

Rusalka: The Littlest Mermaid

Teacher's Guide and Resource Book



ARIZONA OPERA EDUCATION

Dear Educator,

Thank you for scheduling Arizona Opera's Education program *Rusalka: The Littlest Mermaid* at your school!

At Arizona Opera, we strive to help students find and explore their own, unique voices. We believe that providing opportunities to explore the performing arts allows students to discover the world around them.

Rusalka: The Littlest Mermaid is a great way for students to experience opera. The beautiful, familiar storyline and fairytale setting makes this a great opera for all ages.

Throughout the program—while experiencing an adaptation of *Rusalka* by Antonín Dvořák —students will be introduced to musical concepts including basic voice types found in classical music, diverse musical structures, and operatic terminology. Additionally, they will learn skills such as integrating and evaluating content presented in a diverse format, and how language functions in different contexts.

This teacher's guide and resource book will help you to prepare your students for the performance. Whether you have only 5 minutes to prepare or multiple class periods, this guide should help and give you some ideas about how to incorporate opera into your classroom. Each page includes corresponding state standards met.

An interactive activity book will be provided as well soon. We also have podcasts on www.azopera.org that are available for you to play for your students. These activities are just guides, so please feel free to make them your own!

We look forward to visiting your school and please contact me at education@azopera.org or at (602)266-7464 x410 with any questions.

Best,

Joshua Borths
Director of Education
Arizona Opera

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Attending the Opera

Audience Etiquette: Attending the Opera

Unlike the actors on your television, performers on the stage are aware of their audience and want very much to communicate their art to you. By the time you see a scheduled performance, many people have worked very hard to bring you their best efforts.



In order to show respect for those efforts, every audience member must give the performance his or her full attention and avoid any behavior that interferes with the performance.

We have rules that help us accomplish this goal, and you should do your best to understand and follow them.

The Four A's of Audience Etiquette

Allow

- Allow the performers to do their job by not talking during the performance, unless you are responding to the performers.
- Once the performance begins, stay seated.

Attend

- Attend or pay attention to the performance by watching and listening with both your ears *and* eyes!

Appreciate

- Appreciate the performers by laughing, applauding, etc., but remember, keep your reactions appropriate and do not disrupt the flow of the performance.

Applaud

- Applaud at the conclusion of the performance.

*Arts: Anchor Standard #7 – Perceive and analyze artistic work
English Language Arts: Comprehension and Collaboration*

About This Performance

Rusalka: The Littlest Mermaid is a classic, fairytale story about a beautiful water nymph (mermaid) named, Rusalka, who falls in love with a human prince. Sound familiar? It's the operatic adaptation of *The Little Mermaid* by Danish author, Hans Christian Andersen. The show you are about to see is an adaptation of the full opera *Rusalka*, composed by Antonín Dvořák. Dvořák composed *Rusalka* at the end of his life, and the piece is known for leaving no emotion unexplored. With a libretto—or words—written by Jaroslav Kvapil, this opera draws on Dvořák's love of Czech folk music, and expansive musical style, keeping with the late-Romantic tradition. Dvořák used every musical “tool in his toolbox” to portray the story.



Rusalka premiered in 1901, and has subsequently become one of the most successful Czech operas in history. Here in the United States, its popularity is rapidly growing and is now even performed in Arizona!

The show you will see, *Rusalka: The Littlest Mermaid*, condenses the full opera from 2 hours and 45 minutes to approx. 40 min, however, this is nothing new.

Adaptations are an important part of storytelling. After all, you may know of the other adaptation of *The Little*

Mermaid created by Disney! When adapting a work, the original tale is changed to suit a new purpose, in *this* case, young audiences! In opera, an art form infamous for its shocking conclusions, the end of *Rusalka* has to be transformed. Like all adaptations, the basic story remains intact, even if things are changed to adapt to new mediums or audiences. For example, *Harry Potter* changed substantially to become a film.

