

Julien Joubert

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We will not go  
to the opera

Opéra pour enfants

chant seul

*La musique de Léonie*

54, quai de la Madeleine 45 000 Orléans  
répondeur : 02 38 77 29 41  
editions@musique-leonie.com  
site : [www.musique-leonie.com](http://www.musique-leonie.com)

Libretto & music by Julien Joubert

translation : Joëlle Morris, Anne Etienne and Tadhg Hickey

Choir only

# We will not go to the opera

A commission of the Académie Musicale de Villecroze

with the assistance of the fondation Carasso.

Dedicated to Romaric Hubert

*Students and teacher enter the stage.*

*Teacher: Quickly, quickly, get into place, we have a rehearsal to run! Every afternoon you dilly dally at recess and then we're in a rush afterwards. Now, who can tell me what we are doing tomorrow?*

*Students: We are going to the opera!*

*Teacher: That's right! We'll be attending a rehearsal. So now it's time to sing, let's get into place!*

*Students: But tomorrow, aren't we singing in the show?*

*Teacher: Oh no! We'll be attending the rehearsal and will enjoy the show.*

*Student: But if we aren't singing tomorrow, what's the point of rehearsing now?*

*Teacher: A prepared student is a keener audience... Now enough arguing, are we all in place? Remember your posture!*

## WHEN YOU SING TO THE OPERA (1)

♩. = 108

B<sup>b</sup>

Cm F7

When you sing at the o - pe - ra, You must  
place your feet like so. Fle-xi-ble knees, for good pos - ture, we can-  
not look like a - ma - teurs. Take a deep breath and sing  
out. When you sing at the o - pe - ra, the o-pe-ra, o-pe-ra, o-pe  
ra, I love it! You must place your feet like  
so. No this won't do, Straigh-ten your feet just like so. Al - so, Al-so,

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19  $E\flat/G$   $A\flat$   $Fm$   $C7/E$   $Fm$   
 you must keep smi-ling from ear to ear. Keep smi-ling, e-ven if

23  $C7/G$   $C7/E$   $C7$   $F\text{ sus}$   $F7$   
 you sing off key. Eyes wide o-pen, chin up, do not slouch. To

27  $B\flat$   $Cm7$   $F7$   $Cm7$   $F7$   
 sing like ro - yal - ty, Stan-ding tall, that is the

30  $B\flat$   $Cm$   
*rall.*  
 key. Like so We are rea - dy...

*The school principal arrives. Everyone stops singing.*

*Principal: Good morning, children.*

*Children: Good morning, principal Adams.*

*Principal: Ms Anderson. The opera has just sent the school an urgent email. I'll read it out loud as it concerns everyone.*

*We regret to inform you that due to circumstances outside of our control, we are obliged to cancel all visits to our establishment tomorrow morning. Indeed, a gas line in the street nearby has exploded and heavy repairs are planned, condemning all circulation around and near the opera.*

*We are truly sorry for the setback, this unfortunate predicament further complicates our present situation as only one back door entrance to the opera is currently functional and is solely reserved for the staff and production team. It is our greatest hope that everything will be back to normal by opening night tomorrow.*

*Please accept our most sincere apologies ect...*

*Teacher: Do you understand the meaning of this letter, children?*

*Students: A gas line exploded! But they're repairing it! We are still going to the opera, right?*

*Teacher: I'm so very sorry children. We will not go to the opera...*

*Student: Ooh! That's the title of our show!*

*Others: Shhh!*

*Teacher: Children, our class time is up. Don't be sad, I promise you, we will find something fun to do tomorrow instead. You'll see, everything will work out. Now, now, no need to cry!*

## HOW VERY TRAGIC

(*canon*) *ng once in unison then as a canon*

♩ = 40

Am F

Sad, cry - ing wee - ping, this news is so up - set - ting.

