



**Opera Funtime**  
presents

**GIUSEPPE VERDI'S**

**OTELLO**

# Opera Funtime Collection

by the Young Patronesses of the Opera

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# OPERA FUNTIME

A YOUNG PERSON'S INTRODUCTION  
TO THE ARTS THROUGH OPERA



NARRATION  
MUSIC  
HISTORY  
DANCE  
PAINTING  
CRAFTS  
COSTUMES  
GAMES  
PUZZLES

Illustrated by Valerie Mydske.

Produced by the following members of the Young Patronesses of Opera (YPO) Education Committee: Roberta Rymer Balfe, Elaine Brockhouse, Cynnie Cagney, Maria Carbonell, Sallie Grable, Renee Gross, Nancy Hughes, Mary Immer, Suzanne Kayyali, María-Rosa López-Muñoz, Jacquelin Major, Graciella Pinilla and Louise Todaro

# OTHELLO, like every opera, starts with a story.

In this case, it began with a play by William Shakespeare. It is the tragic tale of a hero, flawed by feelings of inferiority, who allowed his life to be ruined by a WEB OF LIES. The librettist, Arrigo Boito, adapted the words; Giuseppe Verdi composed the music.

My name is William Shakespeare. I have been called a Man of Genius; but I prefer that you ~ my friends across the years ~ remember me as a Man for all Times. How fortunate I was to have been born in England during Queen Elizabeth's reign, when London town was an exciting, bustling city! And to London I went, shortly after my marriage to Anne Hathaway.

I was born in the quaint market town of Stratford-on-Avon. I was the third of eight children, and attended the Stratford Grammar school. As you might guess, Stratford, although small, was exciting and full of experiences for me. I loved life, and loved to write about it!

Although I wrote many poems, I became best known as a playwright, producing nearly forty plays. Luckily, at this time drama was popular with everyone. What an opportunity for me to create scenes, invent words, and shape and reshape the English language!

Books say that people were astonished at my amazing knowledge in a variety of subjects. I told and re-told stories, and had a flair for weaving a plot using vivid prose and poetry. I made my characters come alive. Often they could be recognized by a one-line description. Othello, for example, you will learn was "... one that loved not wisely, but too well!"

Across time my story of Othello was retold by Boito and Verdi. What began as a play was transformed into opera. Poetic dialogues became duets; soliloquies became arias; Othello became Otello (Italian).

Ah yes, my plays have endured, and rightly so, because they belong to all of us; and . . . .

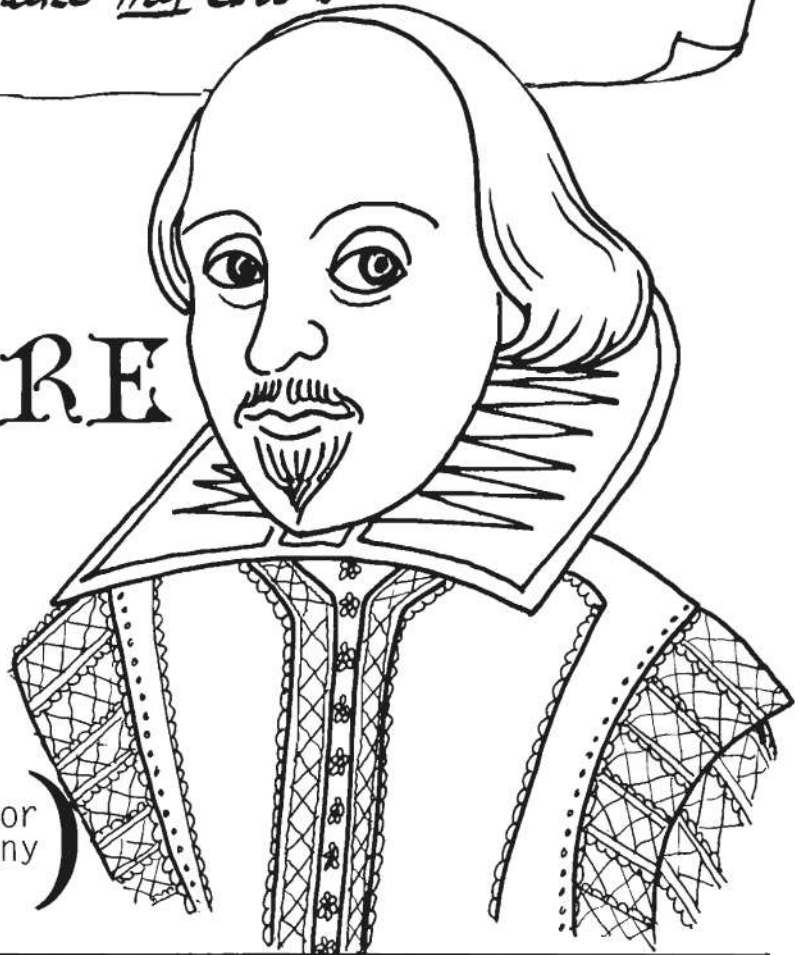
"All the world's a stage, and  
all the men and women merely players.  
They have their exits and their entrances."

(From "As You Like It")

And now it is time for me to make my exit!

# WILLIAM SHAKESPEARE

(1564-1616)



(P.S. We found 88 words of 3 letters or more in the name SHAKESPEARE. How many can you make?)

② REGEN-DEYE ELAUSOJY 

③ MUDBERG 

⑥ NITOSINSASASA

① WOODHINKED 

Shakespeare meant it when he said, "I shaped and reshaped the English language!" Unscramble some of the words and phrases that he "invented and put into use."

④ OULF LYAP 

⑤ HET MITE SI TOLL FO JONIT 



# GIUSEPPE VERDI

(1813-1901)

My opera, "Otello," was a success from the beginning. On opening night, November 15, 1887, at La Scala Opera Theater in Milan, the audience gave me thunderous applause and many shouts of praise. In their enthusiasm, the people unhitched the horses from my carriage and pulled it back to the Hotel Milano. I wept for joy.

I have come a long way from my humble peasant childhood in the village of Le Roncole. My parents were supportive and recognized my talent. When I was eight, my father gave me an old spinet to practice on. At twelve I became the village organist. Later, I worked and studied at the Busseto Music School. I was gradually allowed to take part in orchestra rehearsals, copy out orchestra parts, and conduct. I tried for a scholarship to the Milan Conservatory, but failed. I so wanted to become more than just a village musician! Luckily, I met the famous Maestro Livigna, who accepted me as his pupil for several years. What at first seemed like failure became a chance for new opportunities!

When my old teacher, Provesi, died, I took his place as the orchestra conductor of Busseto. I married my sweetheart, Margherita, daughter of my first benefactor, Señor Barezzi. We had two precious children. When our first little one died, I was grief-stricken.

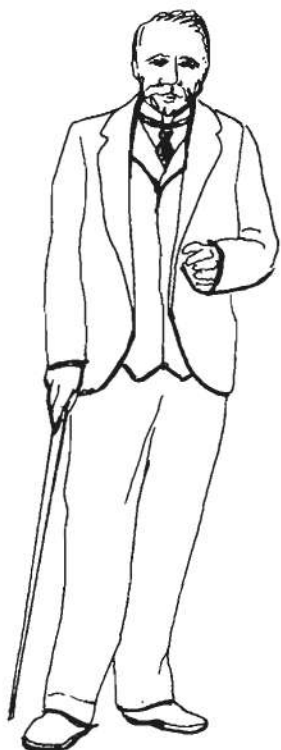
\* A spinet is a smaller type of keyboard instrument such as a harpsichord, piano or organ.

