

Opera Funtime

presents

THE
BARBER
OF
SEVILLLE



by Gioachino Rossini

OPERA FUNTIME COLLECTION

The Abduction from the Seraglio	Mozart
Aida	Verdi
The Barber of Seville	Rossini
La Bohème	Puccini
Carmen	Bizet
La Cenerentola	Rossini
Cosí 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
Roméo and Juliette	Gounod
The Tales of Hoffmann	Offenbach
Tosca	Puccini
La Traviata	Verdi
Turandot	Puccini

Original Copyright © 1997 New Copyright © 2012 by Young Patronesses of the Opera, Inc. (YPO)

All rights reserved by YPO, Inc.

No part of this publication may be reproduced
without prior permission from YPO, Inc.

For information and additional copies write Opera Funtime,^{c/o} YPO, Inc.,
8390 NW 25th Street, Miami, FL 33122 or www.YPO-Miami.org.

Funding for Opera Funtime is provided by YPO
and the Junior Opera Guild (JOG)

ISBN 978-0-9785364-8-0

ISBN 09785364-8-7



**A YOUNG PERSON'S
INTRODUCTION
TO THE ARTS**

featuring the opera

**THE BARBER OF
SEVILLE**

(Il Barbiere di Siviglia)

by Gioachino Rossini

**MUSIC DRAMA PUZZLES
LANGUAGE
COSTUMES GAMES**

Illustration and Layout - Valerie Mydske

Music Consultants -Mark C. Graf, Karl W. Hesser

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

in cooperation with Florida Grand Opera:

Roberta Rymer Balfe, Danette Brockhouse,
Elaine Brockhouse, Kay Carpenter, Donna Cullen,
Leatrice Damus, Linda Levy Goldberg, Mary Immer,
Susanne Kayyali, Shelley Lewis,
María Conchita López, María-Rosa López-Muñoz,
Jacquelin Major, Graciela Pinilla, Patricia Pita,
Janis Ramirez, Lucie Spieler, and Sheri Swanson.

Young Patronesses of the Opera, Inc.
Florida Grand Opera

The story writer was . . .

PIERRE AUGUSTIN CARON de BEAUMARCHAIS

(Bo-mar-SHAY)

1732-1799



The story of *The Barber of Seville* is based on the first of three comedies by the French playwright Beaumarchais. The three plays are *The Barber of Seville*, *The Marriage of Figaro*, and *The Guilty Mother*. Figaro, the Barber, is the hero in all three plays. The comedies are all known for being funny and full of action. Figaro had a personality like that of his creator - witty and clever.

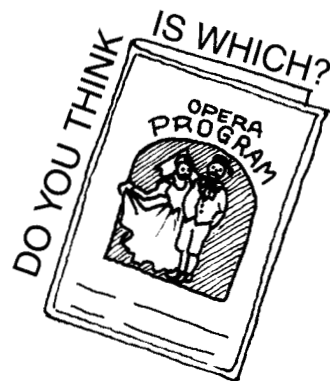
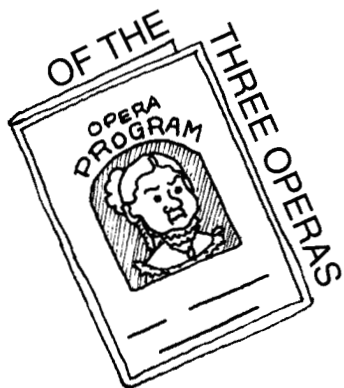
Beaumarchais was born in Paris. He was a watchmaker who later served in the French court, undertook secret diplomatic missions, and sent aid to the colonists during the American Revolution.

The Barber of Seville was written in 1775. Rossini's opera of the same name was first performed at the Argentina Opera House in Rome in 1816.

The person who wrote the libretto was Cesare (CHAY-sah-reh) Sterbini (stair-BEE-nee). He lived from 1784 to 1831. The libretto is a book that contains the lyrics (the words of the opera). Sterbini did an excellent job adapting the story for Rossini's music.

How many words (of three letters or more) can you find in this man's name?

BEAUMARCHAIS



The composer was

GIOACHINO ROSSINI

(Jo-ah-KEE-no Ro-SEE-nee)

1792-1868

Born on February 29, in Pesaro, Italy, Gioachino Antonio Rossini was a leap year baby. That may have been the first sign that he would be a very special man.

Rossini was born into a musical family. His mother was a singer and his father was a trumpeter. By the age of fourteen he had learned to play horn, violin, cello, and harpsichord. He had also sung professionally and written short comic operas.



The Barber of Seville was completed in thirteen days.

During that time Rossini was so busy writing the music that he didn't shave!

Once you hear Rossini's music, you will find it easy to identify his melodies. They are lively and full of action. His music may be heard in many Bugs Bunny cartoons, in *The Little Rascals* series, and in the theme of the *Lone Ranger*.

The composer was well known for his operas and for his wonderful parties. He loved to eat well and to entertain the most interesting people of his day. Many famous dishes are named after him; one of them is a beef dish called "Tournedos Rossini."

Rossini died in Paris on Friday, the thirteenth of November, 1868, where over four thousand people attended his funeral. He is buried in Florence, Italy, near the graves of Galileo and Michelangelo.

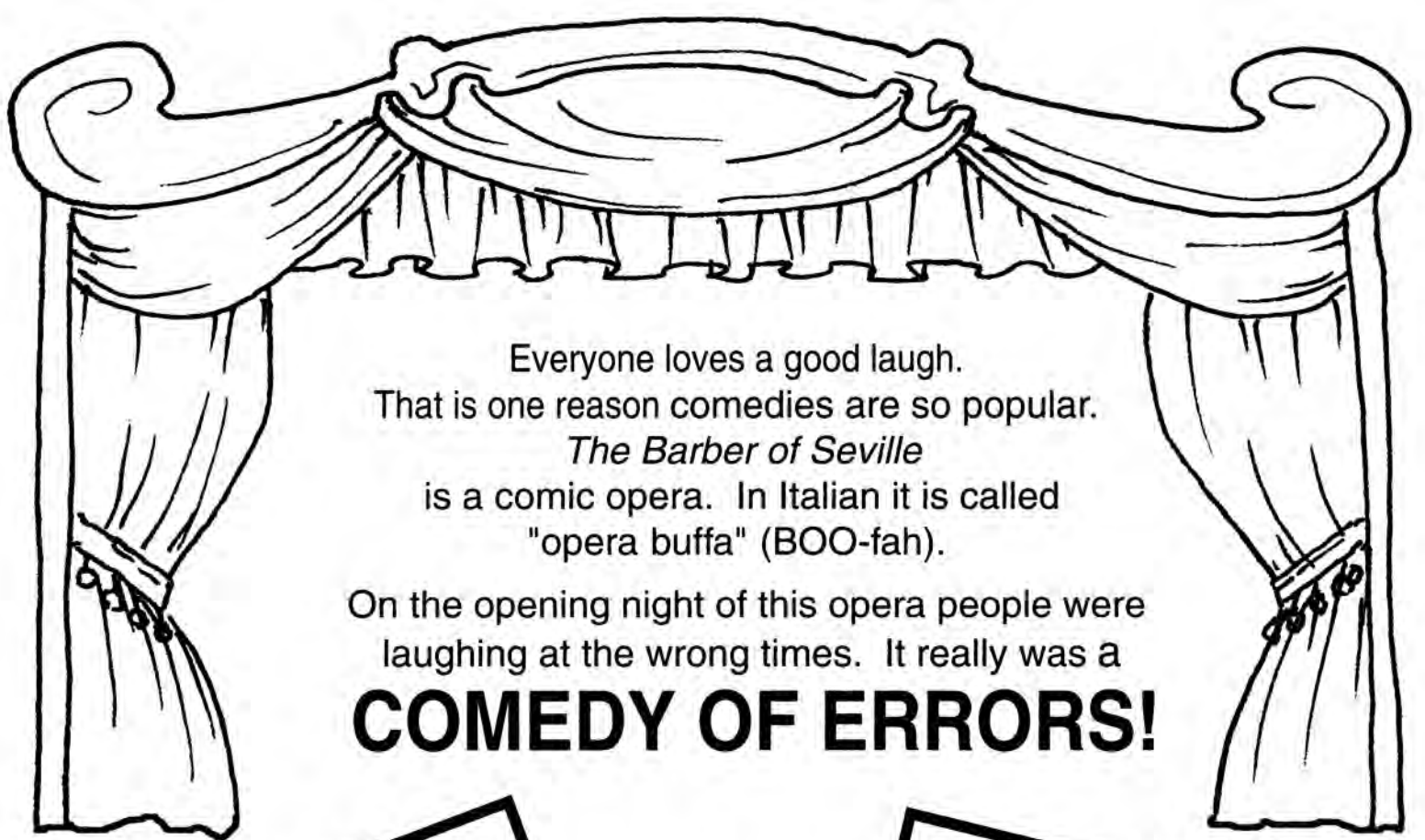
Can you unscramble four of the instruments that Rossini played?

NOHR NOIVIL LECLO and



+ 6 - X +

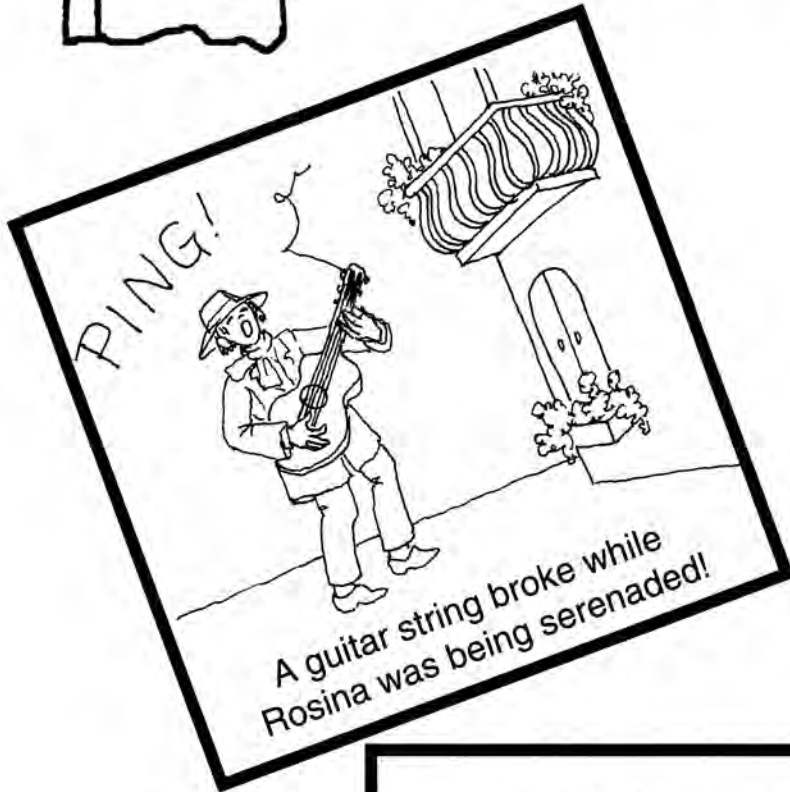




Everyone loves a good laugh.
That is one reason comedies are so popular.
The Barber of Seville
is a comic opera. In Italian it is called
"opera buffa" (BOO-fah).

