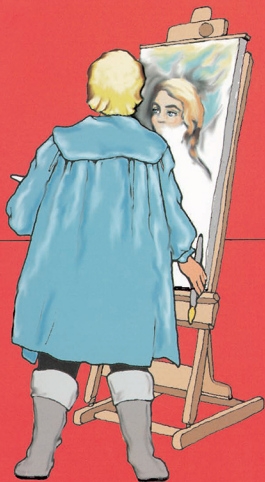


# Opera Funtime

PRESENTS



**T  
O  
S  
C  
A**

**by Giacomo Puccini**

# Opera Funtime Collection

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
Roméo and Juliette .....	Gounod
The Tales of Hoffmann .....	Offenbach
Tosca .....	Puccini
La Traviata .....	Verdi
Turandot .....	Puccini

Original copyright © 2000, revised copyright © 2013 by Young Patronesses of the Opera, Inc. (YPO). All rights reserved by YPO, Inc. No part of this publication may be reproduced in any form without prior permission from YPO, Inc. For information and additional copies, contact YPO at [operafuntimes@ypo-miami.org](mailto:operafuntimes@ypo-miami.org).

ISBN 978-0-9795725-3-1  
0-9795725-3-3

A YOUNG PERSON'S INTRODUCTION TO THE ARTS

featuring

# TOSCA

by Puccini



**PUZZLES  
MUSIC \* CRAFTS  
STORY \* DRAMA \* GAMES**

Illustration and layout: Valerie Mysdke

Originally produced by the following  
members of the Young Patronesses of the Opera:  
Elaine Brockhouse, Kay Carpenter, Leatrice Damus,  
Dawn Euringer, Linda Levy-Goldberg, Mary Immer,  
Susanne Kayyali, María-Rosa López-Muñoz,  
Jaquelin Major, Patricia Pita, Janis Ramirez,  
Janice Russell, Lucie Spieler, Sheri Swanson.

Revised in 2013 by: Susanne Kayyali,  
Janis Ramirez, Sheri Swanson,  
Julie Todaro.

# WHO DID IT?

**Giacomo Puccini** (1858-1924), the composer, was born in Lucca, Italy, into a family of composers and musicians. At an early age, his father and uncle exposed him to drama and music.

When he was 18 years old, he and his friends walked twenty miles from his hometown to Pisa, Italy, to see Verdi's opera *Aida*. He was so taken with it that he decided to devote his talents to writing operas.

He went to Milan, the opera capital of Italy, and lived the arty, Bohemian life of a poor but talented student. Once he pawned his only coat to take a girl to dinner. In 1894, Puccini joined forces with two noted librettists, **Luigi Illica**, who worked on the dialogue, and **Guiseppe Giacosa**, who developed the story. Together the trio created three famous operas, *La bohème*, *Tosca*, and *Madama Butterfly*.

Puccini, Illica, and Giacosa worked for three years to perfect *Tosca*. The story is based on the play of the same name by Victorien Sardou. *Tosca* opened at the Teatro Costanzi in Rome in 1900, and soon became one of the most popular operas of the time.

Puccini became famous in his own lifetime with the success of his operas such as *La bohème*, *Tosca*, *Madama Butterfly*, and *Turandot*. His marvelous ability to translate a story into musical drama made him one of opera's greatest composers.

---

## UNSCRAMBLE

these titles to our  
composer's three  
most popular operas:

SOTAC \_\_\_\_\_

AL HEMBEO \_\_\_\_\_

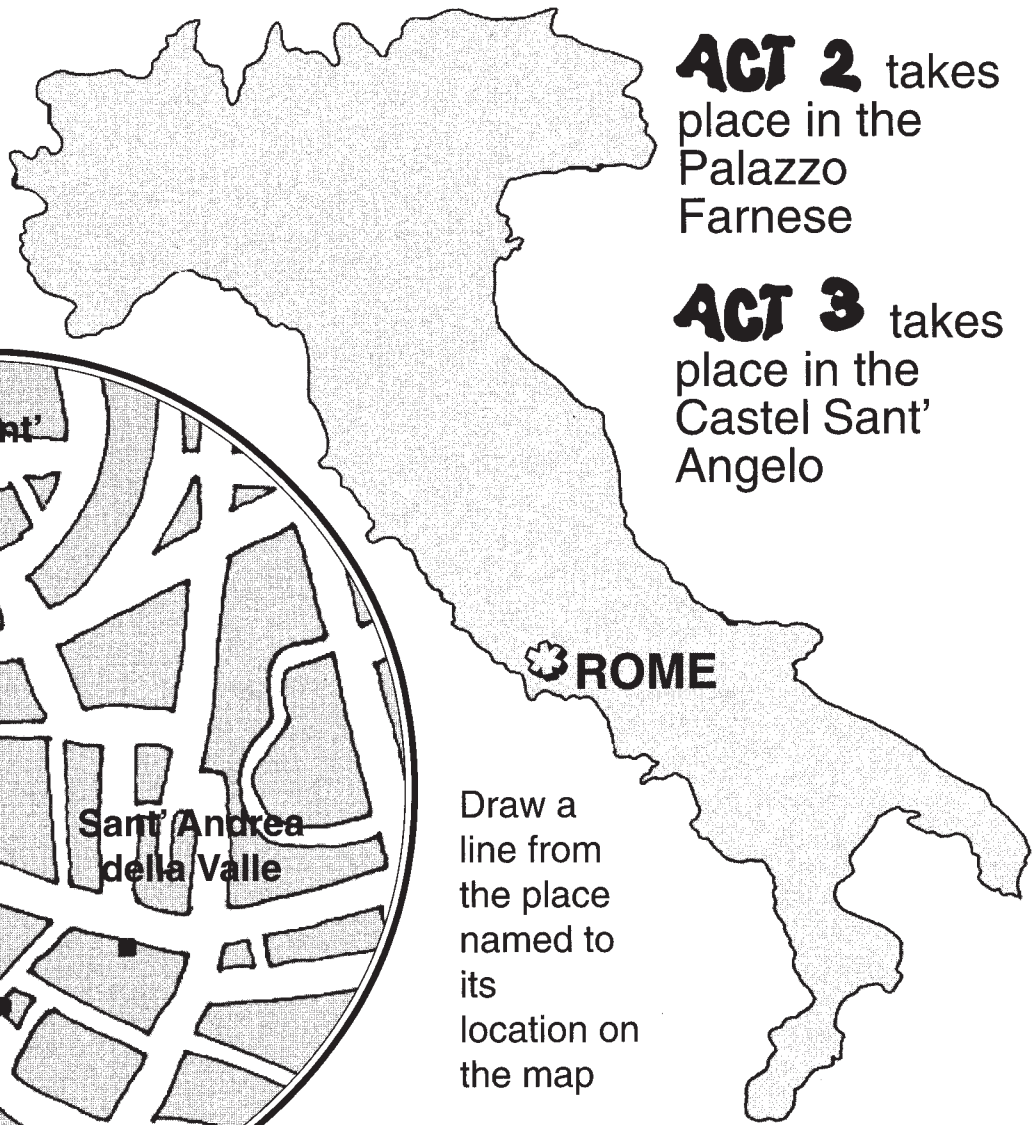
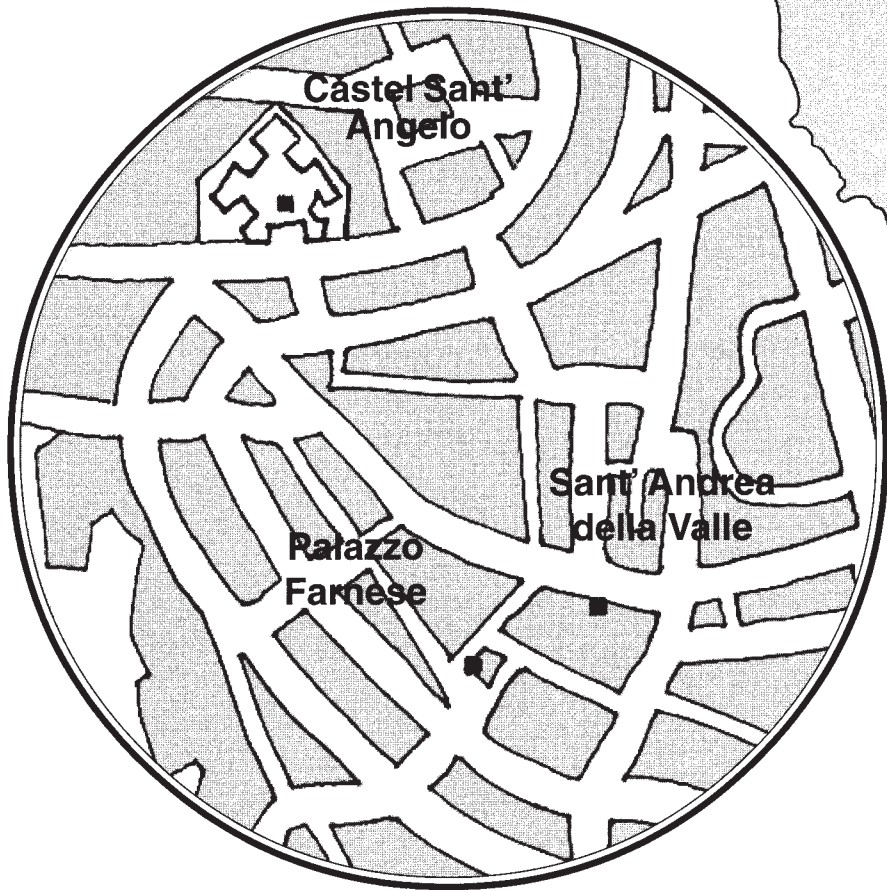
ADAMAM FLETURBYT \_\_\_\_\_



**ACT 1** takes place in the Sant' Andrea della Valle Church

**ACT 2** takes place in the Palazzo Farnese

**ACT 3** takes place in the Castel Sant' Angelo



Draw a line from the place named to its location on the map

## WHERE WAS IT?

The opera *Tosca* takes place in the city of **Rome**. The Pope governed Rome as the head of the Catholic church and the government. In 1800 Italy was divided into many city-states ruled by foreign kings. Spies and revolutionaries were everywhere plotting political intrigue and revolution. People were imprisoned and shot for their ideas. There was great discontent.