2 Bm7(♭5)/D Am/E rit. E7 Am a tempo F

We will not go, we can - not go to the o - pe - ra. But soon, yes soon,

ad lib. the number of repeats and end in a decrescendo until silence

4 Bm7(♭5)/D Am/E E7 rit. Am a tempo F Bm7(♭5)/D Am/E rit. E7

may - be soon, or ne-ver... Ooh Ooh Ooh How ve-ry tra-gic!

*A child: The next morning.*

*Teacher: Morning! Good morning! Come on, cheer up. Today will be a special day all the same. The bus was booked in advance so Mr. Wagner is going to drive us to the woods! (to the bus driver, looking too cheerful): Good morning, Mr. Wagner! (to the children) Going to the woods is not exactly like the opera, but it's not so bad! Come on, quickly! Say hello to Mr. Wagner.*

## MISTER WAGNER

♩ = 108

F C7 F C7

Si-len-tly we go on the bus. Shoul-ders slouched, we take our seats with-out a fuss.

5 F E♭/GE°/G Dm/A Em7(♭5)/B♭ A Gm A

A wave of hope - less - ness takes hold of us. We're so de - pressed! The

9 A7/G Dm/F A7/E

dri - ver see - ing us knows there some-thing a - miss. Eve - ry - one is gloo - my, (♩ = ♩.)

12 Am7(♭5)/E♭ D7 D♭♯ Am/C B♭maj A

this trip is so lou-sy Feels like... we are go - ing to our death.

We will not go to the opera

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17 Mister Wagner The teacher

We're off, we're off, we're off to the woods! We're off to the woods!

23 Em7(b5)/G Student A Ironic

Say the tea-cher and the dri-ver. We're off, we're off, we're off to the woods!

28 Dm (all)

We're off to the woods! Sud-den-ly, Mis-ter Wag-ner lo - ses his pa - tience But

33

what's wrong, what's wrong with you? What's go - ing on?

39 C°7

But what's wrong, what's wrong with you? What's go - ing on?

45 A<sup>b</sup>7/C (sound of bus) A<sup>b</sup>7/C

Brrrr! Ans-wer me now! Brrrr

Much slower tempo

51 (♩ = ♪) To Mr. Wagner ? E7

Mis-ter Wa - gner, you wouldn't un - ders - tand. We wan-ted to go to the o-pe-ra...

Mr. Wagner: The opera? But it's the other way! U-turn!!!  
 Teacher: (stressed) No, no NO!  
 We cannot go!, It's under construction, it's been cancelled, it's, it's...!

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Very fast,

54 (♩ = 144) A7

*pp* da - ba - da - ba - da da - ba - da - ba da - ba - da - ba da - ba - da - ba da - ba - da - ba

58 D B<sup>b</sup>7 D B<sup>b</sup>7

da - ba - da - ba da - ba - da - ba da - ba - da - ba da - ba - da - ba - da

64 D B<sup>b</sup>7 A7 D

Lin - coln tun - nel, Eighth A - ve - nue, Co - lom - bus Cir - cle, Cen - tral Park.

Voices : Let's go to the opera !

68 Bm F<sup>#</sup>m E A7

Ci - ty bal - let is straight a - head. I can't be - lieve, we're near the O - pe - ra!

72 D B<sup>b</sup>7 A7 D

Lin - coln tun - nel, Eighth a - ve - nue Co - lom - bus Cir - cle, Cen - tral Park.

76 Bm F<sup>#</sup>m E

Ci - ty bal - let is straight a - head. I can't be - lieve, I see the O - pe -

79 A7 G C<sup>#</sup>m 7(b5) F<sup>#</sup>m Bm Em A7

- ra! We take a left on Six - ti - eth Street, We take a right, on Tenth A - ve -

83 D G C<sup>#</sup> F<sup>#</sup>m Bm Em

nue The o - pe - ra is in front of us. There is a stop.

87 A7 D B<sup>b</sup>7 D Teacher

It is a road - block. The traf - fic is a shock. What a grid - lock! I told you so!

