

Opera Funtime



by
Wolfgang
Amadeus
Mozart

The
ABDUCTION from the **SERAGLIO**

Opera Funtime

by the Young Patronesses of the Opera

The Abduction from the Seraglio.....	Mozart
Aida.....	Verdi
The Barber of Seville	Rossini
La bohème	Puccini
Carmen.....	Bizet
La Cenerentola	Rossini
Così fan tutte.....	Mozart
Cristoforo Colombo	Franchetti
Don Giovanni.....	Mozart
Faust.....	Gounod
Die Fledermaus	J. Strauss
Hansel and Gretel.....	Humperdinck
Idomeneo.....	Mozart
Madame Butterfly	Puccini
The Magic Flute	Mozart
The Marriage of Figaro.....	Mozart
Otello	Verdi
Pagliacci.....	Leoncavallo
Rigoletto.....	Verdi
The Tales of Hoffmann	Offenbach
Tosca	Puccini
La traviata.....	Verdi
Turandot	Puccini

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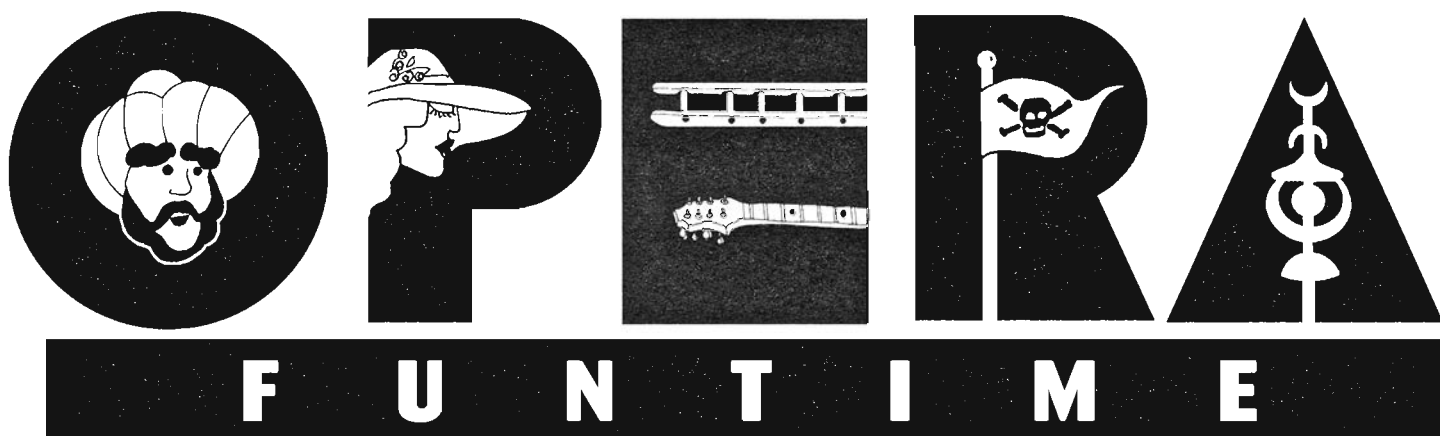
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A YOUNG PERSON'S INTRODUCTION TO THE ARTS



Featuring

The ABDUCTION from the SERAGLIO

By Wolfgang Amadeus Mozart

GAMES MUSIC DRAMA CRAFTS STORY PUZZLES

Illustration and layout: Meredith Bozek

Produced by the following members of the Education Committee of the
Young Patronesses of the Opera

In 1978:

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Janis Ramirez, Barbara Reese, Lucie Spieler, Sheri Swanson and Lisa Wheeler.

OPERA is different, it's special, it's FUN!

There's something in it for everyone.

It's performed on a stage, from a story or play.

The people don't usually dress like today.

They sing their words. One might wear a wig.

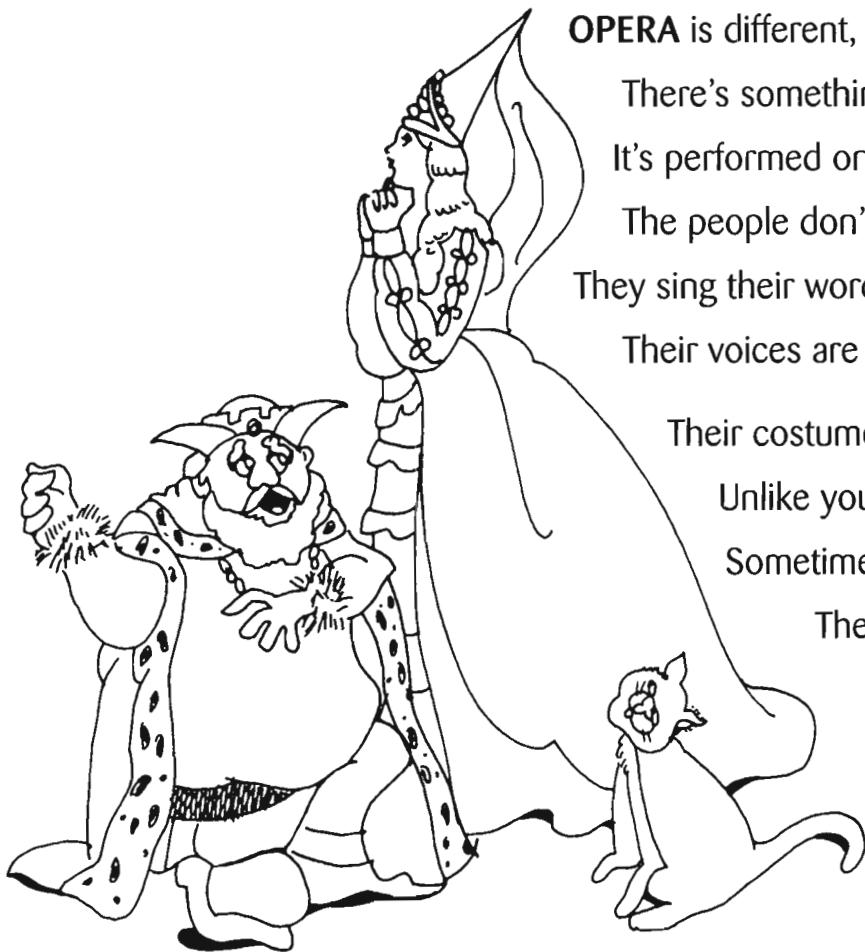
Their voices are very, VERY BIG.

Their costumes might look like they're for kings and queens,

Unlike your t-shirts and faded jeans.

Sometimes animals come on the stage.

They're trained to perform without a cage.

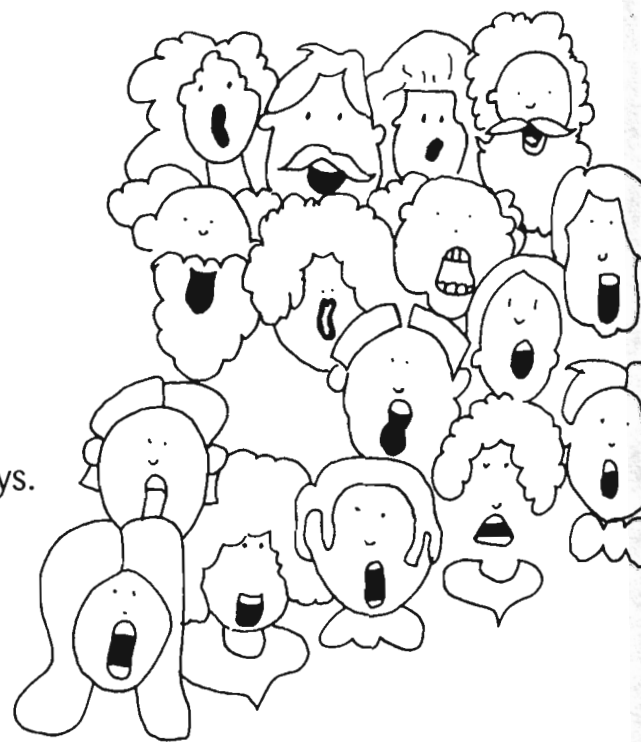


The main parts are sung by the very best voices.

Compare them to cars, they're just like Rolls Royces.

Then comes the **CHORUS**, they harmonize,

All dressed up in costumes, some girls and some guys.



In front of the stage is the orchestra pit

Where the players of musical instruments sit.

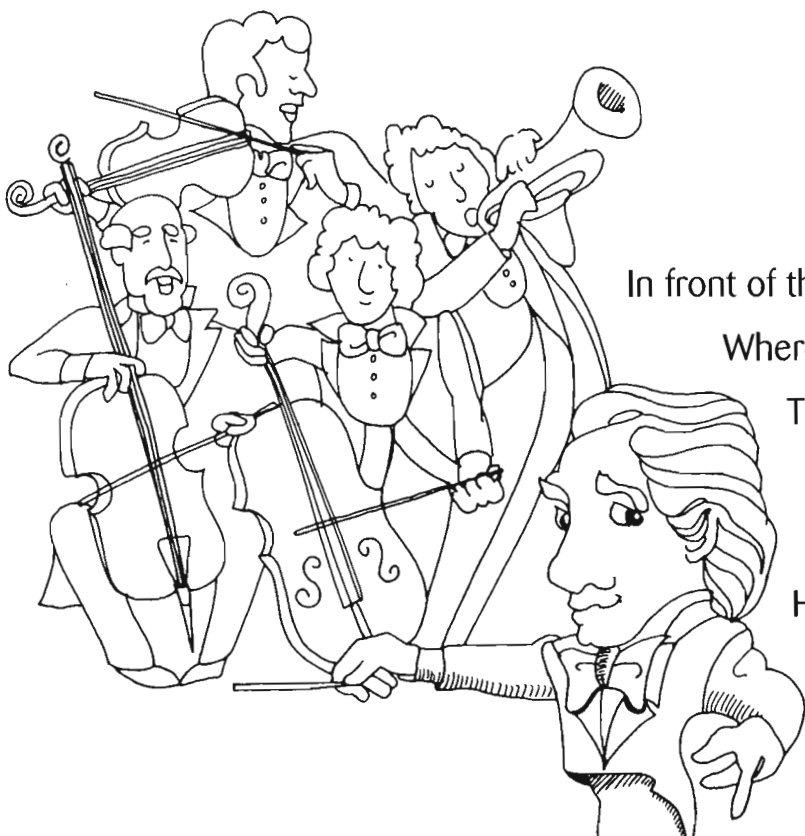
The **CONDUCTOR** tells them just when to begin,

To stop or slow down, with a nod or a grin.

The people on stage also wait for his cue.

He's the one that signals them

just what to do.



SOPRANOS are women. Their notes go so high,
You think that they're soaring right up to the sky.

The **MEZZO-SOPRANO** has a deeper voice,
She can also sing roles of young men or boys.

TENORS are men whose voices will rise,
They often play heroes and really good guys.

BARITONES sing lower down on the scale.
It's the middle range for the opera male.

BASS is the deepest...it goes way down low.
The very lowest a man's voice can go.

It's the **OVERTURE** that opens the show.
Nobody's singing, that much you should know.
Beautiful music sets the mood. As you sit still in silence,
To talk would be rude!

Some operas have ballet, some kissing and hugging.
There are good guys and bad guys; fist fights and mugging.
Some characters die; some go to jail.
Some succeed, while others fail.

Some carry guns, a sword, or a knife,
Exactly the same as it is in real life.

Some think it's weird that people sing while they're dying.

They use ketchup for blood on the floor where they're lying.

Dry ice is used for special views

Of smoke and fog and witches' brews.

It's full of emotion...when all's said and done, the best of the arts all rolled into one.

So, go see an opera! It's the best place to be.

You will really enjoy it. We guarantee!



Wolfgang Amadeus



Born

in Salzburg, Austria on January 27, 1756 into a musical family.

Age 4

Takes his first music lessons from his father on the harpsichord.

Age 12

Writes another opera that is performed.