# CHARACTERS



**Tosca**  
soprano  
prima donna singer



**Cavaradossi**  
tenor  
painter

# IN THE OPERA



**Baron Scarpia**  
baritone  
Chief of Police

**Angelotti**  
bass  
political prisoner

**Sacristan**  
baritone  
church official

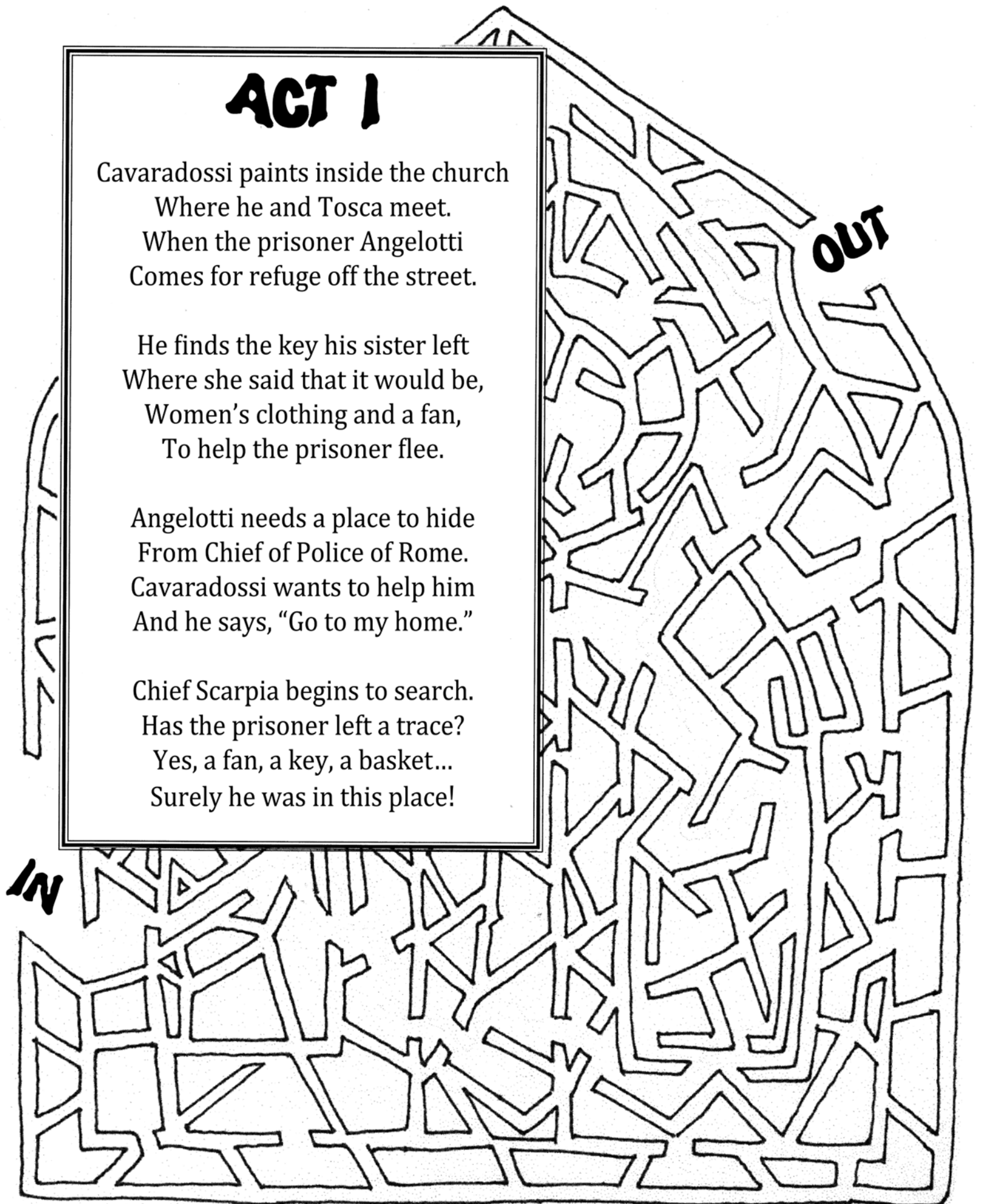
# ACT I

Cavaradossi paints inside the church  
Where he and Tosca meet.  
When the prisoner Angelotti  
Comes for refuge off the street.

He finds the key his sister left  
Where she said that it would be,  
Women's clothing and a fan,  
To help the prisoner flee.

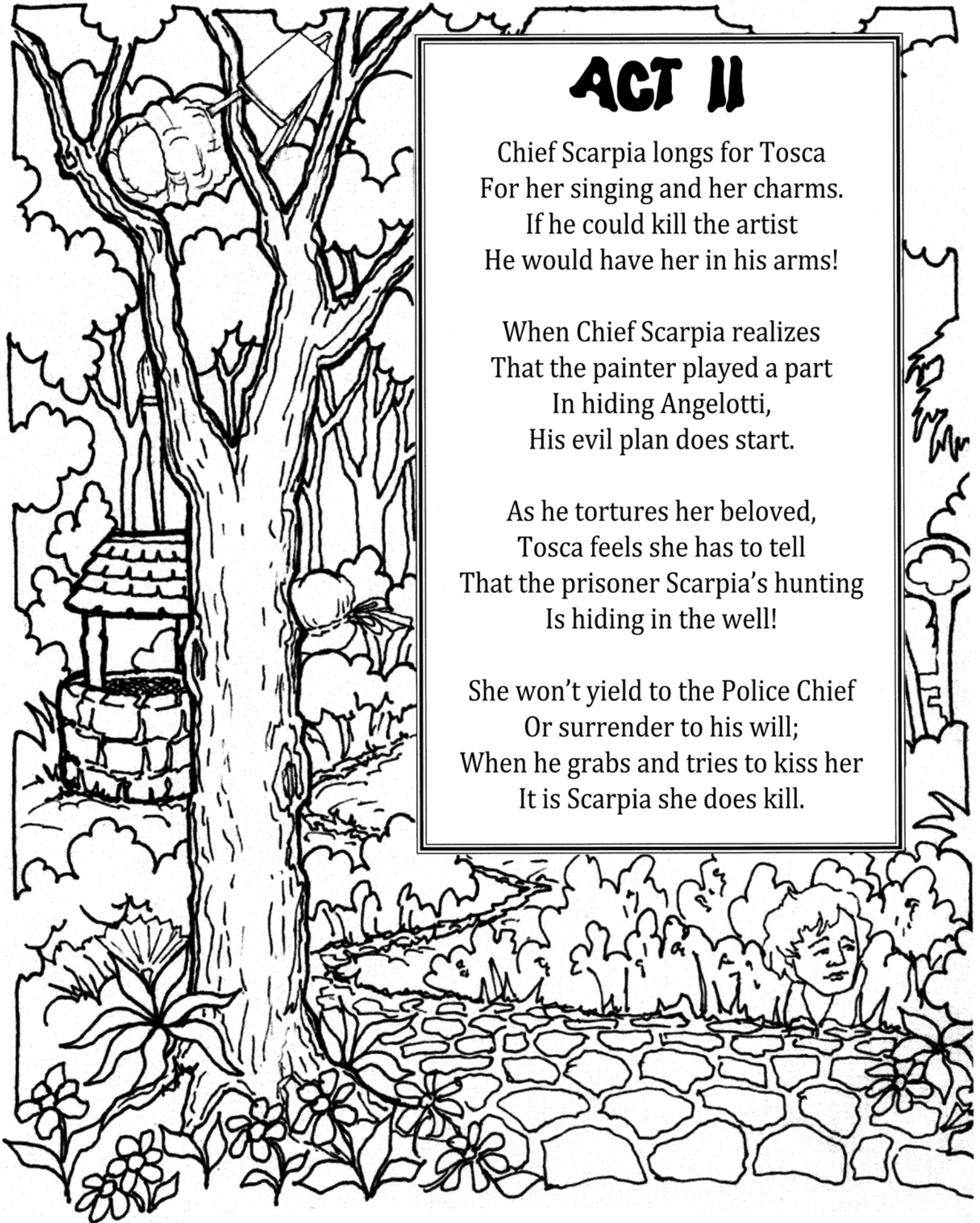
Angelotti needs a place to hide  
From Chief of Police of Rome.  
Cavaradossi wants to help him  
And he says, "Go to my home."

Chief Scarpia begins to search.  
Has the prisoner left a trace?  
Yes, a fan, a key, a basket...  
Surely he was in this place!



**Help Angelotti find his way off the street, through the church, and  
out to possible safety!**





## ACT II

Chief Scarpia longs for Tosca  
For her singing and her charms.  
If he could kill the artist  
He would have her in his arms!

When Chief Scarpia realizes  
That the painter played a part  
In hiding Angelotti,  
His evil plan does start.

As he tortures her beloved,  
Tosca feels she has to tell  
That the prisoner Scarpia's hunting  
Is hiding in the well!

She won't yield to the Police Chief  
Or surrender to his will;  
When he grabs and tries to kiss her  
It is Scarpia she does kill.

