

**Recontextualizing “No, no, no, no, non
v’è”, from Act 1 of Rossini’s *La
Cenerentola* (1817), for WAVD’AIR.**

Module: ADPA6008

Name: Fleur Sparrow-Gormley

Student Number: 1902695

Contents

Introduction - <i>What is meant by ‘recontextualizing’?</i>	2
Original context of the trio within La Cenerentola	3
Analysis of music and text	4
La Cenerentola in the context of WAVD’AIR	16
Summary	17
Reading List	18
Bibliography	22

Introduction - *What is meant by ‘recontextualizing’?*

To recontextualise is ‘*to place (something, such as a literary or artistic work) in a different context*’ (Merriam-Webster, n.d.). In this project, we were given pieces from different operas and musicals and wove them together to form a narrative. After the final performance in level 5, which was of a similar nature, my feedback focussed on linking text with action. An example of this was, “...develop your physical connections to text and to directions given” (Unknown, 2023). In response to this feedback, I wanted to go deeper into the development of character.

As Stanislavski says -

“During every moment we are on the stage...we must be aware either of the external circumstances...or of an inner chain of circumstances which we ourselves have imagined...to illustrate our parts’

(Stanislavski, 2003, p. 69).

It is essential for us as actors to consider the background of the character (O’Brien and Sutton, 2018), as well as physicalise them with truth (Harvard, 2013). What led them to this moment? Why do they react in this way?

In this essay, I will discuss the development of my character in WAVD’AIR, using the trio from the opera, La Cenerentola, as an example of the artistic process.

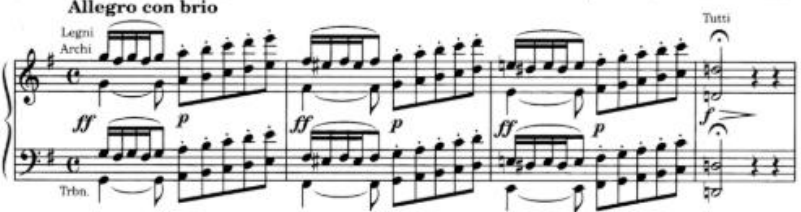
Original context of the trio within La Cenerentola

La Cenerentola (1817) is a variant of the fairytale, Cendrillion (Cinderella) (Edwards, 2014) (Met Opera, n.d.). This story is different from the tale we know, but there are still similarities – Cenerentola is kind natured, and introspective. Her two stepsisters sing in the trio, whose names are Clorinda and Tisbe.

The trio is the first piece in the opera and introduces the three characters. Clorinda believes she is the finest dancer, Tisbe believes she is the most beautiful, and Cenerentola sings a story of a king who was lonely, so searched to find a wife. He found three women who wished to marry him, but chose innocence and kindness, over status and beauty (Fink, 1999) (Casteldivaaa, 2019). While the story is not directly about her situation, it does act as a metaphor for their future.

Analysis of music and text

Bar 1-4



(Ricordi, 2004)

The tempo begins as *allegro con brio*, meaning at a ‘*fast tempo with spirit*’ (On Music Dictionary, 2016). This, paired with the consistent staccato and change in dynamics, makes it sound lively and dramatic. The key of G major gives it a sprightly sound. In the first three bars the music repeats a pattern, descending the scale as it goes, to land on D (the dominant) in bar 4, which gives a minor feel, and hints towards the key change to come.

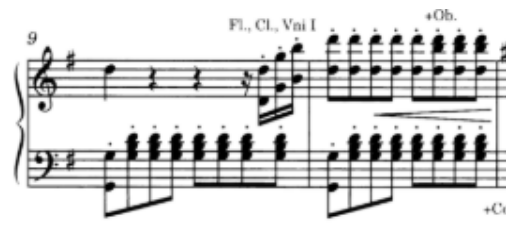
Bar 5-8



(Ricordi, 2004)

After a pause, a variation of the same pattern continues descending, only this time to land on G (the tonic), followed by the repetition of the chord of G major.

Bar 9-10



Fl., Cl., Vni I +Ob.