On the opening night of this opera people were
laughing at the wrong times. It really was a

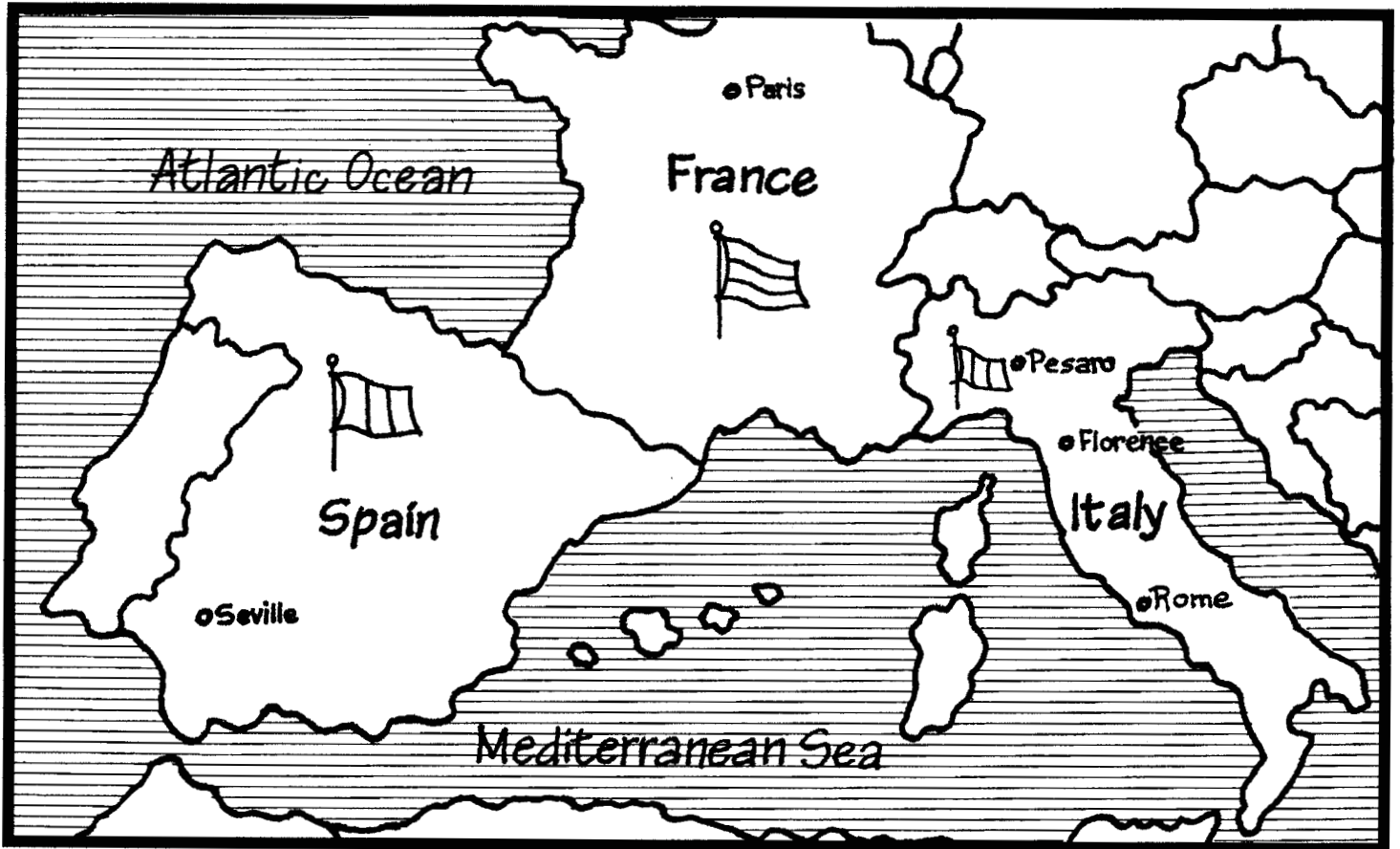
COMEDY OF ERRORS!



By the second night the mix-ups were corrected, and the audience laughed in all the right places. *The Barber of Seville* went on to become Rossini's best loved opera. It is still being enjoyed almost 200 years later.

OPERA GEOGRAPHY

Color Spain's flag red, yellow, and blue;
France's flag blue, white, and red; and
Italy's flag green, white, and red.



Draw a line to connect each fact to its place on the map.



THE BARBER OF SEVILLE

ACT I On a street in old Seville
 a handsome Count stands singing.
 It's Almaviva and a band,
 his words of love he's bringing.

It is Rosina that the Count
 has come to serenade,
And there beneath her balcony
 his troubadours parade.

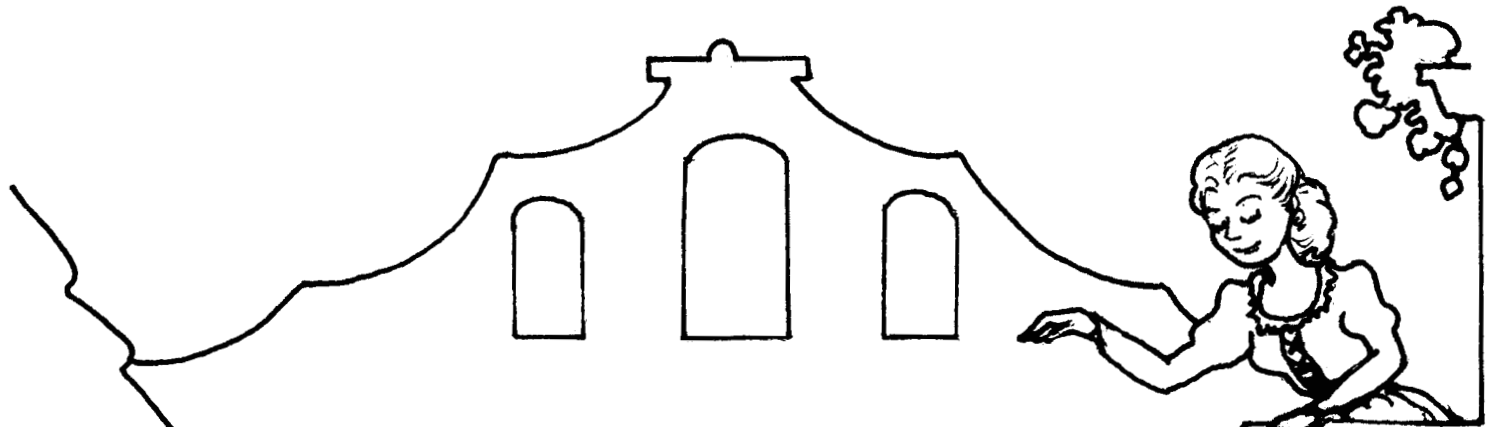
When down the street strolls Figaro,
 jack-of-all-trades is he,
A Barber who'll do anything
 - for a little fee!

The Count asks him to help him
 meet the girl of whom he dreams,
But he doesn't want his title
 to be what she most esteems.

So he pretends to be quite poor,
 a student, on his own,
Hoping she will marry him
 for love, not wealth alone.


He says he is "Lindoro,"
 and he offers her his heart.
He soon finds out her guardian
 is keeping them apart.





Bartolo is a silly man,
a doctor who is old.
He wants to wed the pretty girl,
who has money, he's been told.

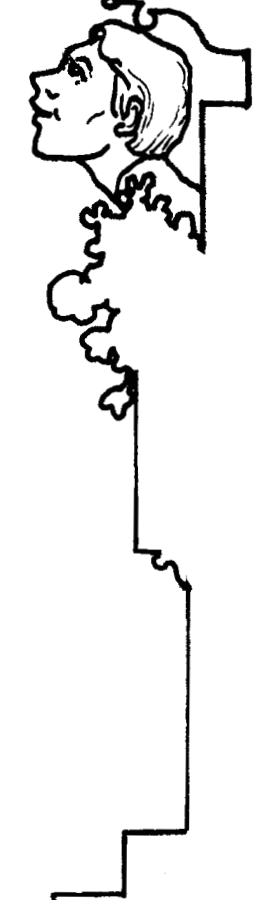
She really loves "Lindoro,"
from her window drops a note.
But old Bartolo sees it,
and it really gets his goat.

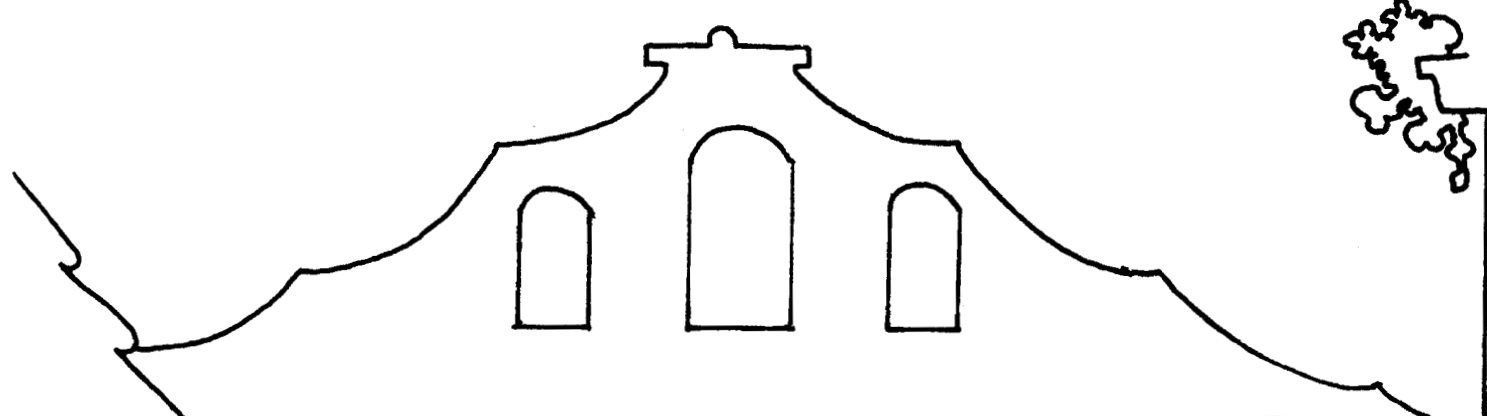


The Barber and the handsome Count
devise a clever plot.
If he acts like he's a soldier,
he can tie the lover's knot.

By getting stationed in the house
where his beloved stays,
He'll trick her host and win the heart
of her for whom he prays.

Next Bartolo and Basilio
try to come up with a plan
To discredit Almaviva,
and to ruin the young man.



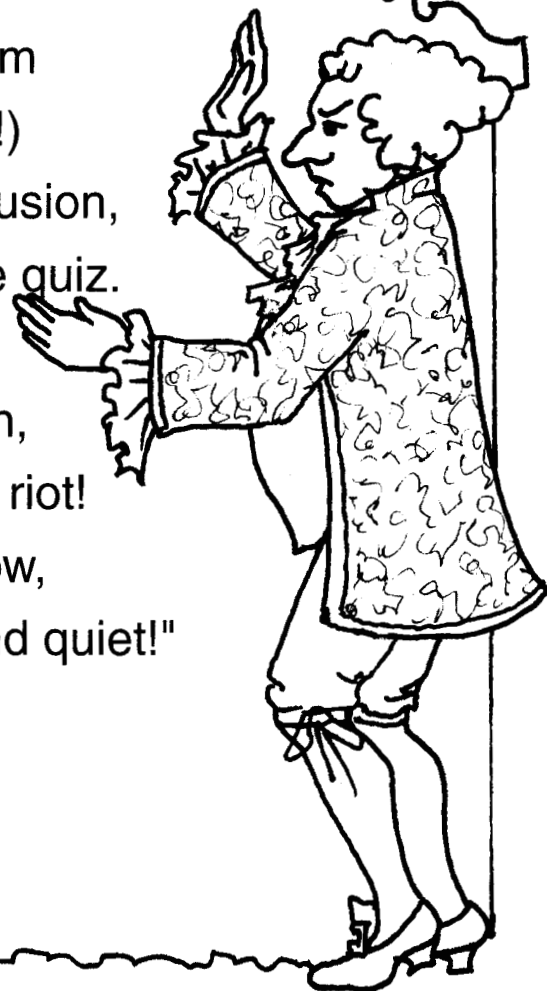
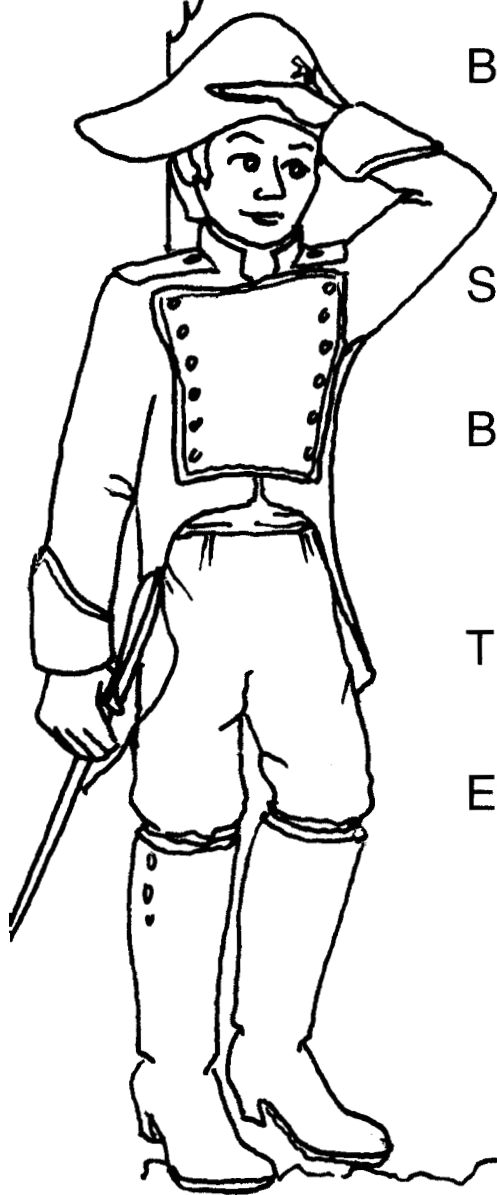