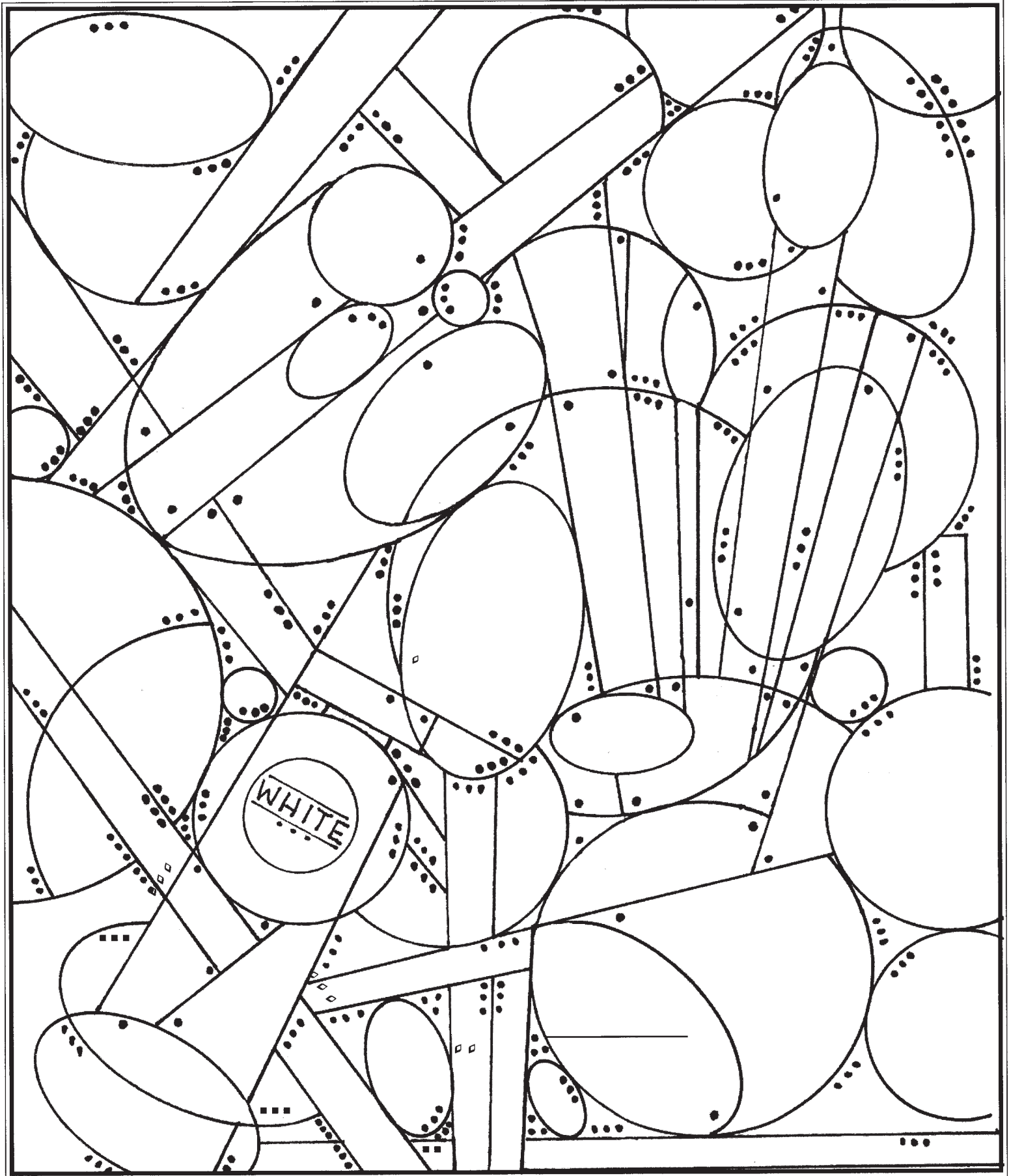
**Scarpia can't find Angelotti - can you?**

**Also find a paint brush, a fan, an easel, a bonnet, a basket, and a key.**



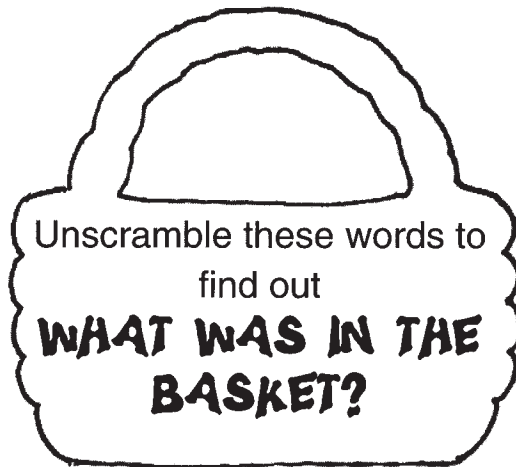
# WHERE ARE THEY ?

Color each space that has **ONE** dot - to find objects that Cavaradossi uses in his craft.

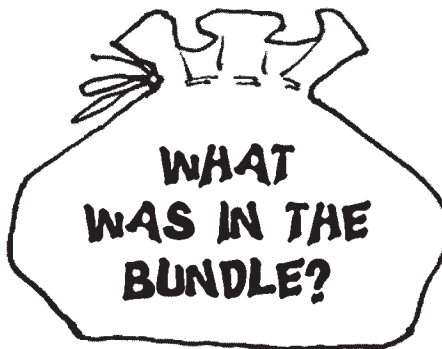


# SCARPIA'S CLUES

While searching for the escaped prisoner, **Police Chief Scarpia** found evidence that Angelotti had been in the chapel.



REBAD = \_\_\_\_\_  
NIEW = \_\_\_\_\_  
EHECES = \_\_\_\_\_



PROAN = \_\_\_\_\_  
BENTON = \_\_\_\_\_  
ANF = \_\_\_\_\_

Tosca called **Police Chief Scarpia** a coward and a murderer!  
Circle the words that do **NOT** describe him.

**Liar, Cruel, Traitor, Gentle, Mean, Ruthless, Kind, Cunning**

# THE OVERTURE

## Scarpia's Theme

Andante molto sostenuto

The musical score is written for two staves, treble and bass clef, in a 3/2 time signature. The tempo is marked 'Andante molto sostenuto'. The key signature has one flat (B-flat). The score consists of several measures. The first measure has a rest in the treble staff and a chord in the bass staff. The second measure has a rest in the treble staff and a chord in the bass staff. The third measure has a rest in the treble staff and a chord in the bass staff. The fourth measure has a rest in the treble staff and a chord in the bass staff. The fifth measure has a rest in the treble staff and a chord in the bass staff. The sixth measure has a rest in the treble staff and a chord in the bass staff. The seventh measure has a rest in the treble staff and a chord in the bass staff. The eighth measure has a rest in the treble staff and a chord in the bass staff. The ninth measure has a rest in the treble staff and a chord in the bass staff. The tenth measure has a rest in the treble staff and a chord in the bass staff. The eleventh measure has a rest in the treble staff and a chord in the bass staff. The twelfth measure has a rest in the treble staff and a chord in the bass staff. The thirteenth measure has a rest in the treble staff and a chord in the bass staff. The fourteenth measure has a rest in the treble staff and a chord in the bass staff. The fifteenth measure has a rest in the treble staff and a chord in the bass staff. The sixteenth measure has a rest in the treble staff and a chord in the bass staff. The seventeenth measure has a rest in the treble staff and a chord in the bass staff. The eighteenth measure has a rest in the treble staff and a chord in the bass staff. The nineteenth measure has a rest in the treble staff and a chord in the bass staff. The twentieth measure has a rest in the treble staff and a chord in the bass staff. The twenty-first measure has a rest in the treble staff and a chord in the bass staff. The twenty-second measure has a rest in the treble staff and a chord in the bass staff. The twenty-third measure has a rest in the treble staff and a chord in the bass staff. The twenty-fourth measure has a rest in the treble staff and a chord in the bass staff. The twenty-fifth measure has a rest in the treble staff and a chord in the bass staff. The twenty-sixth measure has a rest in the treble staff and a chord in the bass staff. The twenty-seventh measure has a rest in the treble staff and a chord in the bass staff. The twenty-eighth measure has a rest in the treble staff and a chord in the bass staff. The twenty-ninth measure has a rest in the treble staff and a chord in the bass staff. The thirtieth measure has a rest in the treble staff and a chord in the bass staff. The thirty-first measure has a rest in the treble staff and a chord in the bass staff. The thirty-second measure has a rest in the treble staff and a chord in the bass staff. The thirty-third measure has a rest in the treble staff and a chord in the bass staff. The thirty-fourth measure has a rest in the treble staff and a chord in the bass staff. The thirty-fifth measure has a rest in the treble staff and a chord in the bass staff. The thirty-sixth measure has a rest in the treble staff and a chord in the bass staff. The thirty-seventh measure has a rest in the treble staff and a chord in the bass staff. The thirty-eighth measure has a rest in the treble staff and a chord in the bass staff. The thirty-ninth measure has a rest in the treble staff and a chord in the bass staff. The fortieth measure has a rest in the treble staff and a chord in the bass staff. The forty-first measure has a rest in the treble staff and a chord in the bass staff. The forty-second measure has a rest in the treble staff and a chord in the bass staff. The forty-third measure has a rest in the treble staff and a chord in the bass staff. The forty-fourth measure has a rest in the treble staff and a chord in the bass staff. The forty-fifth measure has a rest in the treble staff and a chord in the bass staff. The forty-sixth measure has a rest in the treble staff and a chord in the bass staff. The forty-seventh measure has a rest in the treble staff and a chord in the bass staff. The forty-eighth measure has a rest in the treble staff and a chord in the bass staff. The forty-ninth measure has a rest in the treble staff and a chord in the bass staff. The fiftieth measure has a rest in the treble staff and a chord in the bass staff. The fifty-first measure has a rest in the treble staff and a chord in the bass staff. The fifty-second measure has a rest in the treble staff and a chord in the bass staff. The fifty-third measure has a rest in the treble staff and a chord in the bass staff. The fifty-fourth measure has a rest in the treble staff and a chord in the bass staff. The fifty-fifth measure has a rest in the treble staff and a chord in the bass staff. The fifty-sixth measure has a rest in the treble staff and a chord in the bass staff. The fifty-seventh measure has a rest in the treble staff and a chord in the bass staff. The fifty-eighth measure has a rest in the treble staff and a chord in the bass staff. The fifty-ninth measure has a rest in the treble staff and a chord in the bass staff. The sixtieth measure has a rest in the treble staff and a chord in the bass staff. The sixty-first measure has a rest in the treble staff and a chord in the bass staff. The sixty-second measure has a rest in the treble staff and a chord in the bass staff. The sixty-third measure has a rest in the treble staff and a chord in the bass staff. The sixty-fourth measure has a rest in the treble staff and a chord in the bass staff. The sixty-fifth measure has a rest in the treble staff and a chord in the bass staff. The sixty-sixth measure has a rest in the treble staff and a chord in the bass staff. The sixty-seventh measure has a rest in the treble staff and a chord in the bass staff. The sixty-eighth measure has a rest in the treble staff and a chord in the bass staff. The sixty-ninth measure has a rest in the treble staff and a chord in the bass staff. The seventieth measure has a rest in the treble staff and a chord in the bass staff. The seventy-first measure has a rest in the treble staff and a chord in the bass staff. The seventy-second measure has a rest in the treble staff and a chord in the bass staff. The seventy-third measure has a rest in the treble staff and a chord in the bass staff. The seventy-fourth measure has a rest in the treble staff and a chord in the bass staff. The seventy-fifth measure has a rest in the treble staff and a chord in the bass staff. The seventy-sixth measure has a rest in the treble staff and a chord in the bass staff. The seventy-seventh measure has a rest in the treble staff and a chord in the bass staff. The seventy-eighth measure has a rest in the treble staff and a chord in the bass staff. The seventy-ninth measure has a rest in the treble staff and a chord in the bass staff. The eightieth measure has a rest in the treble staff and a chord in the bass staff. The eighty-first measure has a rest in the treble staff and a chord in the bass staff. The eighty-second measure has a rest in the treble staff and a chord in the bass staff. The eighty-third measure has a rest in the treble staff and a chord in the bass staff. The eighty-fourth measure has a rest in the treble staff and a chord in the bass staff. The eighty-fifth measure has a rest in the treble staff and a chord in the bass staff. The eighty-sixth measure has a rest in the treble staff and a chord in the bass staff. The eighty-seventh measure has a rest in the treble staff and a chord in the bass staff. The eighty-eighth measure has a rest in the treble staff and a chord in the bass staff. The eighty-ninth measure has a rest in the treble staff and a chord in the bass staff. The ninetieth measure has a rest in the treble staff and a chord in the bass staff. The ninety-first measure has a rest in the treble staff and a chord in the bass staff. The ninety-second measure has a rest in the treble staff and a chord in the bass staff. The ninety-third measure has a rest in the treble staff and a chord in the bass staff. The ninety-fourth measure has a rest in the treble staff and a chord in the bass staff. The ninety-fifth measure has a rest in the treble staff and a chord in the bass staff. The ninety-sixth measure has a rest in the treble staff and a chord in the bass staff. The ninety-seventh measure has a rest in the treble staff and a chord in the bass staff. The ninety-eighth measure has a rest in the treble staff and a chord in the bass staff. The ninety-ninth measure has a rest in the treble staff and a chord in the bass staff. The hundredth measure has a rest in the treble staff and a chord in the bass staff.