9

+Cb (Ricordi, 2004)

Detailed description: This musical score shows bars 9 and 10. The top staff is for Flute, Clarinet, Violin I, and Oboe. The bottom staff is for Cello and Double Bass. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many beamed notes in the lower strings and woodwinds.

Bar 17 – 19



17 CLORINDA

No no no no: non v'è, non
No no no no: there's none, there's

[P]

(Ricordi, 2004)

Detailed description: This musical score shows bars 17, 18, and 19. The top staff is for the vocal part, Clorinda. The bottom staff is for the piano accompaniment. The key signature has one sharp (F#). The vocal line includes the lyrics 'No no no no: non v'è, non' and 'No no no no: there's none, there's'. The piano accompaniment features a complex rhythmic pattern with many beamed notes. Dynamic markings include [P] for piano.

Clorinda uses excessive words, meaning the consonants make the line more rhythmic, giving it a bite.

Bar 20-22



20 CLO.

v'è chi trin - ciar sap - pia co - sì leg - ge - ris - si - mo scias - sé,
none, none can dance a step so well, none can dance a step so well,

(Ricordi, 2004)

Detailed description: This musical score shows bars 20, 21, and 22. The top staff is for the vocal part, Clorinda. The bottom staff is for the piano accompaniment. The key signature has one sharp (F#). The vocal line includes the lyrics 'v'è chi trin - ciar sap - pia co - sì leg - ge - ris - si - mo scias - sé,' and 'none, none can dance a step so well, none can dance a step so well,'. The piano accompaniment features a complex rhythmic pattern with many beamed notes.

Bar 26-28

26
CLO. no.
no.
TISBE
Si si si si: va be - ne
Yes yes yes yes: it suits me

(Ricordi, 2004)

Tisbe repeats a similar section, singing of her good looks.

Bar 37-38

37
CLO. - vrà, a que - st'ar - te, a tal bel - tà sdruc - cio - la - re o - gnun do -
heart, to such beau - ty, to such art an - y man must lose his

TIS. A que - st'ar - te, a tal bel - tà sdruc - cio - la - re o - gnun do -
To such beau - ty, to such art an - y man must lose his

(Ricordi, 2004)

Clorinda and Tisbe sing together from bar 37 to 51. The two often sing in minor thirds, which are emphasised in bars 40 and 43 with the marking *tutti forte*, which drives the competitive undertone, enhancing the friction.

Bar 39-40

39

CLO. *- vrà, sdruc - cio - lar, sì, sdruc - cio -*
heart, lose his heart, yes, an - y

TIS. *- vrà, sdruc - cio - lar, sì, sdruc - cio -*
heart, lose his heart, yes, an - y

Cl., Fg. Fl., Vni I. Fl., Cl.
 +Cor. *P* Tutti *f*
 Vni II, Vle

(Ricordi, 2004)

Bar 43-44

43

CLO. *- lar, sì, sdruc - cio - la - re o - gnun do -*
heart, yes, an - y man must lose his

TIS. *sì, sdruc - cio - la - re o - gnun do -*
yes, an - y man must lose his

f *P*

(Ricordi, 2004)

Bar 45-47

45

CLO. *- vrà, sdruc - cio - la - re o - gnun do - vrà, sdruc - cio -*
heart, to such beau - ty must lose his heart, to such

TIS. *- vrà, sdruc - cio - la - re o - gnun do - vrà, sdruc - cio -*
heart, to such beau - ty must lose his heart, to such

(Ricordi, 2004)

Bar 48-50

48

CLO. *la - re o - gnun do - vrà, o - gnun do - vrà, o - gnun do -*
beau - ty must lose his heart, must lose his heart, must lose his

TIS. *la - re o - gnun do - vrà, o - gnun do - vrà, o - gnun do -*
beau - ty must lose his heart, must lose his heart, must lose his

The musical score for bars 48-50 features three staves. The top two staves are for the vocalists, CLO. and TIS., with lyrics in Italian and English. The bottom staff is for the piano accompaniment, showing chords and melodic lines in both hands. The key signature is one sharp (F#).

(Ricordi, 2004)

Bar 51-54

51

CLO. *vrà, o - gnun do - vrà.*
heart, must lose his heart.

