

AN IDEALISTIC ARTIST, A CELEBRATED OPERA SINGER, and a corrupt police chief engage in a fierce battle of wills in this tempestuous tale of cruelty and deception. Puccini's great melodrama may be set in 1800, but its tale of intrigue, hypocrisy, and the courage of convictions is anything but dated. In story, song, and ethical challenge, *Tosca* offers your students an afternoon of extreme opera.

In his new Met production, director Luc Bondy presents *Tosca* not only as a thriller but also as an intimate drama of devotion, courage, and resilience. "*Tosca*," says James Levine, the Met's Music Director and conductor of this *Live in HD* performance, "combines Puccini's glorious musical inspiration with the melodramatic vitality of one of the great Hitchcock films. From the very first bar of the piece, *Tosca* seizes you and keeps you on the edge of your seat until the last note."

The acclaimed Finnish soprano Karita Mattila, seen in the 2008 *Live in HD* transmission of Puccini's *Manon Lescaut*, sings the title role of Floria Tosca—a high point in any soprano's career. The excitement is not only musical. "At first I thought, 'How will it feel to kill somebody on stage?'" Mattila says. "But *Tosca* is like an action movie, and the drama just happens."

That drama unfolds amid the Napoleonic Wars. The questions at the heart of Puccini's *Tosca* are as thought-provoking as today's op-ed page: what would a woman do to save the man she loves? How far dare a person go to protect a friend? What is a citizen's responsibility in a time of political upheaval? What happens when law and conscience collide?

The activities in this guide offer students an introduction to the magnificence and the moral dilemmas that make up the music and the story of *Tosca*. The full-length Classroom Activity provides a framework for approaching an art form that may be unfamiliar to young people. Shorter activities hone the skills of listening closely to music. By provoking thought and providing a taste of *Tosca*'s excitement, the guide seeks to help you enhance young people's enjoyment of this Metropolitan Opera *Live in HD* production.

THE WORK *TOSCA*

Composed by Giacomo Puccini
(1858–1924)

An opera in three acts, sung in Italian

Libretto by Giuseppe Giacosa
and Luigi Illica (based on the play
La Tosca by Victorien Sardou)

First performed on January 14, 1900
at the Teatro Costanzi in Rome, Italy

NEW PRODUCTION

James Levine, Conductor

Luc Bondy, Production

Richard Peduzzi, Set Designer

Milena Canonero, Costume Designer

Max Keller, Lighting Designer

Daniel Pelzig, Movement Director

STARRING

Karita Mattila (*Tosca*)

Marcelo Álvarez (*Cavaradossi*)

George Gagnidze (*Scarpia*)



Karita Mattila



Marcelo Álvarez



George Gagnidze

A co-production of the Metropolitan Opera,
Teatro alla Scala, Milan, and Bayerische Staatsoper,
Munich

Production underwritten by The Annenberg
Foundation

The guide includes four types of activities:

CLASSROOM ACTIVITY: one full-length activity, designed to support your ongoing curriculum

MUSICAL HIGHLIGHTS: opportunities to focus on excerpts from *Tosca* to cultivate familiarity with the work

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

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

(Reproducible student resources for the activities are available at the back of this guide.)

The activities in this guide address several aspects of *Tosca*:

- Characteristics of the opera's music and construction
- The European history at the center of *Tosca*'s setting and plot
- Compositional techniques used by Puccini
- The production as a unified work of art, involving creative decisions by the artists of the Metropolitan Opera

The guide is intended to spark students' interest in *Tosca*, whether or not they have any prior acquaintance with opera. It seeks to encourage them to think about opera—and the performing arts in general—as a medium of entertainment and of creative expression.



Richard Peduzzi's model for Act I of *Tosca*

PHOTO: METROPOLITAN OPERA TECHNICAL DEPARTMENT

Act I Rome, 1800. Cesare Angelotti, an escaped political prisoner, rushes into a church to hide in one of the chapels. Once he has disappeared, a sacristan enters and then the painter Mario Cavaradossi, who sets to work on his portrait of Mary Magdalene. The painting has been inspired by the Marchesa Attavanti, whom Cavaradossi has seen in the church but does not know. While he works, he compares the dark-haired beauty of his lover, the singer Floria Tosca, to that of the blonde Marchesa Attavanti ("Recondita armonia"). Angelotti, a member of the former Bonapartist government, ventures out and is recognized by Cavaradossi. The painter gives him food and hurries him back into the chapel as Tosca is heard calling from outside. Suspicious, she jealously questions Cavaradossi, then reminds him of their rendezvous that evening at his villa. Suddenly recognizing the Marchesa Attavanti in the painting, she accuses him of being unfaithful, but he assures her of his love. When Tosca has left, Angelotti emerges from the chapel. A cannon signals that the police have discovered the escape, and he and Cavaradossi flee to the painter's villa. The sacristan enters with choirboys who are preparing to sing in a Te Deum that day celebrating a victory against Napoleon. Their excitement is silenced by the arrival of Baron Scarpia, chief of the secret police, who is searching for Angelotti. When Tosca comes back looking for Cavaradossi, Scarpia shows her a fan with the Attavanti crest that he has just found. Seemingly finding her suspicions confirmed, Tosca bursts into tears. She vows vengeance and leaves as the church fills with worshipers. Scarpia sends his men to follow her to Cavaradossi, with whom he thinks Angelotti is hiding ("Tre sbirri... Una carrozza..."). While the congregation sings the Te Deum, Scarpia declares that he will bend Tosca to his will.

Act II Alone in his palace, the Palazzo Farnese, Scarpia sadistically anticipates the pleasure of having Tosca in his power ("Ha più forte sapore"). The spy Spoletta arrives, explaining that he was unable to find Angelotti. Instead he brings in Cavaradossi. While Scarpia interrogates the painter, Tosca is heard singing at a royal gala in the same building. Scarpia sends for her and she enters just as Cavaradossi is being taken away to be tortured. Frightened by Scarpia's questions and Cavaradossi's screams, Tosca reveals Angelotti's hiding place. Cavaradossi is carried in, hurt and dazed. Realizing what has happened, he angrily confronts Tosca, when the officer Sciarrone rushes in to announce that, in a surprise, Napoleon has won the Battle of Marengo, a defeat for Scarpia's side. Cavaradossi shouts out his defiance of tyranny and is dragged off to be executed. Scarpia, calmly resuming his supper, suggests to Tosca that he would let Cavaradossi go free if she'd give herself to him. Fighting off his advances, she calls on God and declares that she has dedicated her life to art and love ("Vissi d'arte"). Scarpia insists, when Spoletta interrupts: faced with capture, Angelotti has killed himself.



Costume sketches by Oscar-winning designer Milena Canonero for Tosca (above) and Cavaradossi (below)



Tosca, now forced to give in or lose her lover, agrees to Scarpia's proposition. The baron seemingly orders a mock execution for Cavaradossi, after which he is to be freed. Spoletta leaves. As soon as Scarpia has written a safe-conduct for the lovers, Tosca kills him with a knife she had found earlier on the table. Wrenching the document from his hand, she quietly leaves the room.

Act III At dawn, Cavaradossi awaits execution at the Castel Sant'Angelo. He bribes the jailer to deliver a farewell letter to Tosca. Overcome with memories of love, he gives in to his despair ("E lucevan le stelle"). Tosca enters. She explains to him what has happened and the two imagine their future in freedom. As the firing squad appears, Tosca instructs Cavaradossi how to fake his death convincingly, then hides. The soldiers fire and depart. Tosca urges Cavaradossi to hurry, but when he doesn't move, she realizes that Scarpia has betrayed her and that the bullets were real. Spoletta rushes in to arrest Tosca for murder. She cries out to Scarpia and leaps from the battlement.

Tosca's confrontation with the malevolent Chief of Police, Scarpia, takes place in Palazzo Farnese in Act II. This prominent High Renaissance palace in Rome currently houses the French Embassy in Italy.