By using familiar fairytale, students will explore opera through a recognizable story. This experience should prepare them for full-length performances later on in their development. Have you ever heard the song “Part of Your World” from Disney’s *the Little Mermaid*? Listen closely and you might hear something similar in Dvořák’s music!

Synopsis

Act 1

It is Rusalka's 16th birthday, but she is nowhere to be found! Her sisters look for her, but they are worried it may be too late: Rusalka has fallen in love with a human. Rusalka swims to the surface of the water just in time to see her Prince's ship sail by. Rusalka wants, more than anything, to be with him. But then, a storm comes and the ship begins to sink. Rusalka saves him, bringing him to shore. When



he awakens, the Prince searches for the beautiful voice that saved him from destruction. All he remembers is a voice! Seeing the Prince, Rusalka resolves to visit the Sea Witch and use dark magic to become human. The Sea Witch makes a deal with Rusalka: she will turn her into a human for three days. If the Prince kisses her, she will remain human forever. However, if she returns to the water, the spell is broken. In exchange for the spell, Rusalka must give the Sea Witch her voice. Rusalka agrees and the spell is cast. Rusalka, now a human, arrives on the

shore. While she cannot speak, the Prince is sure she is the one who saved him and they run off to his palace. But, it will not be happily ever after quite yet...

Act 2

It is the Prince's 18th birthday, and by law, he must choose his wife. Everyone is concerned that he will marry this mysterious girl with no family, dowry, or voice! The Prince's Sister informs him that he will lose everything if he marries this "strange girl. After all, there are other fish in the sea!" The Prince is conflicted. What should he do? Rusalka does everything she can to communicate with him, and right as the Prince is about to commit to Rusalka, the Sea Witch, disguised as a Foreign Princess, enters the palace, using Rusalka's stolen voice as her own. The Prince immediately recognized the voice from that stormy day at sea, and he is again unsure what he should do! At the royal ball, Rusalka and the Witch compete for his affection, but when the Sea Witch casts a spell to make the Prince love her, he chooses the disguised Sea Witch, leaving Rusalka no choice but to return to the water.



Act 3

Once in the sea Rusalka's voice returns. She is about to give up on the human world when she hears the Prince's call. She returns to the surface. The Prince tells her that when Rusalka returned to the water, the Witch was revealed. He realizes his mistake and will do anything to be with Rusalka once more. They Kiss. Rusalka becomes human again, proving there is magic more powerful than the Witch's curse. But just then, the Witch returns, seeking vengeance. She will stop at nothing to get the power she craves...

About the Composer

Antonín Leopold Dvořák (1841-1904) was a Czech composer of the Romantic Era – a time where music took an artistic, literary, musical and intellectual turn.



Dvořák's musical talents were discovered very early in life when he entered his village school at the age of six to receive an early education in music. Learning very quickly, Dvořák began playing in villages and church bands. At the age of 18, he worked full-time and continued his education at the Prague Organ School which led to the composition of his first string quartet written at the young age of 20. While composing, Dvořák looked up to composers such as Beethoven, Schubert and Brahms.

Do you have someone you look up to?

Do you love playing music?

What do you hope to accomplish by the time you turn 20?

For a short period of time, Dvořák moved to the United States with his wife where he eventually became the director of the National Conservatory of Music in New York City. During his time in the United States, he composed his most famous work: Symphony No.9 "From the New World," and began his "Cello Concerto in B minor." When he returned home to Bohemia, his focus turned to opera and chamber music. Once home, Dvořák became the Director of Conservatory of Prague continuing this position until his death. Dvořák many operas, symphonies, choral works, concerti, and chamber music have never left the musical cannon.

*Social Studies – Strand 2: World History
Arts: Connecting – Relating artistic ideas and work
with personal meaning and external content*

The Romantic Era

The Romantic Era

The Romantic Era was a literary, musical, artistic and intellectual movement in the late 18th century to mid-19th century. Taking a turn away from the Enlightenment, where emotion in music was tempered and logic reigned supreme, Romanticism emphasized emotion, fantasy, and individualism above all. As demonstrated in the visual arts, music, and literature.