The opera begins with the orchestra playing the overture. The first three notes are crashing chords. This sets the tone for the tragic opera. The woodwinds and high-pitched instruments play three sinister chords. Then the brass instruments and the lower pitched strings play another three dramatic chords. Finally, all of the string instruments play the final disturbing chord, and the timpani (drum) joins in with a very loud drum-beat. This last sound is, in fact, the signature theme for the evil Baron Scarpia.

Whom do you find when you rearrange these letters?

ELICOP \_\_\_\_\_  
FECHI \_\_\_\_\_  
AIRCAPS \_\_\_\_\_

Thus a sense of foreboding is created. We know we are in for a dramatic opera.



# MIA GELOSA

## Duet by Cavaradossi and Tosca

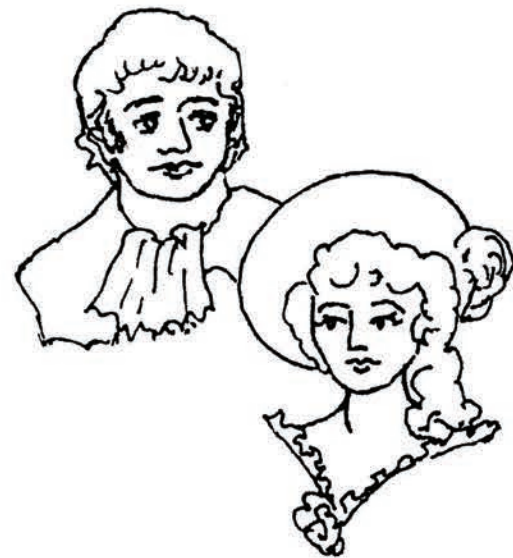
Andante moderato



Cavaradossi To - sca - i - do - la - tra - ta, o - gni co - sa - in te mi pia - ce;  
To - sca dear, I worship you, and all a - bout you does at - tract me,

Cavaradossi l'i - ra - au - da - - ce e lo spa - si - mo d'a - mor!  
from your burn - ing rage to the ec - sta - sies of your love!

Tosca Certa sono del per don se tu guar - di al mio do - lor!  
I know that you for - give me when you see my pain!



Tosca enters the church and hears voices. Mario Cavaradossi has just been plotting with Angelotti who has escaped from prison. She tries to enter the chapel but the door is locked. Mario comes out to calm her. He teases Tosca singing "Mia gelosa" (You're jealous of me) and promises that he loves only her. He sings a beautiful melody, and Tosca joins him so that they finish the musical phrase together. This melody reappears several times in the opera, and it recalls their passionate love.

# UNUSUAL INSTRUMENTS

In the opera *Tosca*, Puccini chose certain musical instruments for the orchestra whose sounds were in keeping with the story of the opera. Some of the instruments were unusual and not often played.



