

A black silhouette of a man's head and shoulders in profile, facing right. He is wearing a tall top hat. The background is a light blue gradient. The text 'OPERA FUNTIME PRESENTS' is written in white, uppercase, sans-serif font across the brim of the hat.

OPERA FUNTIME PRESENTS

*The* **T**ales *of*  
**H**offmann  
*by Jacques Offenbach*

# Opera Funtime

by the Young Patronesses of the Opera

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

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Funding is provided by YPO and The Junior Opera Guild (JOG).

ISBN 978-0-9785364-7-3

ISBN 0-9785364-7-9



A YOUNG PERSON'S INTRODUCTION TO THE ARTS THROUGH THE OPERA

# *The* Tales of Hoffmann

BY JACQUES OFFENBACH

MUSIC

POEMS

BIOGRAPHY

DANCE

PUZZLES

ACTING

MAKE-UP

SONGS

GAMES



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

**Original Publication 1988**

Illustration and layout: Valerie Mydske  
Roberta Rymer Balfe, Susan Becker,  
Elaine Brockhouse, Cynn timer Cagney,  
Marea Edynak, Linda Goldberg,  
Sallie Grable, Renée Gross,  
Mary Immer, Susanne Kayyali,  
María-Rosa López-Muñoz, Barbara  
Lovell, Jacquelin Major, Sheri Swanson  
and Louise Todaro.

**Revised 2010**

Additional illustration & layout:  
Meredith Bozek  
Elaine Brockhouse, Holly Evans,  
Lisa Hogan, Susanne Kayyali,  
Ingrid Lyall, María-Rosa López-Muñoz,  
Jacquelin Major, Linda Meyers,  
Janis Ramirez, Sheri Swanson  
and Julie Todaro.



# The Tales of

## E. T. A. Hoffmann

The Author **E. T. A. Hoffmann** (1776-1822)

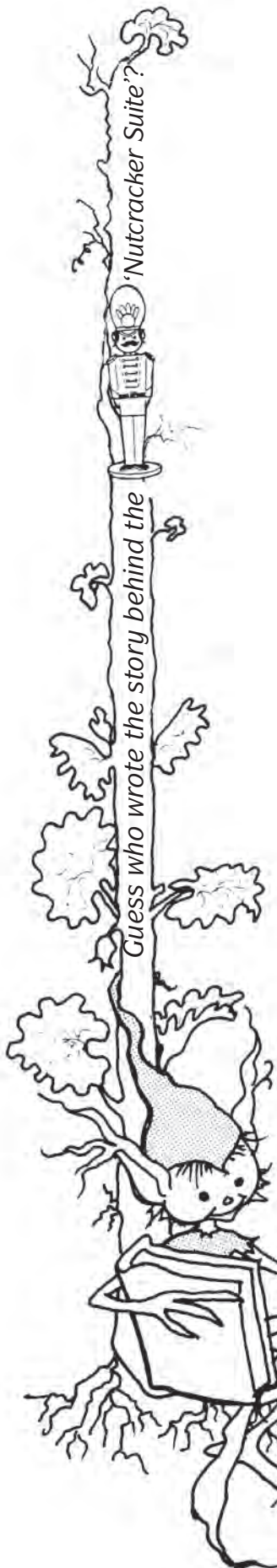
**T**HE TALES OF HOFFMANN is based on stories by E. T. A. Hoffmann, the famous German romantic poet, writer, storyteller, composer and critic. He was born Ernst Theodor Wilhelm Hoffmann in Königsberg, Prussia. When an early manuscript was misprinted and the 'W' for Wilhelm mistyped as an 'A,' rather than correct the mistake, he changed his name from Wilhelm to 'Amadeus,' in honor of Wolfgang Amadeus Mozart, his hero.

E.T.A. Hoffmann was a versatile artist. He composed ten operas and wrote many stories. All his stories contain the mysterious, grotesque, and supernatural. His fairytales and dances influenced Edgar Allan Poe, Hans Christian Andersen, Tchaikovsky and Schumann. In his time he was well known and admired, but today he is best known through Offenbach's opera, *The Tales of Hoffmann*.

The stories of Hoffmann had particular relevance for Offenbach, who thought of himself as being wild like Hoffmann. He cast Hoffmann to sing his own tales of lost romantic love. Hoffmann, a tenor, (in opera the tenor often sings the romantic roles) yearns for his ideal woman in Stella. In the three tales Hoffmann follows Stella through three different aspects of her life as three different women in his search for true love.