Age 14

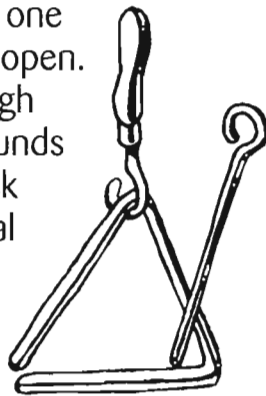
Conducts twenty performances of his own work called *Mitridate* in Milan.

Visits Rome and has an audience with the Pope.

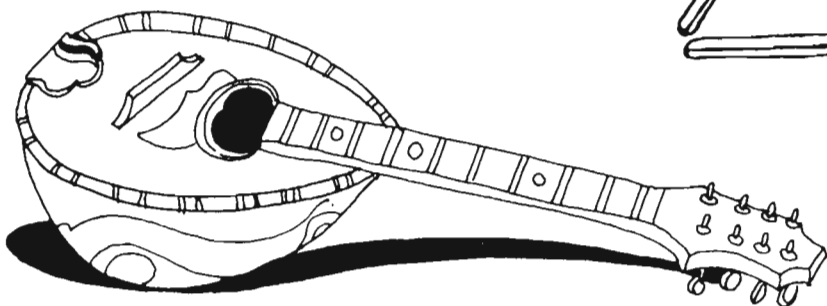
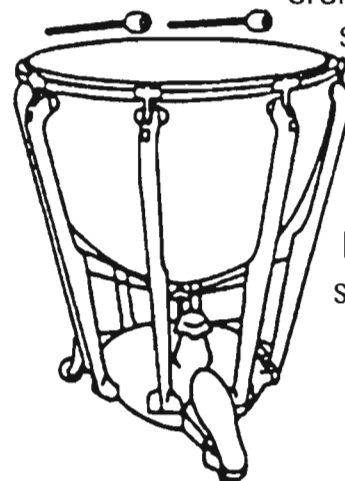
Turkish Effect

A **Mandolin** is an eight string instrument (four pairs) which is plucked rather than strummed. Today's guitar developed from the mandolin.

The **Triangle** is a metal bar bent into a triangle shape with one corner left open. It makes high pitched sounds when struck with a metal beater.



The **Tympani** is a large copper kettle (sometimes called a kettle drum) with skin stretched on top which can be tuned. It produces a booming sound.



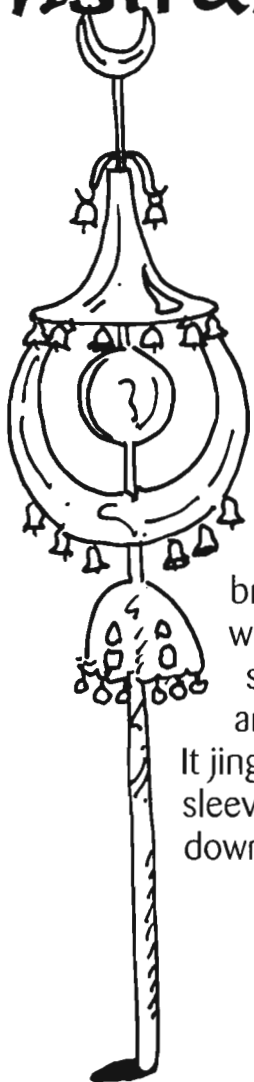
A **Snare Drum** has a tube of wood or metal with skins stretched over top and bottom. Struck with a drum stick it makes a snapping sound; with brushes a rustling sound.



MOZART: The Wonder Boy (1756-1791)

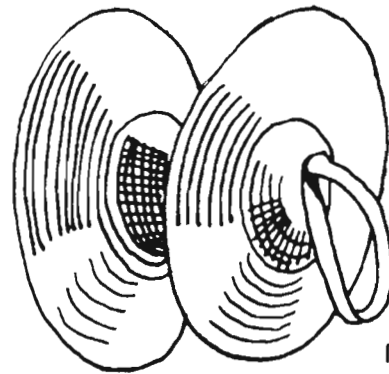
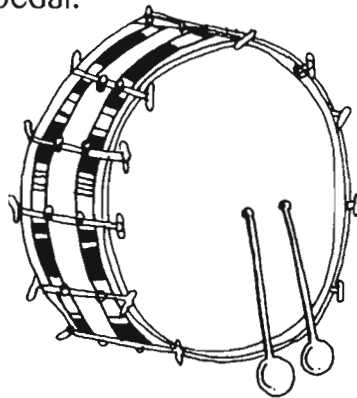
Age 5	Age 6	Age 8	Age 10	Age 11
Writes his first short musical pieces called minuets.	Tours European capitals performing for the Emperor and Empress of Austria and the Kings and Queens of France and England.	Writes his first symphony.	Speaks fluent French, Italian, English and German.	Writes his first opera.
Age 23	Age 25	Age 26	Ages 27-35	Age 35
Given his first job as court organist and Konzertmeister to Archbishop of Salzburg for little money.	Moves to Vienna and continues to write music.	Writes The Abduction from the Seraglio and names the lead role for his fiancée Constanza. Marries Constanza Weber with whom he has two children.	Resides in Vienna, teaches students and continues to compose music and operas. However, he earns little money and his debts grow. He is unable to control his spending habits.	Dies poor and is buried in a common grave in Vienna. He writes over 600 musical compositions in his short lifetime. His most famous operas include <i>The Marriage of Figaro</i> , <i>Don Giovanni</i> , <i>Così fan tutte</i> and <i>The Magic Flute</i> .

Instruments

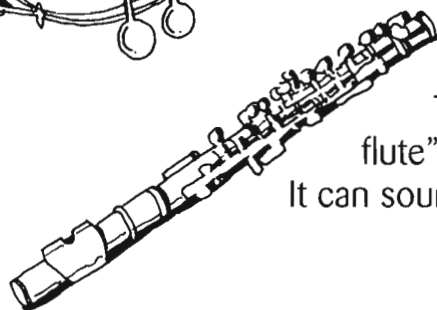


The **Turkish Crescent** (Turkish Jingle or Jingling Johnny) is a brass pole with wooden handle, sliding sleeve, and bells on top. It jingles when the sleeve is slid up and down.

A **Bass Drum** produces a low pitched note. It can be carried on straps to march or placed on the floor with a kick pedal.



Cymbals are two plates of metal. When clapped together they make a crashing noise. They are often used for the sound of lightning, followed by tympani for thunder.



The **Piccolo** is a "small flute" but is higher pitched. It can sound like a bird chirping.

Visitors From Spain



Constanza
"Kohn-STAN-zuh"
Soprano



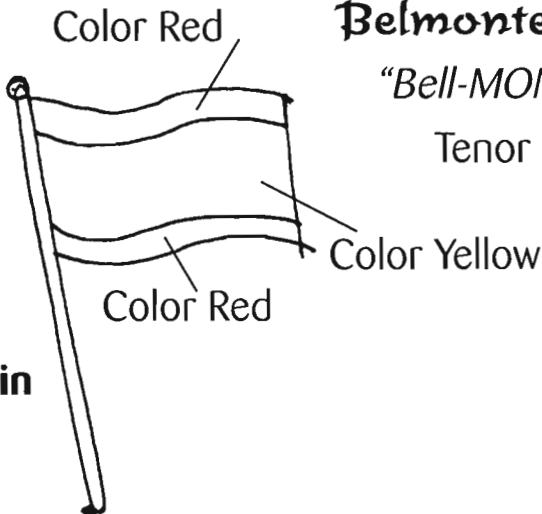
Blonda
"BLAHN-duh"
(from England)
Soprano



Belmonte
"Bell-MON-tay"
Tenor



Pedrillo
"Peh-DREE-yoh"
Tenor



Flag of Spain

Cast of

Turks

Palace Guards (Janissaries)
"JANIS-air-eez"



Ladies of
the Harem

Osmin

"OZ-min"

Bass

Pasha Selim

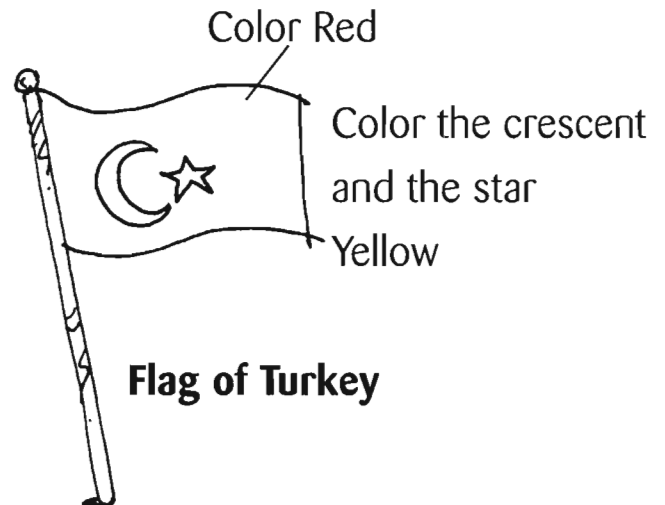
"PAH-shah SEH-lim"

Speaking Part

There are 3 ACTS in

The Abduction from the Seraglio.

The opera is sung in **German**. It is called **Singspiel** because it has speaking parts.



Flag of Turkey

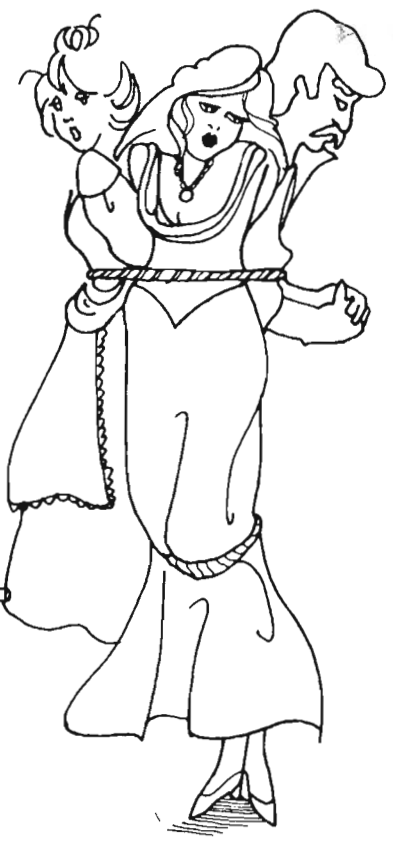
Characters

Introduction to "The ABDUCTION from the SERAGLIO"



*This adventure takes place
before the opera begins.*

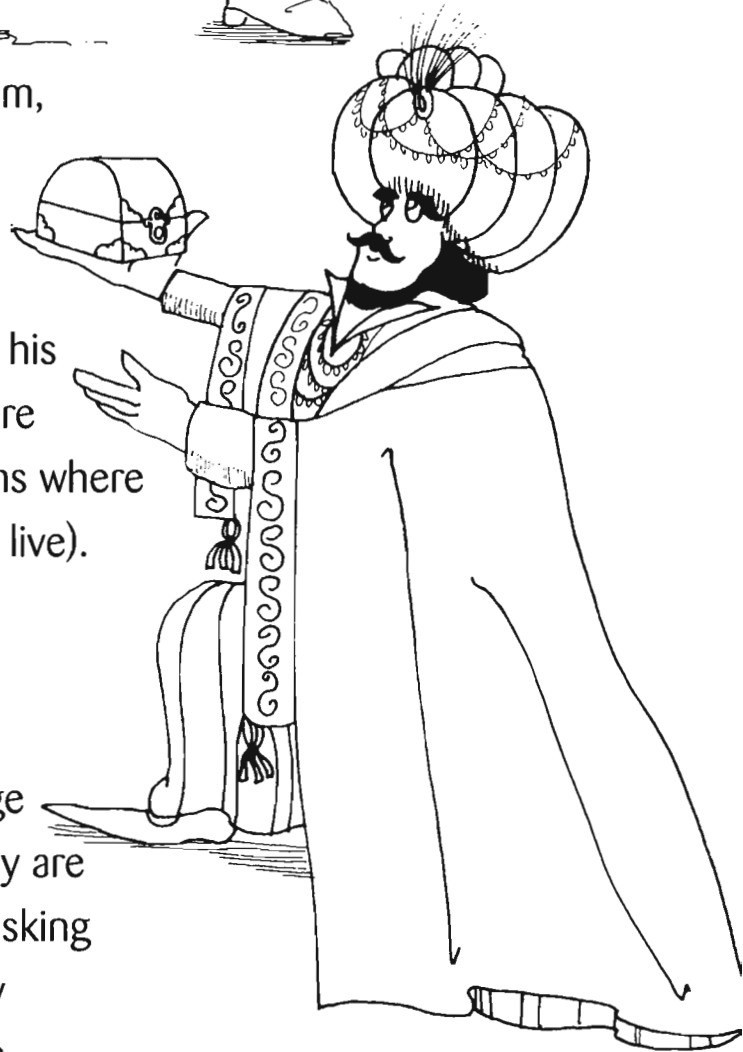
Belmonte is a rich man from Spain.
His fiancée, Constanza, and their
servants, Pedrillo and Blonda,
leave for a boat trip. Belmonte
plans to join them later.