What Makes Thrillers Thrilling? A Close Look at a Dramatic Genre and Its Conventions

Tosca has been called an operatic thriller—but what does that mean? How does a work of art deliver such an effect? What do writers and composers do to keep audiences on the edge of their seats—even when they are well acquainted with the plot? In this activity, students will develop their own criteria for a thriller, evaluate *Tosca* against these criteria, then decide whether Puccini’s opera passes the test. They will:

- Reflect on their experience with the genre in movies, books, and TV shows
- Name aspects of plot, dialogue, character, action, and sound that contribute to spine-chilling experiences
- Analyze the first two acts of *Tosca* using the criteria they develop
- Predict the opera’s conclusion, based on their understanding of thrillers and their conventions

STEPS

For many students, opera is a brand new art form! This activity is designed to help young people approach *Tosca* in the context of entertainment they’ve enjoyed in the past. Along the way, they’ll develop a framework, which they can apply to a variety of works of art, including the Met’s *Live in HD* transmission.

Students will access prior knowledge of thrillers and action films to generate a set of analytic criteria. They will be introduced to the storyline of Acts I and II of *Tosca*, illustrated with brief excerpts from the music and libretto, in order to identify thriller-like elements. In a follow-up activity, they’ll predict what might happen in Act III.

Step 1: Pose the question, “What is a thriller?” Have the class create a list of movies and books that they consider suspenseful. Examples might include superhero adventures like *Spider-Man* and *The Dark Knight*, action movies like *Die Hard* or *The Terminator*, fantasies like *The Lord of the Rings* or *Harry Potter*, or mysteries like *The Da Vinci Code* or Sherlock Holmes. Students may disagree about whether or not to include a certain work: include it for now, then proceed to Step 2.

Step 2: Ask students whether they have seen or read any of these works more than once. Why? What keeps you on the edge of your seat, even when you know the ending?

Use the list of movies and books to develop a set of criteria for thrillers. (You and your students can use the “Thrill Analysis Checklist: Attributes of a Thriller” reproducible to write down your thoughts.) It’s important to note that there’s no official formula for a thriller. Your students can define the genre for themselves!

IN PREPARATION

For this activity, each student will need the reproducible resources found on pages 18 through 31 of this guide. Answer keys are on pages 32 and 33.

You will also need the audio selections from *Tosca*, available online or on the accompanying CD.

CURRICULUM CONNECTIONS

Language Arts and Media Studies

LEARNING OBJECTIVES

- To explore the notion of an artistic genre
- To identify consistent characteristics of a thriller
- To consider whether choices made by the creators of *Tosca* include those characteristics
- To prompt curiosity about the experience of watching and listening to *The Met: Live in HD* production of *Tosca*

Students may first mention aspects of the audience's experience, such as:

- Heart-pounding excitement
- Emotional involvement
- Tension
- Not knowing what will happen next
- Suspense about what will happen next

Point out that the creators of thrillers use specific devices to achieve these effects. Although there isn't a recipe for suspense, the plotting and characterization often include:

- Action
- Protagonists in jeopardy
- Physical and/or emotional violence
- Fast pacing
- Twists, turns, and reversals of fortune
- A diabolical villain
- Protagonists who are sometimes heroic, sometimes just caught up in events
- Character flaws that opponents exploit
- Surprise endings
- Endings where the villain, though apparently defeated, returns

Students may mention some of these spontaneously. In other cases, you may need to prompt them by citing examples from movies and books on their list. You will probably have to introduce some of the more subtle characteristics yourself, such as:

- Character viewpoints matter: some characters know things that other characters don't know, or know them earlier
- The audience viewpoint matters: the audience often knows things before characters do (the villain's plans, for instance)
- Information is not evenly distributed: the villain often has information that the protagonists don't, which he uses to their disadvantage. Or information is kept from the audience, heightening their surprise
- There's an imbalance of power: the villain often has the upper hand through most of the story
- Confrontations often take place on the villain's territory
- Music heightens the drama: think of the shark's theme in *Jaws* or Indiana Jones's victory theme

Step 3: Introduce the argument that the Met's upcoming *Live in HD* production of *Tosca* is an operatic thriller. Students won't be able to make a final judgment



FUN FACT: Karita Mattila has been seen on the Met stage in such roles as the seductive Salome (in Richard Strauss's opera), as Donna Elvira (the title character's spurned lover in Mozart's *Don Giovanni*), and as Puccini's ambitious Manon Lescaut (seen in a previous *Live in HD* transmission). But this production marks the first time she's ever sung Tosca outside her native Finland.

PHOTO: BRIGITTE LACOMBE/METROPOLITAN OPERA



A model of the Act II set design

PHOTO: METROPOLITAN OPERA TECHNICAL DEPARTMENT

before the transmission, but for now, a close examination of Puccini's work will provide some evidence one way or the other. Create a "Thrill Analysis" checklist based on the criteria identified in Step 2 (either on a large sheet of poster paper or using the reproducible).

Step 4: Have students read the synopses of Acts I and II only. (They can be found on pages 3 and 4 of this guide. Note that Act III should not be presented here, since students will be predicting what happens there.) They may find the story dense or complicated. It may not correspond to their notion of a thriller at all. Counsel them to withhold judgment: the synopsis is merely offered to provide context for the next step of the activity.

Step 5: Students will now "examine the evidence" by listening to and reading brief excerpts from the opera. As they do, they should make notes on the reproducible "Evidence Report." Audio track numbers for each "piece of evidence" are listed on the reproducible, together with translated excerpts from the *Tosca* libretto (Tracks 1–22).

After all "clues" have been considered, students will use the evidence they've gathered to fill in three "Thrill Analysis" checklists.

One checklist is the form mentioned in Step 3. (At this point your students can fill in the right side with evidence.)

The second, "What Happens When and Why," zeroes in on moments in *Tosca* when "timing is everything."

The third, "Understanding, Misunderstanding, and Consequences," prompts students to consider how "who knows what when" affects the events of the opera.

(A filled-in educator's key to the latter two checklists is provided, but discussion and analysis will differ from class to class: your students' responses may legitimately vary.)

If appropriate in your classroom, students might enjoy working in pairs or small groups on this step.

Step 6: Bring the group together to decide whether they think *Tosca* qualifies as a thriller. To set up the follow-up exercise, point out that the opera doesn't end with Tosca killing Scarpia. In Act III, she is reunited with Cavaradossi.

Where might that happen? In Scarpia's rooms, the setting of Act II? In the torture chamber? Downstairs at the celebratory gala? Back in the church, where Act I took place? In Cavaradossi's garden? At a prison?

What might happen? What Act III events would be appropriate for a thriller?

FOLLOW-UP: For homework, have students write synopses of their own "Act III" for *Tosca, the Thriller*. These can be discussed in class after the *Live in HD* transmission.

EXTRA CREDIT HOMEWORK QUESTION: In Act I, shortly after Cavaradossi and Angelotti flee the church and Tosca returns, Scarpia says, "If a handkerchief could do it for Iago, maybe a lady's fan will work for Scarpia!" Who is Iago? In which play, book, or other work of art can that character be found? What does the "handkerchief" refer to?

[Scarpia is referring to Iago, the villain in Shakespeare's play *Othello* (and Verdi's opera of the same name). The handkerchief in question was a gift from Othello to his wife Desdemona. Iago gets hold of it to trick Othello into believing Desdemona has betrayed him with another man.]



News Updates from Marengo: Listening for European History in *Tosca*

Although Tosca, Cavaradossi, and Scarpia are fictional characters, their story is based on history. In fact, several events in *Tosca* pinpoint exactly when it takes place: June 1800.

At the end of the 18th century, French troops carried the Revolution into Italy. A republic was declared in Rome, the setting of *Tosca*, in February 1798. Royalist forces overthrew the Roman Republic a year and a half later, in September 1799. One of the overthrown consuls, or leaders, of the Republic, was named Angelucci; he was probably the inspiration for *Tosca*'s Angelotti, as we hear in **Track 5**, the scene in Act I where Cavaradossi recognizes and identifies the fugitive. (Translations are provided for students as reproducibles on pages 34 and 35.)