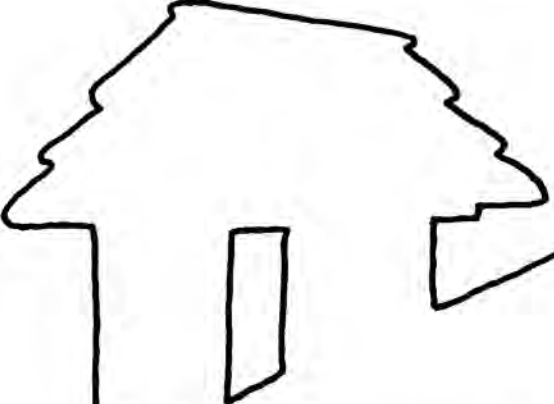
Figaro tells sweet Rosina
that "Lindoro's" on his way,
And that he will come to see her
later on that very day.

He arrives dressed like a soldier,
tells Bartolo he'll move in.
But the Doctor will not have it,
and they make a noisy din.

Soon police come to arrest him
(til they find out who he is!)
But by then there's such confusion,
no one there can solve the quiz.

The police say to each person,
"Settle down and stop this riot!
Every one of you go home now,
you're disturbing peace and quiet!"





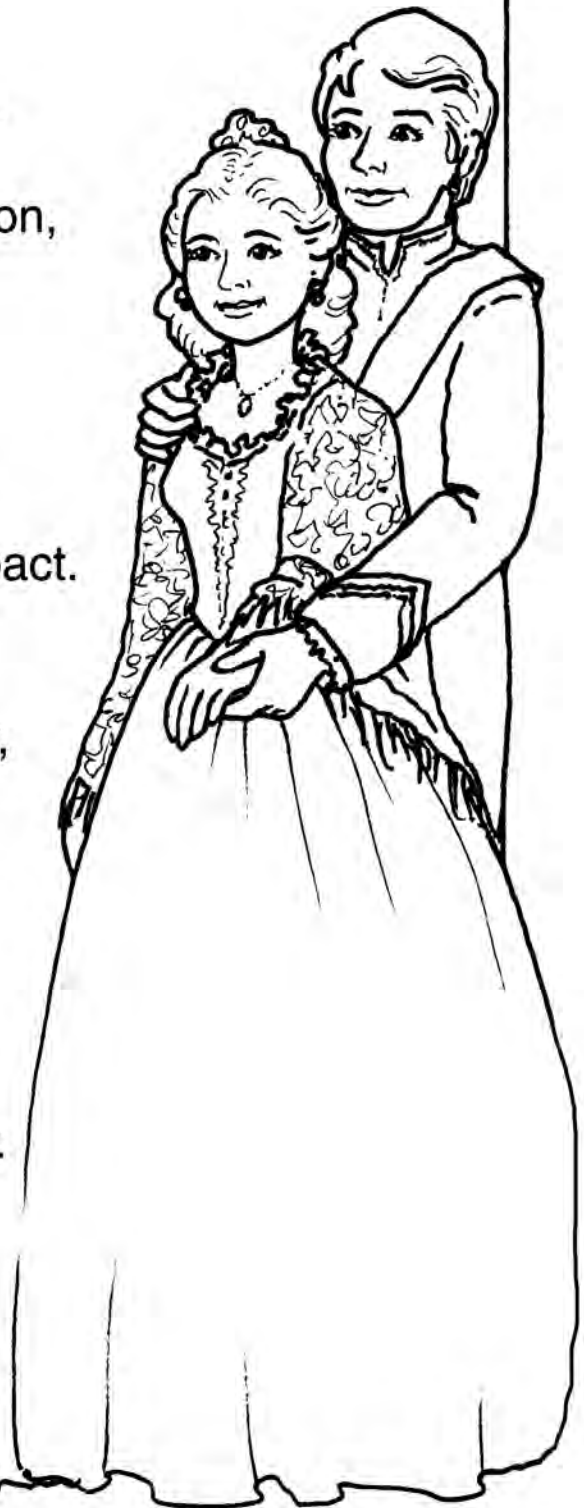
Act II Dressing up as "Don Alonso,"
 Almaviva tries once more,
 Acting like a reverend father,
 music teacher, counselor.

Says he's friend to poor Basilio,
 who's been feeling very ill,
 And has come to teach his lesson,
 purely out of his goodwill.

Then, to help the situation,
 Figaro tries to distract;
 Brushing, shaving old Bartolo
 while the lovers make their pact.

They continue to befuddle
 as they try to fool each other,
 But it ends with the true lovers
 finally getting one another.

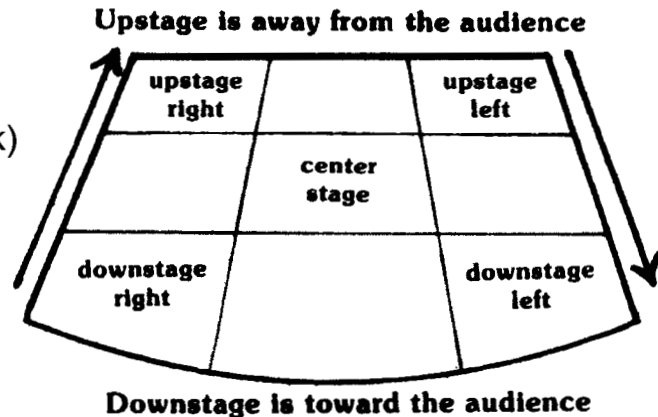
Figaro has been the hero
 to his Count and lady fair,
 And we have a happy ending
 with the marriage of this pair.



ACT-IT-OUT

PROPS NEEDED:

basin	strop (wide belt)
apron	razor (popsicle stick)
piano	music book
towel	piano seat
wig	barber chair
keys	extra set of keys,
soft brush	books, or blocks
	for sound effects



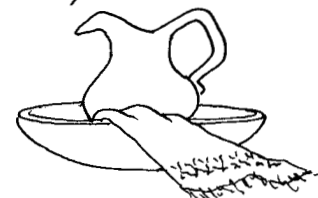
In this scene from Act II, Figaro is doing all he can to keep Doctor Bartolo busy so Rosina and Count Almaviva (disguised as 'Don Alonso' the music teacher) can make their plans to elope.

(Bartolo is singing and dancing.)

Bartolo: My heart beats wildly in my chest; I pop the buttons off my vest;
I dance the minuet the best, when I'm with my sweet Rosina.
(Bartolo jumps up and clicks his heels.)

*(Figaro comes in with his basin and razor.
He stands behind Bartolo and mimics him.)*

Rosina: Ouch! I have a cramp in my foot.



"Don Alonso": Please have a seat over here.
(Helps her to sit at the piano on the other side of the room from Bartolo.)

Now that you are seated, may I hear you sing?
(When Bartolo's back is turned, 'Don Alonso' kisses her hand.)

Bartolo: When she's near, my days seem bright and my feet feel very light.
(Bartolo jumps and whirls. When he turns around, he sees Figaro making fun of him.)

Bartolo: That's not funny, Mr. Barber! What are you doing here anyway?

Figaro: I came to shave you.

Bartolo: Not today! Come back tomorrow!

Figaro: I can't come tomorrow.

Bartolo: Why not?

Figaro: Because I'm very busy tomorrow!

Bartolo: No shaving today!

Figaro: Look here, I am not just any barber! I am the Barber of Seville! If I can't shave you today, I quit!

Bartolo: All right, all right! Go get a towel from my closet. Here are the keys. But don't break anything!
(Bartolo gives Figaro his keys.)

Figaro: *(in a whisper)*
We'll use these later to escape!
(Figaro exits; loud crashes are heard off stage.)

Bartolo: That clumsy fool!
(Bartolo goes to see what happened.)

(The lovers are left alone.)

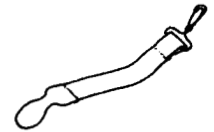
"Don Alonso": That Figaro is wonderful! Now, my love, will you marry me?

Rosina: Of course, I will marry you.



(Figaro and Bartolo return. Figaro is dusting himself off.)

Figaro: It was so dark in there I couldn't see my hand in front of my face. I could have broken my neck!
(Beginning to sharpen the razor on the strop)
All right, can we start now?



Bartolo: Okay, but be careful!
(Figaro ties apron around Bartolo's neck and the chair and begins lathering all over his face.)

(‘Don Alonso’ is sitting next to Rosina at the piano. They pretend to be studying the music.)



"Don Alonso": We'll come for you at midnight. And we'll leave this house forever. Doctor Bartolo won't know until we are far away from here.

Rosina: Thank you for saving me from that silly old man!

Figaro: Oh no! Oh no!
(Going down on one knee with his hand over his eye)

Bartolo: What's the matter?

Figaro: I have something in my eye. Can you see it? Can you see it?
(Bartolo looks in his eye and starts to touch it.)

No, don't touch it! Just try to blow it out!
(Bartolo blows and blows.)

"Don Alonso": I'm sure glad that this "Don Alonso" disguise worked.
(Bartolo overhears and begins inching his chair over toward the piano.)

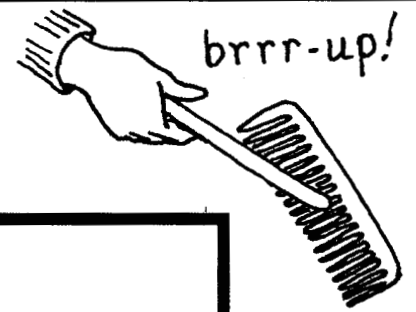
Bartolo: "Don Alonso" disguise? "DON ALONSO" DISGUISE?
(Bartolo pulls 'Don Alonso's' wig off.) You cheats, you traitors! So you thought you could fool me? Get out of this house!

Rosina,
"Don Alonso," Stop your ranting and your raving! Look how badly you're
and Figaro: behaving!

Bartolo: Get out of here!

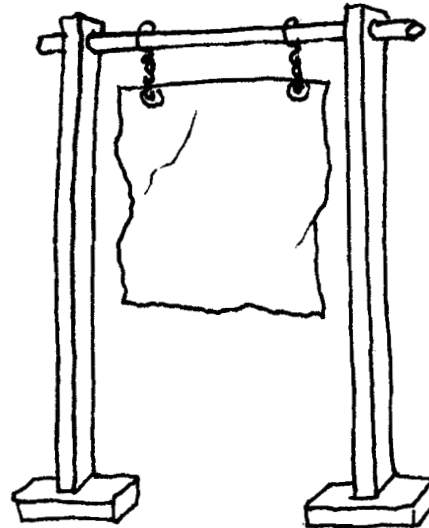


Rosina,
"Don Alonso," We'll tease him a little first. *(They circle around him while he's tied into his chair. Finally, they pull the bottom of his apron up over his face and leave him there. Before they exit, Figaro holds up Bartolo's keys, and they all let out a cheer! Bartolo tries to get up, and walks around taking his chair with him.)*
and Figaro:



SOUND EFFECTS

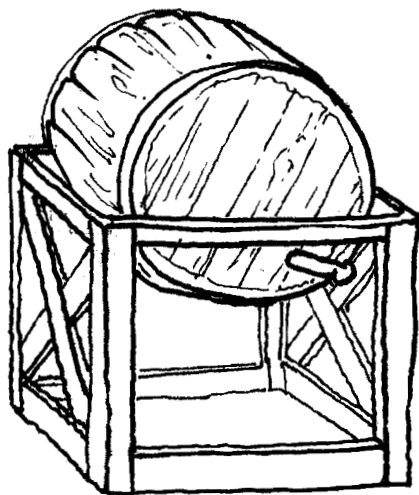
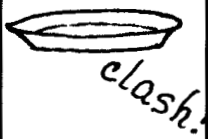
When Rossini wrote his operas, there was no electricity for sound effects. The sound of thunder was made by rattling a large sheet of thin metal hung by ropes from a wooden frame. Sounds of rain and wind



were made by rotating a barrel-like drum partly filled with dried beans. Turned slowly, the effect of rain was produced; turned quickly - sometimes slowing, then speeding up - wind seemed to whistle through the opera house. Clever! Can you think of other ways to make sound effects using objects from around your home? See if you can match the objects in the margin with the sounds they might produce.