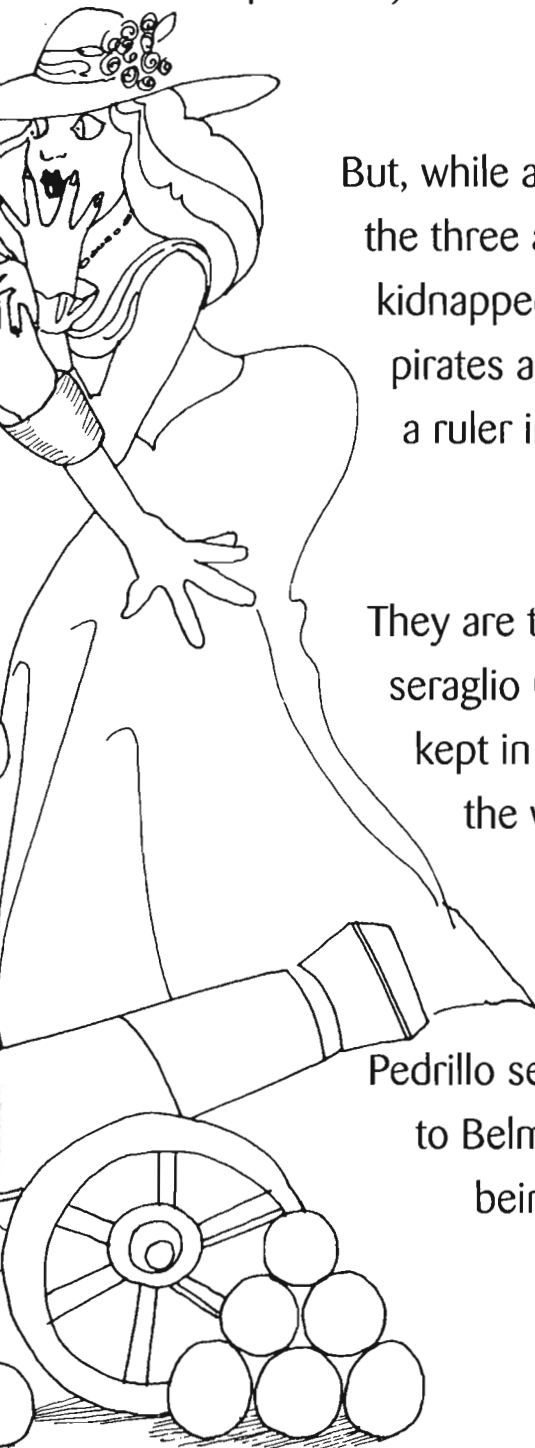
But, while at sea,
the three are
kidnapped by
pirates and sold to Pasha Selim,
a ruler in Turkey.



They are taken as prisoners to his
seraglio (palace). The ladies are
kept in the harem (the rooms where
the women of the palace live).



Pedrillo sends a secret message
to Belmonte, telling him they are
being held captive and asking
him to please hurry
and rescue them.





Find the hidden
Musical Instruments that
Mozart used to create the
"Turkish Effect."

The Story

Belmonte arrives in Turkey and makes plans with Pedrillo to rescue the ladies from the seraglio, by ladder, at midnight.

Pasha Selim adores Constanza but she remains true to her beloved Belmonte, whom she doesn't yet realize has already arrived from Spain.

Osmin wants Blonda's love but she insists Pedrillo is her man.



Cymbals

Triangle

Mandolin

Tympani

Snare Drum

Bass Drum

Turkish Crescent

Piccolo

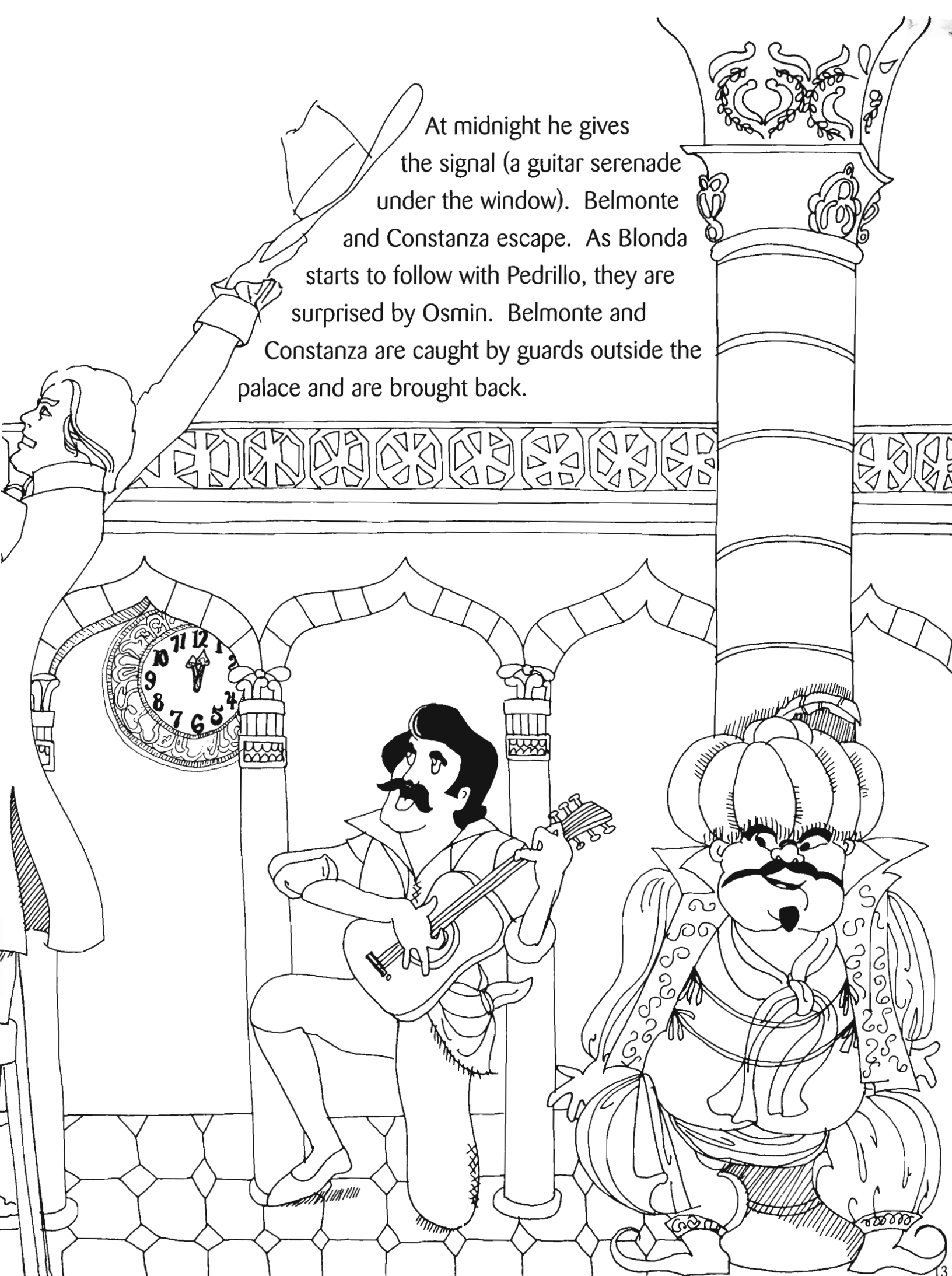




In order to complete the escape, Pedrillo gives Osmin so much wine he falls asleep.

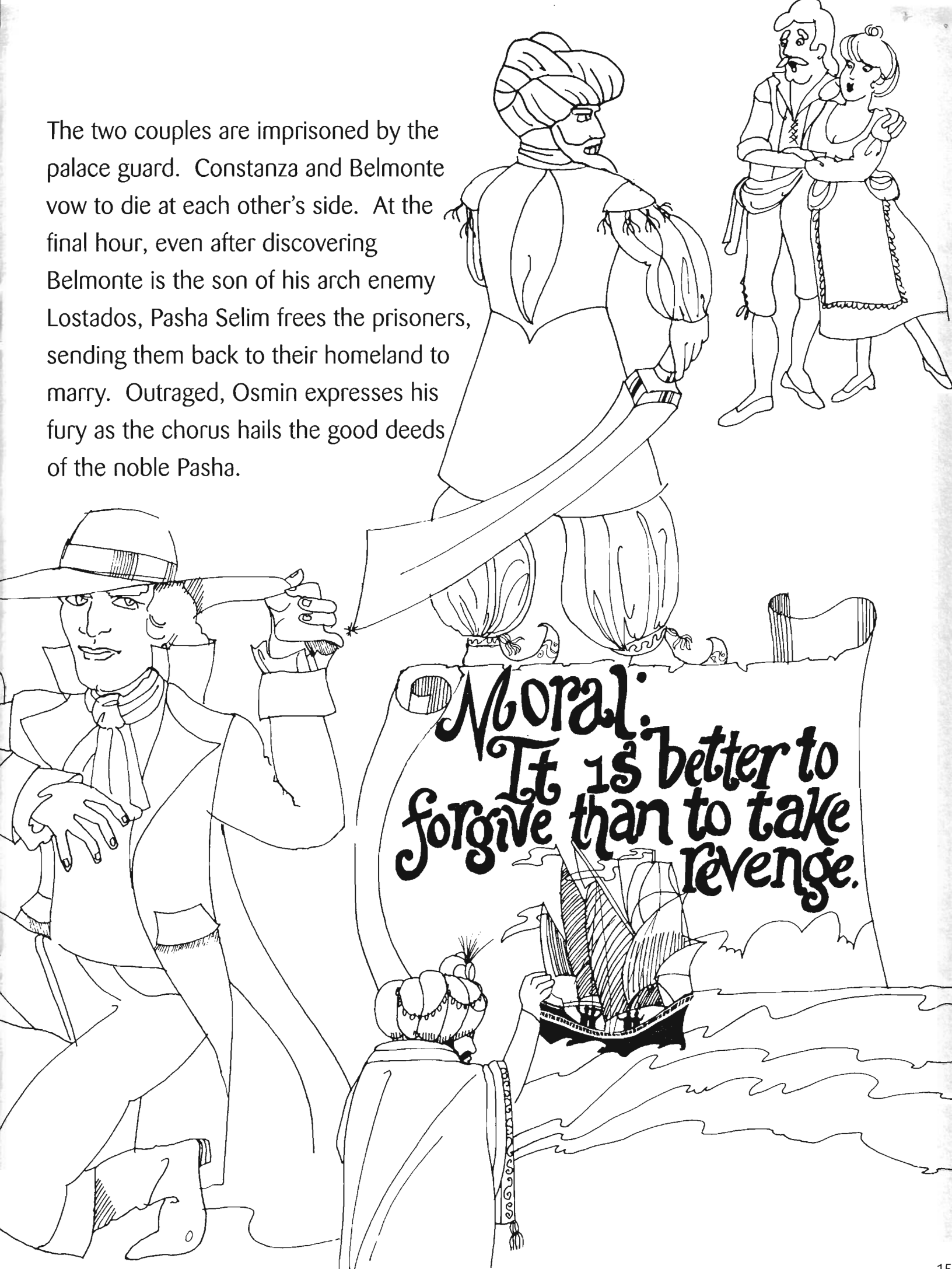


At midnight he gives the signal (a guitar serenade under the window). Belmonte and Constanza escape. As Blonda starts to follow with Pedrillo, they are surprised by Osmin. Belmonte and Constanza are caught by guards outside the palace and are brought back.