The next year, Napoleon Bonaparte led the French army back across the Alps to reestablish a republican Italy. On the morning of June 14, 1800, Italy's Austrian allies, led by General Melas, attacked Napoleon's army at Marengo, in northern Italy. It looked at first as if the French had been defeated, but by evening, Napoleon was victorious.

Have your students imagine the news of Napoleon's defeat arriving in Rome, then listen to **Track 12**, from later in Act I. Here, Angelotti and Cavaradossi believe that cannons have been fired to indicate Angelotti's escape from prison. But they're wrong: moments later, as heard in **Track 23**, the Sacristan explains to the boys' choir that the cannons actually heralded the news of Napoleon's defeat at Marengo. (This, of course, calls for a victory party, and Tosca will be called again to sing.)

In Act II, however, moments after Cavaradossi learns that Tosca has told Scarpia where Angelotti is hiding, an update arrives from the Battle of Marengo (**Track 24**). The messenger brings news of "a disaster": Napoleon actually won the battle! Scarpia can barely believe the news. But Cavaradossi bursts forth with a song of victory—defying Scarpia even as he's sent off to be killed, despite Tosca's plea for pity (**Track 25**). Unfortunately, as students will see, the defeat of Scarpia's allies will not improve the fate of Cavaradossi and Tosca.

MUSICAL HIGHLIGHTS ARE BRIEF OPPORTUNITIES TO:

- Help students understand opera
- Whet their interest in upcoming transmissions of *The Met: Live in HD*

Each focuses on audio selections from *Tosca*, available online at metopera.org/education or on the accompanying compact disk. Where noted, certain activities also involve reproducibles found 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.

A map of the Battle of Marengo, an event in the historical backdrop of *Tosca*



The 19th Century's Darth Vader: Listening Closely to Scarpia's Theme

Most people can recognize the ominous melody that precedes every entrance of Darth Vader in the *Star Wars* movies. Giacomo Puccini used a similar device 77 years earlier to warn of Baron Scarpia's approach—or even to signify that his presence merely crossed another character's mind. Scarpia's theme is heard in the very first chords of the opera (**Track 26**). See if students can identify it in these later scenes. Why might Puccini have written the particular version we hear in each case? What do your students think he's getting at?



Costume sketch for Scarpia (far right) by Milena Canonero

ACT I:

- Angelotti arrives in the church and feels safe—for a moment: **Track 27**.
- Angelotti finds the key to the Attavanti Chapel: **Track 28**.
- Angelotti comes out of hiding, revealing himself to Cavaradossi: **Track 29**.
- Cavaradossi identifies Angelotti as the deposed leader of the republic: **Track 30**.
- Tosca proposes to meet Cavaradossi after her performance: **Track 8**.
- Cavaradossi agrees to help Angelotti avoid Scarpia: **Track 31**.
- Angelotti picks up the basket of women's clothes his sister has provided so he can hide from Scarpia: **Track 11**.
- Angelotti and Cavaradossi hear a cannon shot: **Track 32**.
- Scarpia himself arrives in the church, interrupting the boys' choir's celebration of the victory over Napoleon: **Track 33**.
- Scarpia realizes that Angelotti had been hiding in the chapel: **Track 34**.

ACT II:

- Scarpia demands that Cavaradossi reveal Angelotti's hiding place: **Track 35**.
- Tosca resists Scarpia's threats. Here Puccini conveys the theme in only two chords, then it's cut short as someone knocks on the door: **Track 36**.

The opening bars of *Tosca*, Scarpia's theme



Keeping It Real: Listening for Real-Life Sounds in *Tosca*

Puccini wanted audiences to experience *Tosca* as a realistic story. While of course people don't actually break into song in real life, the score includes many sounds that the characters would have heard if they'd really lived at the opera's time and place. For instance, Puccini researched not only when church bells were likely to have rung, but how they would have sounded. In the score, he then included bells of similar pitch, tempo, and volume. See if students can identify some of the realistic sounds. What effects do they think Puccini hoped to achieve? Texts and translations can be found on page 36.

ACT I:

Track 37: This is heard shortly after the curtain rises.

(Bells ring in the Church of Sant'Andrea della Valle, announcing that it's noon, time to recite a prayer called the Angelus. The bells continue to ring as Cavaradossi enters, finding the Sacristan at prayer. Notice that the Sacristan manages to complete only three-fourths of his prayer.)

Track 32: This is heard just as Angelotti is about to leave the church to hide in Cavaradossi's garden.

(This is a cannon blast announcing the supposed victory over Napoleon. Just as we hear it, so do Cavaradossi and Angelotti, and Angelotti hurries off.)

Track 38: Listen to the sounds in the background as Scarpia first sends his aide Spoletta to follow Tosca, then lays out his plans for her.

(A pair of church bells sound repeatedly in the background, as counterpoint to the evil Scarpia theme.)

Sant'Andrea della Valle is a basilica church in Rome, where Act I of *Tosca* is set.



Track 39: Listen to the sounds in the background as Scarpia pauses, before singing of his conquest of Tosca.

(The bells continue under the Latin chant of the congregation gathered in the church for mass.)

Track 40: Here sounds continue first in counterpoint, then in unison, as Scarpia continues to sing, revealing his plan to kill Cavaradossi and conquer Tosca physically. (Bells and the congregation's prayer continue, then Scarpia joins the praying chorus. What do your students think Puccini means to tell audiences by first contrasting, then unifying these lines of song? Is Scarpia sincere in his prayer? Why would he join in?)

ACT II:

Track 41: This is heard while Scarpia is trying to convince Tosca to betray Cavaradossi.

(A drum roll in the distance, threatening Cavaradossi's execution.)

Tracks 42 and 43: These are heard in the opening moments of Act III. How are they different from each other? What might Puccini be communicating with the similar, yet distinct sounds in these bits of orchestration?

(**Track 42** includes the distant sound of bells out in the country, as a shepherd leads his flock out around dawn. A few minutes later, deeper bells begin to ring at various volumes and in various rhythms at churches all around, signaling the beginning of the day in the city: **Track 43**.)

The set model for Act III

PHOTO: METROPOLITAN OPERA TECHNICAL DEPARTMENT



The Well in the Garden: Listening Closely to an Important Motif

With so much happening in *Tosca*, it can be hard to remember that right at the center, one man takes a very personal risk. The artist Mario Cavaradossi, prominent enough to be painting a portrait of Mary Magdalene for the Church of Sant’Andrea della Valle, offers the fugitive Angelotti shelter in his own garden. Though we never see the hidden well, Puccini weaves it into his score with a distinct melody, five rising notes in contrary motion to a five-note descending bass line. Your students can hear how this simple motif conveys a rich variety of interpersonal emotions—first between Cavaradossi and Angelotti, then between Scarpia and Tosca, next between Tosca and Cavaradossi, and finally between Scarpia and his two victims.

The well motif is first heard just before Cavaradossi tells Angelotti where the refuge is to be found: **Track 44**.

As Cavaradossi describes the well in the garden, the melody repeats underneath: **Track 45**. Notice how, as Cavaradossi sings “guida ad un antro oscuro” (“it leads to a dark cavern”), his melody goes downward against the rising “hiding place” tune.

The melody returns in Act II as Scarpia forces Tosca to reveal the secret. The audience can almost hear the thought of the well in Tosca’s mind as Cavaradossi screams out in pain from Scarpia’s torture chamber. Quickly, she blurts out the location. After Scarpia confirms it, the motif repeats quietly—as if reflecting Tosca’s shame. Then Scarpia orders his men to stop torturing Cavaradossi, and the motif is heard softly once more—indicating that Cavaradossi has fainted. “Assassin!” screams Tosca: **Track 46**.