CLAP!



1. A slap

2. A train whistle

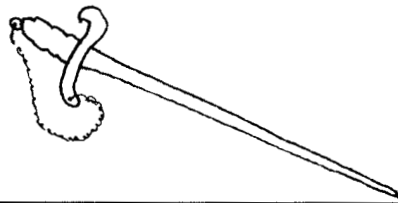
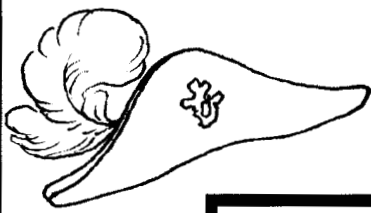
3. A horse's trot

4. Winding a clock

6. A door slamming

5. Glass breaking

7. Rain



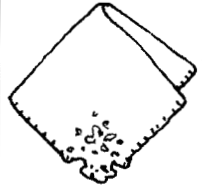
ROYAL



THE OVERTURE

A musical introduction to the opera.

Allegro con brio



LOVELY



SLANDERER



MEAN



FACTOTUM



Match two props and one word to describe each character ...

FIGARO

BASILIO

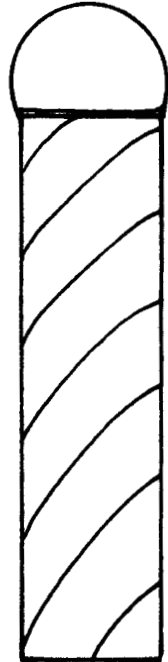
ALMAVIVA

ROSINA

DR. BARTOLO

Figaro called himself "**FACTOTUM**" which means...

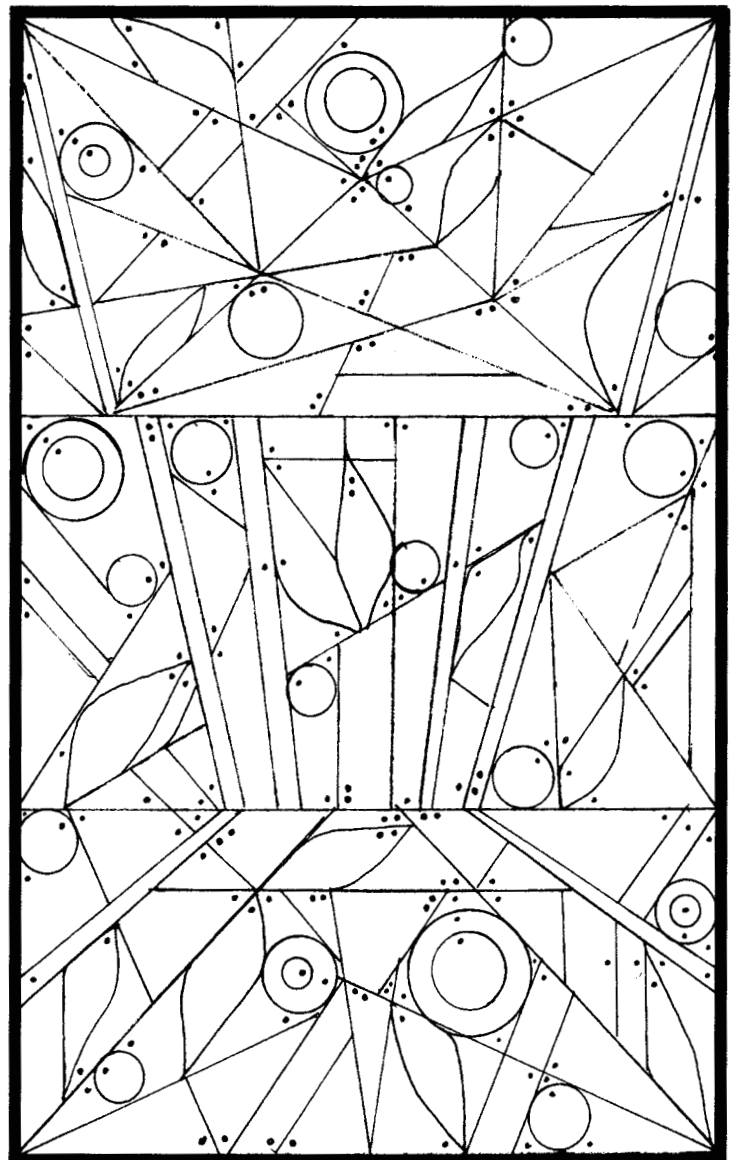
JACK- OF-ALL-TRADES
BARBER
MATCHMAKER
GUITAR PLAYER
SURGEON
VETERINARIAN
GENIUS
PHARMACIST



Did you know that the red and white stripes of the barber pole represent bandages and blood?




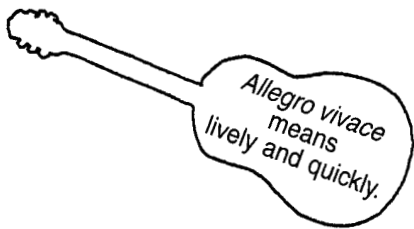
Color in the double-dotted spaces to see what hangs over Figaro's door.



With one die and a different coin for each player, you and your friends can...



<p>1</p>	<p>2</p>	<p>3 Dressed as a poor student, you serenade Rosina beneath her balcony. GO AHEAD 2 SPACES</p>	<p>4</p>			
<p>22</p>	<p>23 Oops! You are discovered and almost arrested! GO BACK 3 SPACES</p>	<p>24</p>	<p>25 Pretend you are Rosina's substitute music teacher. So far, so good! GO AHEAD 3 SPACES</p>	<p>5 Your troubadours make so much noise they wake the neighbors! GO BACK 1 SPACE</p>		
<p>21 You get into the house disguised as a soldier. GO AHEAD 1 SPACE</p>	<p style="text-align: center;">...help Count Almaviva win Rosina's hand</p> <p style="text-align: center;">Congratulations!</p> 		<p>26</p>	<p>6</p>		
<p>20</p>			<p>37 You force the magistrate to marry you, and therefore win Rosina's hand. GO AHEAD 1 HUGE SPACE</p>	<p>27 The real music teacher, Basilio, appears and almost ruins your plan! GO BACK 3 SPACES</p>	<p>28</p>	<p>7 Rosina won't come out on the balcony to see you. BACK TO SQUARE 1</p>
<p>19 Clever Rosina substitutes a laundry list for her love note! ROLL AGAIN</p>			<p>36</p>	<p>29 Figaro distracts Dr. Bartolo by shaving him, while you and Rosina plan to elope. GO AHEAD 1 SPACE CAREFULLY!</p>	<p>30</p>	<p>8</p>
<p>18</p>			<p>35 Dr. Bartolo runs off with the ladder you were going to use to elope. GO BACK 3 SPACES</p>	<p>31 Dr. Bartolo overhears, pulls off your wig, and discovers your plans! GO BACK 2 SPACES</p>	<p>32</p>	<p>9 You meet Figaro and pay him to help you get to Rosina. GO AHEAD 3 SPACES</p>
<p>17 Bartolo catches Rosina writing you a note. Uh oh! YOU LOSE A TURN</p>			<p>34</p>	<p>33 You and Figaro sneak onto the balcony to get Rosina. Shhh! MOVE QUIETLY 1 SPACE</p>	<p>32</p>	<p>10</p>
<p>16</p>	<p>15 Basilio suggests Dr. Bartolo tell lies about you so Rosina won't like you. GO BACK 1 SPACE</p>	<p>14</p>	<p>13 Dr. Bartolo discovers that you are trying to win Rosina's love. Ugh! GO BACK 3 SPACES</p>	<p>11 Rosina drops you a love note from her balcony. Good news! GO AHEAD 3 SPACES</p>		



FIGARO

(FEE-gah-roh)
Baritone

The Barber of Seville is a lovable jack-of-all-trades who helps Count Almaviva to win Rosina's heart. Here he brags about the great life he leads, and how he is always in demand.

LARGO AL FACTOTUM

Allegro vivace



Lar - go al fac - to - tum del-la cit - tà lar -
I _____ am the Bar - ber of Se-ville; make



go!
way!!

La ran la la ran, la la la la la

Figaro, singing as fast as he can,
boasts of his popularity!



Fi - ga-ro, Fi - ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro, Fi-ga-ro!



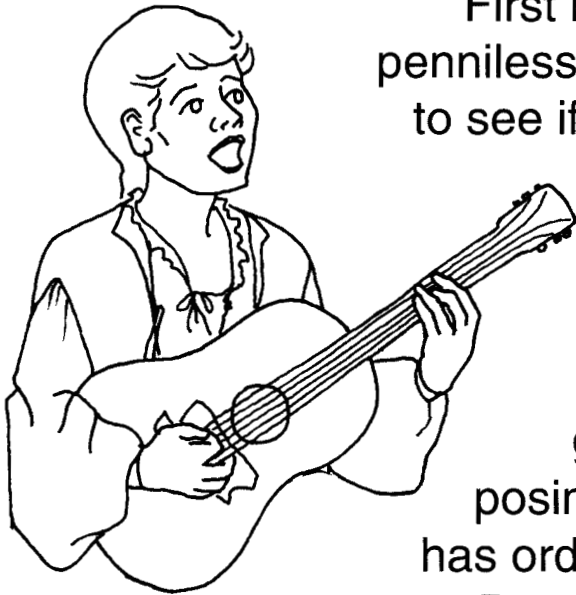
Starting at the arrow, take every other letter to spell out the items on Figaro's person:

-----,-----,
-----,-----,
-----,
-----,
-----,
-----,

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

DRESS THE COUNT

Count Almaviva, in his pursuit of the beautiful Rosina, assumes three different disguises to get around the watchful eye of Rosina's guardian, Doctor Bartolo.



First he pretends to be a penniless student, "Lindoro," to see if Rosina would love him without a title.

He then tries to get near Rosina by posing as a soldier who has orders to be stationed at Doctor Bartolo's house. His deception is found out; so this attempt fails.



As a substitute for the ailing music teacher, Basilio, Almaviva once more seeks a way to meet his lovely Rosina. He masquerades as "Don Alonso." This time his trick works, and the happy pair marry.





COUNT ALMAVIVA

(Ahl-mah-VEE-vah)

Tenor

The handsome and wealthy Count (disguised as 'Lindoro') serenades lovely Rosina beneath her balcony window...