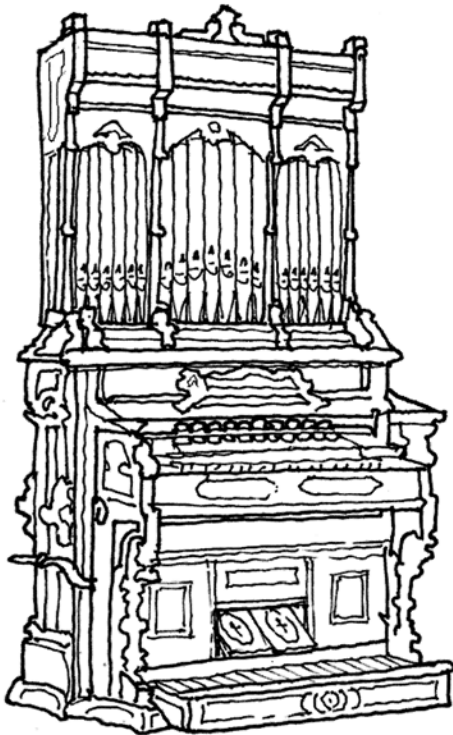
English horn \_\_\_\_\_

An alto oboe plays lower than a normal oboe



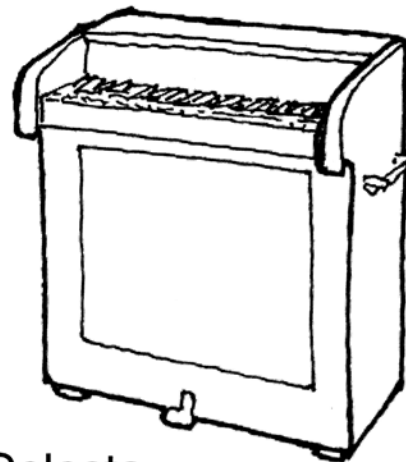
Side drum \_\_\_\_\_

Act II - Funeral music for Scarpia



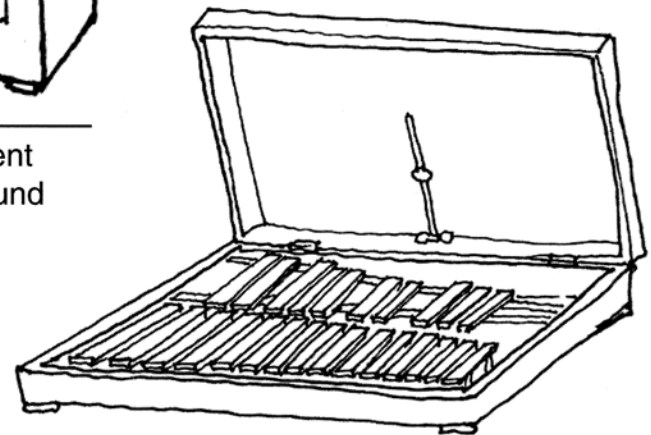
Organ \_\_\_\_\_

Act I - In the church



Celesta \_\_\_\_\_

Piano-like instrument with an ethereal sound



Glockenspiel \_\_\_\_\_

Flat metal plates have a bell-like sound when hit with a hammer

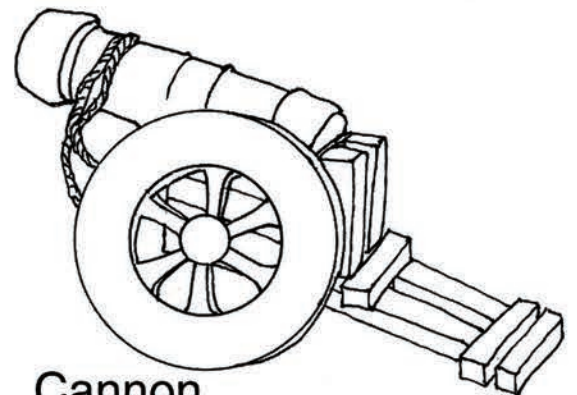
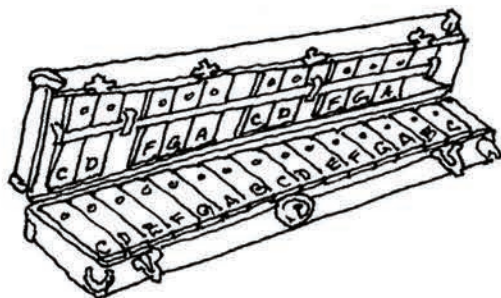
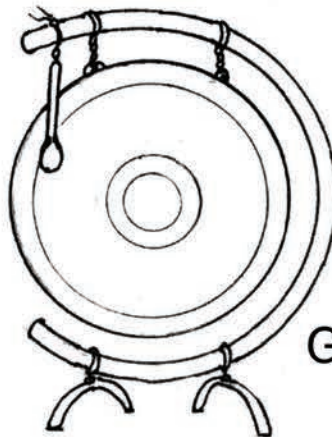
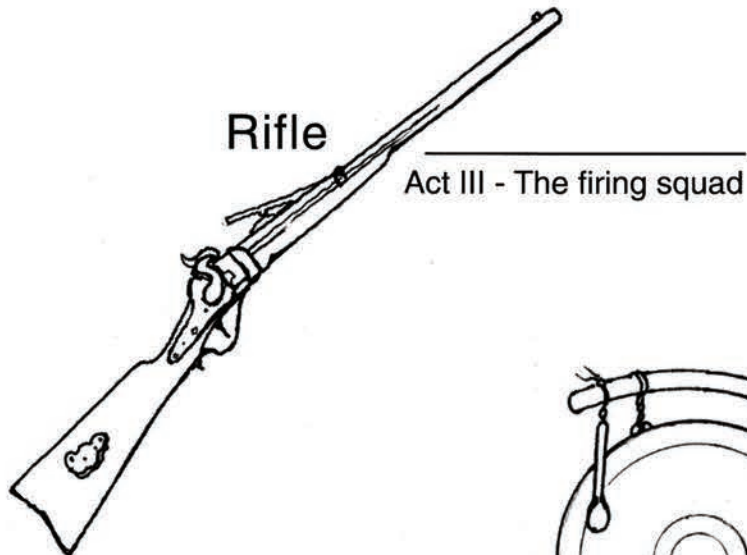
Write the **Italian word** the next to name of each instrument.

ORGANO    TAMBURO    CORNO INGLESE  
CARILLON    CELESTE



# AND SPECIAL EFFECTS

Puccini visited a church in Italy to hear its beautiful bells so he could duplicate the sounds for *Tosca*.



Now write the **Italian word** for each "sound effect" above.

CANNONE

FUCILI

CAMPANELLA

CAMPANE DELLA CHIESA

TAM TAM

# OPERA ETIQUETTE



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

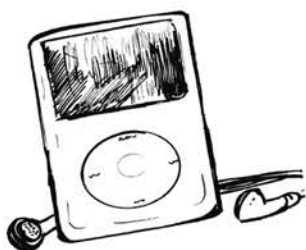
And taping is a real no-no.

Turn cell phones off, computers too.

No texting 'til the show is through.

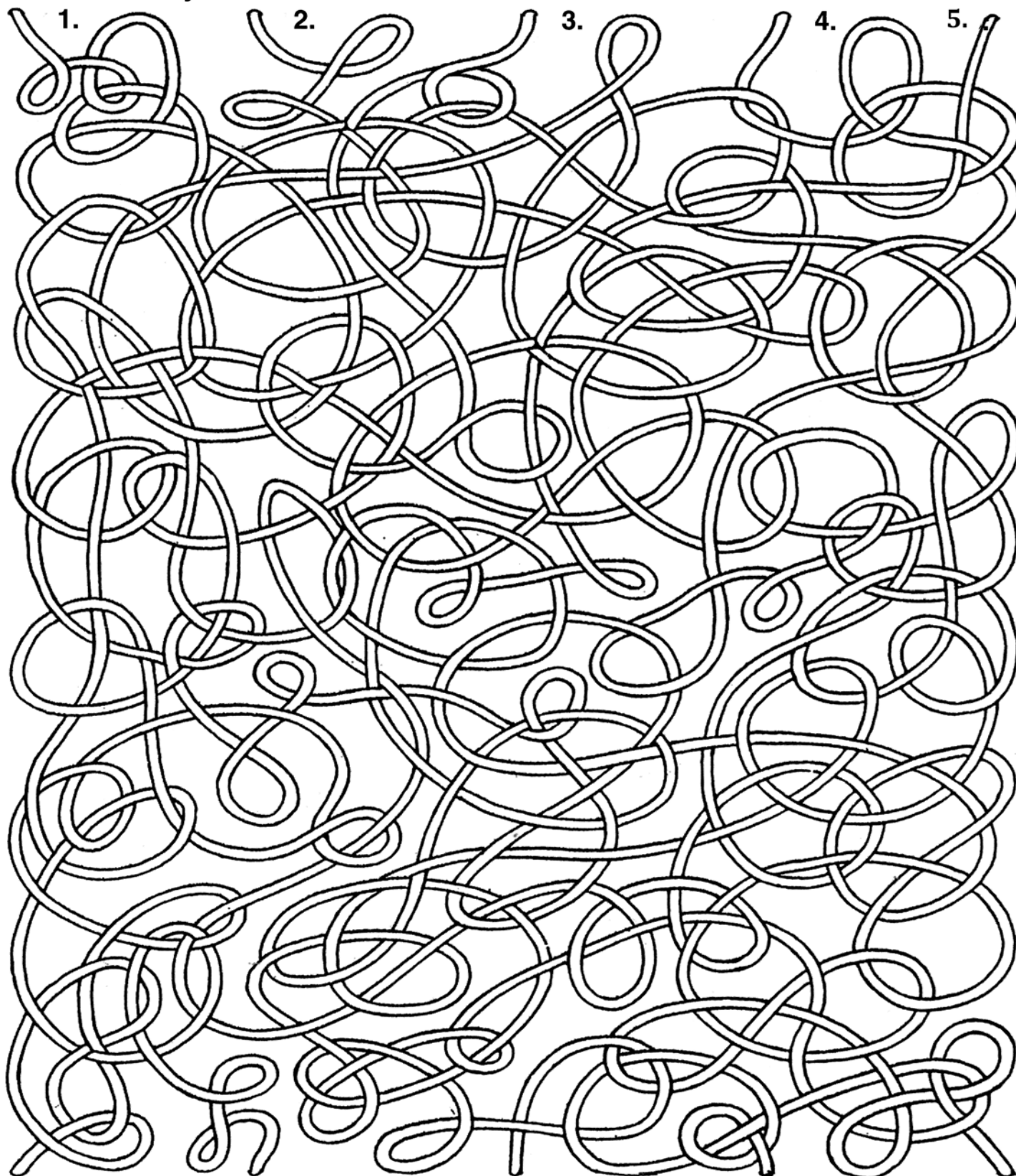
To make performers feel real proud

Applaud or yell, "Bravo!" real loud!



# ITALY – FAMOUS FOR PASTA

Spagetti can really get tangled up! Follow these five noodles to the bottom placing their number where they come out. Use your noodle!

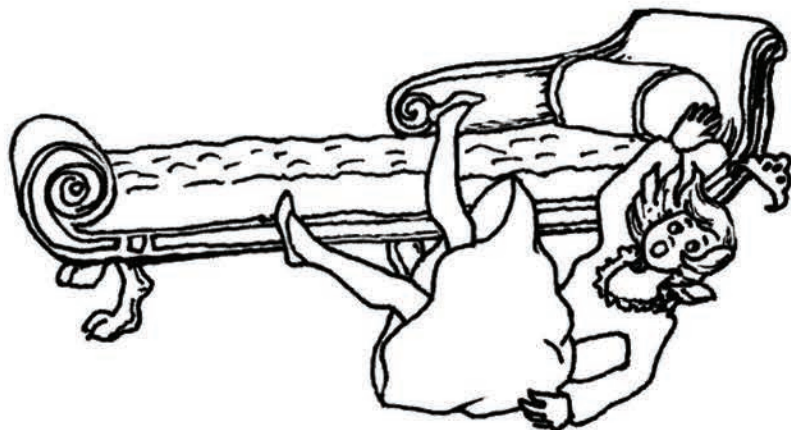


**ANGELOTTI** is a good Italian name. How many words (of three letters or more) can you find in it?

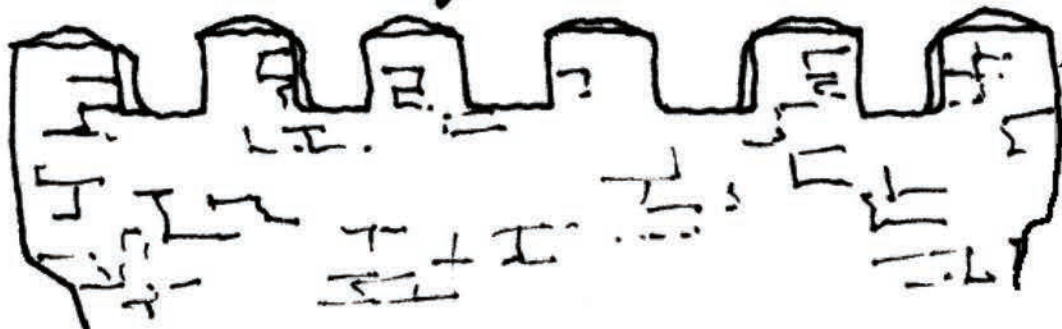
# FAMOUS TOSCAS - 1900 - 2000

The role of Tosca is sung by a great soprano called a “prima donna”, which means “first lady”. Another name given to an opera star is “diva”, from the Italian for “divine”. Since 1900, there have been many opera stars singing the role of Tosca. The most famous Tosca was Maria Callas, who created a sensation with her performances.

Some singers have created a tradition while singing the role. At a rehearsal in Vienna, during the scene in Act II with Scarpia, diva Maria Jeritza fell off the settee. She finished singing the beautiful aria *Vissi d'arte* on the floor! Since then, it is usually performed lying down.