I moved my family to Milan, where I continued to work on my first opera, "Oberto." Giuseppina Streggioni, a famous singer, was so impressed that she convinced her friend Merelli to stage it at La Scala, where he was manager. Success was once more within my grasp.

Our second child died . . . . My beloved Margherita died. All joy went out of my life. I wrote a comic opera at Merelli's request, but it was a failure. With no money and no heart for my work, I would have given up ~ had not Merelli once again encouraged me to compose.

At 46, I married Giuseppina, and we settled in a lovely villa in Busseto. At last we could enjoy fresh air and my dogs and horses, and I could continue to compose operas. My one regret in life was that poor health had kept me from fighting for my country. But in 1860, I was proud to be elected a deputy, and later a senator for life!

I finished my last opera, "Falstaff," when I was 80 years old. I have lived a long, full life, and am ready to go.



# ARRIGO BOITO

(1842-1918)

Arrigo Boito was a famous poet and musician. Born in Padua, Boito was, like Verdi, an Italian who loved opera.

Boito shared Verdi's great interest in politics. Perhaps this is why the two men worked so well together. Boito was well-qualified to condense Shakespeare's plays and put them into Italian verse. Then Verdi translated the words into dramatic music. Together they created "OTELLO" and "FALSTAFF", outstanding examples of Italian opera.

“What’s in a name?  
That which we call  
a rose, by any other  
name would smell  
as sweet.”  
-Romeo and Juliet

# CAST OF



EMILIA  
(Mezzo-Soprano)

Desdemona's lady-in-waiting and Iago's wife... unwitting accomplice in his wicked plot.



IAGO  
(Baritone)

Otello's ensign... sneaky, devious, conniving for position and power.



RODERIGO  
(Tenor)

Iago's friend... secretly in love with Desdemona, therefore a willing tool in Iago's hands.



# CHARACTERS



CASSIO  
(Tenor)

Otello's honorable lieutenant... recently promoted, only to be demoted.

OTELLO  
(Tenor)

An esteemed Moorish General in the service of the Venetian army... married to Desdemona.

DESDEMONA  
(Soprano)


Otello's beautiful, faithful bride... innocently unaware of the suspicions surrounding her.



8 Otello's ship is returning in victory. See if you can find the hidden bow, arrow, bell, star, heart, sword, lightning bolt, goblet, and trumpet.



# ACT I



The wild sea storm rages! On the shores of Cyprus, an anxious crowd sings a hymn of prayer for the warriors at sea.

Suddenly, a ship appears and Otello disembarks to shouts of "Victory! The Turks are defeated! Long live Otello!"

But there is evil afoot. One man, Otello's ensign, Iago, hates the Moorish general. Iago seethes with jealousy because Cassio, not he, has been promoted to captain. He begins to weave a poisonous web of lies. Knowing the weaknesses of his victims, he manipulates them all. Sneaky Iago uses Roderigo, who secretly loves Otello's wife Desdemona, to ruin Cassio. Iago and Roderigo get Cassio drunk and provoke a fight. A riot breaks out and Otello appears. Iago's plan works! Cassio gets the blame and loses his rank, while Iago is praised for restoring the peace.

Unaware of the sinister plot unfolding, the happy couple, Otello and Desdemona, returns to the castle, singing of their love.

"There's a divinity  
that shapes our  
ends, rough-hews  
them, how we will"  
~ Hamlet

# PRAYER HGMN

During the storm, the people of Cyprus (Cypriots) look toward the sea. With gestures of fear and supplication they pray for the safety of their leader Otello.

*Allegro agitato*  $\text{♩} = 76$

God, whose wrath has roused the wa - - - - - ters,  
Dio, ful - - - - - gor del - la bu - - - - - fe - - - - - ra!

At whose smile the whirl - wind tar - - - - - ries,  
Dio sor - - - - - ri - so del - la du - - - - - na!

Save, oh save the no - ble gal - - - - - ley That Ve - - -  
Sal - - - - - va l'ar - ca e la ban - die - - - - - ra del la

- ne - tia's for - tunes car - - - - - ries!  
ve - ne - ta for - tu - - - - - na!

*This music is taken directly from the vocal score and has the original Italian and the English translation (now out of copyright). Try making your own English translation to fit the music.*

# QUOTATIONS

It is a well-known fact that our composer, GIUSEPPE VERDI, kept his two favorite books always on his bedside table - the BIBLE and SHAKESPEARE.

The Bible's PROVERBS are full of good advice. The character Iago, however, was full of lies and deceit; and this is evident by the words that came out of his mouth. Match Iago's words with the contrasting PROVERB which might have helped him. See example below.



## IAGO'S WORDS:

1. Iago - "This tender web (handkerchief) furnishes me with the rope I wish to trap that innocent wench."
2. Iago - "Vengeance be my last resolve!"
3. Iago - "Go (Roderigo) over to him (Cassio) and provoke him. Go, make him furious!"
4. Iago - "Friendship, fairness, honor...all is nonsense and rot!"
5. Iago - "Now, listen: though I feign to be loyal, I hate Otello."
6. Iago - "I set the trap: You (Roderigo) catch him (Cassio) and do the rest!"
7. Iago - "There is one way to trick: make him drunk! Come here, my dear old friend (Cassio), drink away; keep on drinking. Watch him and see his mind go blank."

## PROVERBS

Proverbs 20:1 - "Wine gives false courage: hard liquor leads to brawls: what fools men are to let it master them, making them reel drunkenly down the street."

Proverbs 17:17 - "A true friend is always loyal, and a brother is born to help in time of need."