In opera, the move from the Enlightenment meant a new emphasis on emotion. So composers found more expressive techniques to tell their stories (bigger voices, bigger orchestras, more epic narratives), creating more equality between vocal and instrumental elements. In the Romantic Era, the orchestra was the most important part of the opera.

Dvořák was a leader in the Late-Romantic era in the Czech lands, which you can clearly see and hear in his opera *Rusalka*. In the Romantic Era, folk art and fairytales were perfect models for human emotion and nature. In folk tales, people are their “original selves” uncorrupted by the Enlightenment. So, pay attention to how the music takes you on an emotional journey. While the music is often complex, another hallmark of the Romantic Era in music, it is always understandable and accessible to the listener. It is balanced by folk music—like in the opening number with *Rusalka*’s Sister. Doesn’t it make you want to dance? Isn’t it different from the music of the Prince in the palace?

During the Romantic era in Europe, America was going through its own American Romanticism, led by a group of authors, creating a full-fledged literary movement as the nation descended into Civil War. The U.S. has its own history and landscape which influenced the movement. The American Frontier was an important inspiration, like Czech fairytales for Dvořák. Prized American values, such as individualism and manifest destiny, are reflected in American Romantic writing.



**Ville d'Avray*(c.1867)
Jean-Baptiste Camille Corot



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Some other Romantic Era opera’s include: *Lucia di Lammermoor*, by Gaetano Donizetti, *Hansel and Gretel*, by Engelbert Humperdinck, and *The Ring Cycle*, by Richard Wagner.

Prepare for the Opera

Fifteen Minutes to Prepare

You may not have much time to prepare your students for this program. If you have only 15 minutes available in your schedule, please consider the following:

- 1) Ask your students for their ideas about what an opera is. Write OPERA on the board and list the student's answers. After they have answered read them "What is Opera" in Appendix A. Ask the same question once they have seen the show to see if their answers have changed.
- 2) Play the overture of *Rusalka*. Without telling your students anything about the story or characters of the opera, have them brainstorm how the different sections of the overture made them feel or what it sounded like to them (example: "the music at the beginning sounds serious," "The music in the middle sounds playful," etc.). What is going on in this music? What do you hear that makes you say that? <https://www.youtube.com/watch?v=cjOmmKrbN7U>

Thirty Minutes or More to Prepare

If you have 30 minutes before the performance, please consider some of these additional activities:

- 1) Read the synopsis of the opera *Rusalka: The Littlest Mermaid* on page 6 to your students. Discuss the characters and ask your students how they think these characters will sound, look and behave. What do they think the set will look like? Ask your students to draw what they see during the reading of the synopsis.
- 2) Consider doing one of the 3 Reader's Theater activities outlined in the following sections (pg. 10-11). This is a great way to teach that opera is a creative art form that they can actively engage in and close read. It is not just something to passively listen to or simply memorize.



Arts: Responding – Understanding and evaluating how the arts convey meaning
English Language Arts: Anchor Standards for reading – Craft and Structure
Arts: Creating – Conceiving and developing new artistic ideas and work

What to Listen For...

There are many things to listen for in *Rusalka: The Littlest Mermaid* and you should encourage your students to actively engage in the music. Try not to let them be passive listeners. To help you with this task, here are two things for them to listen for while watching the performance:

1) *Different Voices*

In this opera, you will be introduced to three different voice types – soprano, mezzo-soprano, and tenor. Often, the sounds of their voices portray the personality and emotion of the character. Have your students think about what the Sea Witch's voice sounds like compared to Rusalka's voice. Does this tell us anything about their characters?

2) *The Power of Musical Suggestion*

Like the human voice, the music played underneath the singers often sets the mood for the scene to come. Can you predict the mood of the scene based on the music you hear before the performers sing? Does the music make you feel happy, excited, anxious, sad, etc.?

3) After the performance, ask your students if what they predicted in number 2, matches what they discovered about the performers voices in number 1.