Moments later, released from the torture chamber, Cavaradossi asks Tosca whether she has revealed the secret. “No,” she replies, and the orchestra softly plays the first notes of the “hiding place” melody. But before the orchestra can finish it, Scarpia calls out, “In the well in the garden!” The melody swells with his bragging, and Cavaradossi curses Tosca, accusing her of betrayal: **Track 47**.

“Nel pozzo nel giardino”
 (“the well in the garden”) motif

Art, Love, and Faith: Listening Closely to Tosca's Creed

Often, an aria serves to reveal the inner thoughts of a character in opera. This is certainly the purpose of "Vissi d'arte" ("I have lived for art"). Right in the middle of a scene of emotional torture, just after Tosca hears the drumming of Cavaradossi's firing squad, as Scarpia bids her to trade her love for the painter's life, Puccini freezes the action to open a window into Tosca's heart. After your students listen to this aria (**Track 48**, text and translation provided on page 37), they can discuss what it teaches them about Floria Tosca, the artist and the woman.

- What does Tosca mean when she says she has lived her life "for art" and "for love"?
- What feelings are expressed beneath the words Tosca sings, in her singing itself?
- Does she sound like a religious woman or a disbeliever?
- Has Scarpia's evil caused her to question her faith? What does Tosca mean when she asks "Why, Lord, have you treated me this way?" Do your students see a connection between this question and her decision, moments later, to kill Scarpia? How?
- Was Puccini right to interrupt the action for this aria? What dramatic purpose might it serve?



A Tosca costume
sketch by Milena
Canonero

Supporting Students during the *Live in HD* Transmission

Thanks to print and audio recording, much about opera can be enjoyed long before a performance. But performance itself remains an incomparable embarrassment of riches—sound and images, pageantry and technology, drama, skill, and craft. Performance Activities are designed to help students look at different aspects of the experience, consider creative choices that have been made, and sharpen their own critical faculties.

Each Performance Activity incorporates a reproducible activity sheet. You should go over the sheets with students before the transmission, so they'll know what to look for during the opera. Students should bring the activity sheets to the transmission for filling out during intermission or after the final curtain, based on what they've seen and heard.

The basic activity sheet is called *My Highs & Lows*. It includes a ratings matrix with which students can express their critiques, a time-tested prompt for careful thinking. It is intended 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 *Tosca*, the other activity sheet (*What You Don't See*) prompts students to listen for offstage sounds during *The Met: Live in HD* presentation.

The Performance Activities can be found on pages 38 and 39. 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 transmission.



This sketch of the Act III firing squad scene by designer Milena Canonero invokes a painting by Francisco Goya.

Did Cavaradossi (and Tosca) Have to Die? A Discussion of Civil Disobedience

IN PREPARATION

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

CURRICULUM CONNECTIONS

Language Arts and Social Studies (History)

LEARNING OBJECTIVES

- To discuss and reflect on students' experience watching the *Live in HD* transmission of *Tosca*
- To encourage students to consider issues raised in the opera beyond the straightforward elements of setting and plot
- To stimulate students' thinking about the responsibilities of citizenship

RESOURCE TEXTS ONLINE

Henry David Thoreau's essay "Civil Disobedience" is available at sunsite.berkeley.edu/Literature/Thoreau/CivilDisobedience.html

The Declaration of Independence is available at www.archives.gov/exhibits/charters/declaration_transcript.html

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 use of offstage sounds in this Met production—in short, to see themselves as *Tosca* experts.

This is also a good time to recall the fates your students proposed for Tosca and Cavaradossi in writing their own "Act III" synopses as part of the follow-up to the main Classroom Activity (page 8). How did Puccini's ending compare to theirs? Who was most successful in rounding out a thriller storyline for *Tosca*—and why?

No matter who your students believe to have been most successful in deciding the end of the opera, an important ethical question lingers near *Tosca's* beginning. It involves the painter, Mario Cavaradossi.

By the middle of Act II, audiences are aware that Tosca has become involved with Scarpia only to save the life of her lover, Cavaradossi. For Scarpia's part, he is driven by his dual lust—for power and for Tosca. But why does Cavaradossi get mixed up in all this?

As the opera opens, Cavaradossi doesn't seem to be a political activist: his main concern is his painting. He's thinking about the model for his Magdalene, Angelotti's sister, the Marchesa Attavanti, who is blonde, while his girlfriend, Tosca, is brunette. But when Angelotti appears, Cavaradossi decides to help him. Why? Out of friendship? Where does Cavaradossi stand politically? Does he understand the risk in offering Angelotti a place to hide? Would your students do what Cavaradossi does?

From this perspective, *Tosca* offers an opportunity to engage your students in a conversation about the responsibilities of a citizen when he or she is opposed to the government in power or to its policies. Is Cavaradossi performing an act of civil disobedience? How might he (or your students) justify action that he knows to be illegal?

In considering this issue, students might be interested in the arguments put forth by Henry David Thoreau in his essay "Civil Disobedience" and by Thomas Jefferson in the U.S. Declaration of Independence. Whether orally or in writing, they can argue the question that gives this activity its title: Did Cavaradossi have to die? Did Tosca? Why? And what lessons does this opera hold for our own lives in the 21st century: how far should citizens go in defense of the principles they hold dear? Might there be times when breaking the law is actually a more ethical act than obeying it?

Here you'll find reproducibles of the texts and worksheets for each *Tosca* activity. Feel free to make hard copies of these and distribute them to your students.

My Highs & Lows and What You Don't See 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-screening classroom work.

ACTIVITY SHEET FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

Evidence Report

CLUE 1: TRACK 1

(Angelotti enters looking like a prisoner, emaciated, exhausted, trembling with fear, breathing heavily. He surveys the scene with a rapid glance.)

ANGELOTTI: Ah! Finally! In my terror, I've been seeing threatening faces everywhere I turn.

(He gives a start, then takes a careful look as though reconnoitering the scene. Seeing the pillar with the holy water basin and the Madonna, he heaves a sigh of relief.)

ANGELOTTI: The basin... the pillar... "At the foot of the Madonna," my sister told me.

(Going closer to the pillar, Angelotti looks for the key at the foot of the Madonna. Not finding it, he goes on searching in great excitement. Finally he finds the key, suppressing a joyful outcry.)

ANGELOTTI: Here is the key... and this must be the chapel!

Ah! Finalmente! Nel terror mio stolto vedea ceffi di birro in ogni volto.

La pila... la colonna... "A piè della Madonna" mi scrisse mia sorella.

Ecco la chiave...ed ecco la cappella!

COMMENTS: What's going on? How does this fit in the story?

CLUE 2: TRACK 2

(The Sacristan climbs on the dais, peering into Cavaradossi's lunch basket)

SACRISTAN: No, I'm wrong. No one touched the basket.

No, sbaglio. Il paniero è intatto.

COMMENTS: What's going on? How does this fit in the story?

CLUE 3: no audio

(Cavaradossi steps onto the dais and uncovers the picture: a painting of Mary Magdalene with big blue eyes and golden hair to her shoulders.)

COMMENTS: What's going on? How does this fit in the story?

ACTIVITY SHEET FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

Evidence Report

CLUE 4: TRACK 3

CAVARADOSSI: Strange harmony of such different beauties!
Floria, my passionate love, has brown hair,
And you, unknown beauty, long blonde waves.
Your eyes are blue, Tosca's are black.
Art can mysteriously combine such differences,
But even as I paint her, Tosca, my only thought is you!

SACRISTAN: (*at the same time*) He fools around with rascals and
ignores the saints! All these women competing with the
Madonna are sent by Hell.

COMMENTS: What's going on? How does this fit in the story?

