je dois vous prévenir!
Il faut vous méfier...

COUNTESS ADELE: From whom?

De qui?

COUNT ORY: From this young Isolier.

De ce jeune Isolier.

COUNTESS ADELE: Heavens!

O ciel!

COUNT ORY: He is the faithful page
of that terrible Count Ory,
whose gallant exploits...but here, in front of him,
I don't dare say any more.
Let's go into the castle.

C'est le fidèle page
de ce terrible Comte Ory,
dont les galants exploits... Mais ici, devant lui,
je n'oserais en dire davantage.
Entrons dans ce castel.

COUNTESS ADELE: My heart is trembling!
Come, my saviour! My sole support!
(She takes the Count by the hand and leads him toward the castle.)

Mon cœur en a frémi!
Venez, ô mon sauveur! Ô mon unique appui!

WHO IS STABBING WHOM IN THE BACK IN THIS TRACK?

Evidence in the libretto:

Evidence in the music:

CLASSROOM ACTIVITY SHEET

The Confidence Man: Bag of Tricks—V

TRACK 11—CULTIVATING CONFIDENCE

COUNT ORY: In my heart, nothing can erase
such charm and grace (*taking her hand*).
This hand that I kiss
will attest forever...

COUNTESS ADELE: What are you doing? Please!

COUNT ORY: ...to my gratitude, what!
its excessiveness offends you!
Yet without your help,
alas, when I think about it...
What our situation would have been...
Alas, when I think about it...
I tremble with fear all over again...

COUNTESS ADELE: (*with kindness, extending her hand*)
Let your soul be calm.

COUNT ORY: (*kissing her hand*) Ah! Madame!

COUNTESS ADELE: Such undue fear!
(*to herself*) Ah, what excessive enthusiasm,
where does this affection come from?
Why such affection?
She is still oppressed by fear.

(*aloud*) Though he may be close,
you can stand without fear
against Count Ory.

COUNT ORY: (*to himself*) It's essential to carefully
moderate my affection;
Despite myself, a sweet intoxication
made me frantic!
(*aloud*) What, you dare to stand fearlessly against Count Ory?

En mon cœur rien n'efface
tant de charmes et de grâces.
Cette main que j'embrasse
vous l'atteste à jamais...

Que faites-vous? Ah! de grâce!

...de ma reconnaissance, quoi!
l'excès vous offense!
Et sans votre assistance,
hélas, lorsque j'y pense...
Quel était notre sort...
Hélas, lorsque j'y pense...
D'effroi j'en tremble encor...

Calmez, calmez votre âme.

Ah! Madame!

Quel excès de frayeur!
Ah, quel excès d'ivresse,
d'où vient cette tendresse?
Pourquoi cette tendresse?
La crainte encor l'opresse.

Quoique si près de lui,
ah! vous pouvez sans crainte
braver le Comte Ory.

Il faut avec adresse
modérer ma tendresse;
De quelle douce ivresse
malgré moi j'ai frémi!
Quoi, vous osez sans crainte braver le Comte Ory?

WHO IS TRYING TO CULTIVATE TRUST IN WHOM? HOW SO?

Evidence in the libretto:

Evidence in the music:

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

Anatomy of a Musical Tempest

TRACK 12

THE LADIES: In this calm and peaceful abode
We pass our days in innocence;
And in this refuge we defy
the works of the wicked.

Dans ce séjour calme et tranquille
S'écoulaient nos jours innocents;
Et nous bravons dans cet asile
Les entreprises des méchants.

TRACK 13

THE LADIES: Listen!

Écoutez!

TRACK 14

THE LADIES: The sky is groaning!

Le ciel gronde!

COUNTESS ADELE: Yes, hail and rain rattle the windows of
this noble castle. I am seized with fear.

Oui, la grêle et la pluie ébranlent les vitraux de
ce noble castel. D'effroi je suis saisie.

RAGONDE, THEN THE LADIES: Appease your wrath.
Great God, protect us.

Apaise ton courroux.
Grand Dieu, protège-nous.

TRACK 15

RAGONDE: We are in shelter, for which I thank Heaven.

Nous sommes à l'abri, que je rends grâce au ciel!

TRACK 16

COUNTESS ADELE: And I, while the storm explodes with fury,
deep in my heart how much I pity the fate of the
poor pilgrim women!

Et moi, lorsque l'orage éclate avec furie,
au fond du cœur combien je plains le sort
des pauvre pèlerines!

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

Who Wears the Pants Around Here?

TRACK 17

COUNTESS ADELE: Isolier, in this place!

Isolier, dans ces lieux!

TRACK 18

ISOLIER: Bothered by some illness, I also came to consult with the good hermit.

Sur le mal qui m'agite, je venais consulter aussi le bon ermite.

TRACK 19

COUNT ORY: I give unhappy people my consolations, my advice, and my good wishes.

Je dois les malheureux mes consolations, mes conseils, et mes vœux.

TRACK 20

COUNTESS ADELE: I want to know what audacious fellow...

Je veux savoir quel est l'audacieux...

ISOLIER: It's me, my beautiful cousin, and I don't at all deserve the proud anger that shines in your lovely eyes.

C'est moi, belle cousine, et point je ne mérite le fier courroux qui brille en vos beaux yeux.

COUNTESS ADELE: Who sent you here?

Qui vous amène ici?

ISOLIER: My master, the Duke.

Le duc mon maître.

He sent me to let you know, you and these ladies, that today, tonight, their husbands, your brother, will arrive at midnight.

Il m'a chargé de vous faire connaître, à ces dames, à vous, qu'aujourd'hui, cette nuit, leurs maris, votre frère, arrivent à minuit.

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

Three in a Bed

TRACK 21

COUNT ORY: From love and expectation,
I feel my heart beating;
night and silence
ensure my happiness.

COUNTESS ADELE: With fear and expectation,
I feel my heart beating;
night and silence
increase my fear.

ISOLIER: With fear and expectation,
I feel my heart beating;
night and silence
increase his error.

D'amour et d'espérance
je sens battre mon cœur;
La nuit et le silence
assurent mon bonheur.

De crainte et d'espérance
je sens battre mon cœur;
La nuit et le silence
redoublent ma frayeur.

De crainte et d'espérance
je sens battre mon cœur;
La nuit et le silence
redoublent son erreur.

TRACK 22

COUNTESS ADELE, COUNT ORY, THEN ISOLIER: I can hear from here
the sound of arms; the bugle just rang out.

COUNTESS ADELE, ISOLIER: No more fear, no more alarms,
they're finally coming to save us.
I can hear from here the sound of arms;
the bugle just rang out.

LE COMTE ORY: What danger must I run from?
I can hear from here the sound of arms,
the bugle just rang out.
Do I have to leave so much pleasure?

J'entends d'ici le bruit des armes,
le clairon vient de retentir.

Plus de frayeur et plus d'alarmes,
on vient enfin nous secourir.
J'entends d'ici le bruit des armes,
le clairon vient de retentir.

A quel danger faut-il courir?
J'entends d'ici le bruit des armes,
le clairon vient de retentir.
Faut-il quitter autant de charmes?