91 B<sup>b</sup>7 D B<sup>b</sup>7 A7 Teacher

Children

Un - less we walk on Or - le - ans A - ve - nue De - fi - ni - tely not!

We will not go to the opera

Teacher (back on stage): No, no, no, no no, no! Noone moves from their seats! And you, Mr. Wagner, you are driving us back to the woods, it's an order!

95 Mister Wagner Teacher Dm

Ne me tou-chez pas! Ne me tou-chez pas! We are miles a - way from the school.

98 to the public Em

Where will they spend the af - ter-noon?

*The teacher sits down, vexed.  
Security guard: Sorry, Miss, you can't stay here. Roadworks. Gas leak... Danger... etc. Go back, now. Access strictly reserved for opera staff and artists.  
Children: But we are the artists!  
Security guard (laughing): Prove it!*

The melody is the same than song #1 "To sing at the opera". Only the piano accompaniment and lyrics (la la la) are changed. You can divide your students into 5 groups, each singing group has its own personality. Group 1 sings with a firm, strong voice, Group 2 is legato - ie. languorous, Group 3 is staccato - ie. sharp and marked, Group 4 sings excitedly, and Group 5 sings vigorously.

### LA LA LA... TO THE OPERA

♩. = 108 group 1 B<sup>b</sup> Cm F7

La la la la la la La la

4 F7 B<sup>b</sup> D7/A group 2 Gm D/G<sup>b</sup> G7/F

la la la la la...

8 C/E Cm/E<sup>b</sup> D7 group 3 (♩.=♩) Gm F/A B<sup>b</sup> D7 Gm group 1 a tempo F7

la la la la la

12 B<sup>b</sup> F group 4

la la la la la

14 A7 group 1 F7 B<sup>b</sup> group 5

la la la la la

We will not go to the opera

Security Guard: How do you like them apples! You kids are fantastic!  
 I don't think that you'd be... that you'd be...  
 Teacher: I didn't think...Past subjunctive!  
 Guard: yeah, yeah, anyways... You're all free to go in...watch out for the  
 giant hole near the stage door entrance though.

### A MAGICAL PLACE

*♩ = 66* Teacher *rit.*

*♩ = 60* Children *C7* *F*

*(on entend des soupirs admiratifs)*

Qui-e - fly chil-dren! Qui-et, qui-et!

It's beau-tiful! We di-dn't think it was like so... At the

*B♭ Em 7 (♭5) Am 7 Dm Gm 7 C7 F F7*

o-pe-ra. This place is so im - po - sing, This place is so ex - ci - ting.

*B♭ C7/B♭ Am 7 Dm Gm 7 C7*

How is this true that we will sing here too? This place is ma-gic... I know we'll

*F C7 F B♭ Em 7 (♭5) Am Dm*

be fan-ta - stic. This place is so en - chan-ting, This

*Gm C7 F F7 B♭ C7/B♭ Am 7 Dm 7 Gm C7*

place, is so ins - pi - ring. Yes, how odd to be so small and yet to feel so

*F C7 F* **rapide**

tall.

A child (dressed as director): What's the big fuss, here?  
 We're trying to work, don't you know?!

Director: What are you doing here? You're a children's  
 chorus? Yes, the chorus, the chorus... Why didn't the  
 producer remind me... (To the teacher) And you, who are you?

*37* *lent* Teacher *B♭7* *E♭/B♭* *D7/A* *G*

They call me 'Tea - cher', but my name is "Ma-rian".

We will not go to the opera

Director : All right then...all of you, fan out. We're running Act 2: the forest scene. You'll be...the trees!, yes that's it, we need trees. No, not you, teacher...there's no Marian in a children's chorus. All right, to the top! Trees in position!  
 Ok, so you're trees. All sorts of trees, sad trees, sleepy trees...Go on, act like trees. BE trees. Go on, feel the tree in you. I need to hear the wind blowing through the leaves. If there are trees, there's a forest. We want to see plenty of live trees. We want..  
 (to the audience) Ladies and gentlemen, we're going to need your assistance. Help them be trees. Go on! Raise your arms, yes, like that, that's good. Excellent! Wonderful sir!, Madam, a bit higher, Yes! Stand up if you like! Great! There you go, you make excellent trees! Please continue!  
 (to group 1) now you are singing trees  
 (to group 2) your turn now  
 (to the audience) don't stop being trees!  
 (to all singers) There are also forest dwelling warriors in this scene, singing warriors and singing trees!