SE IL MIO NOME SAPER

Andante **Amin** **E7**

Se il mio no - me sa - per voi bra -
If my name you would like to un -

Amin **Dmin**

ma - te, dal mio lab - bro il mio no - me as - col -
co - ver, lis - ten now to the words of your

E **G7**

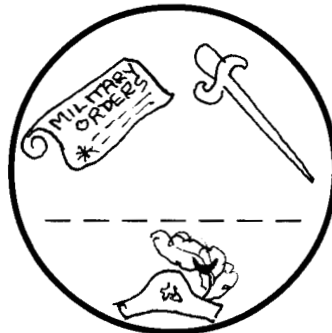
ta - te. lo son Lin -
lo - ver: I am Lin -

C **G7** **C** **G7**

do - ro, che fi - do v'a - do - ro, che spo - sa vi
do - ro, I tru - ly a - dore you, I stand here be -

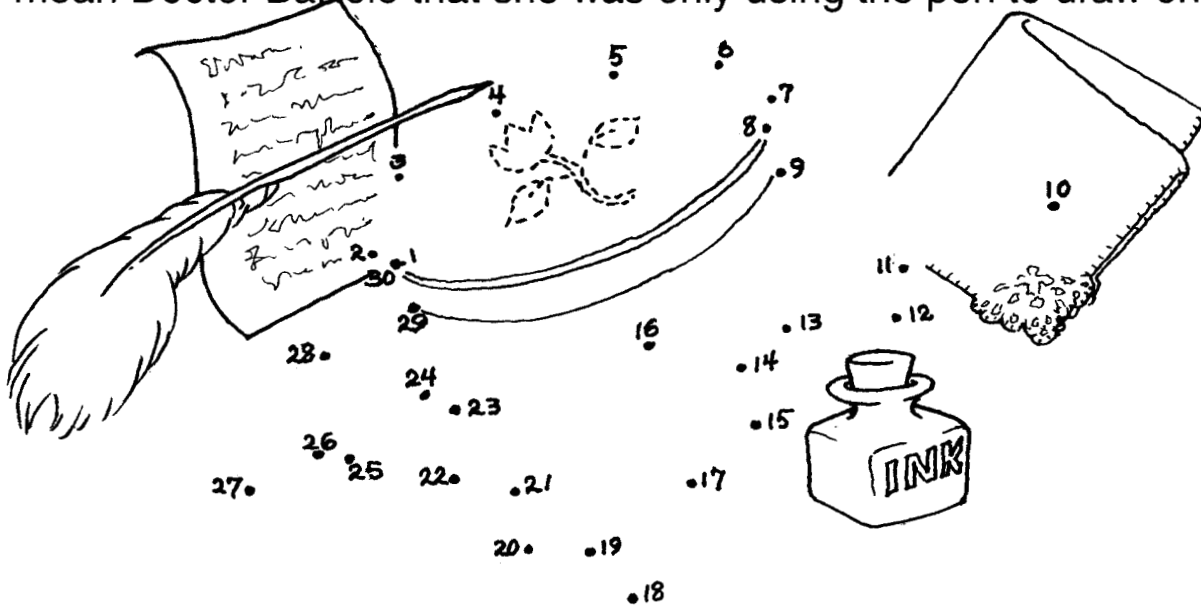
C **B7** **Emin** **B7** **Emin**

bra - mo, che a no - me vi chia - mo, che a no - me vi chia - mo...
fore you, I call for you on - ly, you'll ne - ver be lone - ly...



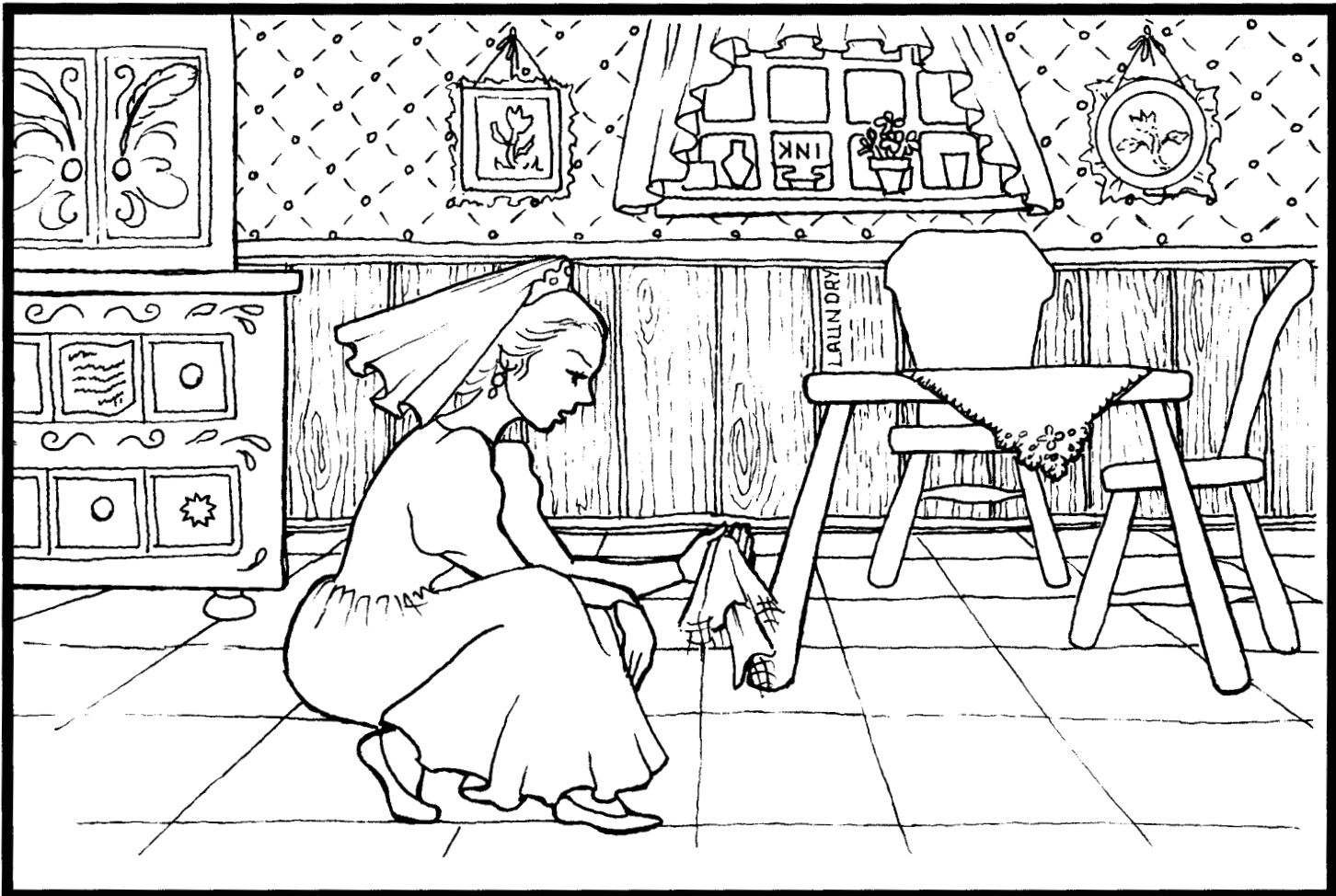
Which role does Almoviva play with each set of props?

Rosina, having written a love note to "Lindoro" (really Count Almaviva), told the mean Doctor Bartolo that she was only using the pen to draw on this!



Unscramble these letters to describe it . . .

SARISON'N EDEPETILNON



Rosina has looked everywhere for her needlepoint, ink bottle, handkerchief, love note, quill pen, gold seal, and laundry list. Can you find them for her?



ROSINA

(Roh-ZEE-nah)

Mezzo Soprano

The young Spanish beauty declares her love for the student, "Lindoro."
(Count Almaviva in disguise!)

UNA VOCE POCO FA

Andante

U - na vo - ce po - co fa qui nel
That dear voice I heard just now, ech - oes

cor mi ri - suo - nò...
deep with-in my heart ...
Moderato

lo so - no do - ci - le,
I am a - gree - a - ble,

son ri - spet - to sa,
and so res - - pect - ful,

so - no ob - be - dien - te,
al - ways o - be - dient,

dol - ce a - mo - ro - sa...
so sweet and lov - ing...




Scratch through the word which does not describe Rosina:

LOVELY
AGREEABLE
BEAUTIFUL

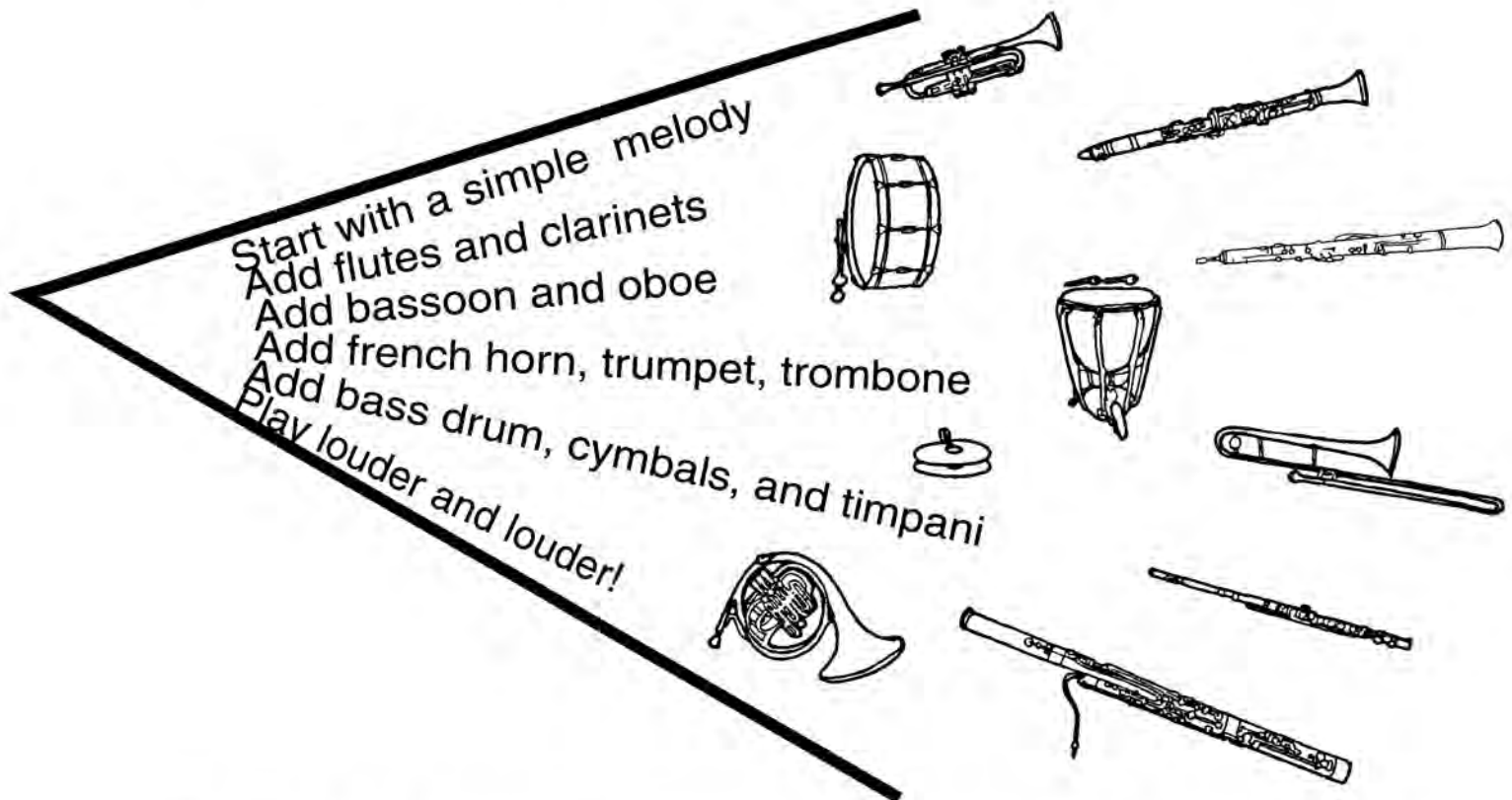
PRETTY
OBEDIENT
RESPECTFUL

UGLY
FAIR
SWEET

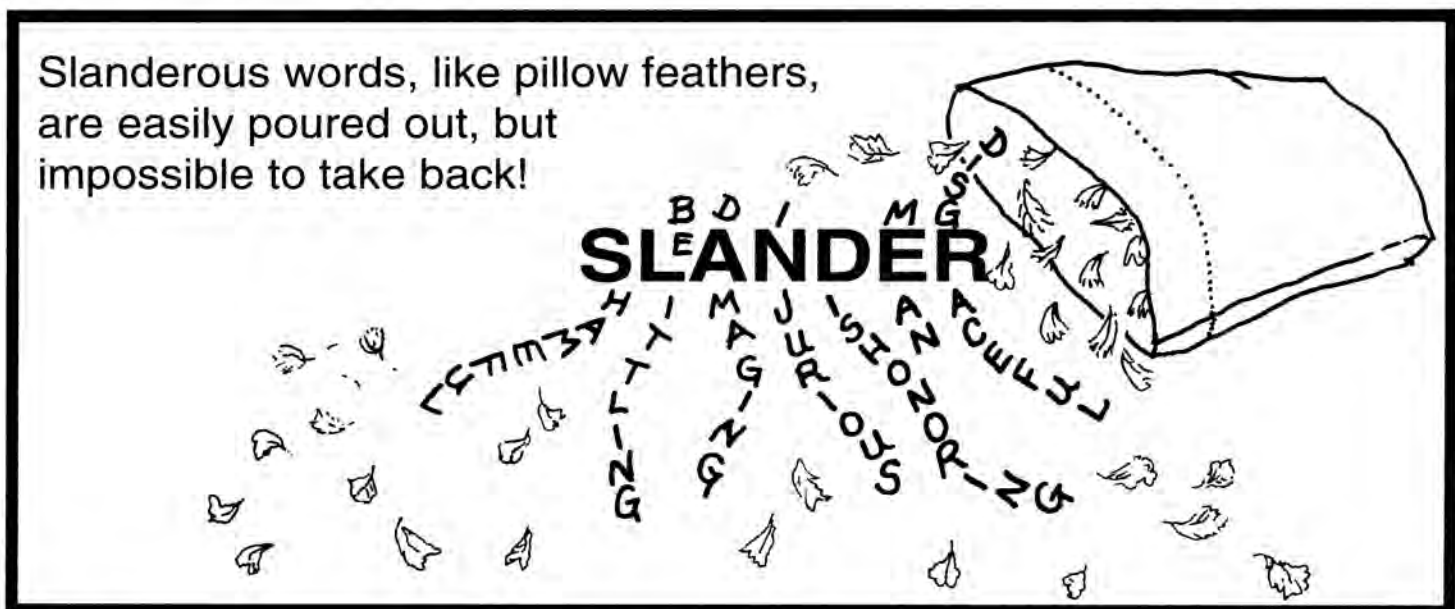
ROSSINI'S CRESCENDO

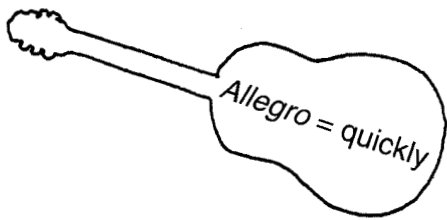
 is the musical symbol for crescendo (creh-SHEN-doh)

Basilio uses the crescendo to mimic the message of his song. Slander (spreading a rumor about someone) begins like a whisper and ends up loud and dreadful! Gradually adding instruments and volume makes a great crescendo!



Draw a line from each instrument to its name in the crescendo.





BASILIO

(Bah - ZEEL - yoh)
Bass

As Rosina's music teacher and Doctor Bartolo's adviser,
he plots to slander Almaviva...

LA CALUNNIA E UN VENTICELLO
Allegro

La ca-lunnia è un ven-ti-cel-lo,
Ug-ly slander, be-gins with one remark,

Pia-no pia-no, ter-ra ter-ra,
spo-ken softly, sort of mumbling;

sot-to vo-ce si-bi-lan-do
soon the thunder starts a-rumbling

va scor-ren-do, va scor-ren-do, va ron-zan-do, va ron-
and it keeps on go-ing, go-ing; it goes right on grow-ing,

zan - - - do; nel-l'o-rec-chie del-la gen-te...
grow - - - ing, 'til some-bo-dy's name is crum-bling!



Basilio describes how slander spreads. It may start as gently as a breeze - with an untrue word or a tease. But it grows and grows until all have heard it, causing terrible damage like an earthquake or a hurricane!

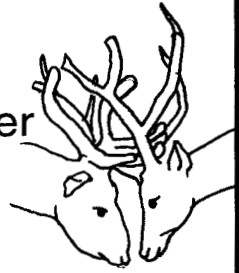
It wasn't any fun for Rosina to be kept under

LOCK AND KEY

but you can have fun filling in the blanks with either "lock" or "key" in this puzzle!



MON _____



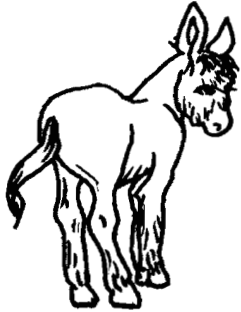
_____ HORNS



_____ RING



_____ ET



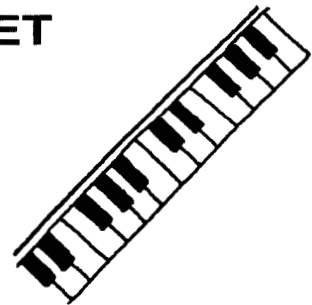
DON _____



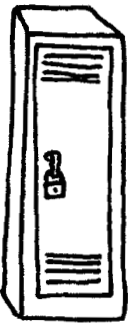
_____ NUT



_____ LIME PIE



_____ BOARD



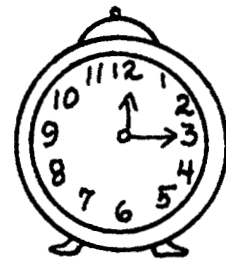
_____ ER



_____ HOLE

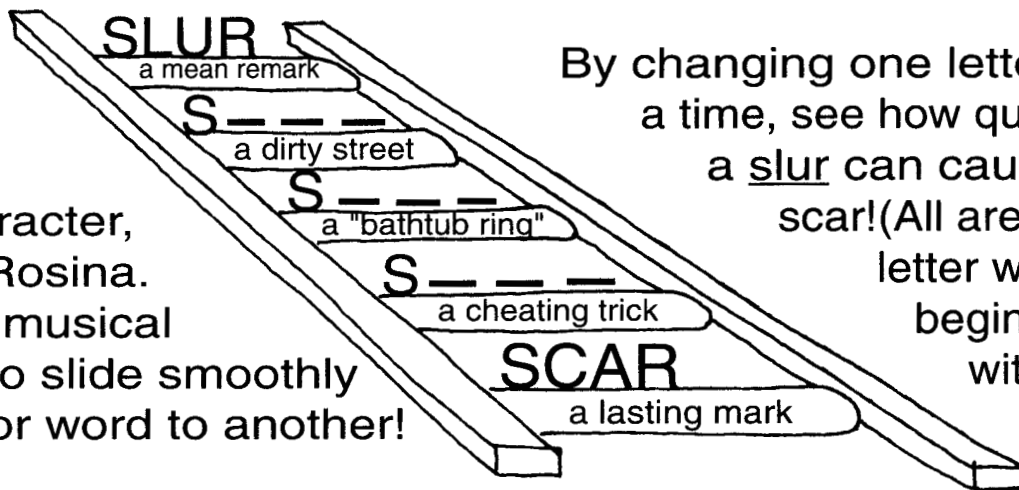


_____ OF HAIR



C _____

Dr. Bartolo uses a slur to try to damage "Lindoro's" character, so he can win Rosina. A slur is also a musical term meaning to slide smoothly from one note or word to another!



By changing one letter at a time, see how quickly a slur can cause a scar! (All are four letter words beginning with an S.)

Scratch through the one word which does not apply to Dr. Bartolo:

SELFISH
GREEDY
OLD

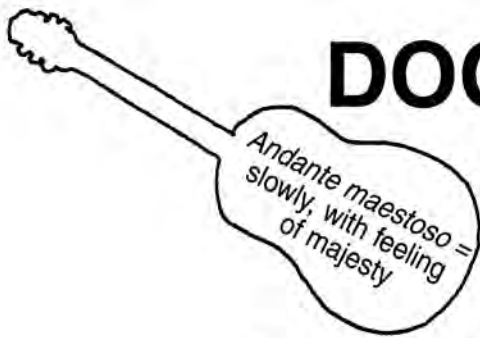
SNEAKY
LOVABLE
MEAN

NASTY
UNTRUE
SUSPICIOUS

DOCTOR BARTOLO

(BAR-toh-loh)

Bass



A mean and selfish old man,
Rosina's legal guardian keeps her under lock and key.

A UN DOTTOR DELLA MIA SORTE

Andante maestoso



A un dot-tor del-la mia sor-te que-ste
Do you dare give lame ex-cus-es to a



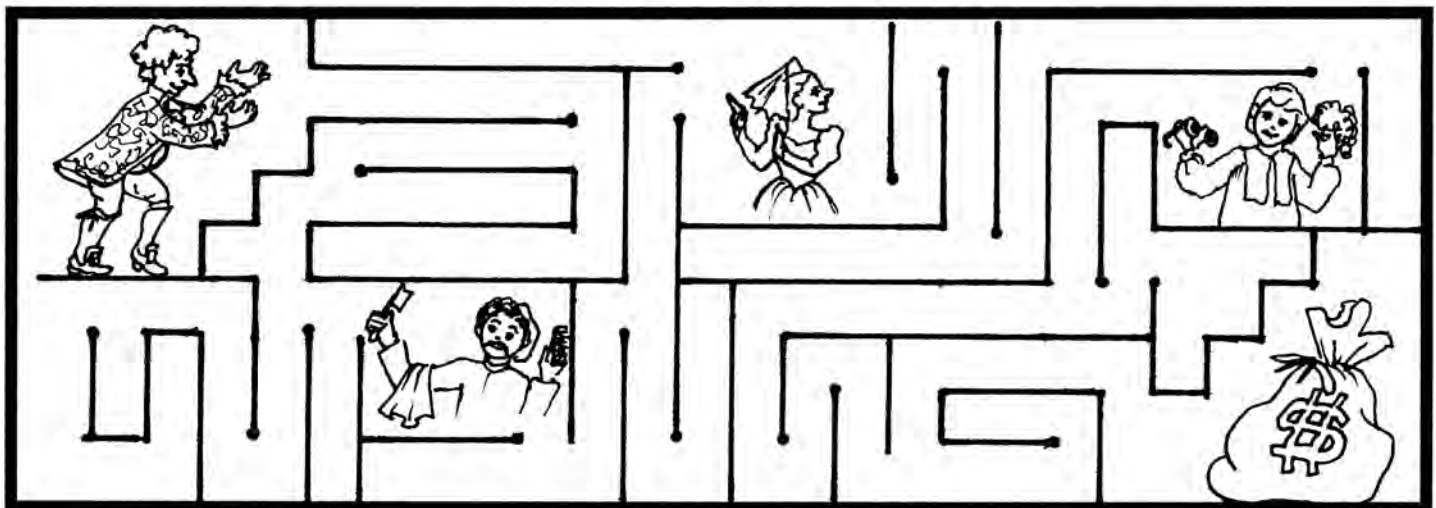
scu-se, si-gno-ri-na! Vi con-si-glio, mi-a ca-man
as wise as I am! I sug-gest that in the

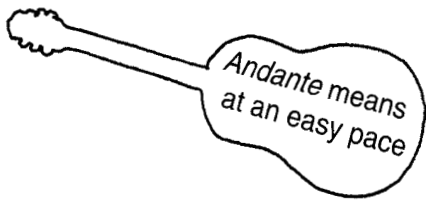


ri-na, un po' meg-lio, a im-posturar, meg-lio, meg-lio, meg-lio meg-lio
future you should save your dumb remarks. Stu-pid, stu-pid, stu-pid, stu-pid!



Dr. Bartolo overcomes Rosina's rejection, Figaro's tricks, and Count Almaviva's disguises in order to get his hands on Rosina's inheritance money. Can you trace his path?





TRIO

Almaviva has just told Rosina that he is really the Count.
Rosina says she will marry him anyway!
Figaro is helping them to get away from Dr. Bartolo,
when suddenly they hear someone coming!



CHE SI FA

Andante
Rosina

Che si fa? Che si fa?
What to do? What to do?

Almaviva

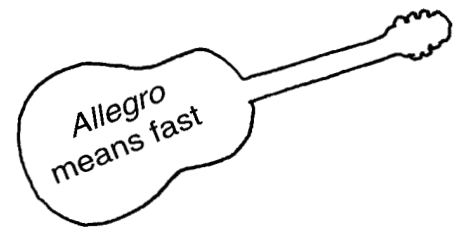
Che si fa? Che si fa?
What to do? What to do?