Often Tosca faces a problem when jumping off the parapet in the last act. One Tosca landed on trampoline and bounced right back into the audience's view!



Another Tosca missed the safety mattress and took her bows with a broken tooth and a swollen lip.

# VISSI D'ARTE

Sung by Tosca

**Andante lento appassionato**  
*dolcissimo con grande sentimento*

TOSCA

Vis - si d'ar - te, vis - si d'a - mo - re, non fe - ci mai  
I have lived for my art and pas - sion, I've always been

*pp*

ma - le ad a - ni - ma vi - va. Con man fur - ti - va quan - te mi -  
good to all liv - ing crea - tures. With qui - et man - ner, swift - ly I

*poco alla con anima*

se - rie co - nob - bi - a - iu - ta - i...  
come to the aid of the suf - fering...

*pp* *poco rallentando* *pp*

Floria Tosca believes her life has fallen apart. She betrayed Angelotti, Cavaradossi's best friend. The evil Baron Scarpia plans to kill Cavaradossi, her lover, but will spare his life if Tosca will agree to love only Scarpia. Collapsing in anguish, Tosca sings that she has devoted her life to love, art and good deeds for other people. In despair, Tosca cries passionately, "Why am I being repaid this way?"

# CHARACTER SEARCH

Find and circle each of these characters from the opera *Tosca*.

They may read forward, backward, upward, downward, or diagonally.  
The letters that remain will spell a sad phrase from Cavaradossi's aria on the next page.

“

\_\_\_\_\_

\_\_\_\_\_

”

”

•

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

TOSCA-CAVARADOSSI-SCARPIA-SCIARRONE

ANGELOTTI-JAILER-SACRISTAN-ROBERTI

SPOLETTA-SHEPHERDBOY

# E LUCEVAN LE STELLE

Cavaradossi's farewell to Tosca as he  
awaits the firing squad

Andante lento appassionato molto  
CAVARADOSSÌ

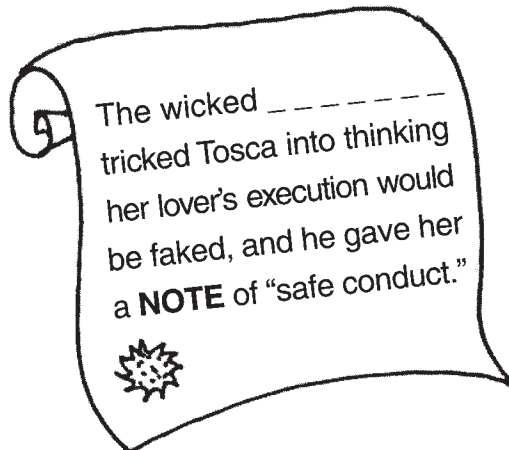
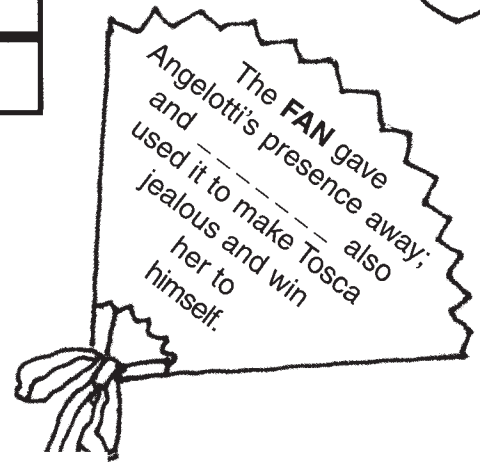
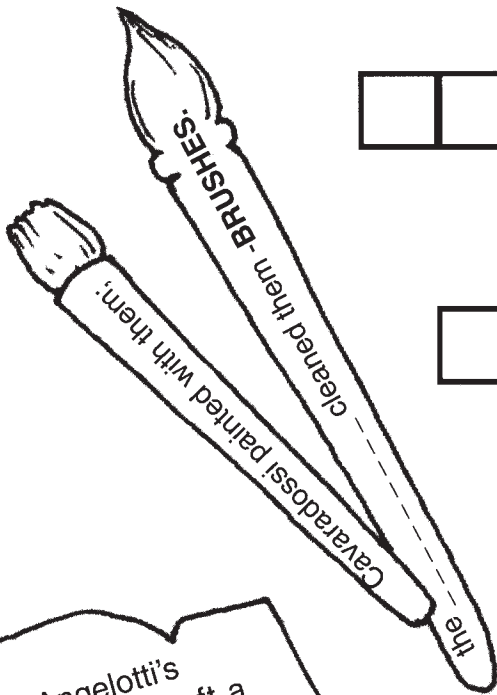
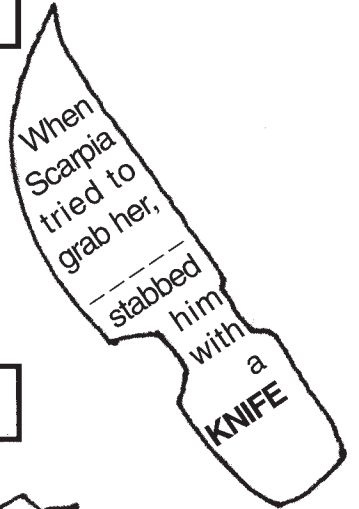
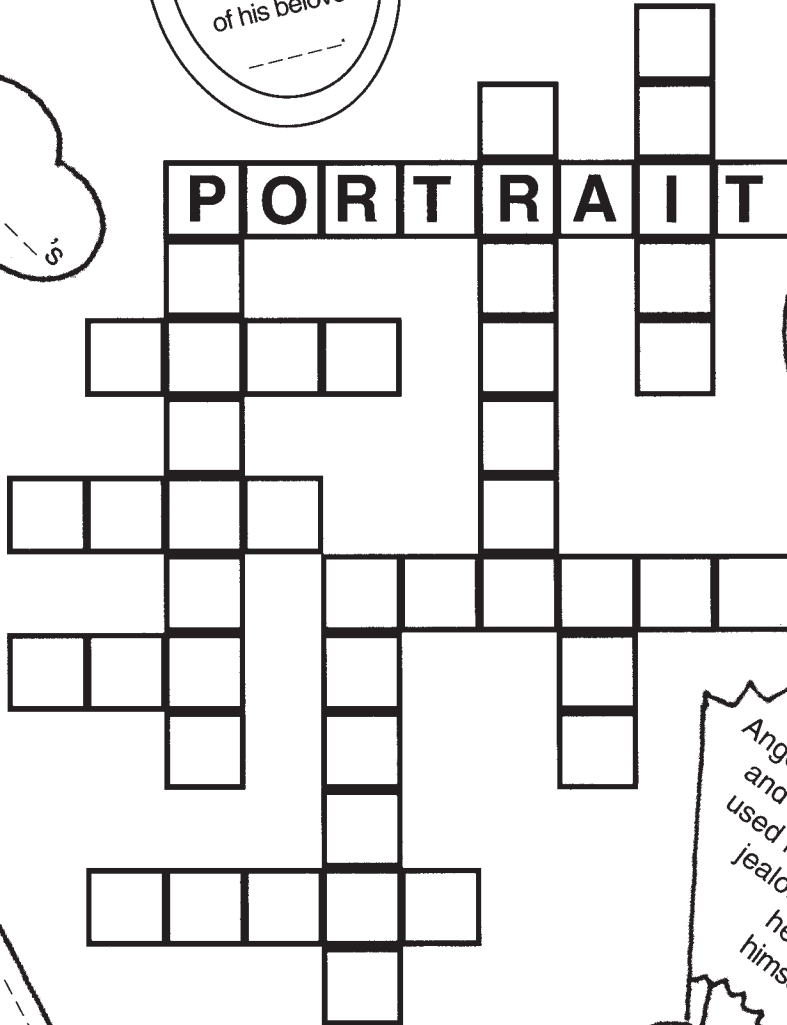
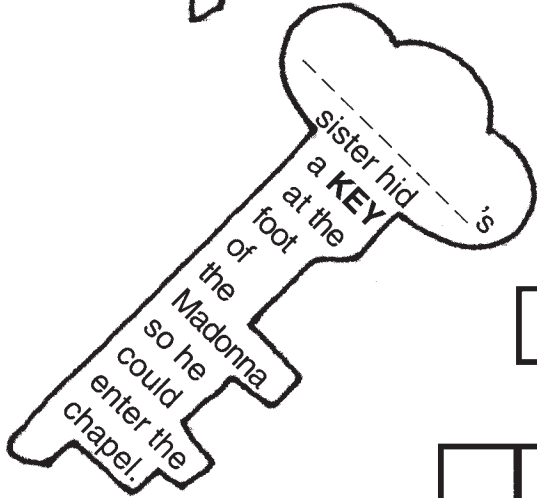
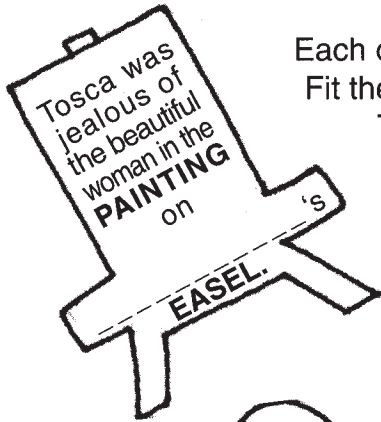
*rit.* Sva - ni per sempre - il so - gno mio d'a - mo - re... l'o - ra - è fug - gi - ta e muo - io di - spe -  
*rit.* My dream of love now slips a - way for - e - ver, my time is fi - nished and so I die de -

ra - to!... e muo - io di - spe - ra - to!  
spair - ing, and so I die, de - spair - ing...