OF WARRIORS AND TREES

(sort of a round)

*Superimpose each voice  
 as they come in*

♩ = 80

Dm C Am/C Dm C Am/C

6 Dm C Am/C Dm C Am/C

woh wo - o - woh wo - o - wo - o - wo - o - woh wo - o - woh wo - o - woh wo - o - woh wo - o -

10 Dm F Am7 Fmaj Dm F

wo - o - woh wo - o - woh woh wo - o - wo - o - woh wo - o - woh wo - o - woh

woh wo - o - woh wo - o - wo - o - wo - o - woh wo - o - woh wo - o - woh wo - o -

Choir only

13 Am7 Fmaj Dm F Am7 Fmaj

13 woh wo-o-wo - o - woh Wo - oh! Wo - oh! woh wo - o - woh

13 wo - o - woh wo - o - woh wo - o - woh wo - o - woh woh wo - o - wo - o - woh

13 wo - o - woh wo - o - woh wo - o - wo - o - wo - o - woh wo - o -

16 Dm F Am7 Fmaj Dm

16 Wo - oh! Wo - oh! woh wo - o - woh wo - o - woh woh wo - o - woh wo - o -

16 wo - o - woh wo - o - woh woh wo-o-wo - o - woh Wo - oh! Wo - oh!

16 woh wo - o - woh wo - o - wo - o - woh wo - o - wo - o - woh woh wo - o - woh

19 C Am/C Dm C Am/C

19 wo-o-wo-o-woh wo-o- woh wo-o-woh wo-o- wo - o - woh

19 woh wo-o-woh Wo - oh! Wo - oh! woh wo-o-woh

19 woh wo-o-wo-o-woh wo-o-woh wo-o-woh woh wo-o-wo-o-woh

Voice: Time! 7 o'clock! Meet in 45 minutes on stage. Show is at 8 sharp!

**ALREADY SEVEN ?**

$\text{♩} = 166$  F F Em7 A7

Al-rea-dy se - ven! Where did the time go?

5 Dm Cm7 F7 Bb Am7 D7

Our pa rents will look for us high and low. Al-rea-dy se - ven! They must be fee ling low.

We will not go to the opera

Choir only

9 Gm B<sup>b</sup>m7 C7 F Em7 A7  
 One last bra-vo we have got to go. Al-rea-dy se-ven! Where did the time go?

13 Dm Cm7 F7 B<sup>b</sup> Am7 D7  
 Our pa rents will look for us high and low. Al-rea-dy se-ven! They must be fee ling low.

17 Gm C7 F E7 Am Bm7 (b5) / A  
 One last bra-vo we've got to go. We had an in-cre-di-ble day. We

21 Am Dm7 G7  
 should real-ly be on your way. My mom will be wor-ried, I bet

25 Cmaj A7sus A7 Dm E<sup>b</sup>7 Am/E  
 I know her, she be so up-set My dad will be so an-gry, at me

29 E7 Fmaj G7/F Em7  
 I'll be groun-ded till I'm twen-ty three! Wa wa wa wa wa! We were ha-ving so much

33 Am7 B<sup>b</sup> C7sus C7  
 fun. Had a great time, now we must run.

38 Teacher F Em7 (b5) A7 Dm Cm7 F7  
 Let's calm down chil-dren, Be calm, chil-dren. I'll call the prin-ci-pal he'll let them know.

42 B<sup>b</sup> C7/B<sup>b</sup> Am7 Dm Gm7 B<sup>b</sup>m7  
 Go on, in a row, come on, let's go. We'll go back to school...