In 1851 Jules Barbier and Michel Carré wrote a play based on three stories by Hoffmann. Twenty-five years later, Offenbach asked the two writers to create the libretto.

*Our teller of stories quite often did use  
A magical person...he called her a muse.*



# Hoffmann

## The Composer Jacques Offenbach (1819-1880)

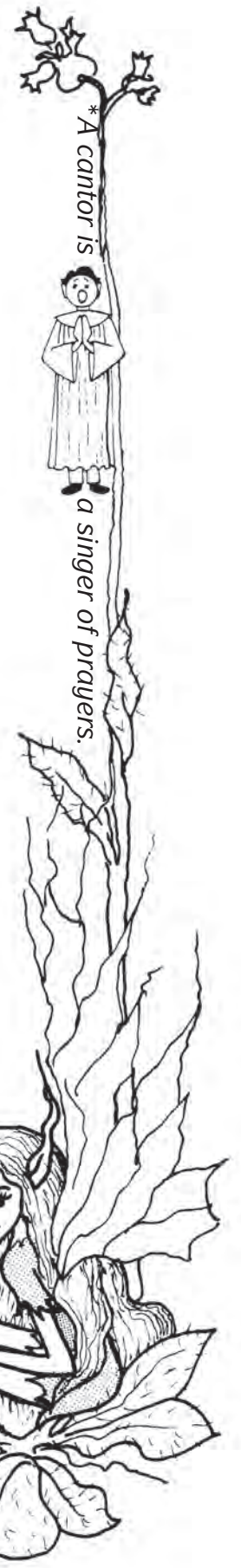
JACOB OFFENBACH was born in Cologne, Germany. His father was a cantor\* in the synagogue and was his first music teacher. At age fourteen young Jacob was accepted at the Paris Conservatoire to study cello, his favorite instrument. Jacob soon changed his name to Jacques.

In Paris, he became a music director, a conductor, a theater manager and a writer of musical comedies. His operettas reflected the 'life' of Paris and were noted for their wit, gaiety and frivolity. From two of his operettas came *Can-Can* and the Marine Corps Hymn, *The Halls of Montezuma*.

Offenbach was known for his great charm, a sense of humor and love of practical jokes. His huge Russian deerhound was named Kleinzach, like the dwarf in the Prologue.

Like most creative geniuses, Offenbach was not a wise businessman and found himself in debt. In 1876 he made a successful tour of the United States where he conducted his own compositions in New York City and Philadelphia and was able to repay his debts.

While he loved light music, Offenbach always had a secret desire to compose a serious opera. Knowing his health was failing, he threw himself into writing *The Tales of Hoffmann*. It was a race against time. He did not live to see his masterpiece performed. On February 10, 1881, *The Tales of Hoffmann* was enthusiastically applauded by the Paris audience.



\*A cantor is

a singer of prayers.

A "muse" is a guardian angel of sorts,  
A true inspiration to those in the arts.



**COPPELIUS**

*Baritone*

Act I

The eyeballs of Olympia were fashioned by this gent — a crazy scheming character of scientific bent.

**OLYMPIA**

*Soprano*

Act I

A doll with eyes and arms and legs, but doesn't have a heart.

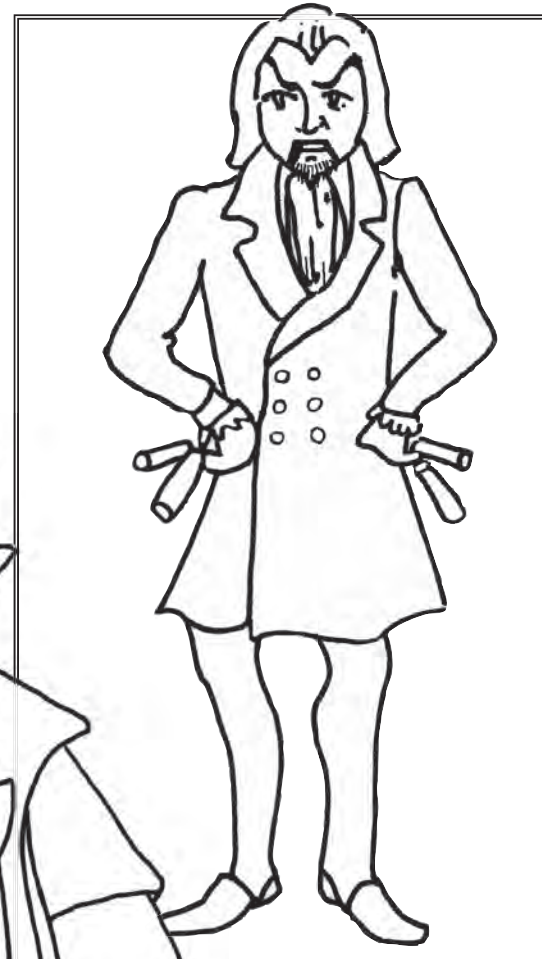
Poor Hoffmann falls in love with her before she comes apart!