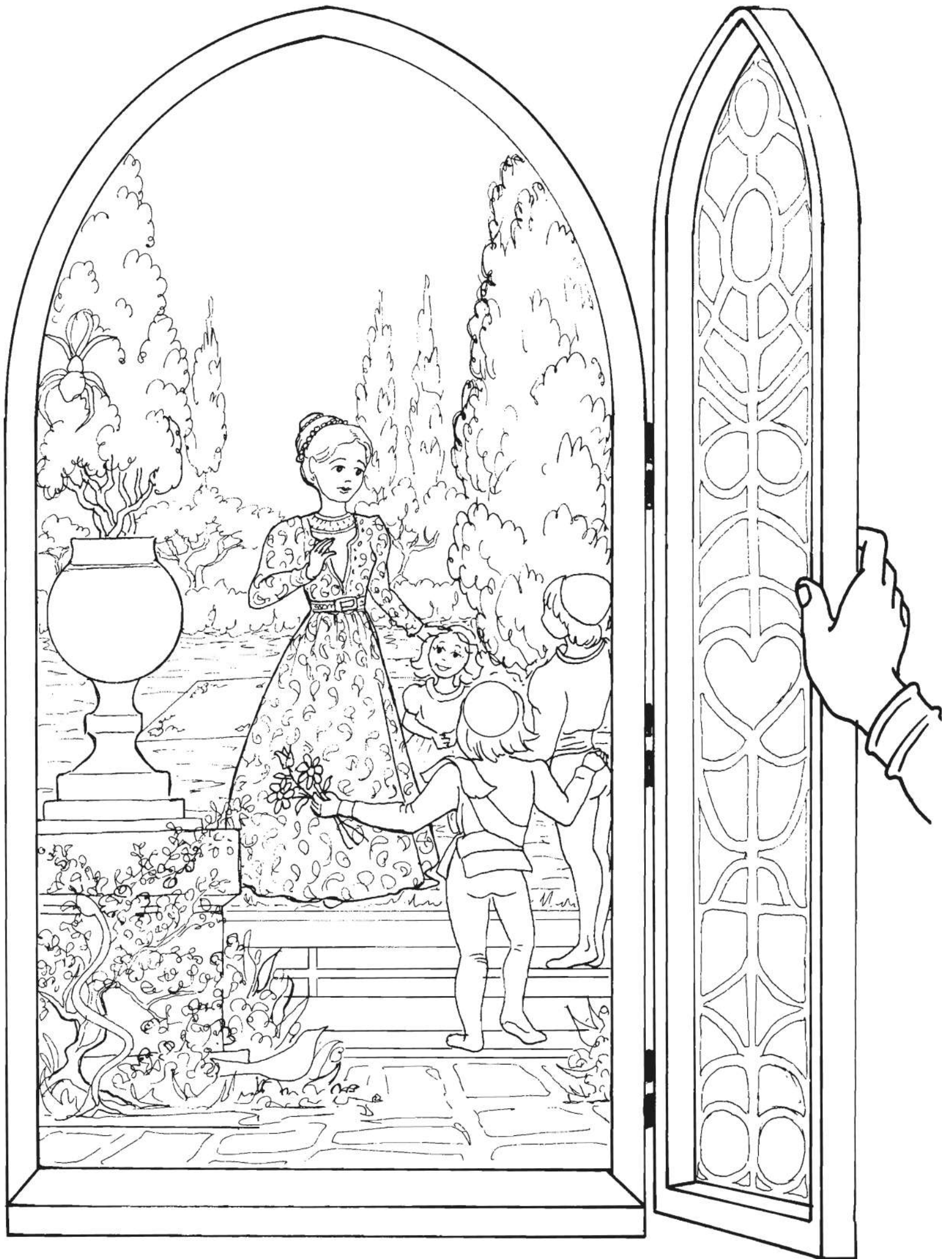
Proverbs 20:22 - "Don't repay evil for evil. Wait for the Lord to handle the matter."

Proverbs 12:20 - "Deceit fills hearts that are plotting for evil; joy fills the hearts that are planning for good."

Proverbs 26:21 - "A quarrelsome man starts fights as easily as a match sets fire to paper."


Proverbs 25:13 - "A faithful employee is as refreshing as a cool day in the hot summertime."

Proverbs 29:8 - "Fools start fights everywhere, while wise men try to keep peace."





## ACT II



Iago carefully weaves his web of deceit. In his famous "aria," he proclaims his evil nature and man's cruel destiny. Pretending to be Cassio's friend, he advises him to go to Desdemona for help in getting back his promotion. As soon as Cassio and Desdemona begin talking in the garden, Iago makes sure Othello sees them. Are they more than just friends?

Othello watches the love and admiration the children and villagers have for his beautiful wife...he is confused... and wonders...

Never suspecting Iago's terrible plan, the innocent Desdemona comes to Othello asking for Cassio's pardon. Abruptly, he refuses. Bewildered, she tries to comfort her troubled husband, using her treasured handkerchief to wipe his brow. Roughly Othello tosses it aside. Emilia picks it up only to have it snatched by Iago.

Taking Othello aside, Iago craftily spins a big lie about Cassio's "sleep talking" of Desdemona. Othello's jealousy is further inflamed and he vows revenge.

IAGO'S THEME:

Watch for those slinky, sneaky triplets announcing Iago's entrance!

*Allegro moderato*

Bassoon  
Cello

# THE GARDEN SCENE

With love and admiration, the women and children of Cyprus serenade Desdemona in the garden. With envy and malice, Iago plants the seeds of jealousy in Otello's heart.

*Allegro moderato* ♩=66

*pp dolce*

Cypriots:  
(women & children) Where - so - e'er thy glanc - es shed Bright - - ness, hearts must

Bagpipes:  
(can be sung)

Iago:  
I do not speak of proof yet. Look to your wife O -

Cypriots:  
meet thee. Where so - e'er thy footsteps tread Flow'rs spring up to

Bagpipes:

Iago:  
- thel - lo, watch her close - ly. Too of - ten are free and no-ble na - tures, like

Cypriots:  
greet thee. Rose and li - ly bring - ing We ap - proach thy

Bagpipes:

Iago:  
yours abused by falsehood and deception. Watch her close - ly! Observe her well with Cassio. One un-



(continued)

*Cypriots:* shrine, \_\_\_\_\_ Old and young are sing - ing and our songs are

*Bagpipes:*

*Iago:* - guarded word, One ges-ture may to your faith re - store you, Or confirm your su -

*Cypriots:* thine.

*Bagpipes:*

*Iago:* - spi - - cion. Here she is. Watch her close - ly!

The children gather around Desdemona and sing . . .

# THE FLOWER SONG

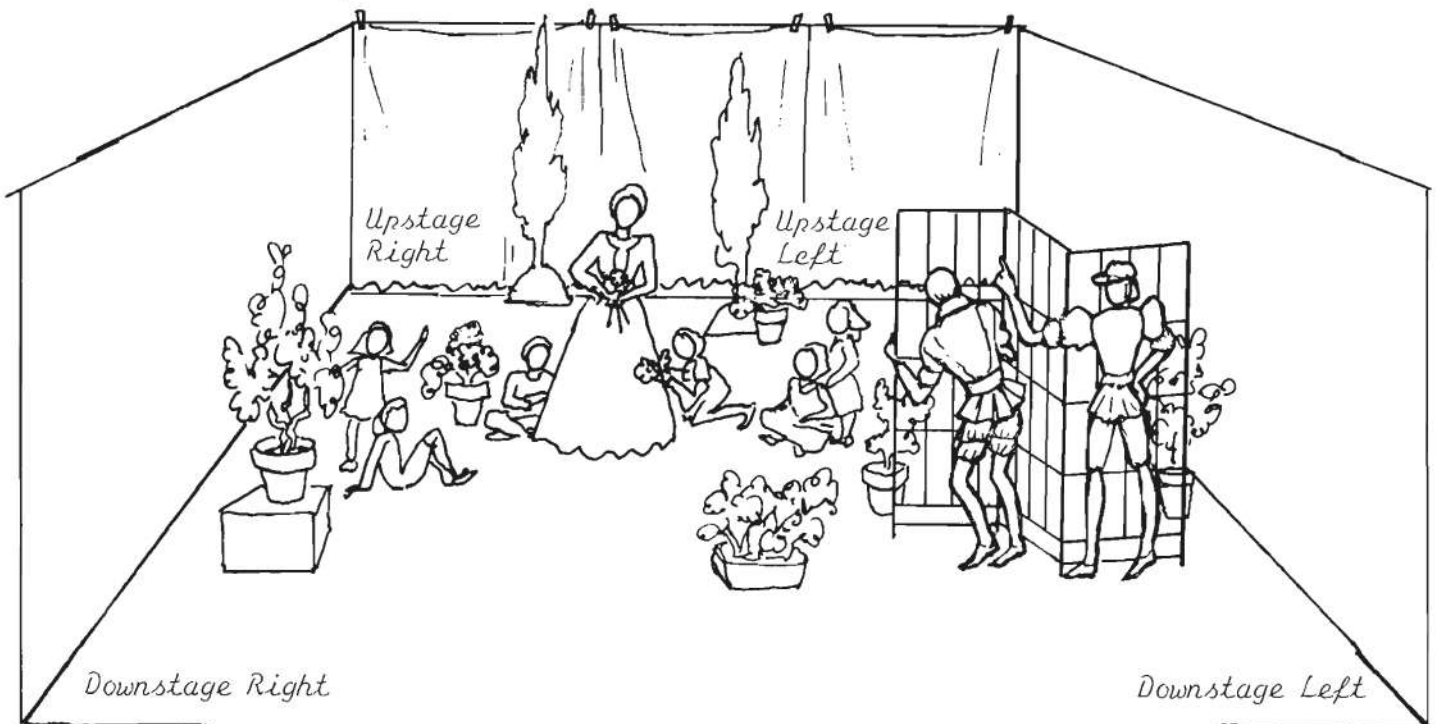
We bring thee li - - lies on slen - - der stem, \_\_\_\_\_ In  
heav'n the hand of an - - gels Prof - - fers them \_\_\_\_\_  
Stewn \_\_\_\_\_ with their pe - - tals Our la - - - dy's gown is,  
Her sa - cred crown \_\_\_\_\_ is gemmed with their light.