TIS. *vrà, o - gnun do - vrà.*
heart, must lose his heart.

The musical score for bars 51-54 features three staves. The top two staves are for the vocalists, CLO. and TIS., with lyrics in Italian and English. The bottom staff is for the piano accompaniment, showing chords and melodic lines in both hands. The key signature is one sharp (F#). The score ends with a double bar line and a key signature change to one flat (F).

(Ricordi, 2004)

The pair meet each other on the tonic of G along with the accompaniment to conclude the section. After a dramatic pause, the chord of D minor is played, which leads us to the new key signature.

Bar 55-57

14 Andantino 21

55 CENERENTOLA (con tuono flemmatico)
CINDERELLA (in a resigned tone)

Andantino U - na vol - ta c'e - ra un Re, che a star
Long a - go there lived a King, who grew

Archi pizz. [*P*]

(Ricordi, 2004)

Cenerentola's section contrasts that of the stepsisters, who have a busy, sprightly, major section, and the time signature changes from 4/4 to 6/8. This helps the listener to differentiate the character types.

The pace changes to Andantino, meaning '*slightly faster than andante*' (Merriam-Webster, n.d.). Tempo is often used to indicate a mood (Levitin, 2008). In the case of my character, the contrast in tempo symbolised her daydream-like state, taking time to process the mental images of her story, and savour them. The accompaniment plays simple pizzicato chords of D minor, which she echoes by singing D, F, A – the chord of D minor. It sits lower in the vocal register, which creates a rich sound.

The instruction to sing 'in a resigned tone', was incidentally changed to fit the context of WAVD'AIR, where my character was engrossed in the story she was writing. This meant I followed the excitement more, and the mood became lighter as a result.

Bar 58-60

58
CEN.
CIN.
so - lo, che a star so - lo s'an - no - iò: cer - ca, cer - ca, ri - tro -
wea - ry of a lone - ly, sin - gle life: all a - round he sought a

Ob., Cl., Cor.
[P]

The musical score for bars 58-60 features a vocal line for CEN. and CIN. and a piano accompaniment. The vocal line has an accent over the word 'solo' in bar 58. The piano accompaniment includes a dynamic marking of [P] in bar 59.

(Ricordi, 2004)

In bar 58 the composer writes an accent to emphasise the word 'solo', meaning *alone*. For my character, this was the first hint that the story reflects her current existence, as she writes it to kill time at the airport. The reason for her being at the airport is to be reunited with her long-distance partner. Having a detailed back story meant I could play with the emphasis of different words.

Bar 61-64

61
CEN.
CIN.
- vò; ma il vo - lean spo - sa - re in tre. Co - sa
wife; but there were three who claimed the ring. What to

Fatti
[P]

The musical score for bars 61-64 features a vocal line for CEN. and CIN. and a piano accompaniment. The vocal line includes triplets in bars 62 and 63. The piano accompaniment includes a dynamic marking of [P] in bar 63.

(Ricordi, 2004)

In bar 62, she sings triplets which are echoed by the piano in 63. This change from the even line emphasises the dilemma of her story. These triplets lead us to the relative major of F in bar 63, as the king in the story finds three women who wish to marry him. At this point my

character was excited by where the story would lead, and the word ‘tre’ (three) was emphasised.

Bar 65-67

65
CEN.
CIN.

f

fa? do? Sprez - za il fa - sto, e la bel - tà, e al-la do? He chose not the rich nor fair, but the

Archi arco
Archi pizz.

(Ricordi, 2004)

A question is asked, ‘*what will he do?*’, followed by a pause. The change in dynamic reflects the intensity of Clorinda and Tisbe earlier. Cleverly, Cenerentola imitates their sound, alongside the text which says the king didn’t choose ‘fasto’, meaning ‘*pomp (or) splendor*’ (GLOBAL Italian-English Dictionary, 2018), or beltà meaning *beauty* (Casteldivaaa, 2019). Essentially, the king didn’t choose the two things the stepsisters admire about themselves. Clorinda and Tisbe are too enraptured in themselves to notice this indirect jibe.