See how your students answer the following questions:

- 1) What type of voice did the sea witch have?
- 2) What was the mood of the scene when the Sea Witch entered?
- 3) How would you describe Rusalka's personality?
- 4) What emotion did you feel in the beginning of act 2?
- 5) What emotion did you feel in the beginning of act 3?
- 6) How did you feel at the end of the show?



Arts: Responding – Understanding and evaluating how the arts convey meaning
English Language Arts: Standards for speaking and listening – Presentation of knowledge and ideas

Readers Theater

Reader's Theater helps develop reading **fluency, comprehension, and imagination**. Using Reader's Theater is a great way for students to engage with material with the incentive of performance. While Reader's Theater has been a "best practice" in literature classes for a while now, we are just now starting to understand how to apply the practice to other disciplines... including opera. Below are a few activities to both close read opera and bring English language curriculum to the music class. Here are suggestions to unite teaching concepts across different disciplines.

The Overture

The traditional way to teach opera is to talk through the synopsis, watch/listen to parts of the opera, and talk a little bit about the composer's biography. The goal of this activity is for students to figure out the opera things by themselves before all of this information is relayed.

- 1) Play the overture of *Rusalka* and have students raise their hands every time there is a musical change (or a new section). <https://www.youtube.com/watch?v=cjOmmKrbN7U>
- 2) Listen to the music again, and have students decide what the emotion or attitude of each section is (for example: "This music is playful," "This music is serious," "This section is more energetic").
- 3) Have them listen to it a third time and come up with reasons why the music made them feel a certain way (for example: "This section was serious because it is slow" "This section is exciting because it's loud").
- 4) Based on this simple musical analysis, ask students what they expect to experience or see in *Rusalka: The Littlest Mermaid*.
- 5) Now, give students the synopsis of the opera. Ask them if the overture prepared them for the themes and emotions that would play out in the opera.

The Script

In appendix A, there is a full Reader's Theater script for act one of the full opera, *Rusalka*. Discuss the differences between the full version of act one, and what they saw in *The Littlest Mermaid*. This script takes about 10-15 minutes to perform. Assign roles and explore the story and themes of the opera in this interactive, dramatic way. Use other classes as the audience. Students can make their own props/costumes/sets if you so choose. This is a great way to bring the fun and creativity of performing to life. Acts two and three will be available by mid-March if you wish to perform the entire show!

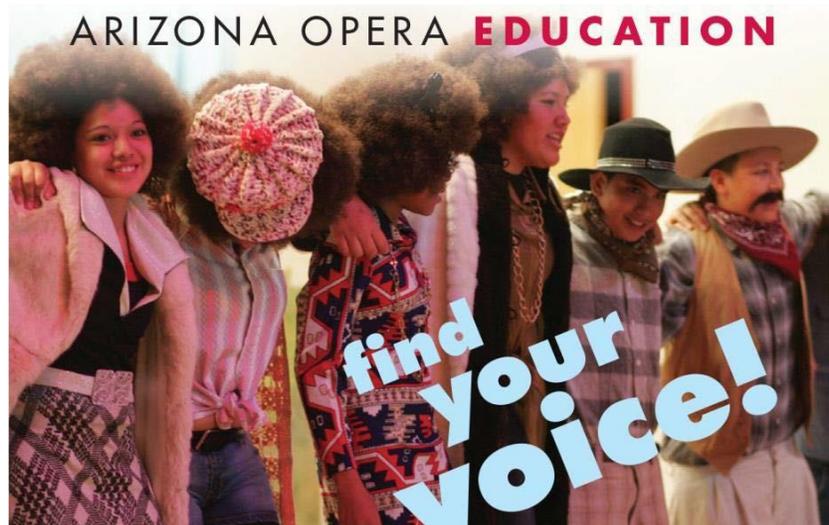
Readers Theater

The Original Story

Either before or after your students learn about *Rusalka: The Littlest Mermaid*, consider letting your students explore telling stories through music by having them create their own performances based on a piece of music.