"O beware my lord  
of jealousy; 't is  
the green-eyed  
monster!" - Otello

# ACT IT OUT

Act out the Garden Scene Opera Style!

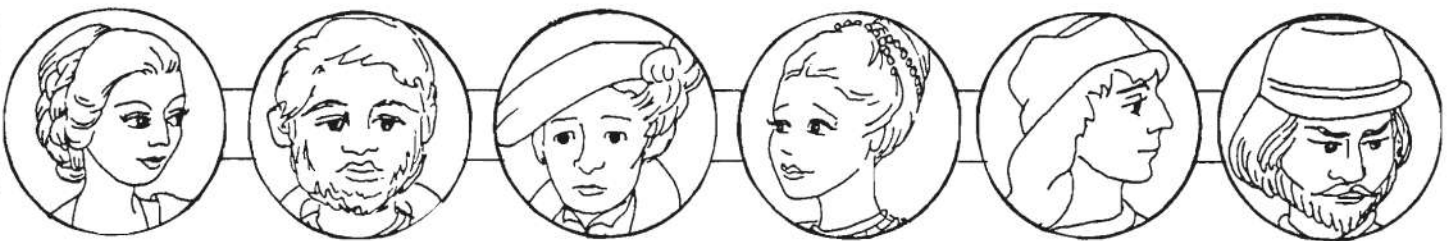
*Any room can become a stage  
You can hang blue sheets for sky  
Make cardboard cyprus trees.*



*Surround Desdemona  
and the children with  
potted plants*

*Have Iago and Otello  
hide behind a room  
divider!*

IDENTIFY YOUR CAST OF CHARACTERS:



\_\_\_\_\_



# DANCE

During the Renaissance the Italians were the foremost choreographers (designers of dances). They wrote many books on dance that were used all over Europe. Operas became more exciting, as pageantry and dance were added to the singing.

Most dances developed from folkdances, reflecting the customs and beliefs of the people. Where people lived had an effect on how they danced; for instance, in cold climates many fast steps were added, and in warmer climates slower steps and rhythms were popular. The purposes of dance were:

- 1) To teach good manners and courtesies
- 2) To develop good posture and poise
- 3) To promote exercise and fitness
- 4) To make new friends and develop a sense of belonging
- 5) Just to have fun

The important thing to remember when dancing is KEEP EXACT TIME TO THE MUSIC! The steps can be made up, and consist of a series of variations or combinations that are slow and fast to match the beat of the music. Try to clap hands first to find the beat and then create your own steps. Some of the popular dances of the Renaissance included steps that were danced in circles, crossing of two groups in columns, holding hands, and forming chains, stars, and figure eights. Try to make up a dance with a group of friends to the rhythm of the music in the garden scene of "Otello"!



18 In this scene find a flower, a snowflake, a document, a web, a trumpet, a goblet, a lion, a ship, and a handkerchief.



## ACT III

**A**s Act III opens, Iago has Otello trapped in his sinister web. Otello suspects both Cassio and Desdemona. She again pleads on Cassio's behalf. Otello ignores her and demands the handkerchief. She can't find it, because it was stolen. Otello flies into a fit of rage.

Encouraged to eavesdrop on Cassio and Iago, Otello is shocked to see the incriminating handkerchief in Cassio's hand. Unable to hear all of the conversation, he imagines the worst.

In the great hall, before an audience with the Venetian Ambassador, Otello is still brooding about what he calls "visible proof" (the handkerchief) of his wife's unfaithfulness. He loses control and throws her down before the assembled dignitaries. Iago then sings his song of mockery, "Behold the Lion of Venice!"

# HANDKERCHIEF SONG

Iago takes Desdemona's handkerchief from Cassio. Sometimes the singer who portrays Iago twists and turns in almost ballet-style as he dangles the handkerchief for Otello to see from his hiding place. (*Iago is a baritone. His music is usually written in the bass clef. We have transposed it to the treble clef for sopranos.*)

*Allegro brillante* ♩ = 120



This is a spi - der's web, Where thy poor heart \_\_\_\_\_ Is caught and



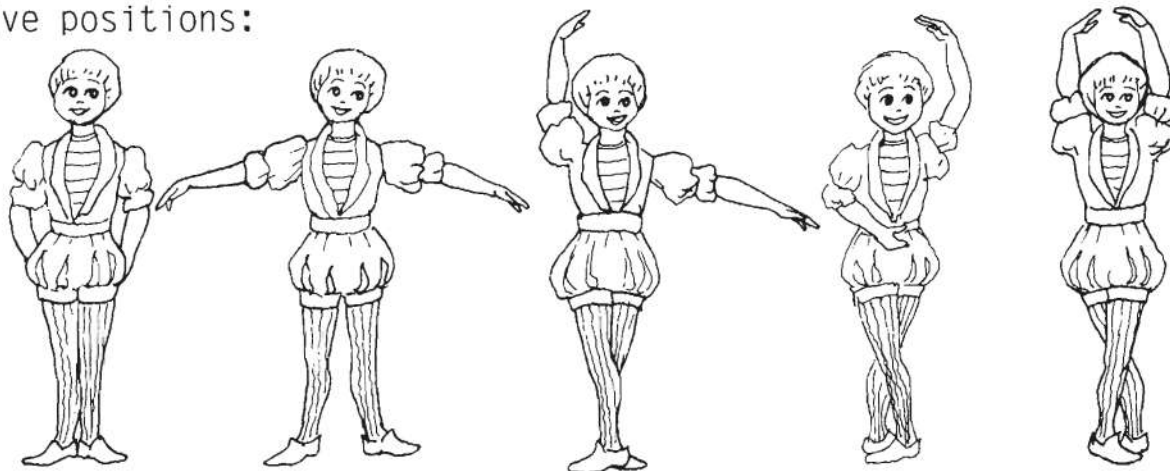
lan - gui - shes, Ne - ver to part \_\_\_\_\_ This is a spi - der's web, Where thy poor



heart Is caught and lan - gui - shes e - - - ver - more.

## BALLET MOVEMENTS

Every ballet movement begins and ends with the feet in one of these five positions:



Which of these would you use in dancing to the "Handkerchief Song"?

# ACT II OUT

Desdemona's handkerchief played a major role in Iago's web of lies. Construct the story in your own words. Act it out using these pictures as guidelines.

