

# Farewell Song Mozart

Arrangement Helen Woods and Ruth Evans

## Grading

Challenging

## About this song

The 'Farewell Song' is a beautiful **ensemble** from the famous opera *The Magic Flute* (*Die Zauberflöte* in German) by Wolfgang Amadeus Mozart. The opera is set in a magical world involving a monster, mystery, trials, the quest for true love and finally enlightenment. The opera features some of Mozart's most famous **arias**, including the 'Queen of the Night' aria. The witty **libretto** was written by Emanuel Schikaneder and is a **singspiel**. The opera was premiered in Austria in 1791, just two months before the composer's premature death and is among the most frequently performed of all operas.

The 'Farewell Song' is from Act 1 of the opera and is a conversation between Prince Tamino, his sidekick Papageno (the bird catcher) and the Three Ladies. Tamino is trying to find the beautiful Pamina who he has fallen in love with. The Three Ladies have given Tamino a magic flute which has the power to

change sorrow into joy. The ladies tell them about Three Boys (child-spirits), who will guide Tamino and Papageno to Sarastro's temple to rescue Pamina.

## Vocal range

Overall 13th F to D



- ♪ Voice 1 9th C to D
- ♪ Voice 2 8ve C to C
- ♪ Voice 3 8ve F to F

## Vocal format

3 parts (Voice 1, 2 and 3)

Can be performed:

- ♪ Voice 1 only
- ♪ Voice 1 and 2 only
- ♪ Voice 1, 2 and 3
- ♪ Voice 3 can also be performed an octave lower for lower voices

## Themes/subjects

- ♪ Opera
- ♪ Storytelling
- ♪ Magic/Fantasy
- ♪ Trials/Journeys



## Musical elements and characteristics

- ♪ Contrasts of detached and **legato** phrases
- ♪ Breath control
- ♪ Call and response

## Recommended CânSing exercises

- ♪ Vocal exercise 3 (Don't you just love singing)
- ♪ Body exercise 1 (Sports exercise)
- ♪ Breathing exercise 1 (Breathing)

## Glossary

**Ensemble** Two or more people singing at the same time, or the music written for such a group.

**Aria** A song for a solo voice in an opera.

**Libretto** The text of an opera or other long vocal work.

**Singspiel meaning 'sing-play'** A form of German-language opera with spoken dialogue in between the arias and ensembles. Singspiel plots are generally magical, comic or romantic.

**Legato** A smooth, melodic line.

# Farewell Song

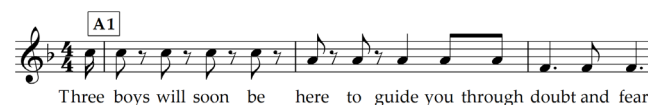
## Structure of the piece

Section	Characters (also marked on lyrics sheet)	Bar Numbers (on score)
A1	Three Ladies	4–12
A2	Tamino and Papageno	12–20
B1 & B2	All	20–28
C	Three Ladies	Upbeat to 29 and 29
	Tamino and Papageno	Upbeat to 30 and 30
	Three Ladies	Upbeat to 31 and 31
	Tamino and Papageno	Upbeat to 32 and 32

## Learning the song

- Play the recording of the full performance of the 'Farewell Song'. Learners should identify and focus on the different sections (A1 and A2, B1 and B2 and C). Who are the characters involved and what is the piece about?
- Go back to section A1 and ask learners to listen to, then clap and speak the rhythm of Voice 1 (melody).

In particular look out for; the quick (semiquaver) upbeat on the first word 'Three', the contrast between detached sections of the phrase (where you need gaps between the notes) '...boys will soon be here to...' and legato sections '...guide you through doubt and fear,'.



Also clap and speak the characteristic rhythm on 'stay beside you' and 'lead the way' (typical Mozartian dotted rhythm).



- Carry onto A2, ask learners to identify what is different about this section in comparison to A1. In the story A1 is sung by the Three Ladies (the advice givers) and A2 is sung by Tamino and Papageno (the advice receivers). Which words change between A1 and A2 to show this difference?
- Listen to Voice 1 only and get learners to follow the shape of the melody of section A (on the screen and/or pitch patterning). When do the notes go down, when do they go up and when do they stay the same?
- We would suggest the use of pitch patterning to visually represent the notes when teaching.

But please note when pitch patterning, avoid hand movements that are very high or very low. Try not to overemphasise the intervals as this will likely cause learners to strain their voice. We would recommend keeping the pitch patterning between nose (for highest note) and naval (for lowest note).