*f* e non ho - a - ma - to mai tan - to la vi - ta, tanto la vi - ta! (*bursts into tears,*  
*I've ne - ver had so ve - ry much to live for, so much to live for!* *covering his face*  
*with his hands*)

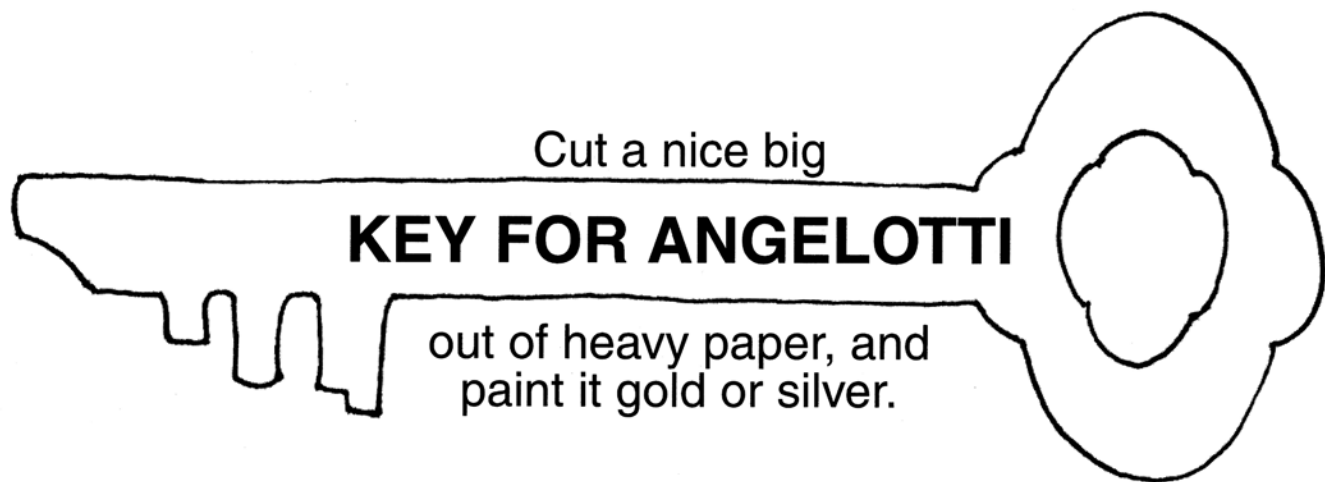
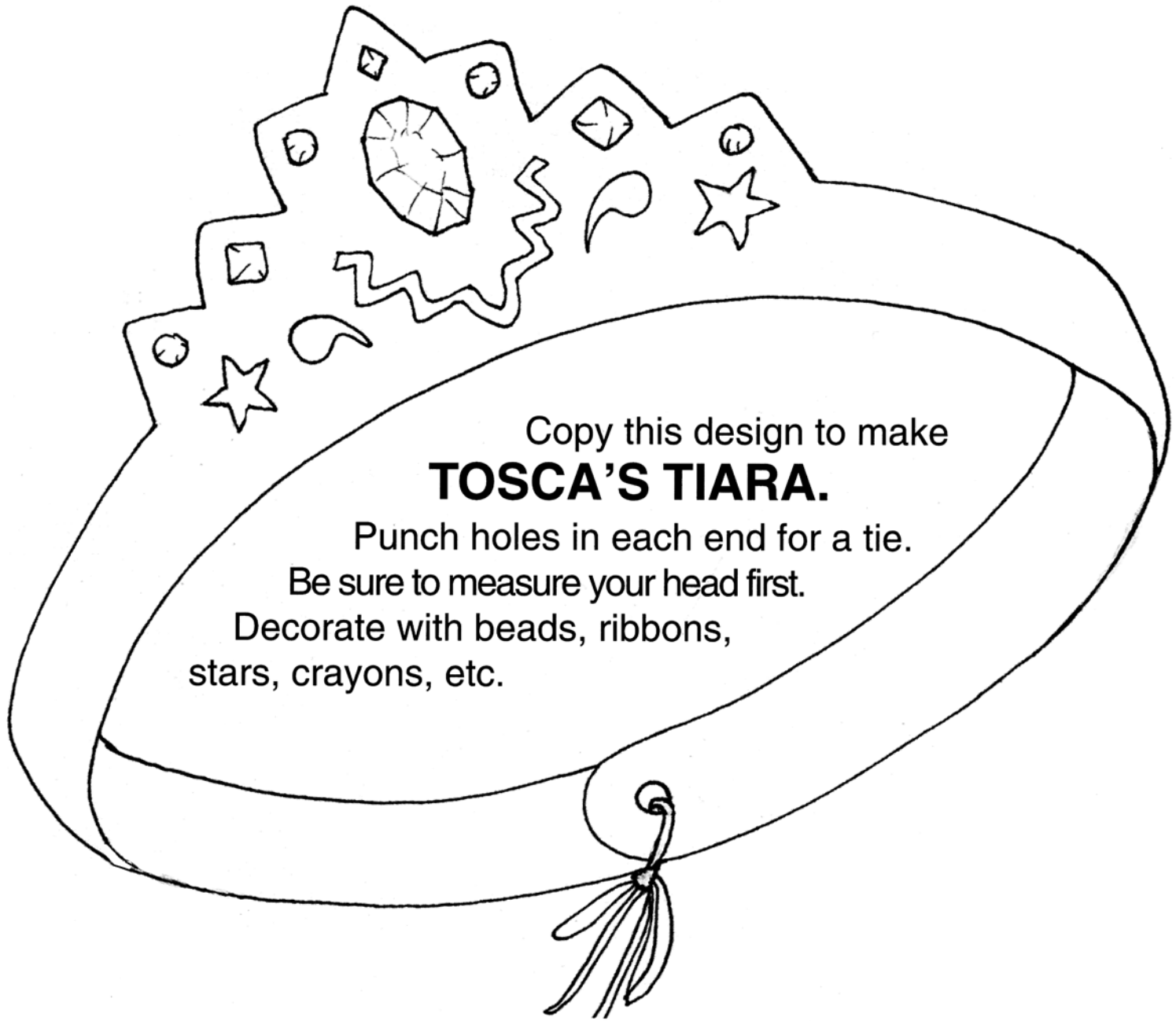
# PLACE THE PROPS

Each of these highlighted items is a prop in the opera *Tosca*.  
Fit them in spaces according to the number of their letters.  
Then fill in the names of the characters involved.





# GET READY FOR THE PLAY



# ACT IT OUT

**STAGE SETTING:** Chapel of the Church of Sant'Andrea della Valle, Rome, Italy.

**THE TIME:** June of 1800

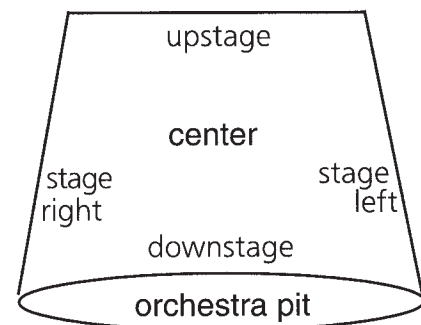
**CHARACTERS:** **Sacristan** - Caretaker of Church property, robes, incense holders, etc.  
(The storage area is called the *Sacristy*.)

**Angelotti** - Consul of the defeated Roman Republic, recently escaped from Castel Sant' Angelo Prison.

**Cavaradossi** - Artist commissioned to do a painting of the Biblical character, Mary Magdalene.

**Tosca** - Celebrated singer, a beauty in love with Cavaradossi, and very jealous by nature.

**PROPS:** Covered painting on an easel  
Basket of food  
Bundle of clothes  
Key  
Paint brushes



## ACT 1

**Angelotti:** *(dressed in convict's clothing, rushes to center stage, starts searching for something)*  
Ah, here it is! The key to the chapel. It's just where my sister said she would leave it.  
*(uses key to enter the small chapel inside the church)*

**Sacristan:** *(enters stage center carrying brushes, looks around)*  
I thought for sure Cavaradossi would be here working on his painting. I wonder where he is?

**Cavaradossi:** *(enters center stage, goes to stage left and removes the cover from his painting)*

**Sacristan:** The painting - it's Mary Magdalene; but it certainly looks like the lovely lady who comes here regularly to pray.

**Cavaradossi:** Yes, I've seen her here praying, and have painted her fair beauty - not realizing I was using her as a model.  
*(takes a small portrait of Tosca from his pocket, looks at it lovingly)*  
Ah, Tosca, your dark beauty is so different from this painting I am doing. Still, it's you I love.

**Sacristan:** *(mutters to himself - while cleaning brushes)*  
These artists -- always making light of the importance of their work.  
*(to Cavaradossi)*  
Oh well, that's your business. I might as well leave.

**Cavaradossi:** Go!

**Sacristan:** *(exits center stage )*

**Cavaradossi:** *(hears noise, looks to Chapel at stage right)*  
Who's there?

**Angelotti:** Can it really be you, Cavaradossi?  
I'm not surprised that you don't recognize me, after all I've been through in prison.  
I was a political prisoner, and have just escaped from Castel Sant' Angelo!

**Cavaradossi:** Quickly - how can I help you?

**Tosca:** *(calls from offstage to Cavaradossi)* Mario!

**Cavaradossi:** *(to Angelotti)* You must hide!

**Tosca:** *(again offstage)* Mario!

**Cavaradossi:** Here I am!

**Angelotti:** I'm so exhausted and hungry.

**Tosca:** *(still offstage, angry and impatient)*  
Mario! Mario! Mario!

**Cavaradossi:** I am here *(opens door to let Tosca in)*

**Tosca:** Why lock the door?

**Cavaradossi:** By the Sacristan's order.

**Tosca:** Who were you talking to?

**Cavaradossi:** To you.

**Tosca:** It was someone else! Where is she?

**Cavaradossi:** You're imagining things.

**Tosca:** Do I imagine the painting of that gorgeous woman?  
For her you have betrayed me!

**Cavaradossi:** You're wrong. I don't even know who she is.  
I only saw her at prayer and painted her.

**Tosca:** Tell me again that I am your only true love.

**Cavaradossi:** You know you are. Even when you are so  
unreasonably jealous!  
But now I must finish my work. You must go.