Before the opera starts:

1. Courtship gift from Otello to Desdemona



2. Act II - Desdemona tries to wipe Otello's fevered brow.



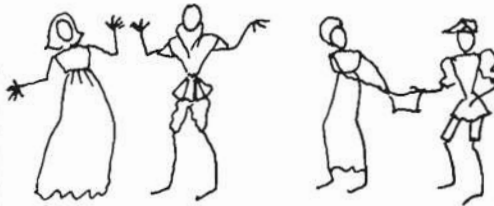
3. Otello throws it down.



4. Emilia picks it up.



5. Iago grabs it from her.



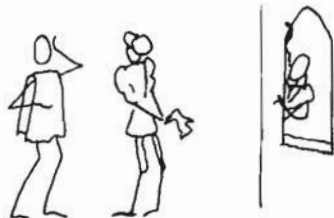
6. Iago "plants" it in Cassio's room.



7. Act III  
Cassio wonders aloud  
where it came from.



8. Iago makes sure  
Otello sees it.



9. Because of the  
"visible proof"  
Otello strangles  
Desdemona.



10. When he learns she  
is innocent, he  
kills himself with  
a dagger.






22 Hiding in Desdemona's bedroom are an extra hairbrush and a bed, a comb, a hand mirror, a dagger, a willow tree, a treble clef, and a musical note.

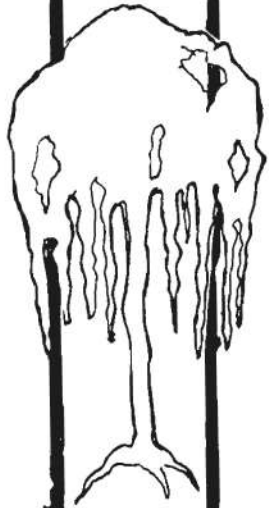




# ACT IV



Confused and bewildered, Desdemona retires to her bedroom with Emilia, her lady-in-waiting. Desdemona sings a sad and haunting childhood song about weeping willows. After saying her prayers, Desdemona falls asleep. Otello creeps in and awakens her. Struggling against his accusations, she tries to tell him she is innocent...It's too late. He will not listen. Overcome by his jealousy, he strangles her. Emilia rushes in and is horrified by what she sees. The web collapses when Emilia realizes Iago's part in this wicked scheme. Grief-stricken, Otello pulls out his dagger and ends his life at Desdemona's side.



# WILLOW SONG

As Emilia listens, Desdemona, sad and weary, sings of a young woman named Barbara who was betrayed by her sweetheart.

*Andante mosso* (♩=84)

"The poor soul sat pi - - - ning, A - lone and lone - ly  
 "Pian - - - gea - - - can - tan - - - do nel - ler - ma lan - da.

There on the lone - ly strand. Sing wil - low,  
 pian - gea la me - - - sta O Sal - ce!

wil - low, wil - - low! U - pon her  
 Sal - ce! Sal - - - ce! Se - dea - - - chi -

bo - - - - som her head in - - - cli - - - ning.  
 - nan - - - - do sul sen la - te - - - sta!

Wil - low, wil - low, wil - - - low!  
 Sal - ce! Sal - ce! Sal - - - ce!

# LOVE THEME

Listen for this haunting refrain which is first heard in Act I, and is repeated in Act IV.

*Andante*

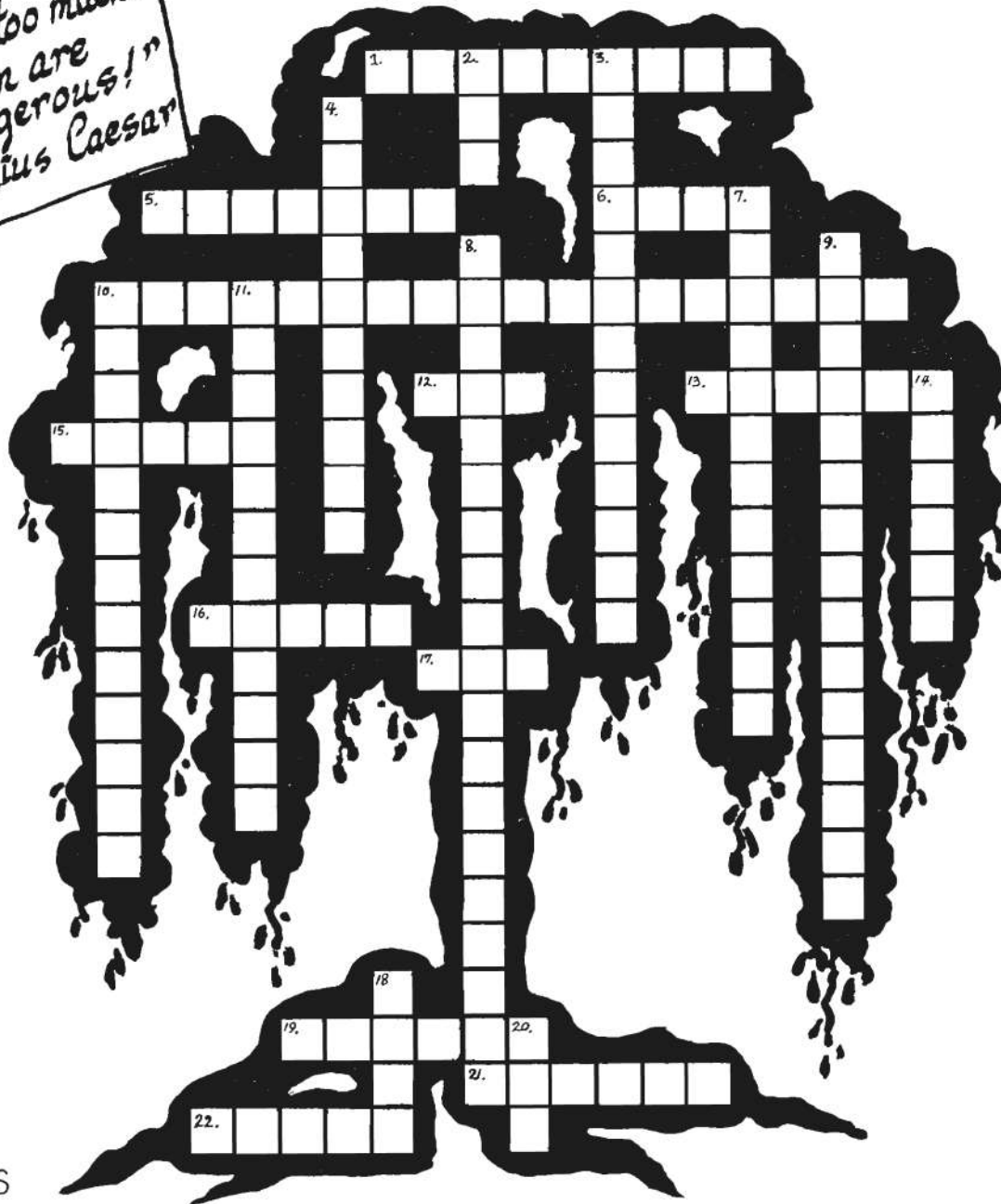
Oboe  
 Clarinet  
 Violins

*pp*

*morendo*

# CROSSWORD

"He thinks too much!  
Such men are  
dangerous!"  
~ Julius Caesar



ACROSS

DOWN

- |  |  |
|--|--|
| 1. Otello's wife                                     | 2. Small body of water                               |
| 5. Shakespeare's Homeland                            | 3. Sea surrounding Cyprus                            |
| 6. Otello's sneaky ensign                            | 4. Cast of .....                                     |
| 10. Playwright of "Otello"                           | 7. This book you're working in                       |
| 12. Falsehood  | 8. Discoverer of America                             |
| 13. Otello's honorable lieutenant                    | 9. This game   |
| 15. Country Columbus sailed from to discover America | 10. Tree Desdemona sang about                        |
| 16. Composer of "Otello"                             | 11. Otello's Venetian title                          |
| 17. Spider's home                                    | 14. General in the Venetian Army, our main character |
| 19. Island setting for "Otello"                      | 18. How spiders make webs                            |
| 21. Web-weaving creature                             | 20. One who secretly watches another                 |
| 22. Large body of water                              |  |