**LINDORF**

*Baritone*

A devilish and wicked man is Lindorf, Hoffmann's foe.

In different forms he reappears, and each time deals a blow!



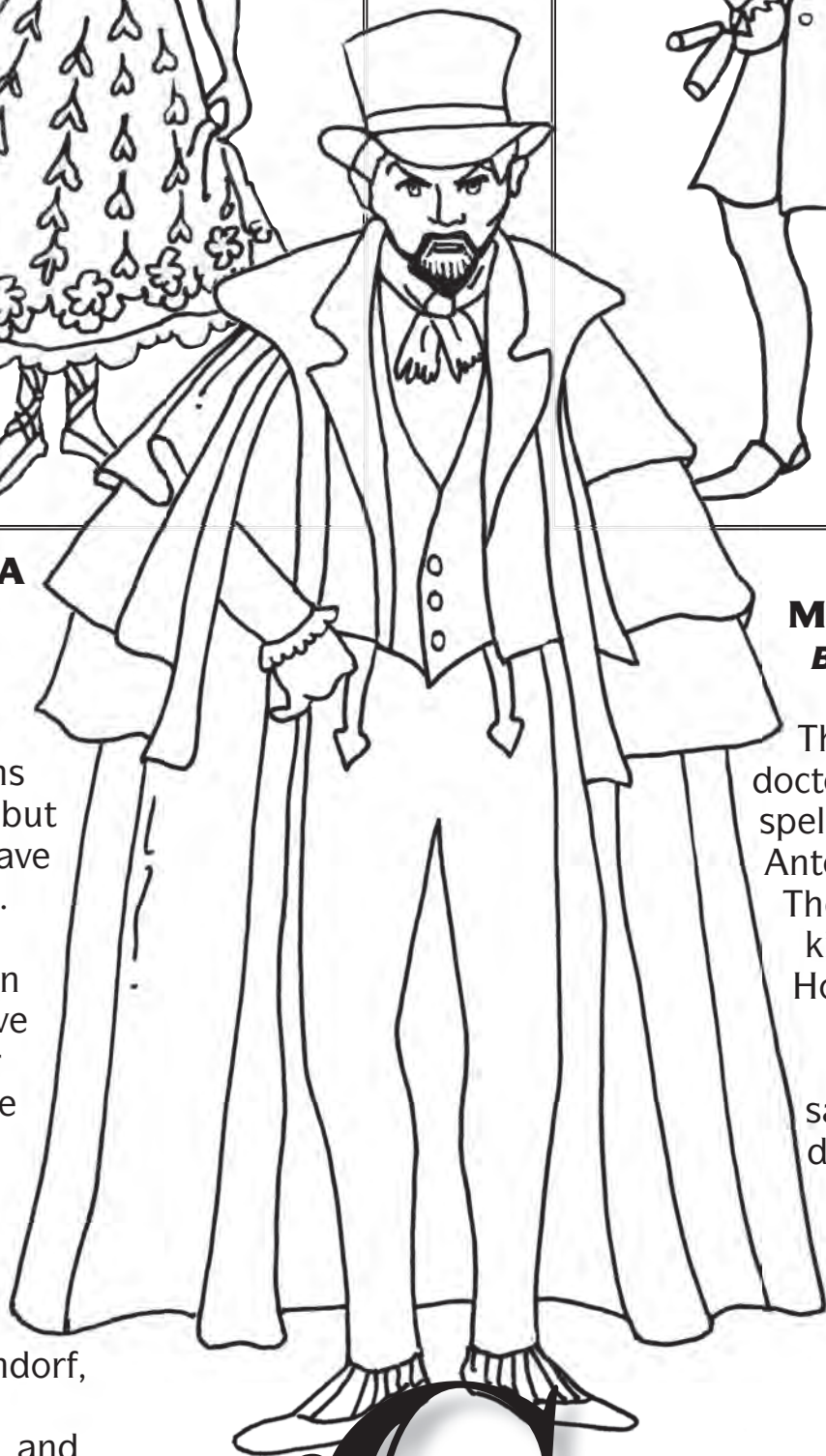
**DR. MIRACLE**

*Baritone*

Act II

This spooky doctor casts a spell to make Antonia sing. The singing kills poor Hoffmann's love.