Bar 69 – 71

sé l'in - no - cen - za, l'in - no - cen - za, l'in - no - knew. She was mod - est, she was sim - ple, she was

(Ricordi, 2004)

Instead, the wife he chose was innocent and kind (Cambridge Dictionary, n.d.). *L'innocenza* is repeated 3 times, so it was important to find the reason for each repetition, and I followed the directions of the director to find this.

Bar 72-74

72 CEN. CIN. - cen - za, e la bon - tà, la la la là li li li li la la la tra la la la tra la la la tra la la

Ob. I, Cl. I Legni, Cor., Archi arco

Archi pizz. [p]

(Ricordi, 2004)

Cenerentola then goes back to predominantly singing notes that belong to the chord of D minor, and lands on the tonic, where the story ends.

Bar 75-76

75 TISBE Ce - ne - ren - to - la fi - ni - sci - la con la so - li - ta can - Cin - der - el - la will you hold your tongue? It's that song you're al - ways

CEN. CIN. là. la.

Primo Tempo

(Ricordi, 2004)

The stepsisters bite back – the tempo returns to the original, the line is full of consonants, with little movement, which makes it sound bitter and aggressive.

Bar 77-78

77 CLORINDA

Ce - ne - ren - to - la fi - ni - sci - la con la so - li - ta can -
 Cin - der - el - la stop that aw - ful song. Through our heads it's al - ways

(Ricordi, 2004)

Bar 79-82

79 CLO.
 - zo - ne.
 ring - ing.
 CENERENTOLA
 CINDERELLA

Pres - so al fuo - co in un can - to - ne, pres - so al fuo - co in un can - to -
 I must work and have no lei - sure, but since I've no oth - er plea -

(Ricordi, 2004)

In response to Clorinda and Tisbe changing the harmony towards A major, Cenerentola appeases them, singing repeated A's. She then continues to sing the notes of A major, as she asks them to leave her to enjoy her song. In WAVD'AIR, Tisbe gave me a look of disapproval, which spurred me to silence her using the run at bar 88.

Bar 83-87

83 CEN.
 CIN.

- ne via la - scia - te - mi can - - - tar, via la - scia - te - mi
 - sure, I may sure - ly sing my song, I may sure - ly sing

(Ricordi, 2004)

Bar 88-89

24

88

CEN.
CIN.

can my tar. song.

(Ricordi, 2004)

There is uncertainty around the original notation for this bar. In the version we used there is an early resolution to A, though there are many versions that go to the G# (Mastrosimone, 2010) (Reganellabianca1, 2015) (Lopes, 2010).

Below is the version I was originally given to learn for comparison. You will notice that the ascending run is different from the above version until it reaches the F#, and after remains largely the same, apart from not going up to the A.

(Unknown Author, n.d.)

CEN.

-tar, via la-scia-te-mi can tar.

Because we went for the version with an early resolution, it meant the character could revel in the moment, and the joy of her story.

Bar 90-93

16 Come Prima [Andantino]

90 CLO. RINDA

E du - e, e
Yes quite long e -

TISBE

E du - e, e
Yes quite long e -

CEN.
CIN.

U - na vol - ta c'e - ra un Re, u - na vol - ta...
Long a - go there lived a King, long a - go there...

Come Prima [Andantino]

Archi
pizz. [p]

(Ricordi, 2004)

Cenerentola then returns to her story, as she believes they will give her peace now. However, once they realise scolding didn't work, they choose to mock her, singing in unison.

Bar 96-98

96 CLO.

- rò, ti da - rò, ti da - rò.
no, yes or no, yes or no?

TIS.

- rò, ti da - rò, ti da - rò.
no, yes or no, yes or no?

CENERENTOLA
CINDERELLA

(s'ode picchiare)
(knocking is heard)

U - na vol - ta...
Long a - go there...

(Ricordi, 2004)

Cenerentola is defiant and continues to enjoy her story, until they are interrupted by knocking.

La Cenerentola in the context of WAVD'AIR

In most productions, Cenerentola is dressed in rags and an apron (ThePrestigiosoGaston, 2011), often in earthy colours, such as browns (Classical Vault 1, 2014). This indicates her natural beauty, as well as her lack of wealth. It also differentiates her from the sisters who often wear pinks, blues and clean clothing (Classical Vault 1, 2014) (90fo03, 2012) (OperaVision, 2020). My character was a backpacker, which lent itself to Cenerentola, in which she is earthy and unpolished, so they had visual similarities.