Figaro

Che si fa? Che si fa?
What to do? What to do?




TRIO




Count Almaviva sings, then Rosina and Figaro join in. They start softly, but by the end they are all shouting!

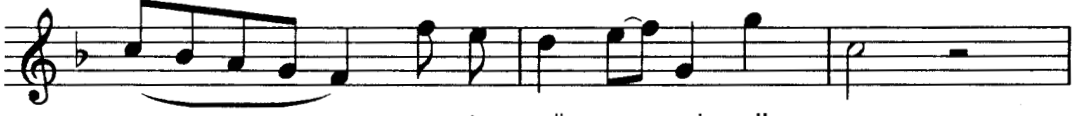
ZITTI, ZITTI, PIANO, PIANO
Allegro



Zit - ti, zit - ti, pia - no, pia - no, non fac -
Quiet, qui - et, soft - ly, soft - ly; be as

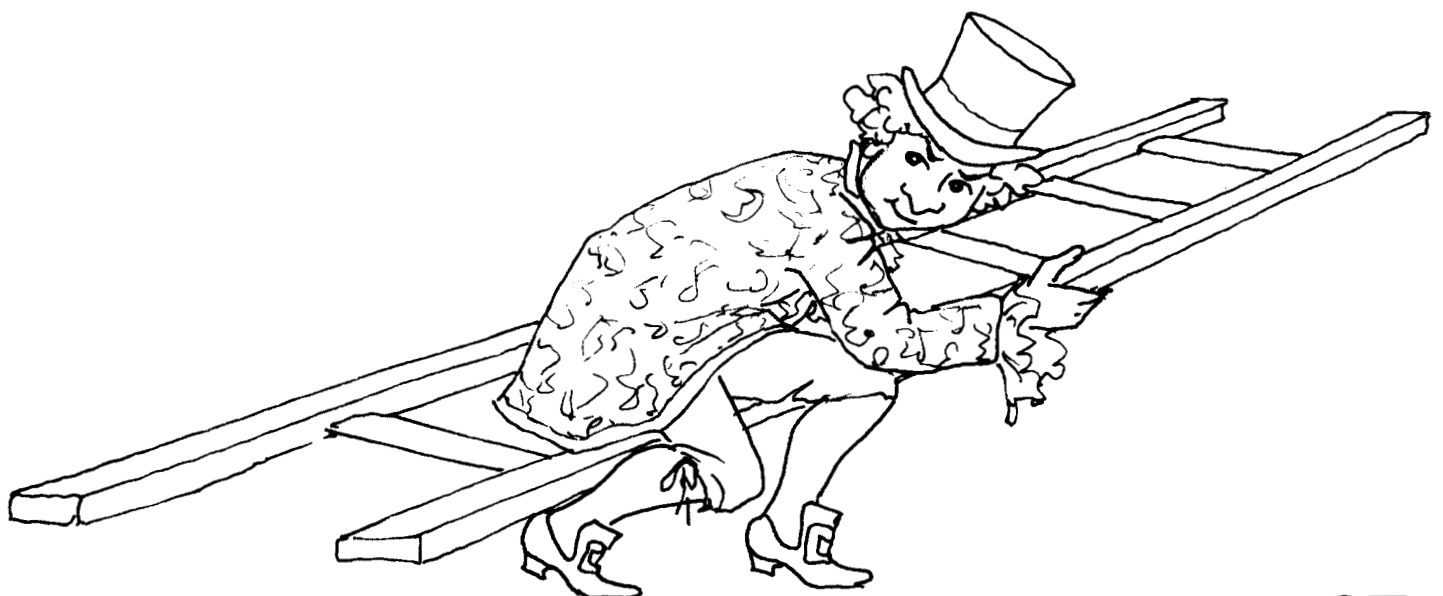


cia - mo con - fu - sio - ne; per la sca - la del bal -
calm as you can be - ; there's a lad - der at the



co - ne pres - to an - dia - mo_ via di qua
win - dow; both of you just fol - low me!

When they get to the balcony window, they realize that Dr. Bartolo has stolen the escape ladder!



GUITARS GALORE

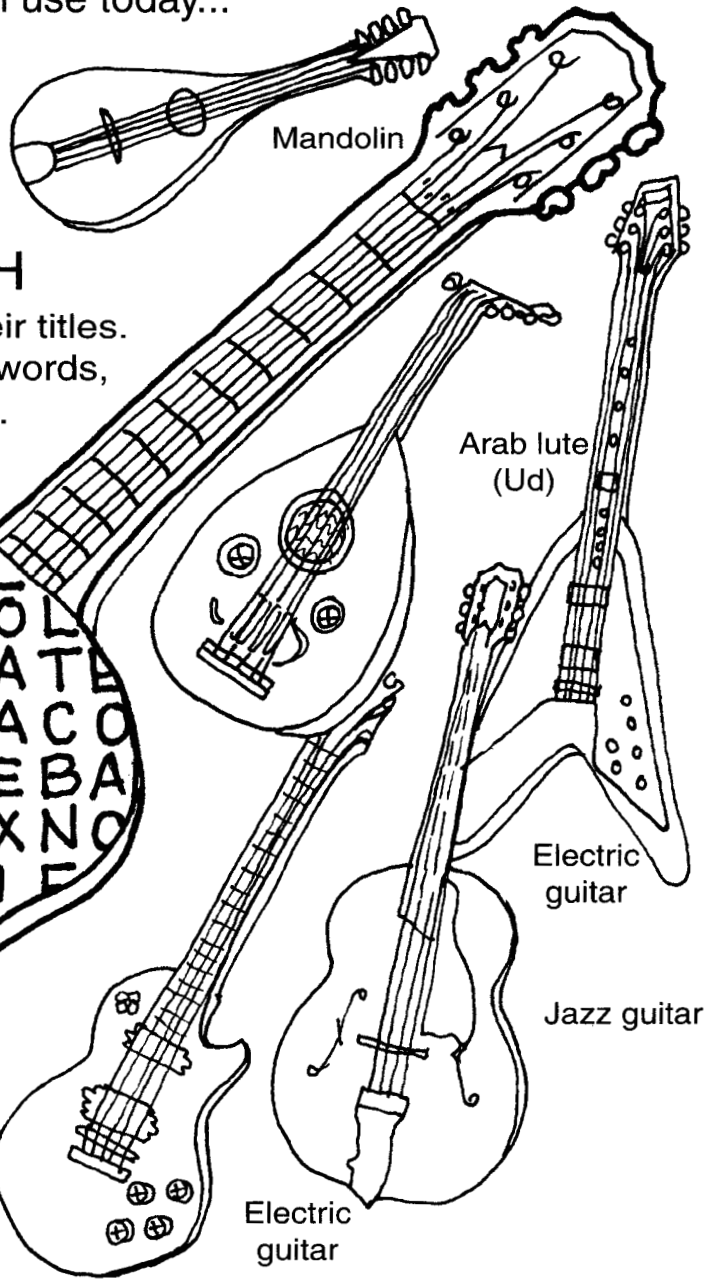
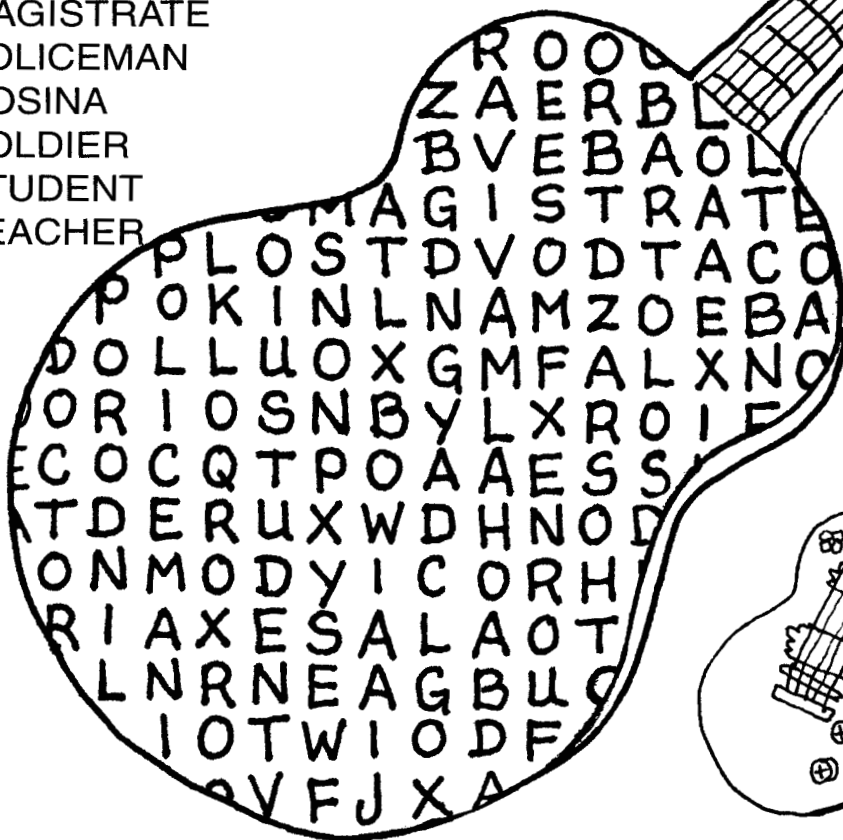
In the street scenes of this opera, the Count and Figaro both play guitars.
They are easy to play, easy to carry, and perfect for serenading!

All kinds are in use today...

ALMAVIVA
ALONSO
BARBER
BARTOLO
BASILIO
COUNT
DOCTOR
DON
FIGARO
LAWYER
LINDORO
MAGISTRATE
POLICEMAN
ROSINA
SOLDIER
STUDENT
TEACHER

WORD SEARCH

Find all the characters and their titles.
They may be up, down, frontwords,
backwards, or diagonal.

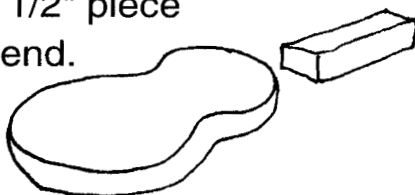


BAKE A GUITAR

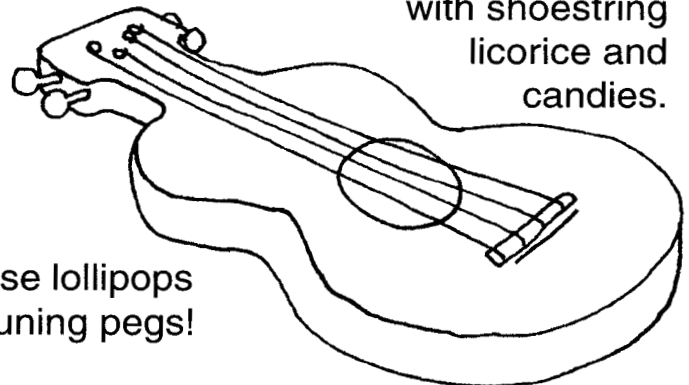
1. Pour a prepared cake mix into a large rectangular cake pan and bake.

3. Ice and decorate with shoestring licorice and candies.

2. Cut a 2 1/2" piece off of one end.



4. Use lollipops for tuning pegs!





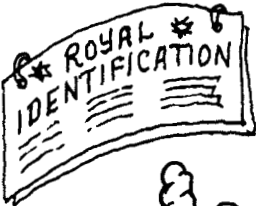
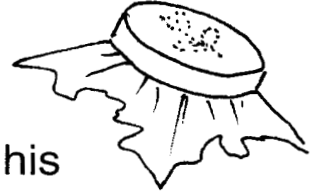
PROPS PUZZLE



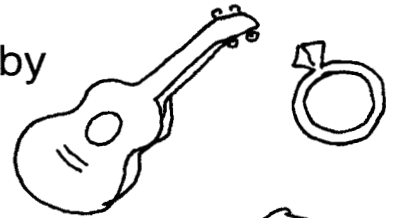
1. Figaro loans his _____ to "Lindoro" so he can serenade Rosina.
2. Rosina drops a _____ to "Lindoro" from her balcony.
3. Rosina uses a _____ on her love letter to "Lindoro."
4. Bartolo accuses Rosina of using one of the sheets of paper from his _____ and his _____ to write a letter.