- 1) Chose a piece of “objective” music such as an opera overture, symphony movement, tone poem, etc. and play it for the class. Email education@azopera.org for suggested pieces.
- 2) Divide your students into groups and have them listen to the music again. Have students list the different emotions the music made them feel.
- 3) Based on these lists of emotions, when in their lives have they felt this way? What dramatic setting or situation did the music remind them of?
- 4) Bringing all of this together, have your students create their own original script or performance based on the piece of music played.

Congratulations! Your students just went through the same process that artists go through and they have just created their own, stories based on classical music (similar to Disney’s *Fantasia*)!



Arts: Responding – Understanding and evaluating how the arts convey meaning

Arts: Creating – Conceiving and developing new artistic ideas and work

English Language Arts: Standards for speaking and listening – Comprehension and Collaboration

English Language Arts: Standards for Reading – Key Ideas and Details, Craft and Structure

Teacher Evaluation

We hope you have enjoyed *Rusalka: The Littlest Mermaid*! Please help us continue to better our programs by filling out this quick evaluation. Evaluations are also available on azopera.org. We also ask that you have your students fill out their own evaluations, submit reviews to be published on azopera.org or create artwork to be submitted to Young Arts Arizona!

Teacher Name: _____

Name of School: _____

Grade Levels attended: _____ Number of Students who Participated: _____

1) On a scale of 1-5 (5 being high) how would you rate the quality of this program?

1 2 3 4

2) On a scale of 1-5 how would you rate this study guide?

1 2 3 4

3) Was the format of the study guide helpful?

1 2 3 4 5

4) In your opinion, was the program well-g geared for the age of the audience?

YES NO, why? _____

5) In your opinion, was the program well-g geared for the age of the audience?

YES NO, why? _____

6) Was this program helpful in supporting your classroom curriculum?

7) To what extent will this program help you in teaching the state music core curriculum?

8) Do you have any suggestions that could help us improve this program?

9) What else could Arizona Opera do to help support educators?

Please return this evaluation to Joshua Borths at jborths@azopera.org or mail with student's evaluations and work to 1636 N. Central Ave., Phoenix, AZ 85004.

Student Evaluation

We hope you have enjoyed *Rusalka: The Littlest Mermaid!* Now that you have seen our program, you are ready to help us improve! You can do this in three different ways:

- 1) You can fill out this quick survey!
- 2) Write a review of the performance to be published on azopera.org!
- 3) Create a piece of art based on the opera. This artwork could be selected to be shown in a gallery in Arizona through Young Arts!

Survey:

- 1) On a scale of 1-5 (5 being highest) how good were the performers in their presentation?
1 2 3 4 5

Why did you give them the above rating?

- 2) What did you like best about the performance?

- 3) Write down a few things you learned today about opera (things the performers told or showed you, or things you realized on your own).

- 4) What could we do to make the show better?

- 5) What questions do you have about opera or today's performance?

Brainstorm a list the words or actions that stood out to you during the performance:

ARIZONA
BOLD

ANTONÍN
DVOŘÁK

Rusalka



**A Reader's Theater Script for Young
Audiences! Act ONE!**

Cast of Characters (in order of appearance)

Narrators (1, 2, 3)		They guide the audience on the journey
Wood Sprites (1, 2, 3)		Fun-loving spirits of the forest.
Water Goblin		Rusalka’s Father and spirit of the lake.
Rusalka		A water nymph who wants to become human
Jezebaba	(YE-jee-ba-ba)	The witch who lives by the lake.
Prince		
Foreign Princess		

A quick note about Reader’s Theater...

Welcome to the Arizona Opera Reader’s Theater version of Dvořák’s *Rusalka*! This script takes about 10 minutes to perform and guides the readers and audience through the first act of the opera. This script was created with 3rd–6th graders in mind.

This script helps develop reading **fluency**, **comprehension**, and **imagination** as readers guide audience members through the story of the opera.

A note about performance...

Putting together *Rusalka* should be a fun and educational experience for your students. Encourage them to look up words they don’t know. If your students have staging, prop, costume, and set ideas, great! This performance can be as simple or complex as you want. Feel free to make it your own. All props can be pantomimed or real... it’s up to you!