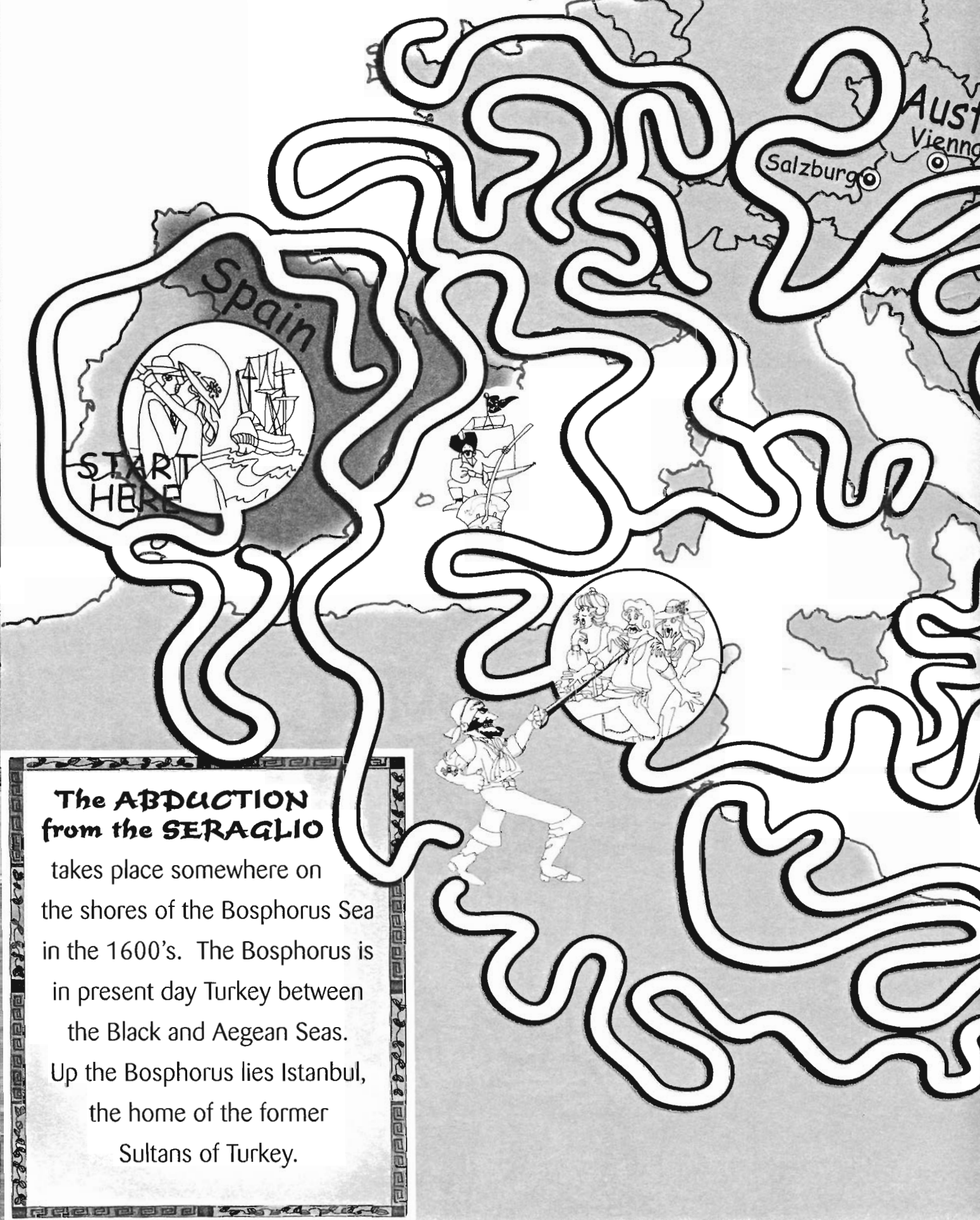




The two couples are imprisoned by the palace guard. Constanza and Belmonte vow to die at each other's side. At the final hour, even after discovering Belmonte is the son of his arch enemy Lostados, Pasha Selim frees the prisoners, sending them back to their homeland to marry. Outraged, Osmin expresses his fury as the chorus hails the good deeds of the noble Pasha.



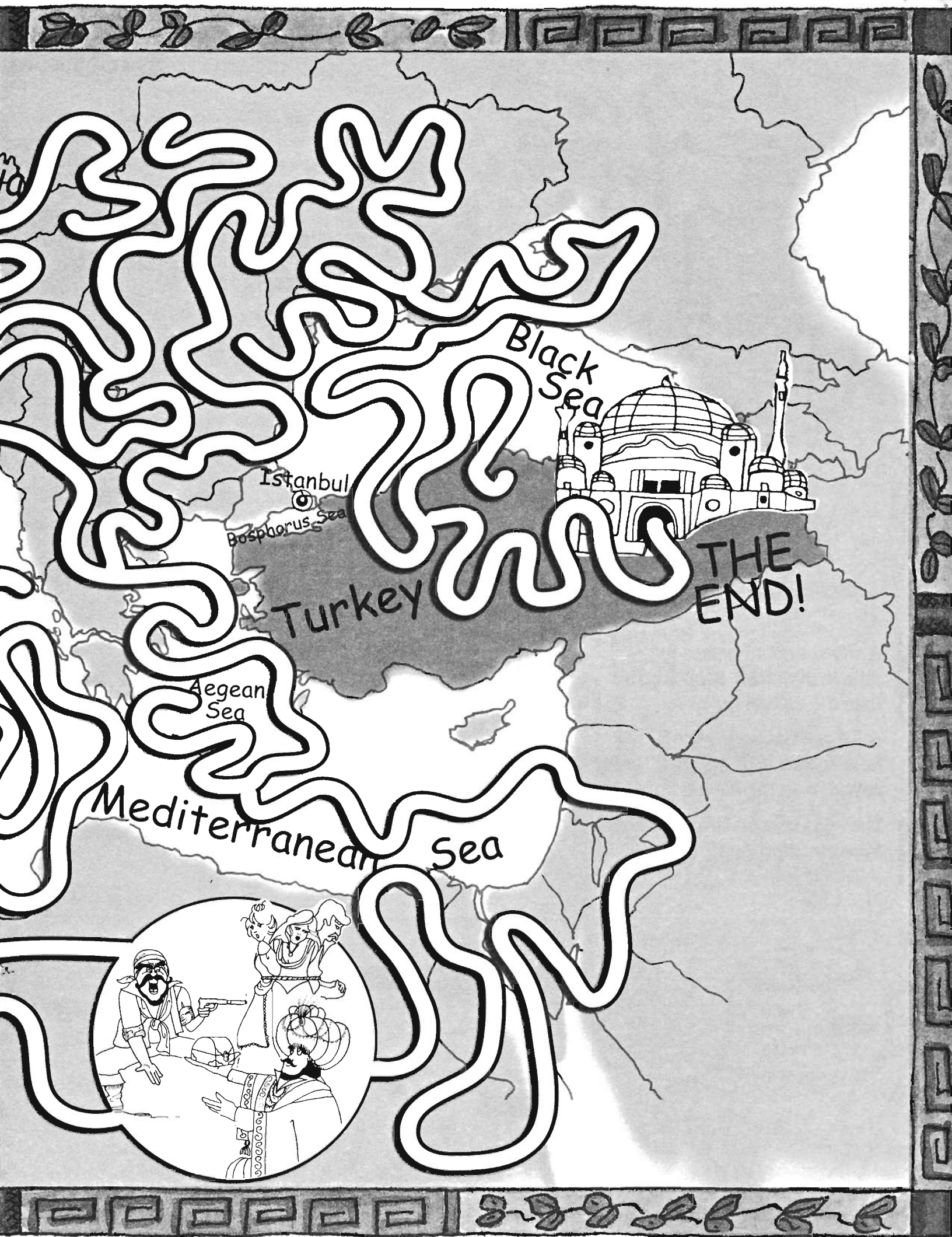
Moral:
It is better to
forgive than to take
revenge.



**The ABDUCTION
from the SERAGLIO**

takes place somewhere on the shores of the Bosphorus Sea in the 1600's. The Bosphorus is in present day Turkey between the Black and Aegean Seas. Up the Bosphorus lies Istanbul, the home of the former Sultans of Turkey.





Istanbul
Bosphorus Sea

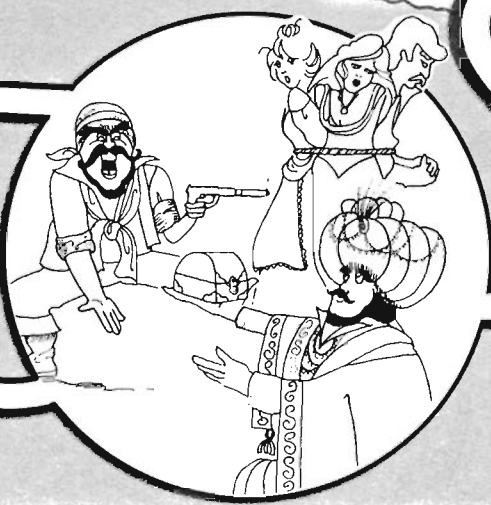
Black Sea

Turkey

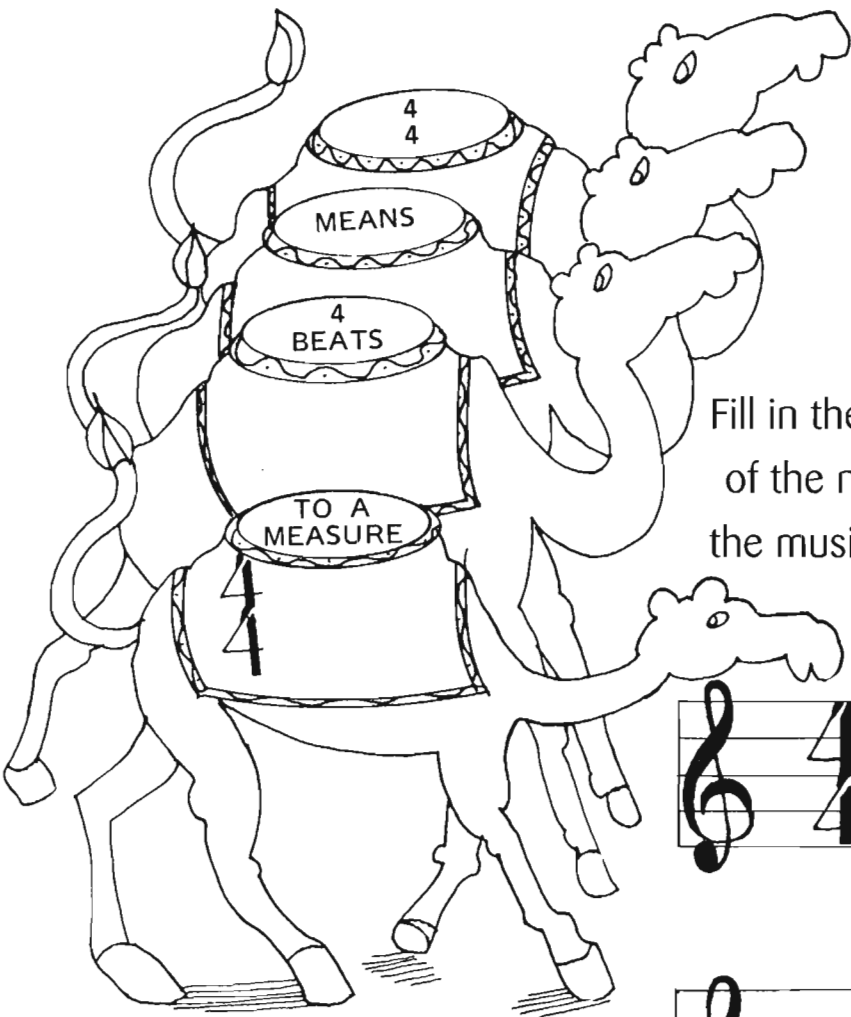
THE END!