Recondita armonia di bellezze diverse!
È bruna Floria, l'ardente amante mia,
E te, beltade ignota, cinta di chiome bionde!
Tu azzurro hai l'occhio, Tosca ha l'occhio nero!
L'arte nel suo mistero le diverse bellezze insiem confonde:
Ma nel ritrar costei il mio solo pensier, Tosca sei tu!
Scherza coi fanti e lascia stare i santi.
Queste diverse gonne che fanno concorrenza
alle Madonne mandan tanfo d'inferno.

CLUE 5: TRACK 4

SACRISTAN: Excellency, may I go?

CAVARADOSSI: Do what you want.

SACRISTAN: Your lunch basket is full. Are you fasting?

CAVARADOSSI: I'm not hungry.

SACRISTAN: Oh! Sorry to hear that!

COMMENTS: What's going on? How does this fit in the story?

Eccellenza, vado?
Fa il tuo piacere!
Pieno è il paniere. Fa penitenza?
Fame non ho.
Oh! Mi rincresce!

ACTIVITY SHEET FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

Evidence Report

CLUE 6: TRACK 5

CAVARADOSSI: *(hearing the click of the lock)* Somebody's in there!
(The terrified Angelotti, seeing Cavaradossi move, starts to hide again in the Chapel but looks up and with a suppressed cry of joy recognizes his friend Cavaradossi.)

ANGELOTTI: You, Cavaradossi! God must have sent you.

CAVARADOSSI: But...

ANGELOTTI: Don't you recognize me? *(sadly)* Has prison changed me that much?

CAVARADOSSI: Prison? Angelotti!

ANGELOTTI: Exactly!

CAVARADOSSI: The Consul of the defeated Roman Republic!

ANGELOTTI: I've escaped from Castle Sant'Angelo.

CAVARADOSSI: Please let me help you.

COMMENTS: What's going on? How does this fit in the story?

Gente là dentro!

Voi, Cavaradossi! Vi manda Iddio!

Ma...

Non mi ravvisate? Il carcere mi ha dunque assai mutato?

Il carcere? Angelotti!

Appunto!

Il Console della spenta repubblica romana!

Fuggii pur ora da Castel Sant'Angelo.

Disponete di me.

CLUE 7: TRACK 6

CAVARADOSSI: There's food and wine in this basket.

ANGELOTTI: Thanks!

CAVARADOSSI: Quick, hide!

COMMENTS: What's going on? How does this fit in the story?

In questo panier vi è cibo e vino.

Grazie!

Presto!

TOSCA

ACTIVITY SHEET FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

Evidence Report

CLUE 8: TRACK 7

TOSCA: Who were you talking to?

CAVARADOSSI: To you.

TOSCA: No, I'm sure I heard you whispering. Where is she?

CAVARADOSSI: Who?

TOSCA: Her! That woman! I heard footsteps and the rustling of a dress.

CAVARADOSSI: You're dreaming.

TOSCA: You deny it?

CAVARADOSSI: I deny it—and I love you!

COMMENTS: What's going on? How does this fit in the story?

A chi parlavi?

A te!

Altre parole bisbigliavi. Ov'è?

Chi?

Colei! Quella donna! Ho udito i lesti passi e un fruscio di vesti.

Sogni.

Lo neghi?

Lo nego e t'amo!

CLUE 9: TRACK 8

TOSCA: Now listen: I have to sing tonight, but the show will be brief. Wait for me at the stage door and we'll go to your villa—alone!

COMMENTS: What's going on? How does this fit in the story?

Ora stammi a sentire—stasera canto, ma è spettacolo breve. Tu mi aspetti sull'uscio della scena e alla tua villa andiam, soli, soletti.

ACTIVITY SHEET FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

Evidence Report

CLUE 10: TRACK 9

TOSCA: Who is that blonde woman up there?

CAVARADOSSI: (*calm*) Mary Magdalene. Do you like her?

TOSCA: She is too beautiful.

CAVARADOSSI: (*laughing*) Rare praise!

TOSCA: (*suspicious*) You're laughing? I've seen those sky-blue eyes before.

CAVARADOSSI: (*with indifference*) There are lots of them in the world.

TOSCA: (*searching her memory*) Wait, wait!
(*triumphant*) It's the Marchesa Attavanti!

CAVARADOSSI: (*laughing*) Well done!

TOSCA: (*overcome with jealous fury*) Are you seeing her? Does she love you! Do you love her? Those footsteps, that whispering...she was just here! The tramp! Ah, me!

COMMENTS: What's going on? How does this fit in the story?

Chi è quella donna bionda lassù?

La Maddalena. Ti piace?

È troppo bella.

Prezioso elogio!

Ridi? Quegli occhi cilestrini io già li vidi.

Ce n'è tanti pel mondo!

Aspetta, aspetta! È l'Attavanti!

Brava!

La vedi? Ti ama? Tu l'ami? Quei passi, quel bisbiglio...

Qui stava pur ora! Ah la civetta! A me!

CLUE 11: TRACK 10

CAVARADOSSI: Now go. Leave me alone!

TOSCA: You're going to keep working until this evening—and promise me, whether by chance or otherwise, whether blonde or brunette, no woman is coming here to pray!

CAVARADOSSI: I swear it, my love! Now go!

COMMENTS: What's going on? How does this fit in the story?

Or va—lasciami!

Tu fino a stasera stai lì, fermo al lavoro. E mi prometti che sia caso o fortuna, sia treccia bionda o nera, a pregar non verrà, donna nessuna!

Lo giuro, amore! Va!

ACTIVITY SHEET FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

Evidence Report

CLUE 12: TRACK 11

CAVARADOSSI: Here is the key. I'll meet you there before nightfall. Take these women's clothes with you.

(Angelotti gathers the clothes from under the altar.)

Ecco la chiave. Innanzi sera io vi raggiungo—portate con voi le vesti femminili.

COMMENTS: What's going on? How does this fit in the story?

CLUE 13: TRACK 12

CAVARADOSSI: If there's any danger, run to the well in the garden. There's water at the bottom, but in the middle, there's a little passageway that leads to a dark cavern. It's a safe, impenetrable hiding place.

(A cannon blast is heard. The two men look at each other in alarm.)

ANGELOTTI: The cannon of the castle!

CAVARADOSSI: They've discovered your escape. Now Scarpia will send out his police!

ANGELOTTI: Goodbye!

CAVARADOSSI: I'm coming with you. We'll need to be on guard!

ANGELOTTI: I hear someone coming!

CAVARADOSSI: If we're attacked, we fight back!

Se Urgesse il periglio, correte al pozzo del giardin. L'acqua è nel fondo, ma a mezzo della canna un picciol varco guida ad un antro oscuro, rifugio impenetrabile e sicuro!

Il cannon del castello!

Fu scoperta la fuga.

Or Scarpia i suoi sbirri sguinzaglia!

Addio!

Con voi verrò. Staremo all'erta!

Odo qualcun!

Se ci assalgon, battaglia!

COMMENTS: What's going on? How does this fit in the story?

ACTIVITY SHEET FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

Evidence Report

CLUE 14: TRACK 13

SACRISTAN: It's the truth—the news just arrived! Tonight, there will be a torchlight parade, a gala evening at the Farnese Palace with a new cantata featuring Floria Tosca!

È veridica parola or ne giunse la notizia! E questa sera gran fiaccolata veglia di gala a Palazzo Farnese, ed un'apposita nuova cantata con Floria Tosca!

COMMENTS: What's going on? How does this fit in the story?

CLUE 15: TRACK 14

SACRISTAN: Heavens! The basket!

Numi! Il panier!

SCARPIA: Him! Tosca's lover! A suspicious character, a revolutionary!

Lui! L'amante di Tosca! Un uom sospetto!
Un volterrian!

SACRISTAN: (*looking in the basket*) Empty! Empty!

Vuoto! Vuoto!

SCARPIA: What did you say? (*seeing the guard with the basket*) What's that?

Che hai detto?
Che fu?

SACRISTAN: This basket was found in the chapel.

Si ritrovò nella cappella questo panier.

SCARPIA: Do you recognize it?

Tu lo conosci?