Encourage your students to listen to the music of *Rusalka* as well. Contact Joshua Borths at Arizona Opera (jborths@azopera.org) with any questions you may have, and as we say in the opera world, *toi toi toi* (pronounced “toy, toy, toy”)—it means good luck!

Rusalka: Act One (Water)

Narrator 1

In a land far away, in a time long ago,
There was an ancient, dark lake where old magic still grows.

Narrator 2

And under the surface lived a freshwater sprite,
Who swam to the surface when the full moon was bright.

Narrator 3

She then always stared off at the shores of the lake,
And every night—without fail—her young heart would break.

Narrator 1

As she looked at the forest from her watery whirl,
She cried to the moon,

Rusalka

Make me part of *that* world!

Narrator 1

But one fateful night, her wants become needs
When a young, handsome Prince appeared through the reeds.

Narrator 2

From that moment on, the sprite— Rusalka—then swore
One day she will follow him onto the dry shore.

Rusalka

I must become human, I must become free.
I have to escape my dark, watery sea.

I must find a way to become what I wish,
And no longer be trapped in the lake like a fish.

All Narrators

So filled with great longing, we find her today,
While Wood Sprites, come running to jump, dance, and play.

Wood Sprite 1

You can't catch me!

Wood Sprite 2

I can too!

Wood Sprite 3

Oh yeah? We will see about that!

Narrator 3

The sprites of the forest continued to bound
As the green Water Goblin emerged from below with a frown.

All Wood Sprites

Hey, look! The Water Goblin has come up from the lake! He looks hideous!

Water Goblin

If you are going to bother me, at least play my games! I won't play with you. You aren't playing by *my* rules!

Wood Sprite 1

By *your* rules? Well, you aren't the boss of us! We can play whenever, wherever, and whatever we want!

Wood Sprite 2

Yeah, whatever we want! Hey! I have an idea. Instead of chasing each other, let's chase him!

All Sprites

Hey, Water Goblin! You can't catch us!

Water Goblin

I can too!

Narrator 1

The Water Goblin started to join into their play,
And after an hour the sprites dashed quickly away.

Water Goblin

Ha! Oh, they'll be back...Gosh, what fun! I'm so glad this is *my* forest and lake. I couldn't imagine life being any other way. Those humans have so many responsibilities and worries. I'm glad I don't have to deal with any of that. I can do whatever I feel like!

Narrator 2

As the Goblin floated and relaxed on the water,
Rusalka appeared and said,

Rusalka

Hello, Father!

Water Goblin

Rusalka! You just missed all of the fun! But not to worry, I'm sure those sprites will be right back.

Rusalka

Oh.

Water Goblin

Well, *that* was enthusiastic... Is everything alright?

Rusalka

Yeah, I guess.

Water Goblin

You guess?! Come on, this isn't like you. What's going on?

Narrator 3

Rusalka paused for a moment, choosing the right words. She knew he would find what she wanted absurd.

Rusalka

Daddy, I'm going to tell you something, but you have to promise to hear me out.

Water Goblin

Rusalka, you're scaring me. What's wrong?

Rusalka

You have to promise first.

Water Goblin

Okay! Okay, I promise.

Rusalka

Good. Well, here it goes... I want to be human.

Water Goblin

What?!

Rusalka

I want to be mortal.

Water Goblin

Why?!

Rusalka

I'm sick and tired of this lake, day in and day out.

Water Goblin

But, Rusalka—

Rusalka

I know *you* think it's fun. I know that *you* have no cares in the world, but *I* do. Even if it means that I don't live forever, I want to have a life that means something... to someone.

Water Goblin

Rusalka, be quiet. You're speaking nonsense... Just don't say another word. The Wood Sprites will be right back and we will pretend like this conversation never happened. Just take it all back and we'll be fine.

Rusalka

No! Don't you understand. I've made up my mind. I know what I want. I wish to be human. I wish to be with that Prince who swims in our lake at dusk.