**Tosca:** Finish! But let her eyes be dark - not blue as  
they are now.  
*(exits stage center)*

**Cavaradossi:** *(to Angelotti)* My Tosca is dear, but oh so  
jealous - and - she cannot keep a secret.  
What is your plan of escape?

**Angelotti:** My sister has left a disguise for me here in  
this Chapel - a bundle of women's clothing,  
so I won't be recognized and can escape.

**Cavaradossi:** *(checks door, center stage)*  
The way is clear now. Go to the garden.  
Follow the footpath to my villa. Find the well.  
Go halfway down and hide in the secret cave.  
You will be safe there.

**Angelotti:** Did you hear that cannon shot from the fortress?

**Cavaradossi:** Your escape has been discovered!  
I'll go with you to help! We must hurry!  
*(both exit, running)*

# SOLUTIONS

## UNSCRAMBLE

SOTAC: TOSCA  
AL HEMBEQ: LA BOHEME  
ADAMAM FLETURBYT: MADAMA BUTTERFLY



pg 2

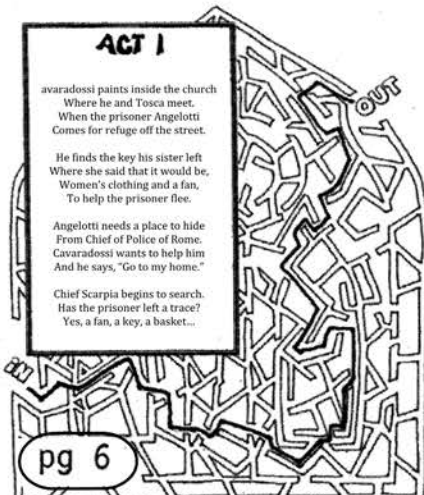
## ACT I

avaradosi paints inside the church  
Where he and Tosca meet.  
When the prisoner Angelotti  
Comes for refuge off the street.

He finds the key his sister left  
Where she said that it would be,  
Women's clothing and a fan,  
To help the prisoner flee.

Angelotti needs a place to hide  
From Chief of Police of Rome.  
Cavaradosi wants to help him  
And he says, "Go to my home."

Chief Scarpia begins to search.  
Has the prisoner left a trace?  
Yes, a fan, a key, a basket...



pg 6

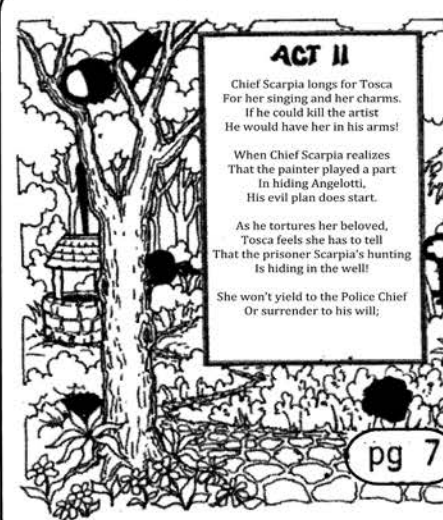
## ACT II

Chief Scarpia longs for Tosca  
For her singing and her charms.  
If he could kill the artist  
He would have her in his arms!

When Chief Scarpia realizes  
That the painter played a part  
In hiding Angelotti,  
His evil plan does start.

As he tortures her beloved,  
Tosca feels she has to tell  
That the prisoner Scarpia's hunting  
Is hiding in the well!

She won't yield to the Police Chief  
Or surrender to his will;



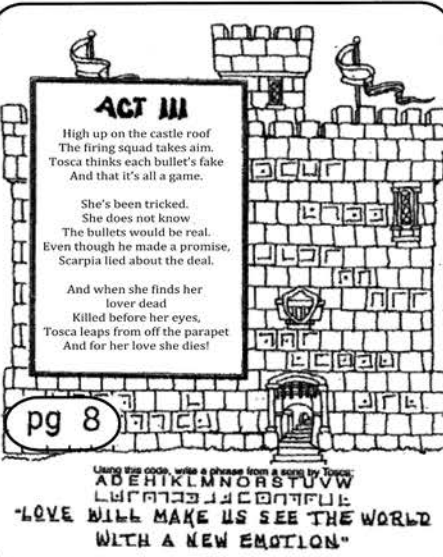
pg 7

## ACT III

High up on the castle roof  
The firing squad takes aim.  
Tosca thinks each bullet's fake  
And that it's all a game.

She's been tricked.  
She does not know  
The bullets would be real.  
Even though he made a promise,  
Scarpia lied about the deal.

And when she finds her  
lover dead  
Killed before her eyes,  
Tosca leaps from off the parapet  
And for her love she dies!



pg 8

Using the code, with a phrase from a sign by Tosca

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

X Y Z 0 1 2 3 4 5 6 7 8 9

"LOVE WILL MAKE US SEE THE WORLD WITH A NEW EMOTION"

## WHERE ARE THEY ?

Color each space that has ONE dot - to find objects that Cavaradosi uses in his craft.



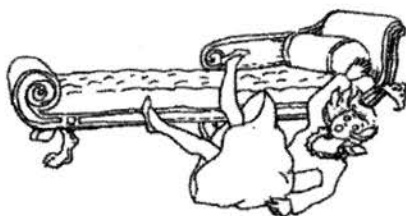
pg 9



Whom do you find when  
you rearrange these letters?

ELICOP: POLICE  
FECHI: CHIEF  
AIRCAPS: SCARPIA

pg 11



## SCARPIA'S CLUES

While searching  
for the escaped  
prisoner, Police  
Chief Scarpia  
found evidence  
that Angelotti  
had been in the  
chapel.



Unscramble these words to  
find out  
WHAT WAS IN  
THE BASKET?

REBAD = BREAD  
NIEW = WINE  
EHECES = CHEESE



WHAT WAS IN  
THE BUNDLE?

PROAN = APRON  
BENTON = BONNET  
ANF = FAN

Tosca called Police Chief Scarpia  
a coward and a murderer!  
Circle the words that do NOT  
describe him.

Liar, Cruel, Traitor, Gentle, Mean,  
Ruthless, Kind, Cunning

pg 10

## WELL, WELL

Using the musical symbols given, find what Cavaradosi told his friend  
about the well in the garden.



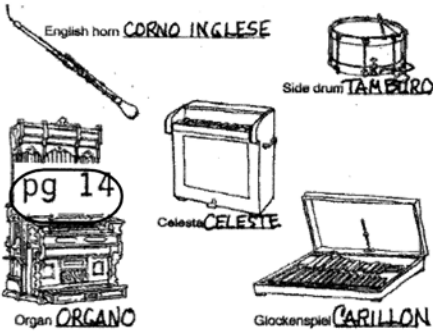
- A = Whole Note
- B = Half Note
- C = Quarter Note
- D = Eighth Note
- E = Sixteenth Note
- F = Crescendo
- G = Trill
- H = Staccato
- I = Flute
- J = Piccolo
- K = Very Loud
- L = Very Soft
- M = Tempo
- N = Ritardando
- O = Accelerando
- P = Trill
- Q = Fermata (Hold)
- R = Half Rest
- S = Whole Rest
- T = Quarter Rest

pg 12

# TO PUZZLES

## UNUSUAL INSTRUMENTS

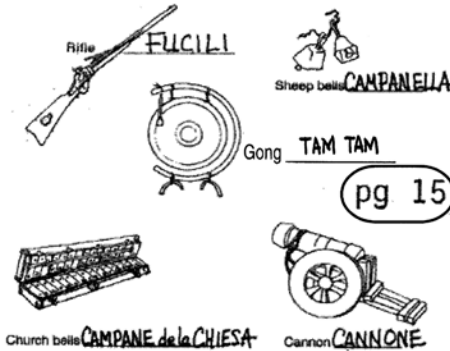
In the opera *Tosca*, Puccini chose certain musical instruments for the orchestra whose sounds were in keeping with the story of the opera. Some of the instruments were unusual and not ordinarily used.



pg 14

## AND SPECIAL EFFECTS

Puccini even visited a church in Italy to hear its beautiful bells so he could duplicate the sounds for *Tosca*.

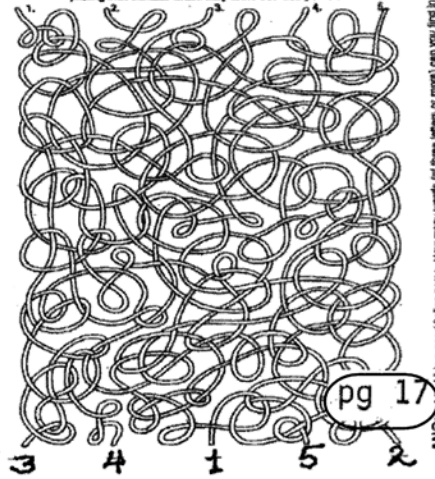


pg 15



## ITALY FAMOUS FOR PASTA

Noodles can really get tangled up! Follow these five noodles to the bottom, placing their number where they come out. Use your noodle!



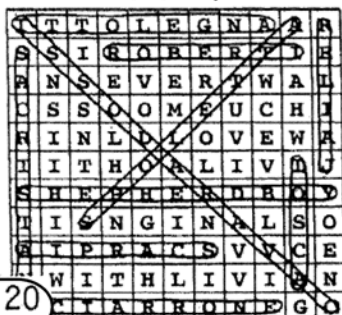
pg 17



## CHARACTER SEARCH

Find and circle each of these characters from the opera *Tosca*. They may read forward, backward, upward, downward, or diagonally. The letters that remain will spell a sad phrase from Cavaradossi's aria on the next page.

"I NEVER WAS SO MUCH  
IN LOVE WITH LIVING  
IN LOVE WITH LIVING



pg 20

## PLACE THE PROPS

Each of these highlighted items is a prop in the opera *Tosca*. Fill the props in spaces according to the number of their letters. Then, on each prop, fill in the names of the characters involved.



pg 22





# OPERA'S FUN FOR EVERYONE

ISBN 978-097957253-1



9 0000



9 780979 572531