(Classical Vault 1, 2014)



(Lopes, 2010)



(OperaVision, 2020)



(ThePrestigiosoGaston, 2011)



(Bmus_WAVDA, 2024)

Photograph from WAVD'AIR, myself

Pictured centrally.

In many performances, Cenerentola is reading a book (OperaVision, 2020), or doing chores (Lopes, 2010). Throughout the performance I would write in a journal, as this fitted with the backpacker as well as with the inquisitive nature of Cenerentola.

We also had to reconsider the connection between the three characters, as we were strangers, not relatives. A similar effect could still be achieved as Clorinda (Kia), was chief air hostess, meaning she was an authority figure, and Tisbe (Sinead) was a travel influencer, so they were higher status than my character, a backpacker.

Summary

In summary, it is important to have an internal narrative and awareness of the '*given circumstances*' of your character when rehearsing and performing (Stanislavski, 2003). Music serves only as the *mode* of expression, but the story is the most important thing for the audience to connect with (Hampe & Walton, 2016). To achieve this when taking music out of context, it is vital to analyse the text and music, to find nuance and meaning that fits within the new framework. This helps the audience to connect with the character (Kayes, 2004), and follow the plot.

Reading List

Bmus_WAVDA (2024) [Instagram] *WAVD'AIR Welcomes You*. Posted 14th May. Available at:

https://www.instagram.com/bmus_wavda?igsh=MW05dHZhNXdscjMyNA== (Accessed: 30th May 2024)

Casteldivaaa (2019) Rossini. *La Cenerentola*. Castel.pdf. Available at:

https://drive.google.com/drive/folders/1_Q7Jo-Nsh7wjAfHFROxyqFDST5g8Ppic (Accessed: 27th April 2024)

Classical Vault 1 (2014) *Rossini - La Cenerentola – Abbado*. [Video] Available at:

<https://www.youtube.com/watch?v=SeVezYX1m6M&t=1452s> (Accessed: 18th May 2024)

Edwards, H.S. (2014) *The Life of Rossini*. Project Gutenberg. (p. 166-174)

Fink, K (1999) *Una volta c'era un re*. Available at: <https://www.aria->

[database.com/search.php?individualAria=353](https://www.aria-database.com/search.php?individualAria=353) (Accessed: 18th May 2024)

GLOBAL Italian-English Dictionary (2018) *Fasto*. Available at:

https://dictionary.cambridge.org/dictionary/italian-english/fasto#google_vignette (Accessed: 27th May 2024)

GLOBAL Italian-English Dictionary. (2018) *Bontà*. Available at:

<https://dictionary.cambridge.org/dictionary/italian-english/bonta?q=bont%C3%A0> (Accessed: 18th May

2024)

Hampe, M. and Walton, C. (2016) *The Crafty Art of Opera: For Those Who Make It, Love It or Hate It*. 1st edn.

Woodbridge: Boydell & Brewer, Incorporated.

Harvard, P. (2013) *Acting through song: techniques and exercises for musical-theatre actors*. London: Nick Hern.

Kayes, G (2004) *Singing and the Actor*. London: Bloomsbury Publishing Plc. (p. 134, & p. 149-152)

Levitin, D (2008) *This Is Your Brain On Music*. London: Atlantic Books

Lopes, F. (2010) *Elina Garanca – Una volta c’era un re...Un tantin di carità...O figlie amabili – Di Don Magnifico*. [Video] Available at: <https://www.youtube.com/watch?v=BMnn3r1lclw> (Accessed: 18th May 2024)

Mastrosimone (2010) *Rossini: “La Cenerentola”: “No, no, no, no.....Una volta c’era un re”*. [Video] Available at: <https://www.youtube.com/watch?v=jzZ7dC0bQLg> (Accessed: 25th May 2024)

Merriam-Webster. (n.d.) *Andantino*. Available at: <https://www.merriam-webster.com/dictionary/andantino> (Accessed: 27th May 2024)

Merriam-Webster. (n.d.) *Recontextualize*. Available at: from <https://www.merriam-webster.com/dictionary/recontextualize> (Accessed: 18th May 2024).