- Sing sections A1 and A2 with Voice 1. Ensure that singers take a good breath (without raising their shoulders) and sustain the phrases as indicated by the voice on the track.
- Once confident move onto section B. Section B1 and B2 are all legato and need good support through the long phrases.



# Farewell Song



- ♪ The words 'farewell' and 'meet' are important and used frequently in section B. How many times do they appear?
- ♪ When teaching section B ensure that there are strong consonants at the beginning of the words 'so', 'farewell' and 'meet' and that there is a good emphasis on each down beat (first note after each bar line).
- ♪ B2 has three large ascending intervals (F to D, 6th) on 'and so' and 'fare-well'. Ensure that the sound quality doesn't deteriorate as you go through the phrase. Aim for a bright note at the top and prepare with a good breath and support each time.

- ♪ When teaching section C look at Voice 1 and Voice 2 together. This section is call and response. Which characters say farewell first and then who responds?
- ♪ Ask learners to listen to and then sing Voice 1 (Three Ladies). Focus on the interesting descending chromatic passage (C, B natural, B $\flat$ ) in Voice 1.



Then ask listeners to sing section C Voice 2 (Tamino and Papageno).

## Reflection and musicianship

- ♪ This is a song about saying 'farewell'. What is the mood of this song? **Happy, sad, hopeful or nervous.** What influences your answer? **For example the text, characters, tonality (major/minor), tempo (fast/slow) and the accompaniment.**
- ♪ How many, and what type of, beats are there in each bar? **4 crotchet beats**
- ♪ What key is the piece in? **F Major**
- ♪ Does the piece have a homophonic or contrapuntal/polyphonic texture? **Homophonic**
- ♪ Find the bar where Voice 2 goes above Voice 1 in pitch? **Bar 28**
- ♪ This tempo (speed) of this piece is marked 'Andante' (at a walking pace) but find and listen to different versions and see how different conductors and singers have taken the piece at very different speeds!
- ♪ This is one of Mozart's most famous works and is one of the most performed operas. Why do you think it is still popular today? Research which opera companies are currently performing *The Magic Flute* or *Die Zauberflöte*.
- ♪ When confident, practise as call and response. You could have the leader singing Voice 1 and group singing Voice 2 or split the group and have one part doing Voice 1 and the other Voice 2. Then add in waving to each other whilst you are signing 'we'll meet again'!
- ♪ Depending on the format (upper voices only or mixed voices) and level of your choir/singing group, you may want to explore the resource more add in the lower harmony parts for Voice 2 and Voice 3.

# Farewell Song



## Synopsis *The Magic Flute*

### Act One

Tamino is pursued by a monster but is rescued by Three Ladies, servants of the Queen of the Night. They give Tamino a portrait of Pamina, the Queen of the Night's daughter, and he falls in love with her. The Ladies tell Tamino that Pamina was abducted by an evil man, Sarastro, leader of the brotherhood. The Queen of the Night laments the loss of her daughter and urges Tamino to rescue her. He will be accompanied on this mission by Papageno, a bird catcher, and the Ladies give them a magic

flute and a set of magic bells to protect them. Three Boys will guide them on their way.

Inside Sarastro's stronghold, Pamina attempts to escape from her lecherous guard, Monostatos. The Three Boys lead Tamino to the temples of Reason, Nature and Wisdom. He learns to think differently about Sarastro and discovers that Pamina is still alive.

Tamino plays his magic flute, which enchants the wild animals. Hearing the flute, Pamina and Papageno attempt to follow the sound but are caught by Monostatos and his men. Papageno distracts them by playing his magic bells. Sarastro and his followers gather and Pamina explains what has happened to her. Monostatos presents his most recent captive, Tamino, expecting a reward. Sarastro, however, orders him to be punished and invites Tamino to become an initiate to the brotherhood. As Tamino and Pamina see each other for the first time, they are abruptly separated.

### Act Two

Sarastro convinces his followers that Tamino is a suitable candidate for the brotherhood and that him and Pamina together will secure a future free of evil. Tamino and Papageno are blindfolded and led away to undergo a series of trials, the first of which is to remain silent.

Monostatos attempts to hurt Pamina but her mother, the Queen of the Night, intervenes. Tamino plays his flute and is heard by Pamina, who come to find him. The two lovers are joyfully

reunited, only to be separated once more. Papageno is told that he will be denied admission to the brotherhood but is given his own glorious Papagena. Pamina and Tamino undergo the final trials of fire and water together. Protected by the magic flute, they emerge triumphant.

The Queen of the Night, Monostatos and the Three Ladies mount an attack on Sarastro but are discovered and defeated. All join in praise of Tamino and Pamina, and celebrate the triumph of beauty, wisdom and light.



Photos: Bill Cooper & Robert Workman