**Otello**  
was first performed in




**Boito**  
was born in



**Desdemona**  
was from



**Shakespeare**  
was born in




*In the 1500's, cartography (map making) was very important because men were exploring the whole world.*

*Draw a line from each shield to its map location.*

**Africa**

Mediterranean Area  
in the  
Time of Otello


This  
**Opera**  
takes place in



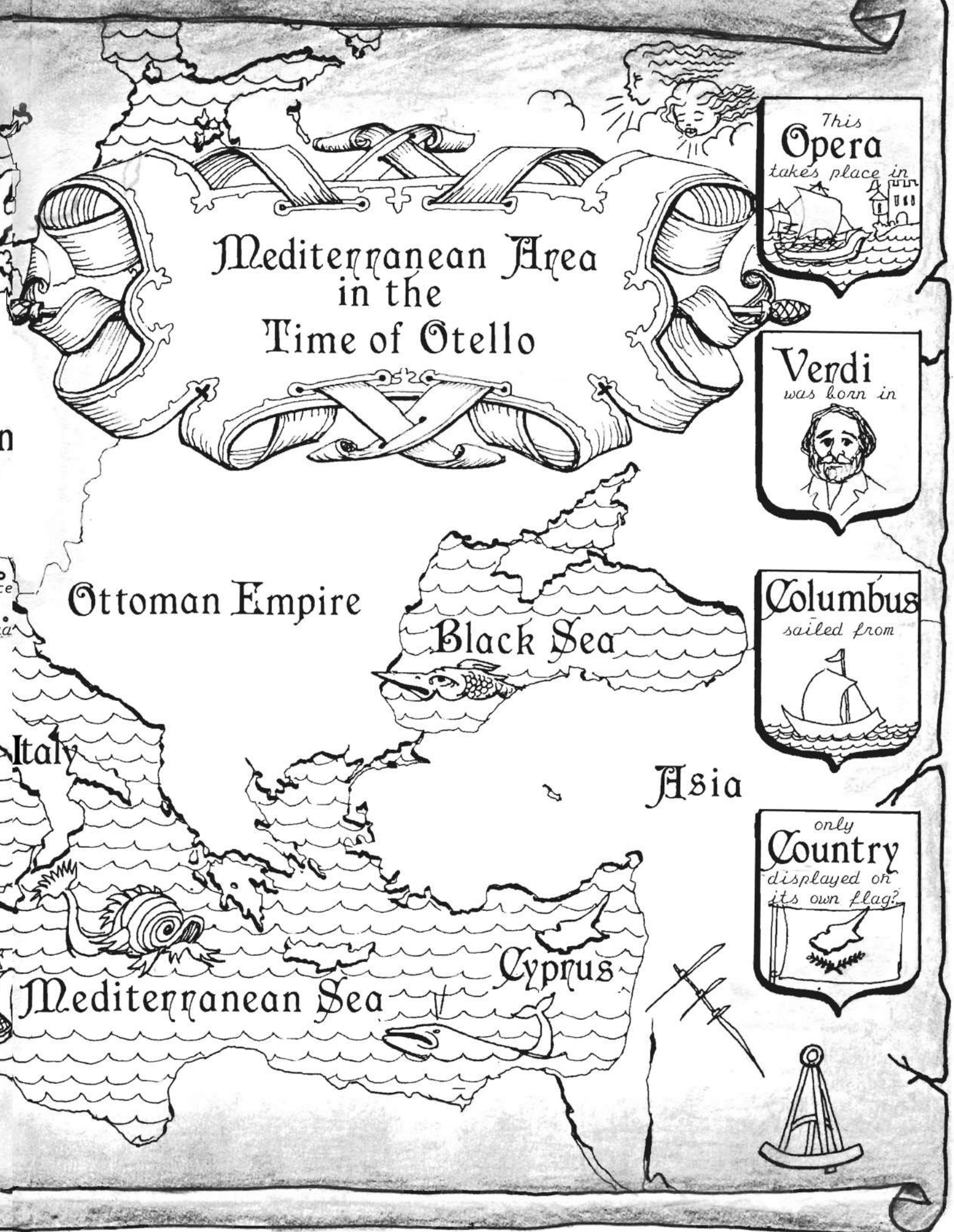
**Verdi**  
was born in



**Columbus**  
sailed from



only  
**Country**  
displayed on  
its own flag?



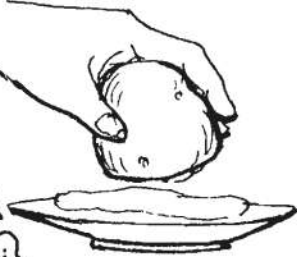
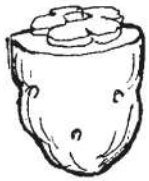
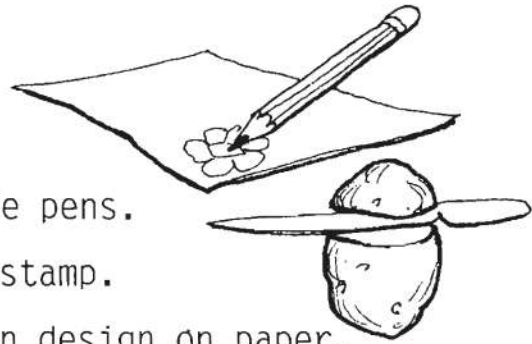
# MAKE A HAND PROP

Desdemona's handkerchief is the most important hand-prop of the Opera "Otello". Shakespeare decorated it with strawberries. Verdi's was decorated with lilies and roses.

Use an existing handkerchief or tissue, or cut a square of material.

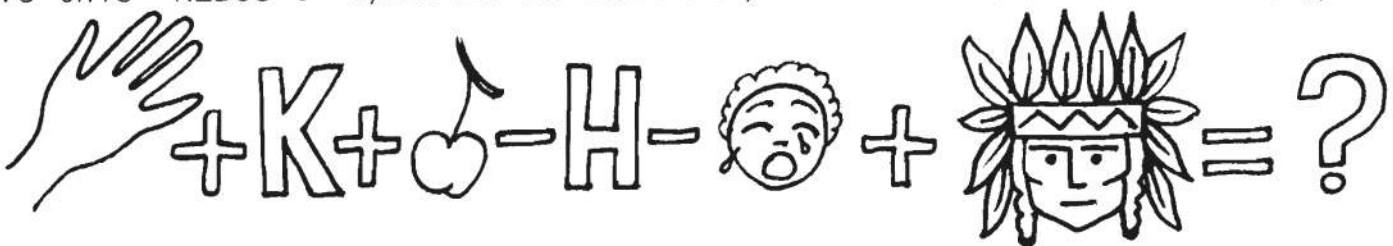
Your design may be:

1. Embroidered.
2. Drawn on with indelible pens.
3. Stamped with a potato stamp.



- a) Create your own design on paper.
- b) Draw it on cut side of potato.
- c) Cut away all but the design.
- d) Dip into acrylic paint or ink pad and onto your handkerchief.