Aegean Sea

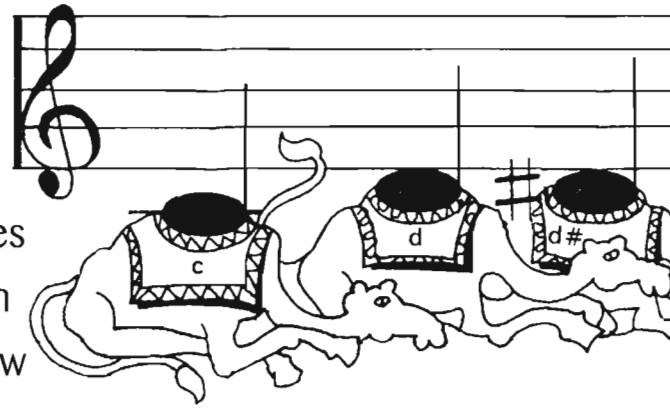
Mediterranean Sea



Signal



Fill in the names of the notes in the music below

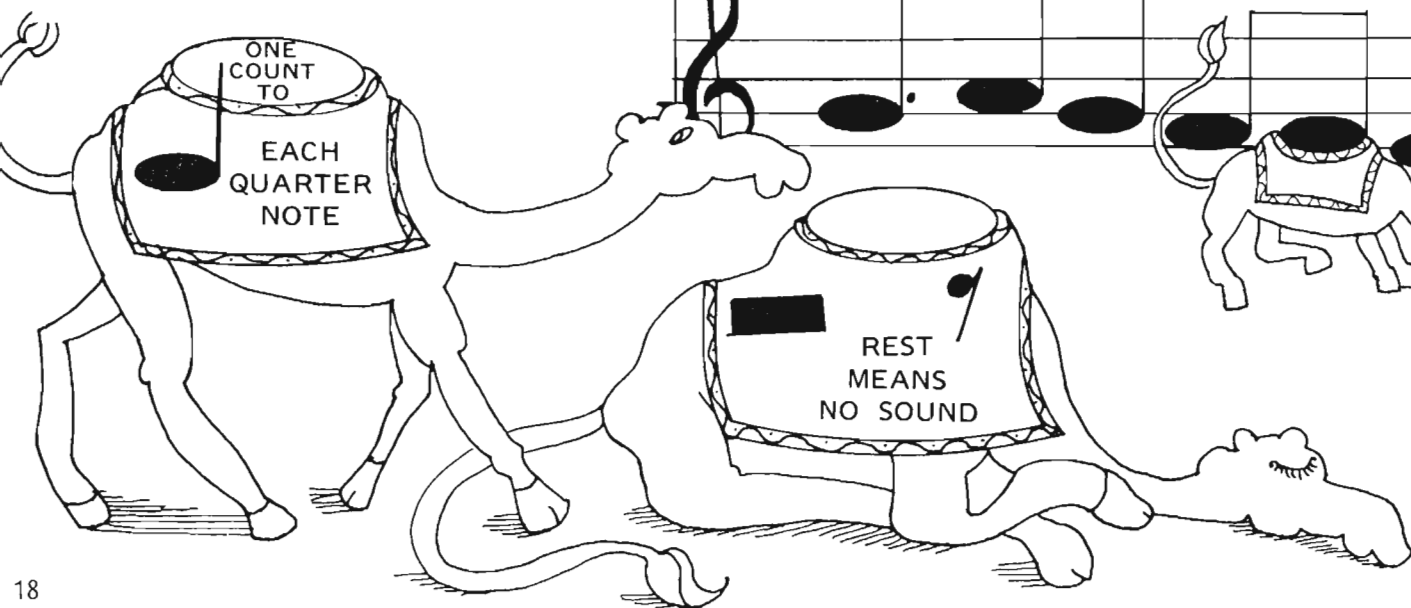
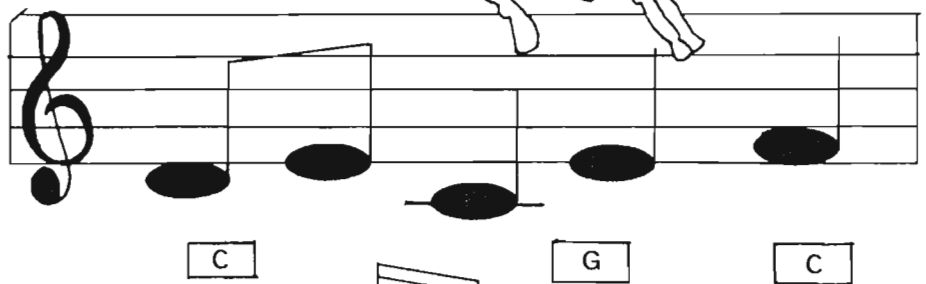
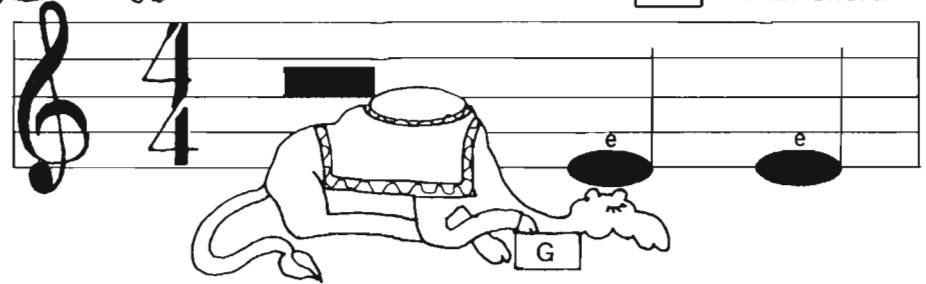


A sharp symbol means the note is **one half step higher** than the natural note.

A flat symbol means the note is **one half step lower** than the natural note. b

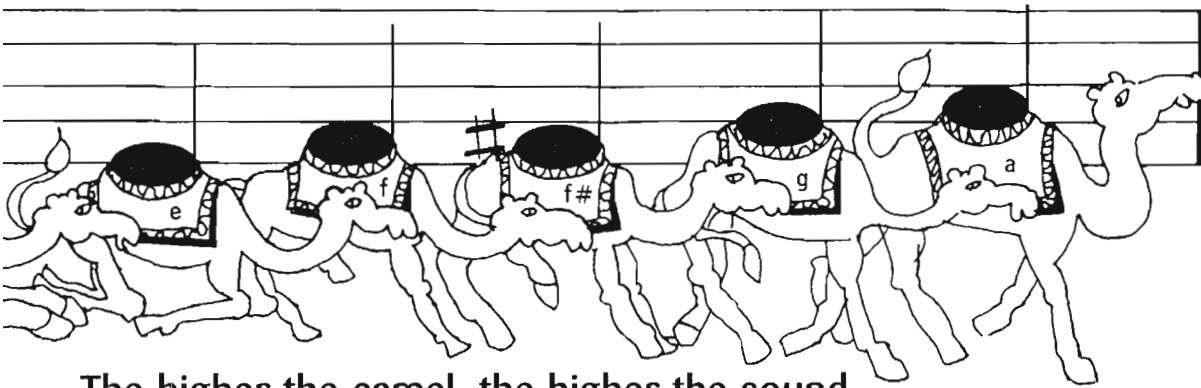
□ The natural notes are the white keys on a keyboard. This is a natural note.

C Guitar Chord

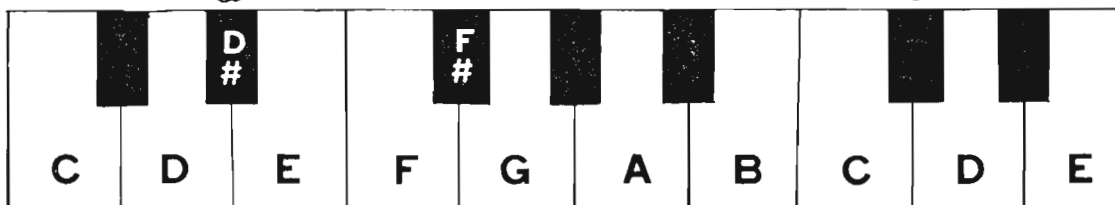
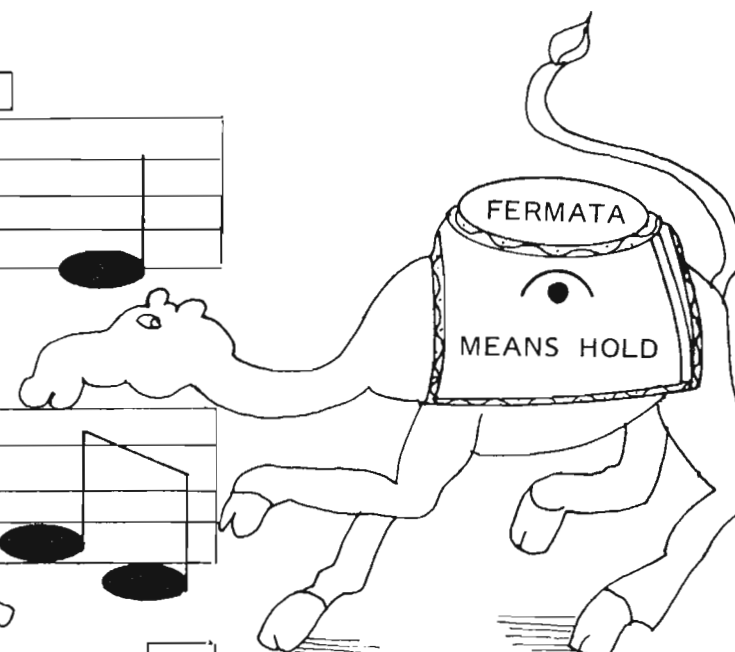
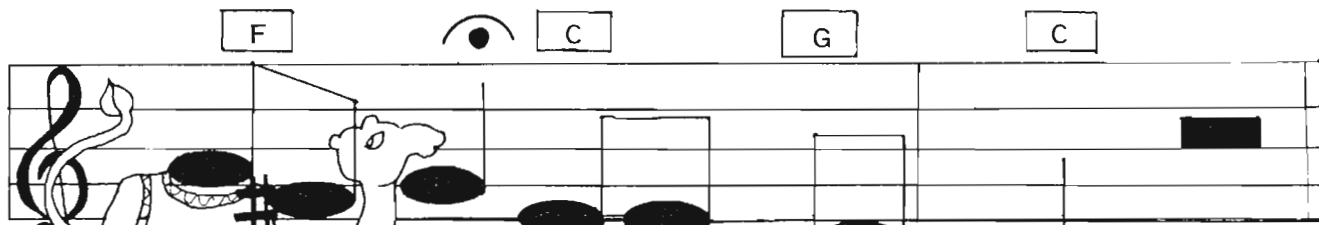
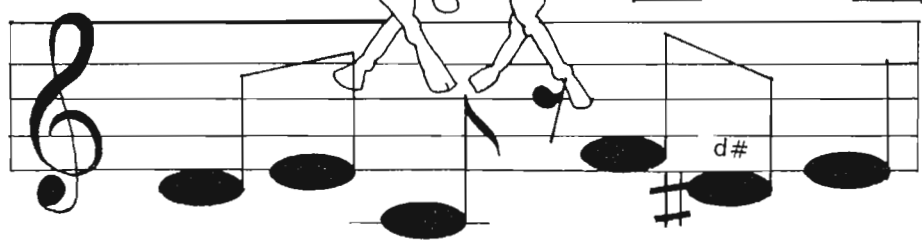
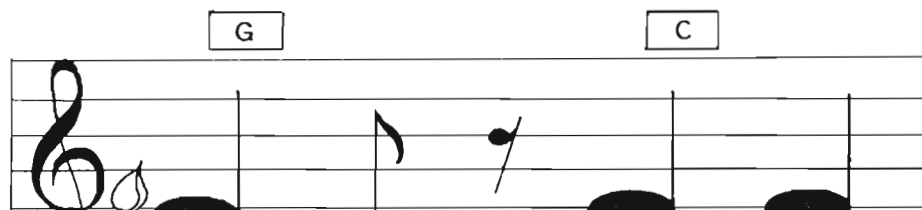


For Escape (from Act III)

BELMONTE'S GUITAR SERENADE



The higher the camel, the higher the sound



Overture


An opera's first section of music is called an overture. It sets the mood for the opera and combines some of the music you will hear during the performance.