SACRISTAN: Sure. (*nervous*) It belongs to the painter, but still...

Certo. È il cesto del pittor... ma... nondimeno...

SCARPIA: Spit it out!

Sputa quello che sai.

SACRISTAN: (*afraid, almost weeping*) I left it for him, filled with delicious food—the painter's lunch.

Io lo lasciai ripieno di cibo prelibato...
il pranzo del pittore.

SCARPIA: (*investigating*) So he must have eaten.

Avrà pranzato.

SACRISTAN: In the chapel? (*shaking his head*) He didn't have the key. And he didn't want lunch—he told me so. So I set the basket aside—God help me!

Nella cappella? Non ne avea la chiave nè contava pranzar...
disse egli stesso. Ond'io l'avea già messo al riparo. Libera me
Domine!

SCARPIA: Now it's all clear. The Sacristan's provisions became Angelotti's grub.

Tutto è chiaro... la provvista del sacrista d'Angelotti fu la
preda!

COMMENTS: What's going on? How does this fit in the story?

TOSCA

ACTIVITY SHEET FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

Evidence Report

CLUE 16: TRACK 15

SCARPIA: Pious women are so rare. You perform on stage, (*meaningfully*) yet you come to church to pray.

TOSCA: (*taken aback*) What's your point?

SCARPIA: And you're not like certain shameless women (*pointing to the portrait*) who show up looking like Mary Magdalene to conduct a love affair.

TOSCA: What? Love? Prove it!

SCARPIA: (*showing her the ladies' fan*) Is this a painter's tool?

TOSCA: A fan! Where was it?

SCARPIA: Over on the scaffold. Somebody seems to have surprised the lovers, and in fleeing, she left this behind.

TOSCA: (*examining the fan*) The crown! The family crest! It's the Attavanti woman! Oh prophetic suspicion!

SCARPIA: It's working!

COMMENTS: What's going on? How does this fit in the story?

Le pie donne son rare... Voi calcate le scene... ma in chiesa ci venite per pregare.

Che intendete?

E non fate come certe sfrontate che hanno di Maddalena viso e costumi... e vi trescan d'amore!

Che? D'amore? Le prove!

È arnese di pittore questo?

Un ventaglio! Dove stava?

Là su quel palco. Qualcun venne certo a sturbar gli amanti ed essa nel fuggir perdè le penne.

La corona! Lo stemma! È l'Attavanti!

Ah presage sospetto!

Ho sortito l'effetto!

CLUE 17: TRACK 16

TOSCA: (*with great feeling, fighting back tears and forgetting Scarpia's presence*) And I came here all worried to tell him, in vain, that this evening, when it gets dark, his loving Tosca would be a prisoner of the king's festivities.

COMMENTS: What's going on? How does this fit in the story?

Ed io venivo a lui tutta dogliosa per dirgli: invan stasera il ciel s'infosca l'innamorata Tosca dei regali tripudi è prigioniera.

ACTIVITY SHEET FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

Evidence Report

CLUE 18: TRACK 17

SCARPIA: Good old Spoletta!

SPOLETTA: (*hesitating*) I sniff. I scratch. I rummage around.

SCARPIA: And Angelotti?

SPOLETTA: Couldn't find him.

SCARPIA: (*furious*) Ah, dog! Traitor! Snout of a snake! I'll have you hanged!

SPOLETTA: (*trying to dispel Scarpia's wrath*) Jesus! The painter was there...

SCARPIA: (*interrupting him*) Cavaradossi?

SPOLETTA: (*nods and quickly adds*) And he knows where the other one's hiding. Every gesture, every word, was so full of mocking irony—that I arrested him.

SCARPIA: (*with a satisfied sigh*) Thank goodness!

COMMENTS: What's going on? How does this fit in the story?

Quel bravo Spoletta!

Fiuto... razzolo... frugo.

Ahi! l'Angelotti?

Non s'è trovato.

Ah cane! Ah traditore! Ceffo di basilisco, alle forche!

Gesù!

C'era il pittore.

Cavaradossi?

Ei sa dove l'altro s'asconde.

Ogni suo gesto, ogni accento, tradia tal beffarda ironia, ch'io lo trassi in arresto!

Meno male!

CLUE 19: TRACK 18

SCARPIA: Now Tosca, speak.

TOSCA: (*fortified by Cavaradossi's words*) I know nothing.

SCARPIA: Wasn't that enough? Roberti, start again! (*heading toward the door of the chamber*)

TOSCA: (*standing between Scarpia and the door*) Stop! No! What horror!

SCARPIA: Will you speak?

TOSCA: No, no! Ah, monster! You're torturing him! You're killing him.

SCARPIA: Your stubborn silence is the torturer.

COMMENTS: What's going on? How does this fit in the story?

Orsù, Tosca, parlate.

Non so nulla.

Non vale la prova? Roberti, ripigliamo...

Fermate! No... che orror!

Parlate?

No... mostro! Lo strazi... l'uccidi!

Lo strazia quel vostro silenzio assai più.

ACTIVITY SHEET FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

Evidence Report

CLUE 20: TRACK 19

(Tosca turns beseechingly to Scarpia who signals Spoletta to let her approach the door of the torture chamber)

TOSCA: Mario, will you give me permission to speak?

CAVARADOSSI'S VOICE: *(broken)* No! No!

TOSCA: Listen, I can't take any more.

CAVARADOSSI'S VOICE: Fool! What do you know?
What could you say?

SCARPIA: *(furious at Cavaradossi's words and fearing that Tosca will continue to refuse to talk; to Spoletta:)* Shut him up!

(Spoletta enters the torture chamber while Tosca, overcome with emotion, falls prostrate on the couch and turns toward the impassive and silent Scarpia)

TOSCA: *(sobbing)* What have I done to you in my life?
It's me who you're torturing. You're torturing my soul.
Yes, you're torturing my soul!

SPOLETTA: *(praying in Latin)* Nothing remains unavenged.
(Cavaradossi screams)

TOSCA: In the well, in the garden.

SCARPIA: That's where Angelotti is?

TOSCA: Yes.

COMMENTS: What's going on? How does this fit in the story?

O Mario, consenti ch'io parli?

No! No!

Ascolta, non posso più.

Stolta, che sai?

Che puoi dir?

Ma fatelo tacere!

Che v'ho fatto in vita mia?

Son io che così torturate! Torturate l'anima.

Sì, mi torturate l'anima!

Nil inultum remanebit.

Nel pozzo... nel giardino.

Là è l'Angelotti?

Sì.

CLUE 21: TRACK 20

SCARPIA: If I am to betray my oath of office, I want another reward. I have waited for this hour.

I have long burned with love for the diva,
But tonight I've seen you in a role I never saw before.

Your tears were lava to my senses—

And the hatred with which you looked at me
Heightened my desire!

Agile as a leopard, you enwrapped your lover.

In that instant, I swore you would be mine. Mine!

Se la giurata fede devo tradir, ne voglio altra mercede.

Quest'ora io l'attendeva.

Già mi struggea l'amore della diva!

Ma poc'anzi ti mirai qual non ti vidi mai!

Quel tuo pianto era lava ai sensi miei—

ed il tuo sguardo, che odio in me dardeggiava,
mie brame inferociva!

Agil qual leopardo ti avvinghiasti all'amante—

in quell'istante io t'ho giurata mia! Mia!

COMMENTS: What's going on? How does this fit in the story?

ACTIVITY SHEET FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

Evidence Report

CLUE 22: TRACK 21

SCARPIA: Deception is needed. I can't openly grant him pardon. Everyone needs to believe the cavalier is dead. This trustworthy man will see to it.

TOSCA: How can I be sure?

SCARPIA: By the order I will give in your presence. Spoletta, shut the door. I have changed my mind. The prisoner shall be shot. *(Tosca starts, terrified) Wait: as we did with Count Palmieri. (looking intently at Spoletta who indicates that he has understood)*

SPOLETTA: An execution...