5. Rosina says that she used the pen to draw a flower on her _____.
6. Count Almaviva, dressed as a soldier, shows his _____ to Bartolo in order to get into his house.



7. Rosina hides her love letter to "Lindoro" by covering it with a _____.



8. When Bartolo reaches for her letter she substitutes it with a _____.



9. Basilio, the music teacher, carries a _____.



10. Almaviva, dressed as a soldier, waves his _____ at Bartolo.



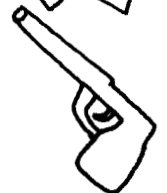
11. Bartolo shows "the soldier" his exemption _____.

12. Count Almaviva shows the police chief his royal _____ so he won't be arrested.



13. Rosina and "Don Alonso" sit at the _____.

14. Bartolo gives his _____ to Figaro.

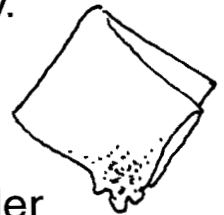


15. Count Almaviva gives Basilio a _____ so he'll leave.



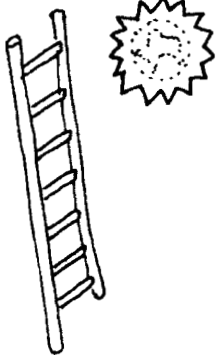
16. Figaro carries a _____ to light the way while he and Count Almaviva sneak onto Rosina's balcony.

17. Bartolo removes the _____, so the lovers can't escape.

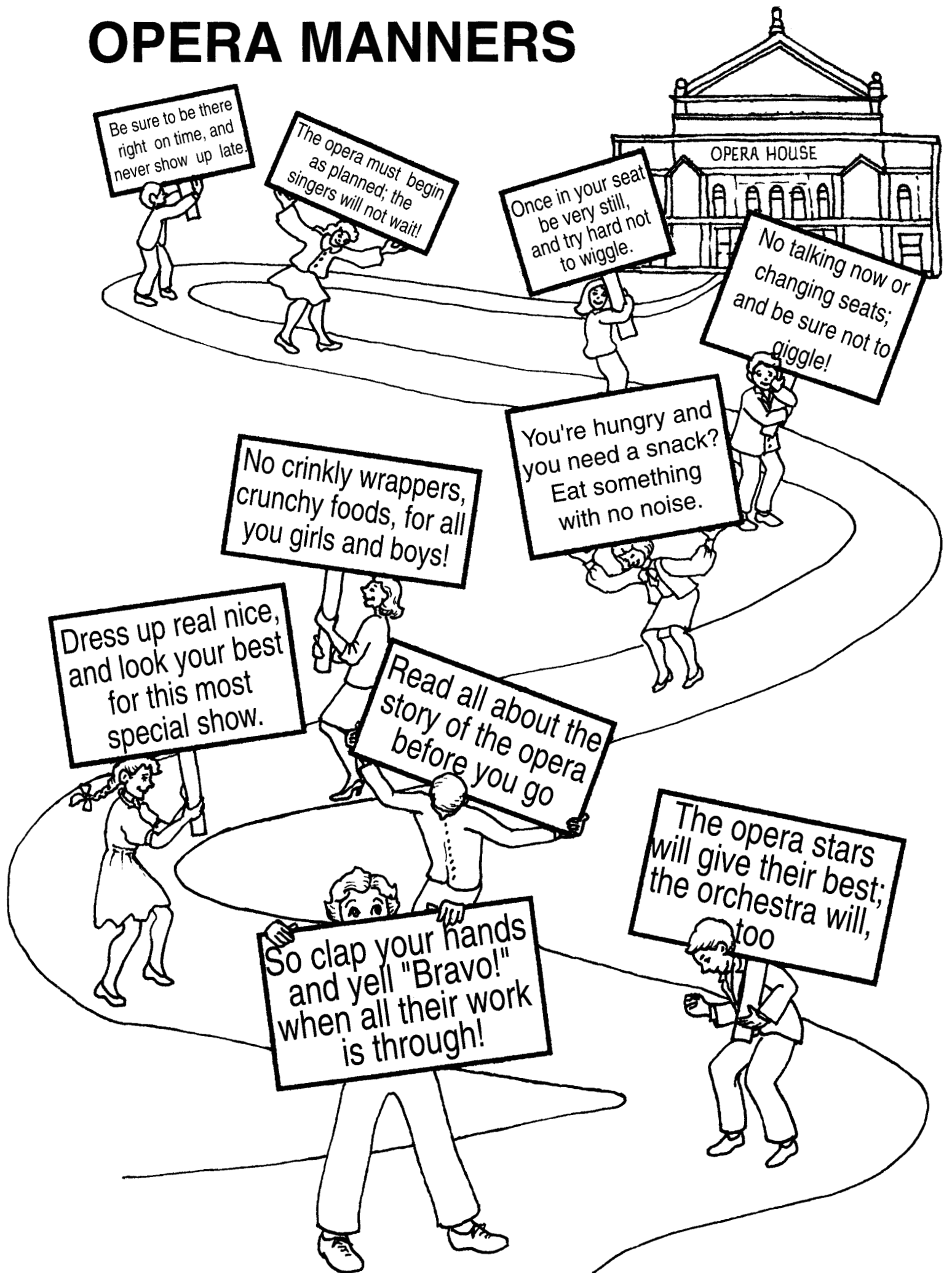


18. Count Almaviva gives Basilio a choice between a _____ aimed at him and a diamond _____, in order to get him to witness his marriage to Rosina.

19. Basilio signs the marriage _____.



OPERA MANNERS



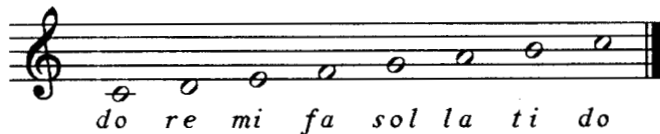
OPERA GYMNASTICS

Opera singers are special "voice athletes." They spend many hours exercising and training their voices and their breathing. Microphones are not often used in operas.



WARM - UP

Like athletes, opera singers must warm up, often singing vocal scales. Try warming up your voice by singing this scale:



WORKOUT

An opera singer's "workout" is his or her performance. For your "performance" try pronouncing these words in Italian (you will hear them in the opera) and then in Spanish (the language of Seville). Don't forget to trill your rr's!

ITALIAN

Amore (ah-MOH-reh)
Bella (BELL-lah)
Chitarra (kee-TAHR-rah)
Conte (KOHN-teh)
Ecco (EHK-koh)
Nome (NOH-meh)
Oro (OH-roh)
Perchè (pair-KEH)
Piano (pee-AH-noh)
Soldato (sohl-DAH-toh)
Zitti (TZEE-tee)

SPANISH

Amor (ah-MOHR)
Bella (BAY-ah)
Guitarra (ghee-TAHR-rah)
Conde (KOHN-day)
He aqui (ay ah-KEE)
Nombre (NOHM-bray)
Oro (OH-roh)
Por qué (pore-KAY)
Suave (SWAH-vay)
Soldado (sohl-DAH-doh)
Quieto (kee-YET-toh)

ENGLISH

Love
Beautiful
Guitar
Count
Behold
Name
Gold
Why
Softly
Soldier
Quiet

COOL DOWN

Since singers do not sing well on full stomachs, they often cool down after their performance by having refreshments. Treat yourself to something cool and refreshing!



OPERA FUNTIME COLLECTION

The Abduction from the Seraglio	Mozart
Aida	Verdi
The Barber of Seville	Rossini
La Bohème	Puccini
Carmen	Bizet
La Cenerentola	Rossini
Cosí 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
Roméo and Juliette	Gounod
The Tales of Hoffmann	Offenbach
Tosca	Puccini
La Traviata	Verdi
Turandot	Puccini

Original Copyright © 1997 New Copyright © 2012 by Young Patronesses of the Opera, Inc. (YPO)

All rights reserved by YPO, Inc.

No part of this publication may be reproduced
without prior permission from YPO, Inc.

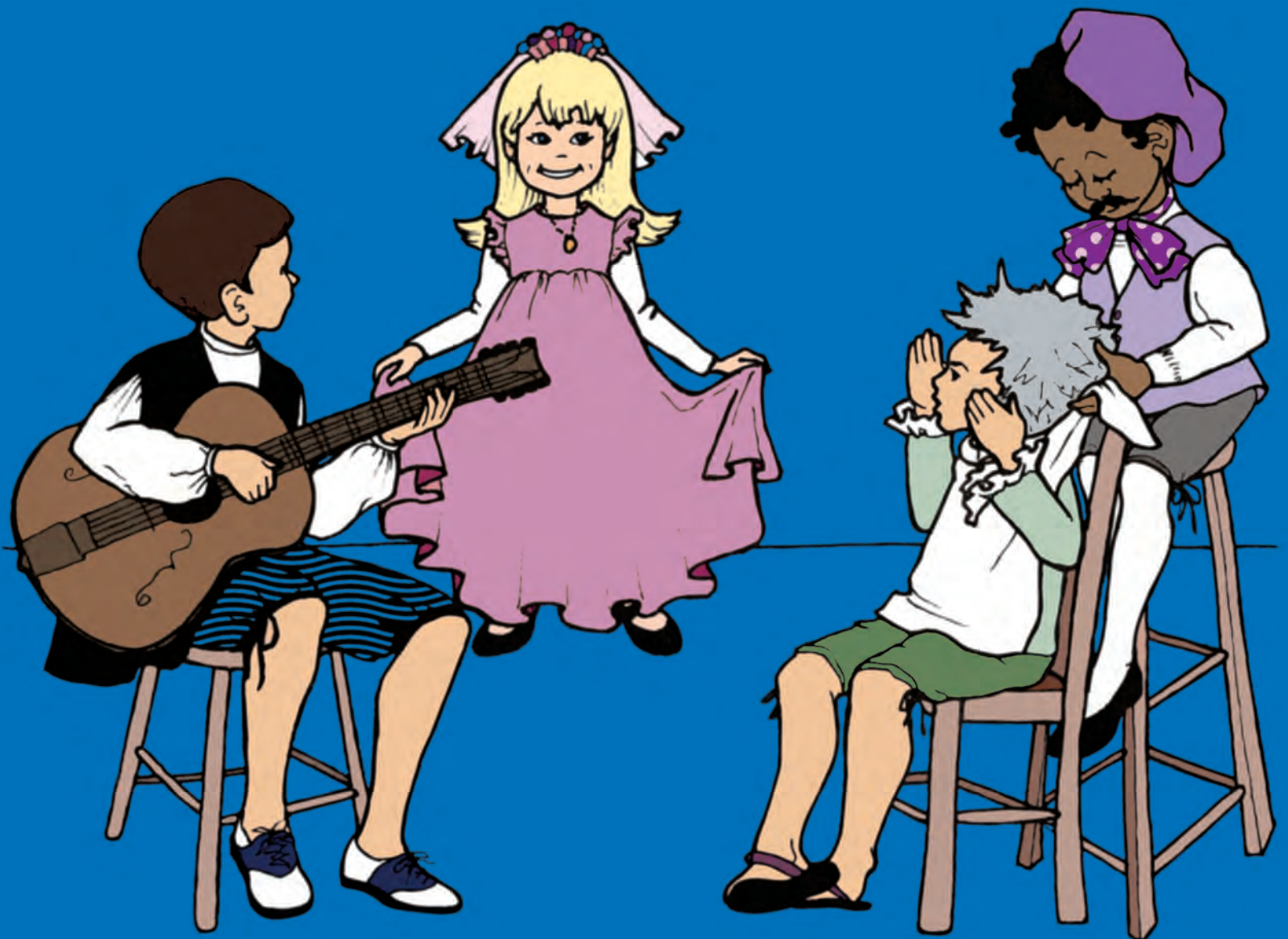
For information and additional copies write Opera Funtime,^{c/o} YPO, Inc.,
8390 NW 25th Street, Miami, FL 33122 or www.YPO-Miami.org.

Funding for Opera Funtime is provided by YPO
and the Junior Opera Guild (JOG)

ISBN 978-0-9785364-8-0

ISBN 09785364-8-7

OPERA'S FUN FOR EVERYONE



ISBN 0-9785364-8-7



9 0 0 0 0

9 780978 536480