Here is a small piece of the overture from **The Abduction from the Seraglio**.

First and Second Violins

Presto

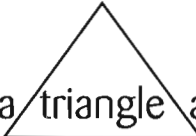

Cellos

The **top staff** (set of five lines) starts with a . It is called a **treble clef**.

The **bottom staff** begins with a , the **bass** (pronounced *base*) **clef**.

Because they are connected, they are played at the same time.

Clef is French for “key”. The clef unlocks the meaning of the lines of music. The treble clef is used for higher instruments like violins. The bass is for lower instruments like cellos. Some instruments, like the piano and harp, play both.

Put a  around the treble clefs and a  around the bass clefs.

Marsch, Marsch, Marsch

At the end of Act I, Osmin wants to keep the two Spanish gentlemen out of the palace. Belmonte and Pedrillo want to go inside! In this amusing trio (three people singing together), notice how Belmonte and Pedrillo join to imitate Osmin as they argue with him.

Allegro

Belmonte

Pedrillo

Osmin

Marsch, march, marsch, trollt euch fort, sonst soll die Ba-sto-na-de euch
 March, march, march, go a-way, or else you'll find my cud-gel, will

Belmonte

Pedrillo

Osmin

Ei, ei, ei, das wär ja
 Ay, ay, ay, it would be

Ei, ei, ei,
 Ay, ay, ay,

gleich zu Diensten stehn, euch gleich zu Diensten stehn.
 serve you ve-ry well, will serve you ve-ry well.

Belmonte

Pedrillo

Osmin

schade, mit uns so um-zu-gehn, mit uns so um-zu-gehn.
 shameful, to treat us in that way, to treat us in that way.

das wär ja schade, mit uns so um-zu-gehn, mit uns so um-zu-gehn,
 it would be shameful, to treat us in that way, to treat us in that way

Belmonte

Pedrillo

Osmin

geh. Weg von der Tü-re, weg von der Tü-re...
 way. Don't block the door, now. Don't block the door, now...

geh. Weg von der Tü-re, weg von der Tü-re...
 way. Don't block the door, now. Don't block the door, now...

Kommt nur nicht nä-her,
 Please don't come near-er,

kommt nur nicht nä-her...
 please don't come near-er...

MARTERN aller ARTEN

Allegro

Mar - tern all - er Art - en, all - er Art - en
 Tor - tures of all man - ner, of all man - ner,
 mö - gen mei - ner war - ten; ich ver -
 you might force - up - on me; well, I
 la - che, ich ver - la - che, ich ver - la -
 scorn them. yes. I scorn them: yes. I scorn -
 - - - che Qual - und Pein.
 - - - a - go - ny and pain.

In Act II, Pasha Selim demands that Constanza love him. Here Constanza tells him that, even if he tortures her, she will not betray Belmonte, her true love.



FINALE

Act III

The opera ends with Constanza, Belmonte, Pedrillo and Blonda singing gratitude to the Pasha for his mercy. Osmin sings of his misery.

Andante

Belmonte

Nie werd' ich dei - ne Huld ver - ken - nen, mein Dank bleibt
I won't for - get how you were mer - ci - ful, and I will
e - wig dir ge - weiht, an je - dem Ort, zu je - der
thank you all my life; and ev - ery hour, at a - ny
Zeit werd' ich dich gross und e - del nen -
time, I will re - port - you - great - and - no -
nen. Wer so viel Huld ver - ges - sen kann, den seh' man mit Ver - ach - tung
ble. One who such mer - cy could for - get, he should be treat - ed with con -

Chorus

Constanza and Blonda

Wer so viel Huld ver-ges-sen kann, den seh' man mit Ver-ach-tung an.
One who such mer-cy could for-get, he should be treat-ed with con-tempt.

Belmonte

an. Wer so viel Huld ver-ges-sen kann, den seh' man mit Ver-ach-tung an.
tempt. One who such mer-cy could for-get, he should be treat-ed with con-tempt.

Pedrillo

Wer so viel Huld ver-ges-sen kann, den seh' man mit Ver-ach-tung an.
One who such mer-cy could for-get, he should be treat-ed with con-tempt.

Osmin

Wer so viel Huld ver-ges-sen kann, den seh' man mit Ver-ach-tung an.
One who such mer-cy could for-get, he should be treat-ed with con-tempt.

W	O	T	T	O	M	A	N	E	M	P	I	R	E	G
O	H	S	H	T	A	B	E	D	R	U	M	S	A	W
N	K	I	A	A	K	A	H	V	E	H	A	N	E	T
O	I	B	R	L	I	Y	R	A	S	I	K	L	A	S
A	L	L	M	L	I	T	A	V	I	A	X	G	E	S
H	I	Y	A	I	I	C	C	A	R	T	E	M	I	S
S	M	O	S	S	M	N	A	A	Y	T	U	L	I	P
A	W	R	I	T	T	A	G	R	W	A	S	A	V	C
R	E	T	A	A	R	E	R	D	N	L	C	S	I	O
K	A	F	M	N	Y	E	P	S	E	A	A	I	E	F
A	V	O	I	B	E	F	L	R	I	R	S	K	N	F
S	I	Y	N	U	K	N	M	D	A	N	V	S	N	E
G	N	T	O	L	R	K	I	R	A	C	A	I	A	E
U	G	I	R	F	U	P	A	T	O	R	I	N	S	S
R	Z	C	Q	X	T	T	E	O	R	S	C	V	D	H
Y	U	N	U	S	E	M	R	E	A	N	N	E	I	V

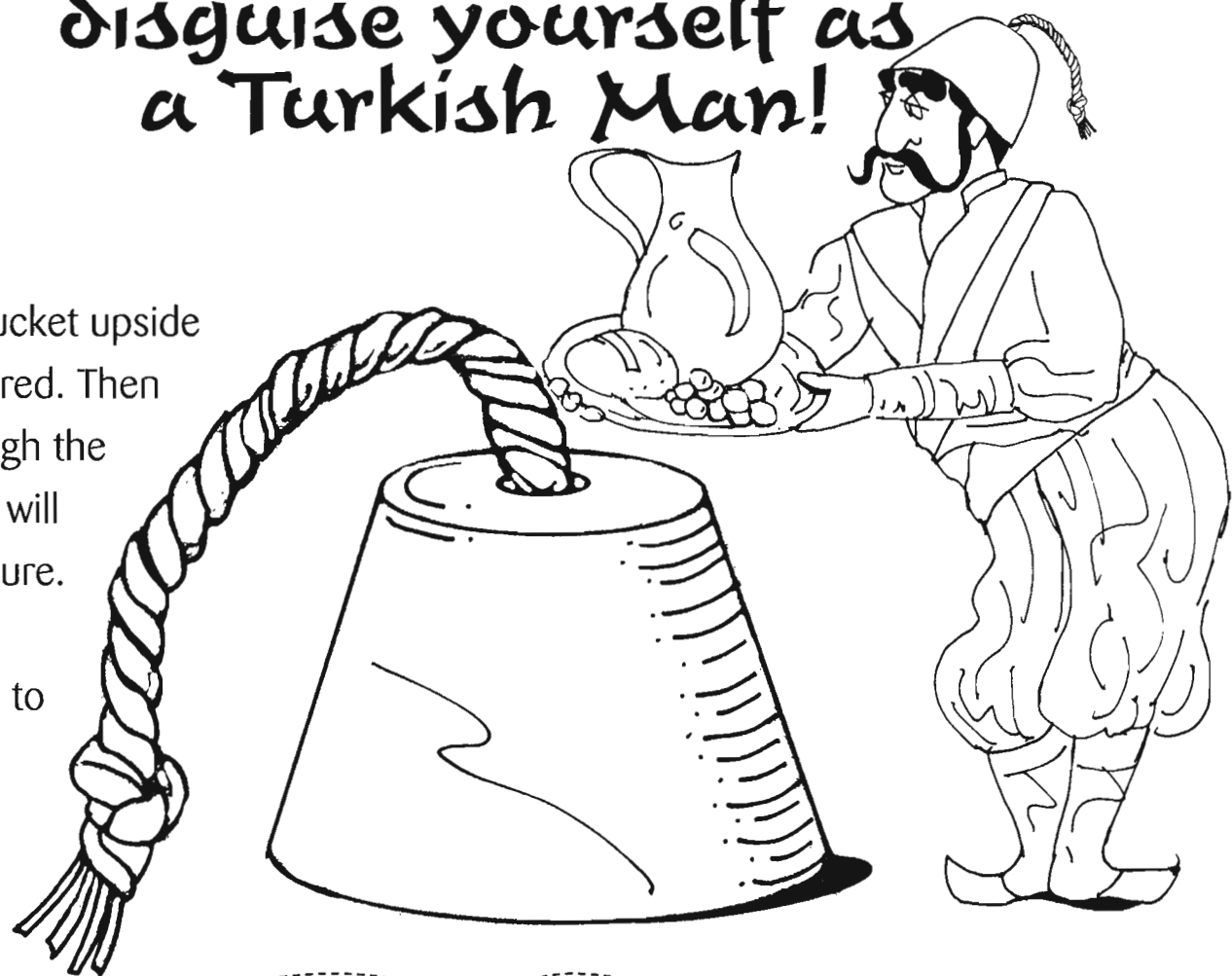
The Treasures of Turkey

Find the treasures in the Word Search, they are in bold.

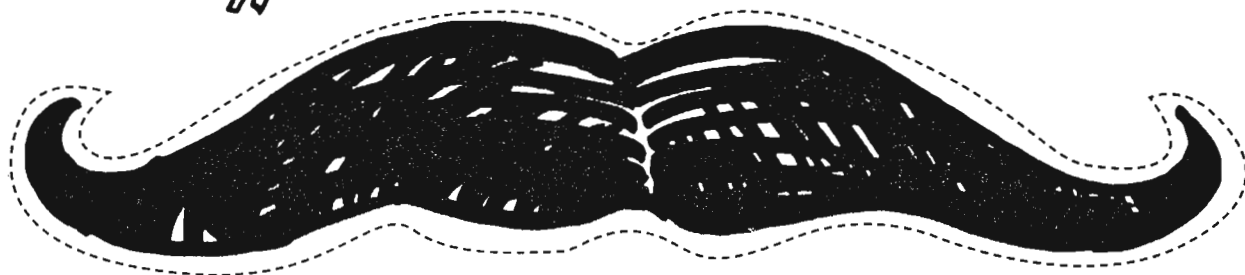
Look up, down, diagonally, forward and backward.

- Our opera takes place in **Turkey** which has a rich past and goes back to the beginning of human history. Turkey is known as the **cradle** of civilization.
- Mount **Ararat** is Turkey's highest mountain and is believed to be the resting place of **Noah's Ark**.
- A **Whirling Dervish**, a member of a religious order, spins around and around as a form of prayer.
- Popular aspects of Turkish culture include strong **coffee**, Turkish **baths**, varieties of **drums** and the national game of **tavia**, also known as backgammon.
- Turkey produces beautiful **carpets** and Turkish **rugs** featuring detailed **kilim weaving**.
- Turkey's capital is **Ankara** and its largest city is **Istanbul**.
- The national flower of Turkey is the **tulip**. It was introduced to the Netherlands from Turkey several hundred years ago.
- The legendary ancient **City of Troy** was located in Turkey.
- The **Ottoman Empire** was huge and powerful and included North Africa, Eastern Europe and the Middle East from the 13th century until the end of the late 19th century.
- The Empire attempted to conquer **Vienna** one hundred years before the opera takes place.
- Asia Minor** was the name given to Turkey by the Romans.