46 C7 F Children  
 What a shame, we'll miss the show... No way, not a chance! To-night

Choir only

50 Em7 A7 Dm Cm7 F7 B<sup>b</sup>  
 we sing and dance! We are stay-ing here for the pre-miere. Let's in-vite our pa-rents for

54 Am7 D7 Gm7 B<sup>b</sup>m7 C7 F  
 the show to-night, go to the o-pe-ra for one last hur-ra. No way, not a chance! To-night

58 Em7 A7 Dm Cm7 F7 B<sup>b</sup>  
 we sing and dance! We are stay-ing here for the pre-miere. Let's in-vite our pa-rents for

62 Am7 D7 Gm7 B<sup>b</sup>m7  
 the show to - night, go to the o - pe - ra, go to the o - pe - ra, go

65 Am7 D7 Gm7 C7sus  
 to the o-pe-ra, Yah! Yah! Yah! For the show to - night they'll go to the o - pe -

70 F Fm7 B<sup>b</sup>/F F  
 ra!

Teacher : Calm down, children, I'm calling... shhh, it's ringing. Good evening, Sir. No need to scream, no, I... (she exits, then comes back on stage, speaks to children) Everything's sorted.  
 Children : Miss. Anderson, you look so sad. Was Principal Adams upset? Can we stay and sing?  
 Teacher: No worries, everything is sorted. Shhh, it's starting.  
 A group of children (to the audience): We need you to play the role of parents trying to get in. You must follow this rhythm :

# SINGING OPERA

Repeat as many times as necessary  
so the children have the opportunity  
to say all of the lyrics to the public.

♩. = 108 B<sup>b</sup>

We need to get in! You must

4 Cm F7 F7 B<sup>b</sup>

let us in! Our kids are in - side, we've come to free them! We need

7 B<sup>b</sup> Cm F7 F7

to get in! You must let us in! Our kids are in - side, we've come

10 Children B<sup>b</sup> Cm

10 Le public

to free them! La la la la la la The o - pe-ra, o - pe-ra, o - pe

We need to get in! You must let us in! Our

13 F7 F7

ra, I love it! You must place your feet like

15 B<sup>b</sup> Dm/A Dm 7 (b5) / A<sup>b</sup> G7 Cm F7 B<sup>b</sup>

kids are in - side, we've come to free them! We need

so. No this won't do, Straigh - ten your feet just like so.

to get in! You must let us in! Our

17 B<sup>b</sup> *rall.* Cm F7 B<sup>b</sup>  
*next 4 measures*

Like so. We are rea - dy, Justjust feel the mu - sic, sim -

(the public will gradually stop as the tempo changes)

kids are in - side, we've come to free them!

We will not go to the opera

Choir only

21  $\text{♩} = 76$   $\text{B}^\flat$  Cm F7 Dm 7  $\flat 5$  G7  
 ply re-lax and lose your-self and sing... And sing... and

24 Cm F7  $\text{B}^\flat$   $\text{B}^\flat 7/D$   $\text{E}^\flat$   $\text{E}^\circ 7$   $\text{B}^\flat/F$   
 sing... like a di-va When you sing at the o - pe -

29 Gm 7  $\sharp 5$  / F F7  
 ra, You will need a tea - cher...

Children: Miss Anderson was not supposed to let us go to the opera. The principal was furious! The parents were furious! And so yesterday, Miss Anderson was fired!... she's never coming back!