Water Goblin

So that's what this is about. No wonder! Rusalka, forget him. Just don't think about—

Rusalka

No. I've decided. I know *what* I want... I just don't know *how* to get it... Do you know? How do I become human? How do I turn my fins into legs, my scales into skin, and my spirit into a soul?

Narrator 1

The Water Goblin turned. He had nothing to say. He dived down, all alone, to think further away.

Rusalka

Dad! I know you can hear me... Please help me. Please.

Narrator 2

The Goblin turned back, and gazed deep in her eyes, and saw a dark sadness she couldn't disguise:

Narrator 3

The child within her could no longer show. He knew in his heart that he had to let go.

Water Goblin

Alright. Alright, I will help you. But, what you want I cannot do. You have to ask the Witch, Jezibaba. She can provide the answers you seek.

But, please... Be careful. Please.

Narrator 1

With his eyes filled with water, like the dark lake's cool surface,
The Goblin dove under, leaving her to her purpose.

Narrator 2

Rusalka then paused, and cried up to the moon.

Rusalka

Please tell him I'm coming! I'll be human soon!

Narrator 3

Rusalka swam up to the shore of the lake,
Certain her future was not a mistake.

All Narrators

She called out to the Witch inside her small hut,
And the old woman, Jezibaba, appeared with a grunt.

Jezibaba

Huh? Did someone call my name? At this time of night? Someone *must* be desperate...

Rusalka

Are you the witch? Am I at the right place?

Jezibaba

At the right place? Well, that's up to you. Are you alone, isolated, and desperate with
nowhere left to swim?

Rusalka

Yes.

Jezibaba

Then you are at the *perfect* place. What can I do for you?

Narrator 1

Rusalka told her about the Prince by the shore,
And Jezibaba replied to her fateful plea...

Jezibaba

Sure!

Look dearie, here's the deal. I can turn you into a human, but the spell won't last forever.

During that time, you must get your "pretty boy" to kiss you. If you do, you will become
human forever. If he doesn't, then you will... uh... cease to exist.

Now, if you return to the water at any point during that time, the spell will immediately
be broken. Got it? Any questions?

Rusalka

No. It sounds like a dream.

Jezebaba

Oh! One more thing, in order for me to cast the spell, I do need one small thing from you to make it all go according to plan.

Rusalka

What do you need?

Jezebaba

Your voice!

Rusalka

My voice?!

Jezebaba

Now, don't blow this out of the water. You won't need your voice. There are other ways to communicate in the world up there.

Rusalka

Okay. You can have my voice... It's the only way I can be human. It's the only way I can get my wish.

Narrator 2

With all of that said and out in the open,
From the Witch's big cauldron came quite the commotion.

Narrator 3

The bubbles and fire made quite the strong brew,
But with the voice in the potion it became something new.

Narrator 1

The drink was then drunk, and Rusalka was changed
Into a young woman—she felt heavy and strange.

All Narrators

As she crawled on her knees, but yearned now to run,
The Prince appeared through the trees, led on by the sun.

Prince

Hello... Are you alright? Who are you?

Narrator 2

When the Prince saw Rusalka—filled with new life—
He knew in that moment she must be his wife.

Prince

Are you lost? Are you in trouble? I've never seen anyone else in this part of the woods. You must be brave to be out here alone. You should come with me back to the palace. It's like you're my own, special fairytale... Like we are meant to live happily ever after.

Narrator 3

As she reached out to take the Prince's right hand,
A chorus of sprites rang out from the land.

All Wood Sprites

Rusalka! Where are you?! Come back!

Water Goblin

Save your breath. She's made her choice.

Prince

Come with me, my fairytale.

Narrator 1

So Rusalka left the lakeside and followed her bliss,
With her Father now worried about her love's kiss.

Narrator 2

Because when you leave the realm of the night for the day,
Real life often manages to get in your way.

Narrator 3

It becomes easy to lose your old path and old tracks,
When a new trail is blazed and there's no turning back.

TO BE CONTINUED...