With a FEZ (a Turkish hat) and a MUSTACHE, you too, can disguise yourself as a Turkish Man!



Turn a popcorn bucket upside down and paint it red. Then poke a rope through the top. A knot inside will keep the rope secure. You may knot and fray the other end to make a tassel.



Tracing this pattern, cut a mustache from black construction paper and attach it under your nose with a piece of double-sided tape.

Now, with a white shirt or blouse and a pair of loose-fitting black pants, you may pretend to be a palace guard!

Try to find at least 50 words of three letters or more in the word

MUSTACHE

Directions for Actors

When you perform your opera, your stage is anywhere.
It might be in your living room or in the open air.
It might be in the schoolyard or a theater that's the rage.
To quote old William Shakespeare: "All the world's a stage".

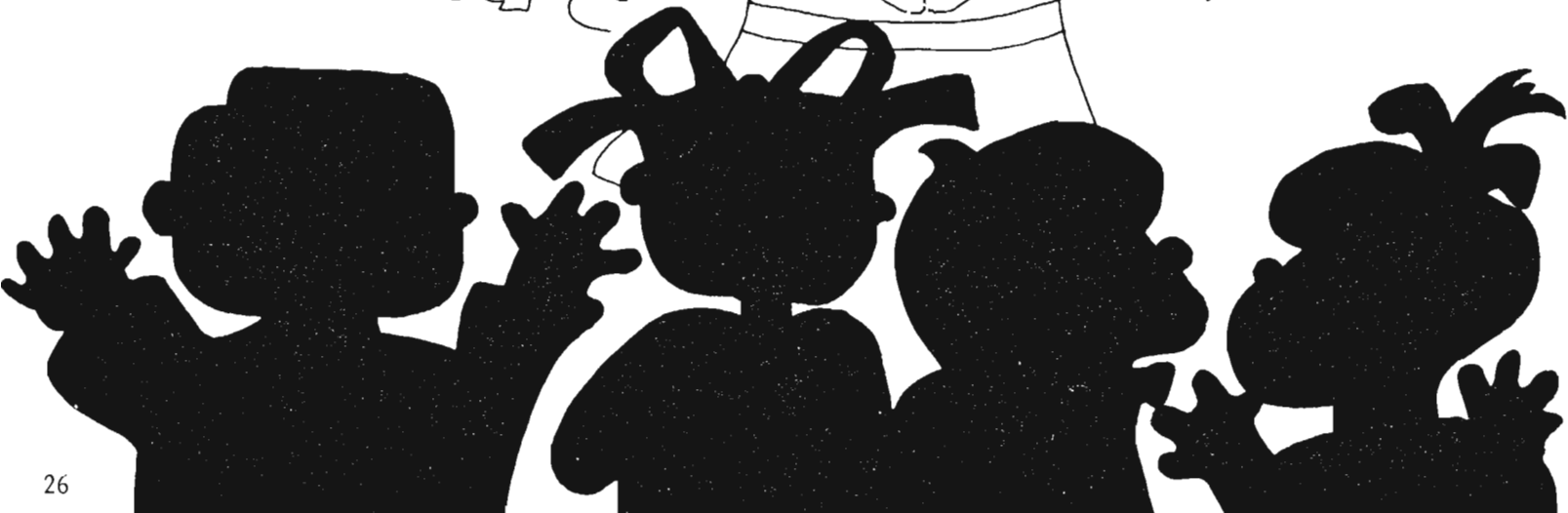
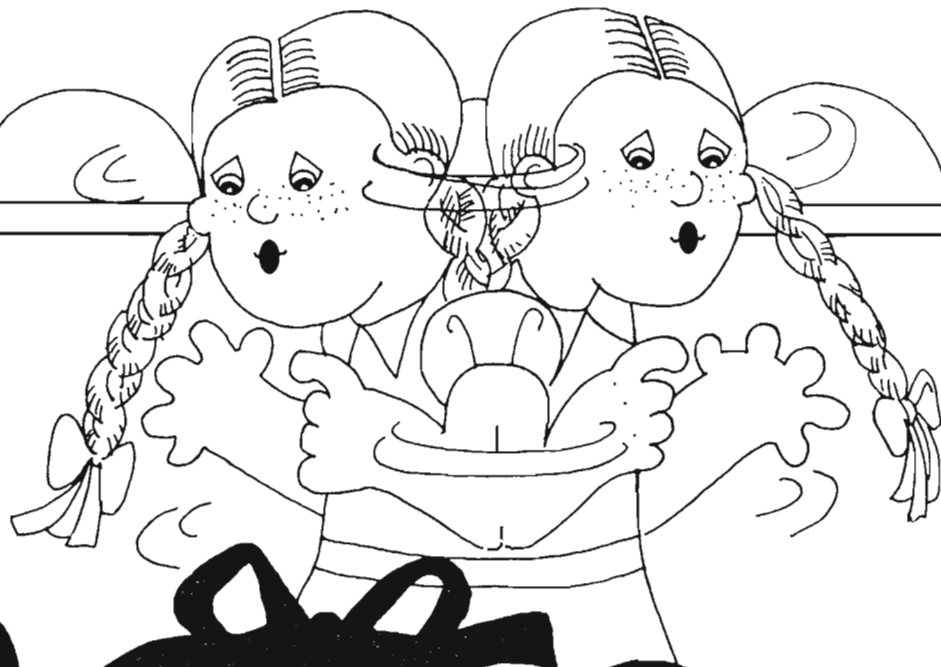
The stage is like your playing field,
you're moving everywhere.

DOWNSTAGE is near the audience,

UPSTAGE is way back there!

Don't quiver with confusion or shiver from the fright...but
STAGE RIGHT is on the audience's **LEFT**,

STAGE LEFT is on its **RIGHT**.



Act Out The Escape

Underline each part with a different color crayon:

Constanza with bright pink; Blonda with lavender;

Belmonte with blue; Pedrillo with yellow; Osmin with green.



PROPS YOU WILL NEED: Guitar, Ladder (you can use a footstool), Big bag

ACT III – SCENE I

The Abduction (Kidnapping)

In the garden of the Seraglio at midnight
(Belmonte waits impatiently outside the harem window)

PEDRILLO: Everyone is asleep, sir.

BELMONTE: Where is the ladder?

PEDRILLO: I have it, sir. Now, go to the other side of the garden and keep a lookout. The ladies will know we are ready as soon as I give my serenade.

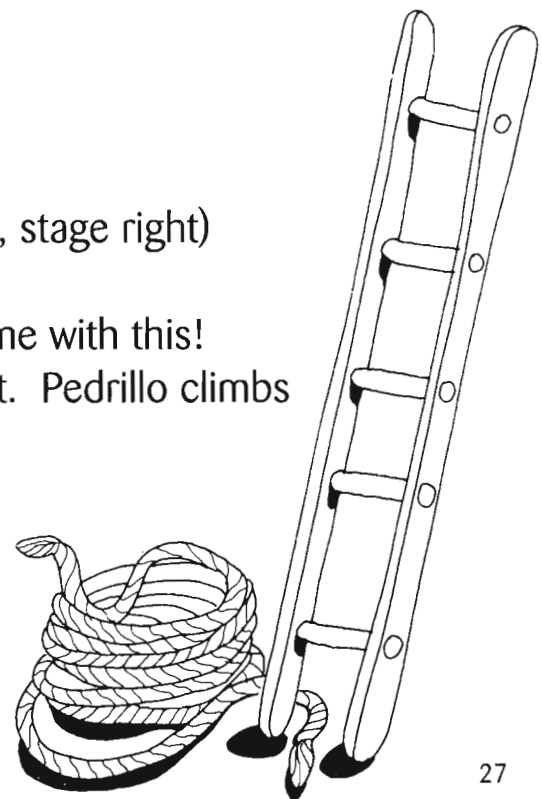
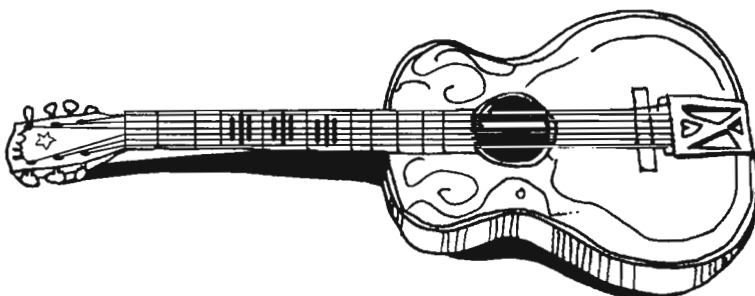
(Pedrillo starts to play his guitar and sing)

BELMONTE: We must hurry! The ship is waiting!

CONSTANZA: (softly from offstage) Hello.

PEDRILLO: They are at the window! (both men look up, stage right)

BELMONTE: (carrying ladder or footstool) Pedrillo, help me with this!
(placed half on stage and half off, stage right. Pedrillo climbs up to give Constanza help coming down)



BELMONTE: Darling, never, ever shall we be apart again.

PEDRILLO: Please master...there's no time...hurry. Blonda and I will follow.

BLONDA: (offstage) Pedrillo, are you there? Help me with this!
(hands him a big bag)

PEDRILLO: Blonda! We agreed, no luggage!

BLONDA: I refuse to leave my tea things behind! Come on,
give me a hand!

(Pedrillo climbs up the ladder to assist Blonda just as Osmin
staggers in rubbing his eyes)

OSMIN: (muttering to the audience) Robbers? In the palace?

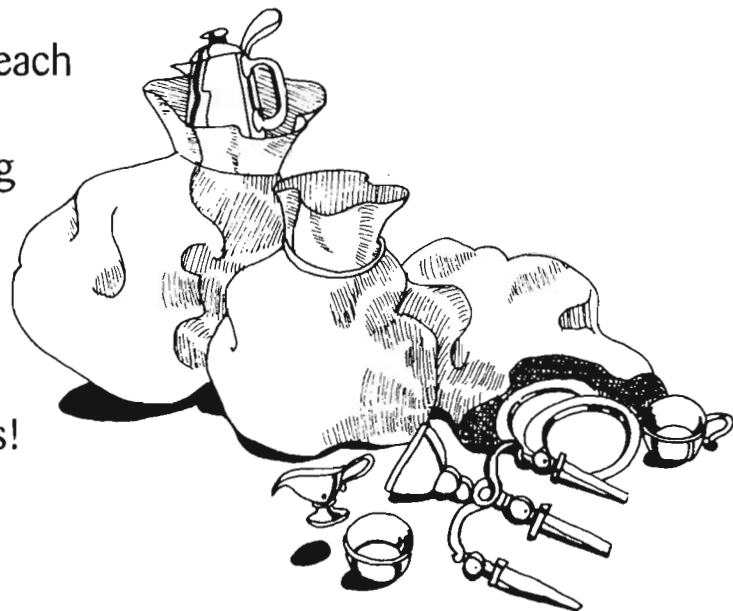
(Pedrillo holding heavy bag, climbs down the ladder. He is so
intent on helping Blonda that he lets go of the bag which falls
into Osmin's hands)

PEDRILLO: (automatically) Oh, thank you!

OSMIN: (bows sarcastically) Delighted, I'm sure.

(as Pedrillo and Blonda reach
the bottom of the ladder,
Osmin points an accusing
finger at them)

So...the snake of a
gardener and our little
Spanish Miss are robbers!
Guards...take them!



(Two guards enter, seizing them. Two more guards follow with Belmonte and Constanza, their captives. One guard whispers to Osmin)



OSMIN:

I am told you two (pointing to Belmonte and Constanza) were caught trying to escape to the harbour, where your ship is waiting. You will never...never see that ship! Guards...throw them into prison!
(all file off stage)

ACT III – SCENE II

Inside The Palace

(Three large poofy pillows should be placed center stage. Two guards with Belmonte and Constanza are stage right. Two guards with Pedrillo and Blonda are stage left. Osmin stands just to the right of his “Pillow” throne)

PASHA: What is going on here?