SCARPIA: But fake! As we did with Palmieri. Do you understand?

SPOLETTA: I understand well.

SCARPIA: Go!

COMMENTS: What's going on? How does this fit in the story?

Occorre simular. Non posso far grazia aperta. Bisogna che tutti abbian per morto il cavalier. Quest'uomo fido provvederà.

Chi mi assicura?

L'ordin che gli darò voi qui presente. Spoletta, chiudi. Ho mutato d'avviso. Il prigionier sia fucilato... Attendi: come facemmo del Conte Palmieri.

Un'uccisione...

...simulata! Come avvenne del Palmieri! Hai ben compreso?

Ho ben compreso.

Va!

CLUE 23: TRACK 22

SCARPIA: Tosca! Finally mine!

(But his shout of lust ends in a terrible cry. Tosca has stabbed him right in the breast.)

Cursed one!

TOSCA: This is Tosca's kiss!

SCARPIA: Help! I'm dying! Help me! Help!

COMMENTS: What's going on? How does this fit in the story?

Ed ora, Tosca, finalmente mia!

Maledetta!

Questo è el bacio di Tosca!

Aiuto... aiuto... muoio...

ACTIVITY SHEET FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

Thrill Analysis Checklist: What Happens When and Why

Why does it matter when...

...the Sacristan checks out Cavaradossi's lunch basket?

Clue:

Because...

...Tosca arrives to see Cavaradossi the first time?

Clue:

Because...

...Cavaradossi tells Tosca he will be there all day?

Clue:

Because...

...Tosca arrives to tell Cavaradossi she has to call off their tryst?

Clue:

Because...

ACTIVITY SHEET FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

Thrill Analysis Checklist: Understandings, Misunderstandings, and Consequences

	Clue number (from Evidence Report)	Who understands this information	Who misunderstands	Who doesn't know (and it matters that they don't!)	What's the consequence?
Angelotti is in the church					
The identity of the mysterious blonde woman in the portrait					
A fan is found in the chapel					
A lunch basket is found in the chapel					
Cannon fire is heard					
Cavaradossi has left the chapel					

TOSCA

RESOURCE PAGE FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

KEY TO:

Thrill Analysis Checklist: What Happens When and Why

Why does it matter when...

...the Sacristan checks out Cavaradossi's lunch basket?

Clue: **2, 5, 7, 15**

Because... **this sets up the discovery that Angelotti has been in the chapel.**

...Tosca arrives to see Cavaradossi the first time?

Clue: **8**

Because... **this causes Angelotti to run off. Tosca hears this and is jealous.**

...Cavaradossi tells Tosca he will be there all day?

Clue: **11**

Because... **she will show up, not find him, and be suspicious.**

...Tosca arrives to tell Cavaradossi she has to call off their tryst?

Clue: **9, 17**

Because... **see above**

TOSCA

RESOURCE PAGE FOR CLASSROOM ACTIVITY

What Makes Thrillers Thrilling?

KEY TO:

Thrill Analysis Checklist: Understandings, Misunderstandings, and Consequences

	Clue number (from Evidence Report)	Who understands this information	Who misunderstands	Who doesn't know (and it matters that they don't!)	What's the consequence?
Angelotti is in the church	1, 6	No one	No one	Cavaradossi, The Sacristan	Inciting incident for the whole opera
The identity of the mysterious blonde woman in the portrait	3, 4, 10	Angelotti, Scarpia	The Sacristan, Tosca	Cavaradossi	Scarpia sees a link between Angelotti and the chapel; Tosca is jealous (and the Sacristan also assumes there's something going on)
A fan is found in the chapel	12, 16	Scarpia	Tosca	The Sacristan, Angelotti, Cavaradossi	Scarpia sees a link between Angelotti and the chapel; Tosca is jealous
A lunch basket is found in the chapel	2, 15	Sacristan	Scarpia, at first, but the Sacristan straightens him out	Cavaradossi and Angelotti, who should have known better than to leave it	Scarpia knows Angelotti has been there; another link between him and Cavaradossi
Cannon fire is heard	13, 14	Sacristan	Angelotti, Cavaradossi, Scarpia	No one	They all think Napoleon has lost, which leads to Angelotti hiding and Tosca having to perform in a gala
Cavaradossi has left the chapel	13, 15	Scarpia	Tosca	No one	Scarpia knows where Angelotti is; Tosca is even more jealous

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

News Updates from Marengo

TRACK 5

CAVARADOSSI: *(hearing the click of the lock)* Somebody's in there!
(The terrified Angelotti, seeing Cavaradossi move, starts to hide again in the Chapel but looks up and with a suppressed cry of joy recognizes his friend Cavaradossi.)

ANGELOTTI: You, Cavaradossi! God must have sent you!

CAVARADOSSI: But...

ANGELOTTI: Don't you recognize me? *(sadly)* Has prison changed me that much?

CAVARADOSSI: Prison? Angelotti!

ANGELOTTI: Exactly!

CAVARADOSSI: The Consul of the defeated Roman Republic!

ANGELOTTI: I've escaped from Castle Sant'Angelo.

CAVARADOSSI: Please let me help you.

Gente là dentro!

Voi, Cavaradossi! Vi manda Iddio!

Ma...

Non mi ravvisate? Il carcere mi ha dunque assai mutato?

Il carcere? Angelotti!

Appunto!

Il Console della spenta repubblica romana!

Fuggii pur ora da Castel Sant'Angelo.

Disponete di me.

TRACK 12

CAVARADOSSI: If there's any danger, run to the well in the garden. There's water at the bottom, but in the middle, there's a little passageway that leads to a dark cavern. It's a safe, impenetrable hiding place.

(A cannon blast is heard. The two men look at each other in alarm.)

ANGELOTTI: The cannon of the castle!

CAVARADOSSI: They've discovered your escape. Now Scarpia will send out his police!

ANGELOTTI: Goodbye!

CAVARADOSSI: I'm coming with you. We'll need to be on guard!

ANGELOTTI: I hear someone coming.

CAVARADOSSI: If we're attacked, we fight back!

Se urgesse il periglio, correte al pozzo del giardin.
L'acqua è nel fondo, ma a mezzo della canna un picciol varco guida ad un antro oscuro, rifugio impenetrabile e sicuro!

Il cannon del castello!

Fu scoperta la fuga.

Or Scarpia i suoi sbirri sguinzaglia!

Addio!

Con voi verrò. Staremo all'erta!

Odo qualcun!

Se ci assalgon, battaglia!

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

News Updates from Marengo

TRACK 23

CHOIR BOYS: Where do you want us to go?

SACRISTAN: To the sacristy.

CHOIR BOYS: But what happened?

SACRISTAN: You don't know? Bonaparte, the scoundrel!
Bonaparte...

CHOIR BOYS: Well, what happened?

SACRISTAN: He was plucked, quartered, and thrown to the Devil.

CHOIR BOYS: Says who? It's a dream! It's nonsense!

SACRISTAN: It's the truth—the news just arrived!

CHOIR BOYS: Let's celebrate the victory!

Dove?

In sagrestia.

Ma che avvenne?

Nol sapete? Bonaparte...scellerato...

Bonaparte...

Ebben? Che fu?

Fu spennato, sfracellato, e piombato a Belzebù.

Chi lo dice? È sogno! È fola!

È veridica parola or ne giunse la notizia!

Si festeggi la vittoria!

TRACK 24

CAVARADOSSI: You cursed woman!

SCIARRONE: Excellency—what news!

SCARPIA: Why do you look so worried?

SCIARRONE: There's news of defeat.

SCARPIA: What defeat? How? Where?

SCIARRONE: At Marengo.

SCARPIA: Blockhead!

SCIARRONE: Napoleon is victorious!

SCARPIA: [Italian general] Melas?

SCIARRONE: Melas has fled.

Maledetta!

Eccellenza! quali nuove!...

Che vuol dir quell'aria afflitta?