Solve this "REBUS". *Spell out the clues and follow the add (+) and subtract (-) commands.*






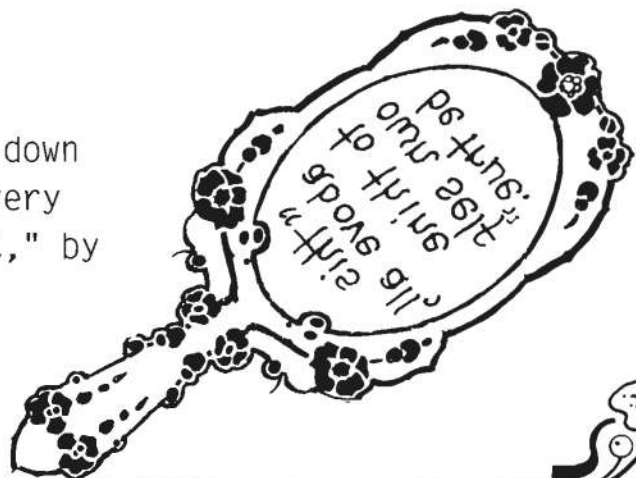
# COSMETICS

The Middle Ages set the fashion for beauty until the late 19th century. The rose and the lily symbolized romantic chivalry. Ladies chose to emulate these flowers on their faces. The face was made white and the cheeks and lips red. Venice provided Europe with the best cosmetics through her trade with the Eastern Mediterranean. The ladies of Europe used several Venetian cosmetics. Ceruse, made of white lead and vinegar, was applied all over the face. Rouge, called Indian or China red, contained ochre and was rubbed on the cheeks. The lips were stained with red mercuric sulphide or with a mixture of hard boiled egg white, cochineal and gum arabic. None of the above cosmetics was good for the skin and in fact only served to more quickly age the ladies who used them!

Soap was a luxury. Cyprus was a powdered perfume made from herbal and flowered extracts. It was put into a skin puffball and squeezed to release the fine powder into the air, freshening the air of all body odors.



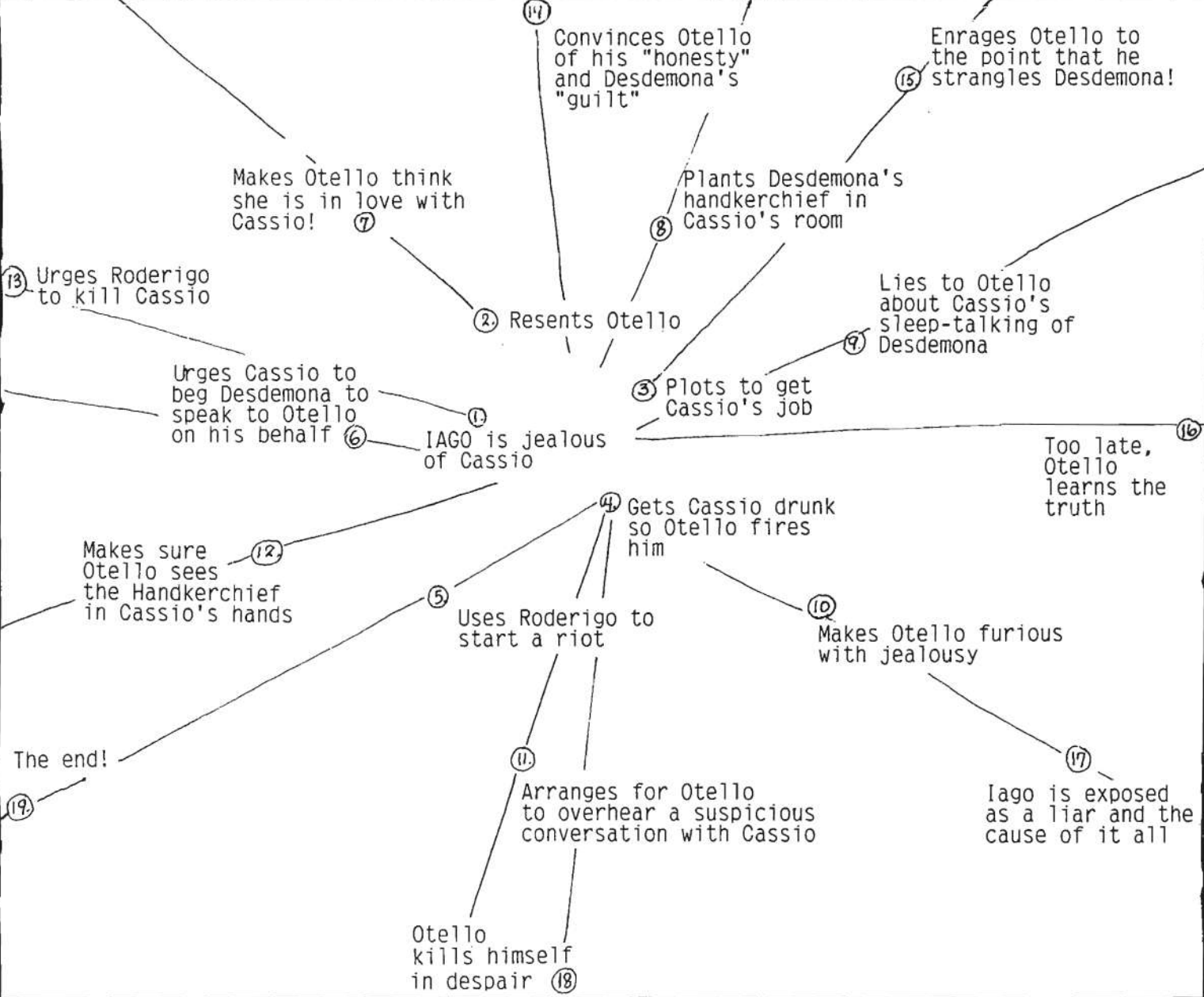
Hold this hand mirror upside-down to another mirror to read a very famous quotation from "Hamlet," by William Shakespeare.



*"The web of our life  
is a mingled yarn,  
good and ill together"  
- All's Well That Ends Well*

# WEAVE A WEB

With your pencil, start with number 1, and trace the steps that Iago took in spinning his sinister WEB OF LIES...



1. In the end, who became "trapped" in Iago's web of lies? \_\_\_\_\_

2. What hand-prop in this story did Iago call his "web"? \_\_\_\_\_

3. Why was it like a web? \_\_\_\_\_

4. How can you keep from being trapped in a web of lies? \_\_\_\_\_



# DRAMA IN MUSIC

Verdi was a master at using the orchestra to create moods and drama! At the opening of the opera, "Otello," the HEIGHT OF THE STORM was translated musically by using all the instruments playing fortissimo in a syncopated rhythm.

*Allegro agitato*  $\text{♩} = 76$



The furious movement of WAVES is shown on this line played by the violins.