Met Opera. (n.d.) *What to expect from La Cenerentola*. Available at:

<https://www.metopera.org/globalassets/discover/education/educator-guides/cenerentola-la/cenerentola.13-14.guide.pdf> (Accessed: 18th May 2024)

O'Brien, N. and Sutton, A. (2018) *Theatre in Practice A Student's Handbook*. Second edition. Waltham, Massachusetts: Focal Press. (p. 185-206) Available at: <https://doi.org/10.4324/9781315267425>.

On Music Dictionary (2016) Allegro con brio. Available at: https://dictionary.onmusic.org/terms/131-allegro_con_brio (Accessed: 25th May 2024)

OperaVision. (2020) 'No no non ve', 'Una volta cera un re' & 'O figlia amabili di Don Magnifico' from LA CENERENTOLA. [video] Available at: <https://www.youtube.com/watch?v=SBTbs57cQC4> (Accessed: 18th May 2024)

Ricordi. (2004) *La Cenerentola*. Milan: Universal Music Publishing Ricordi.

Reganellabianca1 (2015) *Rossini – La Cenerentola: No, no, no, no: non v'e*. [Video] Available at: <https://www.youtube.com/watch?v=iAC1eZtsjsE> (Accessed: 18th May 2024)

Stanislavski, C. (2003) *An Actor Prepares*. New York: Routledge. (p. 61-78)

ThePrestigiosoGaston. (2011) *Una volta c'era un re (1 atto – La Cenerentola – Rossini) - Sonia Ganassi*.

[Video] Available at: <https://www.youtube.com/watch?v=ipLVDFyeDok> (Accessed: 18th May 2024)

Unknown Author. (n.d.) La Cenerentola Sinfonia. Available at: [https://imslp.org/wiki/File:PMLP35153-Rossini - La cenerentola - Act I Part 1_\(orch. score\).pdf](https://imslp.org/wiki/File:PMLP35153-Rossini_-_La_cenerentola_-_Act_I_Part_1_(orch._score).pdf) (Accessed: 28th May 2024)

Unknown (2023) Feedback form Ffleur. Received from: University of Wales Trinity St David. 15 June 2023.

90fo03 (2012) *La Cenerentola. Joyce DiDonato - una volta...* [Video] Available at: <https://www.youtube.com/watch?v=w15oXhZaVy8> (Accessed: 18th May 2024)

Bibliography

Bartoli, C. (2018) Rossini: La Cenerentola – Act 1 - “Una volta c’era un re”. [Video] Available at:

<https://www.youtube.com/watch?v=SzKWDMtZ-tI> (Accessed: 18th May 2024)

Casteldivaaa (2019) Rossini. La Cenerenola. Castel.pdf. Available at:

https://drive.google.com/drive/folders/1_Q7Jo-Nsh7wjAfHFROxyqFDST5g8Ppic (Accessed: 27th April 2024)

Classic FM. (n.d.) Rossini. Available at: <https://www.classicfm.com/composers/rossini/> (Accessed: 25th May 2024)

Classical Vault 1 (2014) Rossini - La Cenerentola – Abbado. [Video] Available at:

<https://www.youtube.com/watch?v=SeVezYX1m6M&t=1452s> (Accessed: 18th May 2024)

Edwards, H.S. (2014) *The Life of Rossini*. Project Gutenberg.

Fink, K (1999) Una volta c’era un re. Available at: <https://www.aria->

[database.com/search.php?individualAria=353](https://www.aria-database.com/search.php?individualAria=353) (Accessed: 18th May 2024)

GLOBAL Italian-English Dictionary (2018) Fasto. Available at:

https://dictionary.cambridge.org/dictionary/italian-english/fasto#google_vignette (Accessed: 27th May 2024)

GLOBAL Italian-English Dictionary. (2018) *Bontà*. Available at:

<https://dictionary.cambridge.org/dictionary/italian-english/bonta?q=bont%C3%A0> (Accessed: 18th May 2024)

Hampe, M. and Walton, C. (2016) *The Crafty Art of Opera: For Those Who Make It, Love It or Hate It*. 1st edn. Woodbridge: Boydell & Brewer, Incorporated.