Un messaggio di sconfitta...

Che sconfitta? Come? Dove?

A Marengo...

Tartaruga!

Bonaparte è vincitor!

Melas...?

No! Melas è in fuga.

TRACK 25

CAVARADOSSI: Victory! Victory!

The avenging dawn appears, making the wicked tremble.

Liberty surges forth, tyrants crumble.

TOSCA: Mario, be still. Have pity on me!

CAVARADOSSI: In my own suffering,

You now see me rejoice...

And your heart trembles, O Scarpia, you hangman!

Vittoria! Vittoria!

L'alba vindice appar, che fa gli empi tremar!

Libertà sorge, crollan tirannidi!

Mario, taci, pietà di me!

Del sofferto martir

me vedrai qui gioir...

Il tuo cor trema, o Scarpia, carnefice!

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

Keeping It Real

TRACK 37

CAVARADOSSI: What are you doing?

SACRISTAN: Reciting the Angelus.

[The Angelus prayer was so well known that Giacosa and Illica didn't bother to include the words in their libretto! You can find them online at Wikipedia.]

Che fai?

Recito l'Angelus.

TRACK 38

SCARPIA: Three agents. A carriage. Quick, follow her—and don't be seen! Watch out!

SPOLETTA: Fine. Where do we meet?

SCARPIA: At the Farnese Palace.

SCARPIA: Go, Tosca! Scarpia is building a nest in your heart. Go, Tosca. Scarpia is putting the falcon of your jealousy into flight. How much promise there is in your quick suspicion!

Tre sbirri. Una carrozza. Presto, seguila dovunque vada!... non visto! Provedi!

Sta bene! Il convegno?

Palazzo Farnese!

Va, Tosca! Nel tuo cuor s'annida Scarpia! Va, Tosca! È Scarpia che scioglie a volo il falco della tua gelosia. Quanta promessa nel tuo pronto sospetto!

TRACK 39

CONGREGATION: (*chanting a psalm in Latin*) Our help is in the name of the Lord
Who made Heaven and Earth.

Adjutorum nostrum in nomine Domini
Qui fecit caelum et terram.

TRACK 40

SCARPIA: My will now takes aim at a double target. The rebel's head is not the more precious one. Ah, to see the flame of those imperious eyes weaken with the spasms of love, weaken with love in my arms. For one, the gallows; for the other, my arms.

CONGREGATION: (*in Latin*) We praise thee, God.
We acknowledge that Thou art Lord.

SCARPIA: Tosca, you make me neglect God!

SCARPIA AND CONGREGATION: (*in Latin*) Eternal Father, the whole Earth worships you.

A doppia mira tendo il voler, nè il capo del ribelle è la più preziosa. Ah di quegli occhi vittoriosi veder la fiamma illanguidir con spasimo d'amore! La doppia preda avrò. Uno al capestro, l'altra fra le mie braccia.

Te Deum laudamus, te Dominum confitemur!

Tosca, mi fai dimenticare Iddio!

Te aeternum Patrem omnis terra veneratur!

TRACK 41

SCARPIA: Hear that? It's the drum. Take note. It is leading the way for the last march of the condemned. Time is passing. Do you know what dark work they do down there? They raise a gallows. Your Mario has barely an hour to live, by your will.

L'odi? E il tamburo. S'avvia. Guida la scorta ultima al condannati. Il tempo passa. Sai quale oscura opra laggiù si compia? Là si drizza un patibolo. Al tuo Mario, per tuo voler, non resta che un'ora di vita.

RESOURCE PAGE FOR MUSICAL HIGHLIGHT

Art, Love, and Faith

TRACK 48

TOSCA: I have lived for art, I have lived for love.
I never harmed a living soul.
With a secret hand,
I helped with whatever miseries I came upon,
My prayers always rose to the
holy tabernacles with sincere faith.

I brought flowers to the altar
with sincere faith.
In this hour of sorrow, why,
why Lord, why dost Thou
repay me this way?
I brought jewels for the Madonna's mantle,
and I sent my song to the stars
in Heaven, so they would
shine more beautifully.
In this hour of sorrow, why,
why Lord, why dost Thou
repay me this way?

Vissi d'arte, vissi d'amore,
Non feci mai male ad anima viva!
Con man furtiva
Quante miserie conobbi, aiutai.
Sempre con fè sincera,
La mia preghiera
Ai santi tabernacoli salì.
Sempre con fè sincera
Diedi fiori agli altar.
Nell'ora del dolore perchè,
Perchè Signore, perchè,
Me ne rimunerì così?
Diedi gioielli
Della Madonna al manto,
E diedi il canto agli astri,
Al ciel, che ne ridean più belli,
Nell'ora del dolore perchè,
Perchè Signore,
Perchè, me ne rimunerì così?

Performance Activity: What You Don't See

Name _____ Class _____ Teacher _____

Giacomo Puccini wanted audiences to experience *Tosca* as real in every detail—from the complicated triangle of relationships at the heart of the story to the specific times of day on the actual historical date when the opera takes place. He famously incorporated such “real” sounds as Latin chants and bells calling worshippers to prayer into his score. Perhaps more ambitiously, he scored a number of offstage sounds—some intended to sound quite far away—creating a three-dimensional sense of place that opens *Tosca* up beyond the few locations we actually see—the church, Scarpia’s chambers, and a yard in the Castel Sant’Angelo.

Many of these sounds are meant to slip unnoticed into the audience’s sense of *Tosca*’s place and time. But sharp-eared listeners can identify them clearly. See how many offstage sounds you can hear—sounds that invisibly shape Tosca, Cavaradossi, and Scarpia’s onstage world. We’ve started you off with the best-known examples.

WHEN?	WHEN?	WHAT’S GOING ON AT THE TIME?
A cannon firing	<input type="checkbox"/> Act I <input type="checkbox"/> Act II <input type="checkbox"/> Act III	
A distant drum roll	<input type="checkbox"/> Act I <input type="checkbox"/> Act II <input type="checkbox"/> Act III	
A shepherd singing far away	<input type="checkbox"/> Act I <input type="checkbox"/> Act II <input type="checkbox"/> Act III	
A variety of bells	<input type="checkbox"/> Act I <input type="checkbox"/> Act II <input type="checkbox"/> Act III	
Tosca’s voice	<input type="checkbox"/> Act I <input type="checkbox"/> Act II <input type="checkbox"/> Act III	
Cavaradossi has left the chapel	<input type="checkbox"/> Act I <input type="checkbox"/> Act II <input type="checkbox"/> Act III	

Tosca: My Highs & Lows

OCTOBER 10, 2009

CONDUCTED BY JAMES LEVINE

REVIEWED BY _____

THE STARS	STAR POWER	MY COMMENTS
KARITA MATTILA AS FLORIA TOSCA	*****	
MARCELO ÁLVAREZ AS MARIO CAVARADOSSI	*****	
GEORGE GAGNIDZE AS BARON SCARPIA	*****	

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
ANGELOTTI ARRIVES AT THE CHURCH MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
CAVARADOSSI DISCOVERS ANGELOTTI MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
TOSCA RECOGNIZES THE WOMAN IN THE PAINTING MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
SCARPIA ARRIVES ON THE SCENE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
SCARPIA TRIES TO CONVINCING TOSCA THAT MARIO IS CHEATING ON HER MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
SCARPIA SINGS OF HIS PLANS MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
SCARPIA INTERROGATES CAVARADOSSI MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
TOSCA REVEALS ANGELOTTI'S HIDING PLACE MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
CAVARADOSSI HEARS OF NAPOLEON'S VICTORY MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
SCARPIA BLACKMAILS TOSCA MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
TOSCA KILLS SCARPIA MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
CAVARADOSSI AND TOSCA MEET AGAIN MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5
TOSCA REACTS TO THE TRUTH ABOUT CAVARADOSSI'S EXECUTION MY OPINION	1-2-3-4-5	1-2-3-4-5	1-2-3-4-5