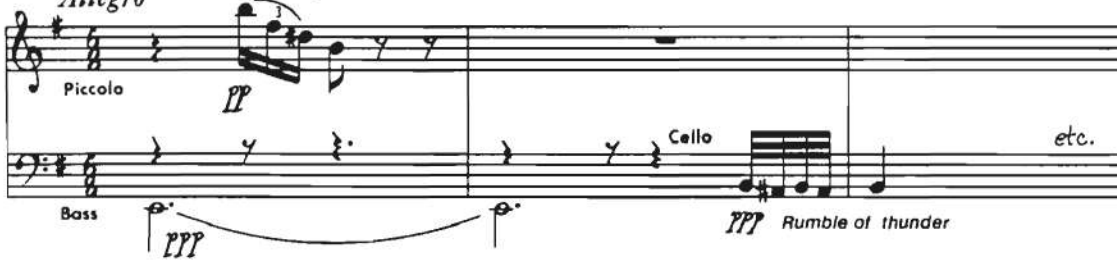
*Allegro agitato*  $\text{♩} = 76$



Then in contrast, for the end of the storm, he uses flutes and piccolos to portray LIGHTNING, and the cello for a soft rumble of THUNDER.

*Allegro*

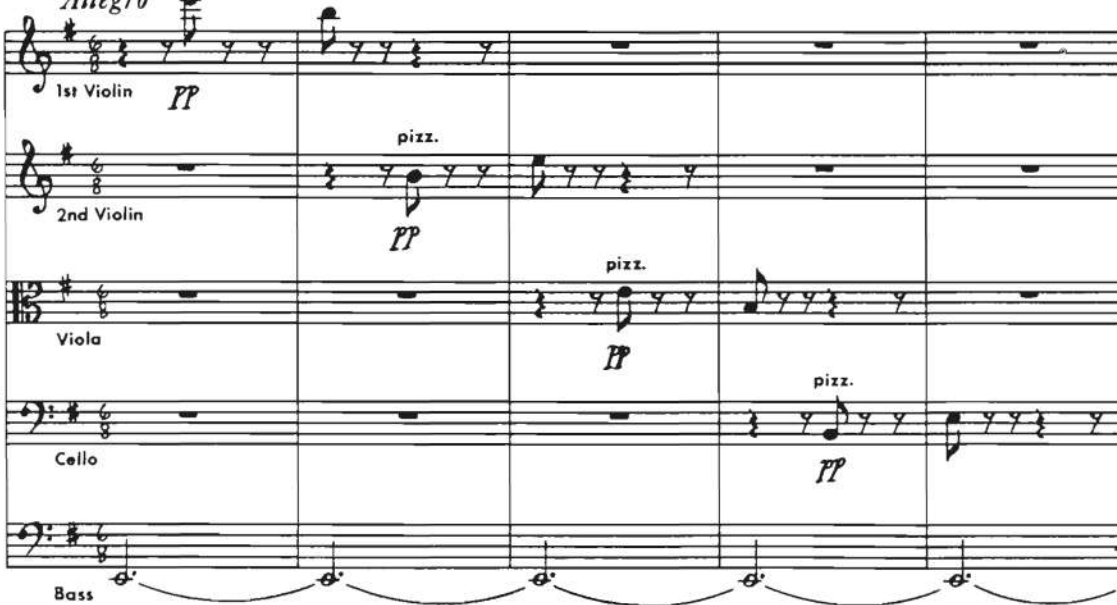
Lightning flash



The storm is clearly over as the violins, playing pizzicato, portray gentle RAINDROPS.

*Allegro*

pizz.





# OPERA ETTIQUETTE



Learn a little about the show.

Read the story before you go.

Wear your very nicest clothes.

No giant hats, hairdos, or bows.

Get there early take your seat.

No noisy wrappers on what you eat.

No talking, singing, or loud snoring,

Even if you think it's boring!

No photographing of the show

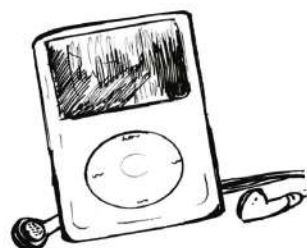
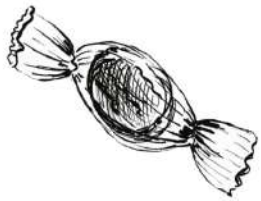
And taping is a real no-no.

Turn cell phones off, computers too.

No texting 'til the show is through.

To make performers feel real proud

Applaud or yell, "Bravo!" real loud!





8 Othello's ship is returning in victory. See if you can find the hidden cow, bell, star, heart, sword, lightning bolt, goblet, and trumpet.

# SOLUTIONS



In Desdemona's bedroom are an extra hairbrush and a bed, a comb, a hand mirror, a dagger, a willow tree, a trifle chest, and a musical note.



12 In Desdemona's garden find a bird, a sword, a heart, a cross, a worm, a sun and a handkerchief.



18 In this scene find a flower, a gourd/leek, a document, a web, a trusslet, a goblet, a soap, and a handkerchief.



## QUOTATIONS

1. A well-known fact that our conductor, GIUSEPPE VERDI, kept his favorite books always on his bedside table - the BIBLE and SHAKESPEARE.



2. Iago's PROMISES are full of past advice. The character Iago, however, was full of lies. He deceits; and this is evident by the words that came out of his mouth. Match Iago's words with the contrasting PROMISES which might have helped him. See example below.

- IAGO'S WORDS:**
1. Iago - "This tender web (handkerchief) I wish to trap that innocent vench."
  2. Iago - "Vengeance be my last."
  3. Iago - "Go (Roderigo) over to Cassio and provoke him, go, make him furious!"
  4. Iago - "Frodo, fairnest, all is nonsense and rot!"
  5. Iago - "Now, listen: though I hate to be loyal, I hate Othello."
  6. Iago - "I set the trap; You (Roderigo) catch him (Cassio) and so the rest."
  7. Iago - "There is one way to Othello: make him drunk! Come here, my dear old friend (Cassio), drink away; keep on drinking, watch him and see his mind go blank."
- PROMISES:**
- Proverbs 20:1 - "wine gives false colors" Roderigo leads to drink; what fools men are to let it mislead them, making them reel drunkenly down the street.
- Proverbs 17:17 - "A true friend is always loyal, and a brother is born to help in time of need."

Proverbs 20:22 - "Don't repay evil for evil; wait for the Lord to handle the matter."

Proverbs 12:20 - "Deceit fills the mouth of those who are plotting for evil; joy fills the hearts that are planning for good."

Proverbs 26:21 - "A quarrelsome man stirs up fights as easily as a match sets fire to paper."

Proverbs 25:13 - "A faithful companion is as refreshing as a cool day in the hot summertime."

Proverbs 23:8 - "Fools start their quarrels, while wise men try to keep peace."

16 **REGEN-DEYE ELAUGOJY** 17 **MUDBESEBG** 18 **NITOSINSASASA**

**GREEN-EYED JEALOUSY** **SUBMERGED** **ASSASSINATION**

Shakespeare meant it when he said, "I shaped and reshaped the English language!" Unscramble some of the words and phrases that he "invented" and put into use.

**FOUL PLAY** **THE TIME IS OUT OF JOINT**

19 **OULD LYAP** 20 **HET MITE SI TOLL FO JONIT** 21 **ASSASSINATION**



IDENTIFY YOUR CAST OF CHARACTERS:

EMILIA OTHELLO RODERIGO DESDEMONA CASSIO IAGO

28  $Hand + K + H + Chief = ?$

H A N D K E R C H I E F

30

1. In the end, who became "trapped" in Iago's web of lies? **OTHELLO**  
**DESDEMONA** **CASSIO** **RODERIGO**
2. What hand-prop in this story did Iago call his "web"? **HANDKERCHIEF**
3. Why was it like a web? **IT "CAUGHT" OTHELLO**
4. How can you keep from being trapped in a web of lies? **ALWAYS TELL THE TRUTH.**



# OPERA'S FUN FOR EVERYONE