NO MORE SINGING

$\text{♩} = 69$   
 Fm Gm 7  $\flat 5$  / F Fm Gm 7  $\flat 5$  / F Fm Gm 7  $\flat 5$  / F

She has left, she's gone a - way,

4 Fm Gm 7  $\flat 5$  / F  $\text{B}^\flat \text{m} 7$   $\text{E}^\flat 7$   $\text{A}^\flat \text{m} \text{aj}$   $\text{A}^\flat$   
 And now the sin - ging birds have had their day. Not a

7 Gm 7  $\flat 5$  C7 Fm  $\text{B}^\flat 7$  Fm/C C7  
 sound, not a song, Where did it all go wrong? We di - dn't get to say good - bye, to

10 Fm Gm 7  $\flat 5$  / F Fm Gm 7  $\flat 5$  / F *rit.* a tempo Fm Gm 7  $\flat 5$  / F  
 say thank you. She has left, she's gone a - way,

13 Fm Gm 7  $\flat 5$  / F  $\text{D}^\flat / \text{F}$   $\text{E}^\flat 7$  Cm/ $\text{E}^\flat$   $\text{D}^\flat \text{m} \text{aj}$   
 And now the sin - ging birds have had their day. Not a

We will not go to the opera

Choir only *rit.*  
(4 bars)

16 *Gm7(b5)* *C7* *Bbm7(b5)* *Eb7*  
sound, not a song, Where did it all go wrong? We di - dn't

19 *Ab* *C7* *Fm* *Gm7(b5)/F* *Fm* *Gm7(b5)/F*  
*a tempo*  
dn't get to good - bye, to say thank you.

23 *Fm* *Gm7(b5)/F* *Fm* *Gm7(b5)/F*  
Come back, come back, we miss you so. Come back, come back, and fi nish the

25 *Fm* *Gm7(b5)/F* *Fm* *Gm7(b5)/F*  
show. Come back, come back, we miss you so. Come back, come back, and fi - nish the

27 *Bbm7/F* *Eb7* *Fm* *Gm7(b5)/F*  
show. Come back, come back, we miss you so. Come back, come back, and fi - nish the

With the Director !

29 *Fm* *Gm7(b5)/F*  
show. Come back, come back, we miss you so. Come back, come back, and fi - nish the

With the parents !

*accel.*

*repeat as necessary  
so the audience can join in*

31  
show. Come back, come back, we miss you so. Come back, come back, and fi - nish the

33  
show. Come back, come back, we miss you so. Come back, come back, and fi - nish the

The teacher comes back.  
Children : Teacher !

35  $\text{♩} = 108$   
show. Come back, come back, we miss you so. Come back, come back, and fi - nish the

37  
show. Come back, come back, we miss you so When you

We will not go to the opera

WHEN YOU SING TO THE OPERA (2)

sing at the o - pe - ra, You must  
 place your feet like so. Fle-xi-ble knees, for good pos - ture, we can-  
 not look like a - ma - teurs. Take a deep breath and sing  
 out. When you sing at the o - pe - ra, the o-pe-ra, o-pe-ra, o-pe  
 ra, I love it! You must place your feet like  
 so. No this won't do, Straigh-ten your feet just like so. Al - so, Al-so,  
 you must keep smi-ling from ear to ear. Keep smi - ling, e-ven if  
 you sing off key. Eyes wide o-pen, chin up, do not slouch. To  
 sing like ro - yal - ty, Stan-ding tall, that is the  
*rall.*  
*next 4 measures*  
 key Like so, we are rea-dy. Just feel the mu - sic, sim -

We will not go to the opera

Choir only

33  $\text{♩} = 76$   $\text{B}^{\flat}$  Cm F7 Dm 7  $\flat 5$  G7  
ply re-lax and lose your-self and sing... And sing... and

36 Cm F7  $\text{B}^{\flat}$   $\text{B}^{\flat}7/\text{D}$   $\text{E}^{\flat}$   $\text{E}^{\circ}7$   
sing... like a di - va! When you

40  $\text{B}^{\flat}/\text{F}$  Gm 7  $\sharp 5$  /F F7  
sing at the o - pe - ra, you will need an awe-some

44  $(\text{♩} = \text{♩})$   
tea - chah... !

# La musique de Léonie

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répondeur : 02 38 77 29 41  
editions@musique-leonie.com  
site : [www.musique-leonie.com](http://www.musique-leonie.com)