Harvard, P. (2013) *Acting through song: techniques and exercises for musical-theatre actors*. London: Nick Hern.

Giunta, W. (2017) Wallis Giunta – Una volta c’era un re (Rossini). [Video] Available at:

<https://www.youtube.com/watch?v=hFEbkWdztAw> (Accessed: 18th May 2024)

Kayes, G (2004) *Singing and the Actor*. London: Bloomsbury Publishing Plc.

Levitin, D (2008) *This Is Your Brain On Music*. London: Atlantic Books

Lopes, F. (2010) *Elina Garanca – Una volta c’era un re...Un tantin di carità...O figlie amabili – Di Don*

Magnifico. [Video] Available at: <https://www.youtube.com/watch?v=BMnn3r1Iclw> (Accessed: 18th May 2024)

Mastrosimone (2010) *Rossini: “La Cenerentola”: “No, no, no, no.....Una volta c’era un re”*. [Video] Available at: <https://www.youtube.com/watch?v=jzZ7dC0bQLg> (Accessed: 25th May 2024)

Merriam-Webster. (n.d.) *Andantino*. Available at: <https://www.merriam-webster.com/dictionary/andantino>
(Accessed: 27th May 2024)

Merriam-Webster. (n.d.) *Recontextualize*. Available at: from <https://www.merriam-webster.com/dictionary/recontextualize> (Accessed: 18th May 2024).

Met Opera. (n.d.) *What to expect from La Cenerentola*. Available at:
<https://www.metopera.org/globalassets/discover/education/educator-guides/cenerentola-la/cenerentola.13-14.guide.pdf> (Accessed: 18th May 2024)

O'Brien, N. and Sutton, A. (2018) *Theatre in Practice A Student's Handbook*. Second edition. Waltham, Massachusetts: Focal Press. Available at: <https://doi.org/10.4324/9781315267425>.

On Music Dictionary (2016) *Allegro con brio*. Available at: https://dictionary.onmusic.org/terms/131-allegro_con_brio (Accessed: 25th May 2024)

OperaVision. (2020) '*No no non ve*', '*Una volta cera un re*' & '*O figlia amabili di Don Magnifico*' from *LA CENERENTOLA*. [video] Available at: <https://www.youtube.com/watch?v=SBTbs57cQC4> (Accessed: 18th May 2024)

Ricordi. (2004) *La Cenerentola*. Milan: Universal Music Publishing Ricordi.

Reganellabianca1 (2015) *Rossini – La Cenerentola: No, no, no, no: non v’è*. [Video] Available at:

<https://www.youtube.com/watch?v=iAC1eZtsjsE> (Accessed: 18th May 2024)

Smith, M. (2022) *Engaging Characters: Fiction, Emotion, and the Cinema*. Second edition. Oxford: Oxford University Press, Incorporated. Available at: <https://doi.org/10.1093/oso/9780198871071.001.0001>.

Stanislavski, C. (2003) *An Actor Prepares*. New York: Routledge.

ThePrestigiosoGaston. (2011) *Una volta c’era un re (1 atto – La Cenerentola – Rossini) - Sonia Ganassi*.

[Video] Available at: <https://www.youtube.com/watch?v=ipLVDFyeDok> (Accessed: 18th May 2024)

Unknown Author. (n.d.) *La Cenerentola Sinfonia*. Available at: [https://imslp.org/wiki/File:PMLP35153-Rossini_-_La_cenerentola_-_Act_I_Part_1_\(orch._score\).pdf](https://imslp.org/wiki/File:PMLP35153-Rossini_-_La_cenerentola_-_Act_I_Part_1_(orch._score).pdf) (Accessed: 28th May 2024)

Unknown (2023) Feedback form Ffleur. Received from: University of Wales Trinity St David. 15 June 2023.

90fo03 (2012) *La Cenerentola. Joyce DiDonato - una volta...* [Video] Available at:

<https://www.youtube.com/watch?v=w15oXhZaVy8> (Accessed: 18th May 2024)