OSMIN: My lord, that man (pointing to Belmonte) and Pedrillo tried to kidnap Constanza and Blonda.

CONSTANZA: (kneeling) Pasha Selim, my lord, I am the guilty one. This (motioning to Belmonte) is the man I love. Please, I beg of you, spare his life!



BELMONTE: (kneeling) Pasha Selim, your mercy. Any ransom you name will be paid for Constanza. We will give you anything you ask. My family is one of the noblest in all of Spain. We are the Lostados!

PASHA: (aghast!) Lostados! That name sends shivers down my spine! There is no man on earth I despise more than your father. He has caused me nothing but misery. Many years ago he was personally responsible for my losing my fortune and my true love. Now, I have you – his son – in my power. Tell me, what would he do if he were in my place?

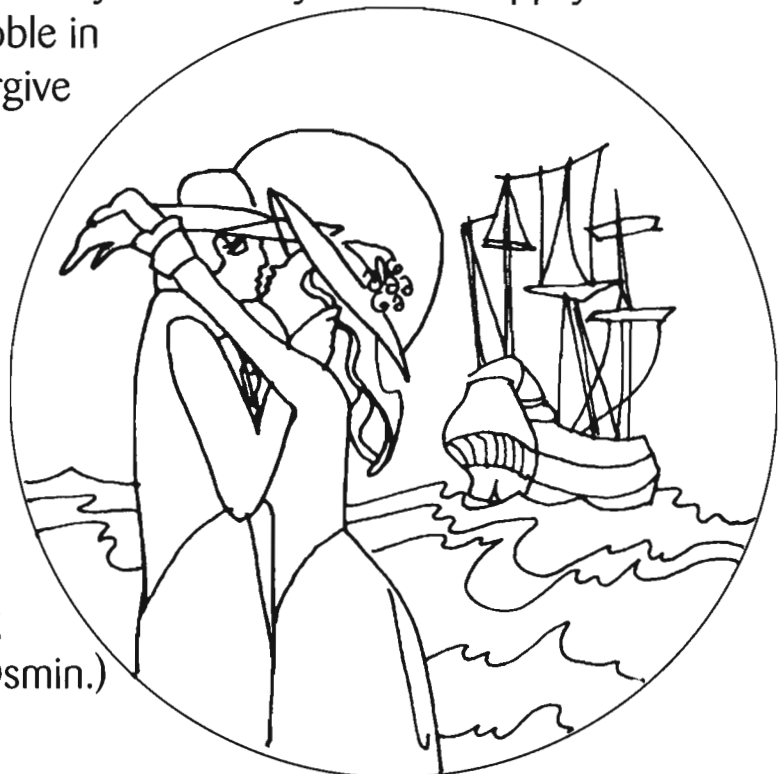
BELMONTE: (unhappily) Show no mercy!

PASHA: Ah yes, revenge is sweet!
So, Señor, are you ready to hear your punishment?

BELMONTE: (reluctantly) Yes, Pasha Selim.

PASHA: You may all go free. Return to your country and live happily ever after. To the truly noble in spirit, it is far better to forgive than to take revenge. Guards! Escort them to their ship. Have a happy voyage and may peace be with you forever.

(Guards and happy couples exit stage left, leaving behind a beaming Pasha and a very angry Osmin.)



Follow the Story

The pictures are scenes you will see in the Opera.
Fill in the names of each picture.

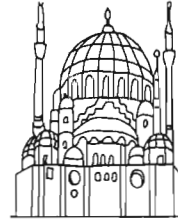
Belmonte sends his fiancée _____ on a trip with her friends. They are



captured by _____ and are sold to the _____



who is a ruler in Turkey. He takes them to his _____



Constanza and _____ are kept in the _____.



_____ makes plans to free his friends.



He plots to put _____ to sleep.

Belmonte uses a _____ to climb up to the balcony.



His servant, _____ plays a serenade on



his _____ to let the ladies know they are being rescued.



As they are escaping, Osmin wakes up and catches Pedrillo and Blonda.

Two _____ take them to the Pasha.



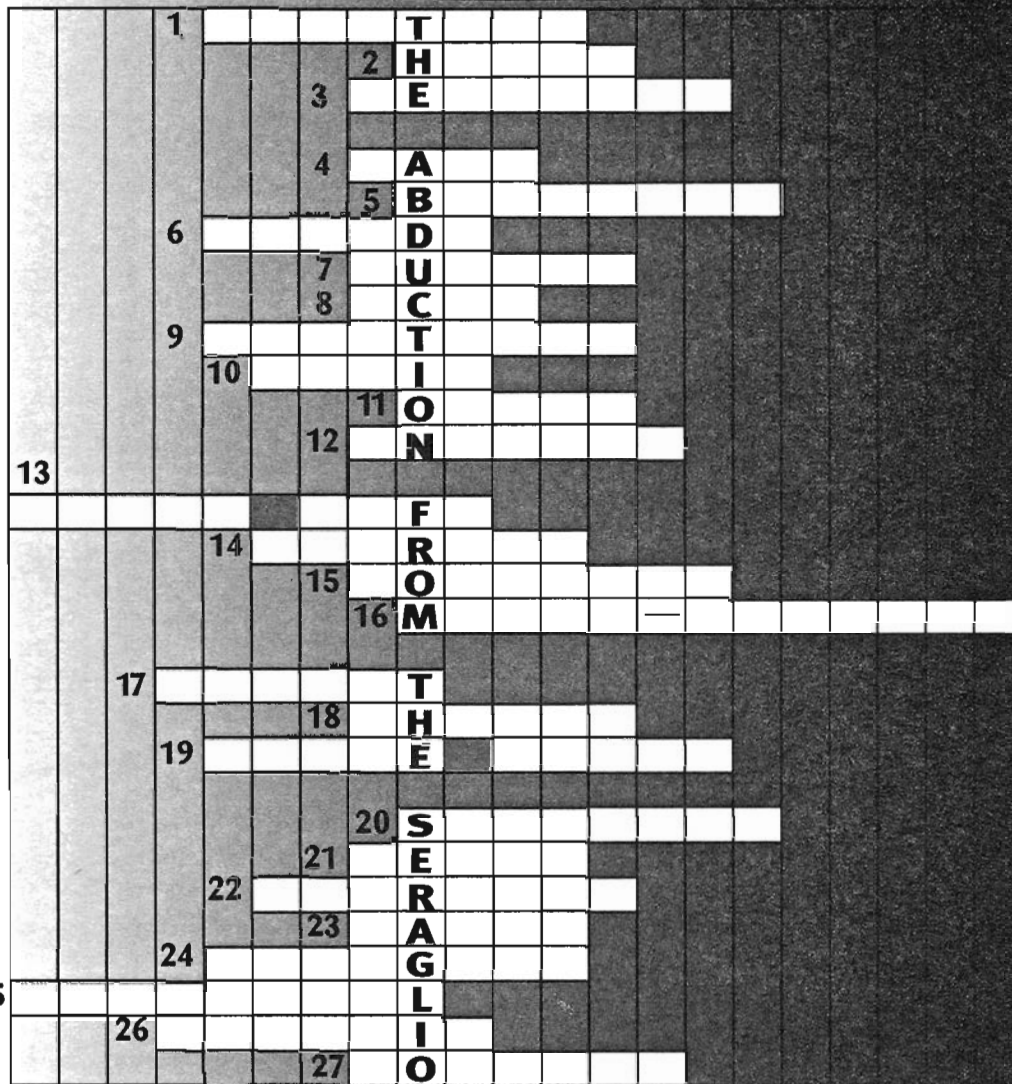
After much consideration, the Pasha decides that it is better to forgive than take revenge.

He lets them leave and they sail away happily on their _____.



Pillow Talk

Fill in the blanks around the title of the opera.

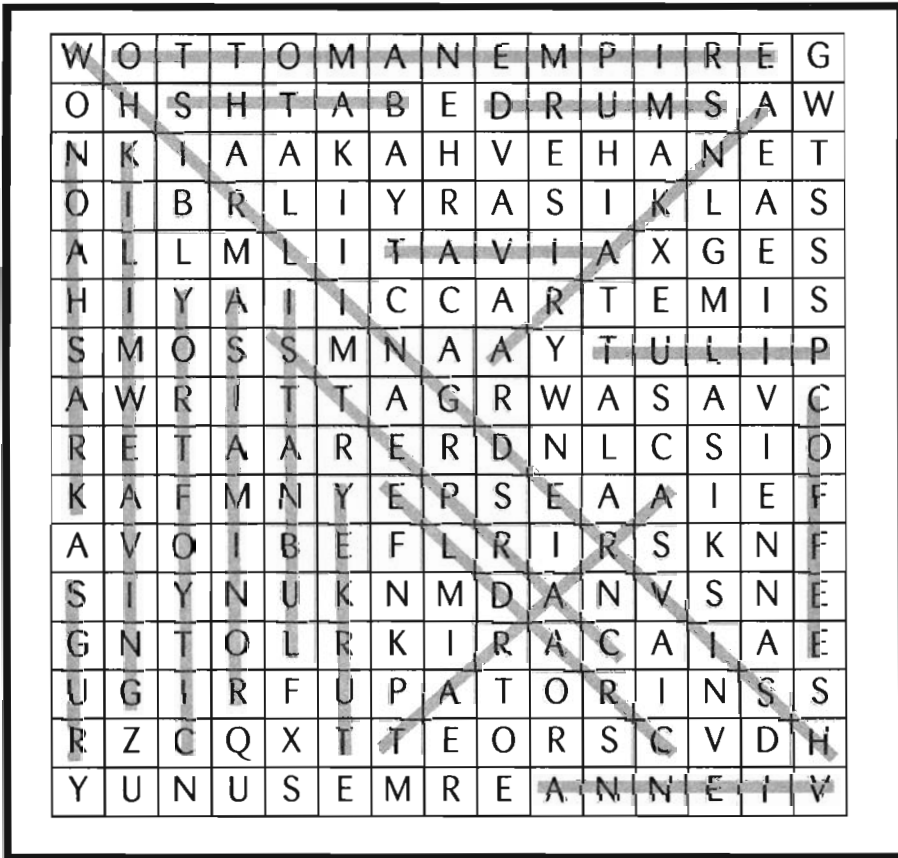


- | | |
|----------------------------|--------------------------------|
| 1. Middle range male voice | 15. Belmonte's family name |
| 2. Palace women live here | 16. Lower female voice |
| 3. Palace | 17. Composer |
| 4. Deepest male voice | 18. Group which sings |
| 5. Rich Spaniard | 19. Audience's left |
| 6. Constanza's maid | 20. Signal for escape |
| 7. Opera takes place here | 21. Man who sings higher notes |
| 8. Sections of an opera | 22. Servant to Belmonte |
| 9. Belmonte's girlfriend | 23. Ruler |
| 10. Belmonte's home | 24. Mozart's first name |
| 11. Chief harem guard | 25. Opera with speaking parts |
| 12. Blonda's home | 26. Mozart's birthplace |
| 13. Audience's right | 27. The moral of the story |
| 14. High woman's voice | |

Game Solutions

Treasures Of Turkey

(page 24) Solution Key



Follow The Story

(page 31) Answers

- Constanza
- Pirates
- Pasha Selim
- Seraglio (Palace)
- Blonda
- Harem
- Belmonte
- Osmin
- Ladder
- Pedrillo
- Guitar
- Palace Guards
- Ship

Pillow Talk

(page 32) Answers

- | | | |
|--------------|-------------------|--------------|
| 21. Tenor | 11. Osmin | 1. Baritone |
| 22. Pedrillo | 12. England | 2. Harem |
| 23. Pasha | 13. Stage Left | 3. Seraglio |
| 24. Wolfgang | 14. Soprano | 4. Bass |
| 25. Singpiel | 15. Lostados | 5. Belmonte |
| 26. Austria | 16. Mezzo-Soprano | 6. Blonda |
| 27. Forgive | 17. Mozart | 7. Turkey |
| | 18. Chorus | 8. Acts |
| | 19. Stage Right | 9. Constanza |
| | 20. Serenade | 10. Spain |



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