What sadness he does bring!



The **Q**haracters



**ANTONIA**

*Soprano*

Act II

A beautiful but sickly girl, she sings, a lot like Stella! But at her death the poet's heart is broken, poor sad fellow.



**DAPERTUTTO**

*Baritone*

Act III

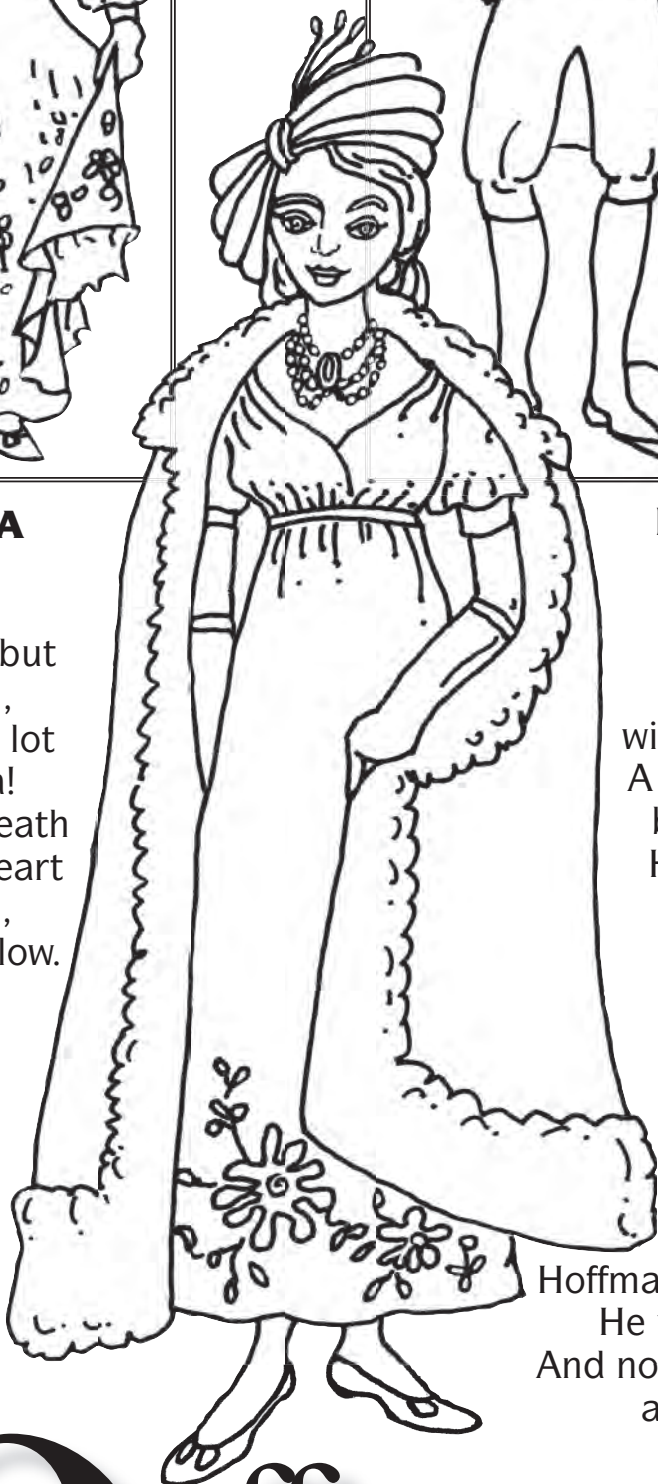
Here we have another rival with another goal – A sinister magician bent on stealing Hoffmann's soul!

**GIULIETTA**

*Soprano*

Act III

This lady tricks our poet friend by stealing his reflection. She also steals poor Hoffmann's heart, his love and his affection.



**STELLA**

*Soprano*

Hoffmann loves this singing star. He wants her for his wife. And now his stories each will tell an aspect of her life.

**H**offmann





Shall I tell you the tale of my three loves in one?

# Prologue

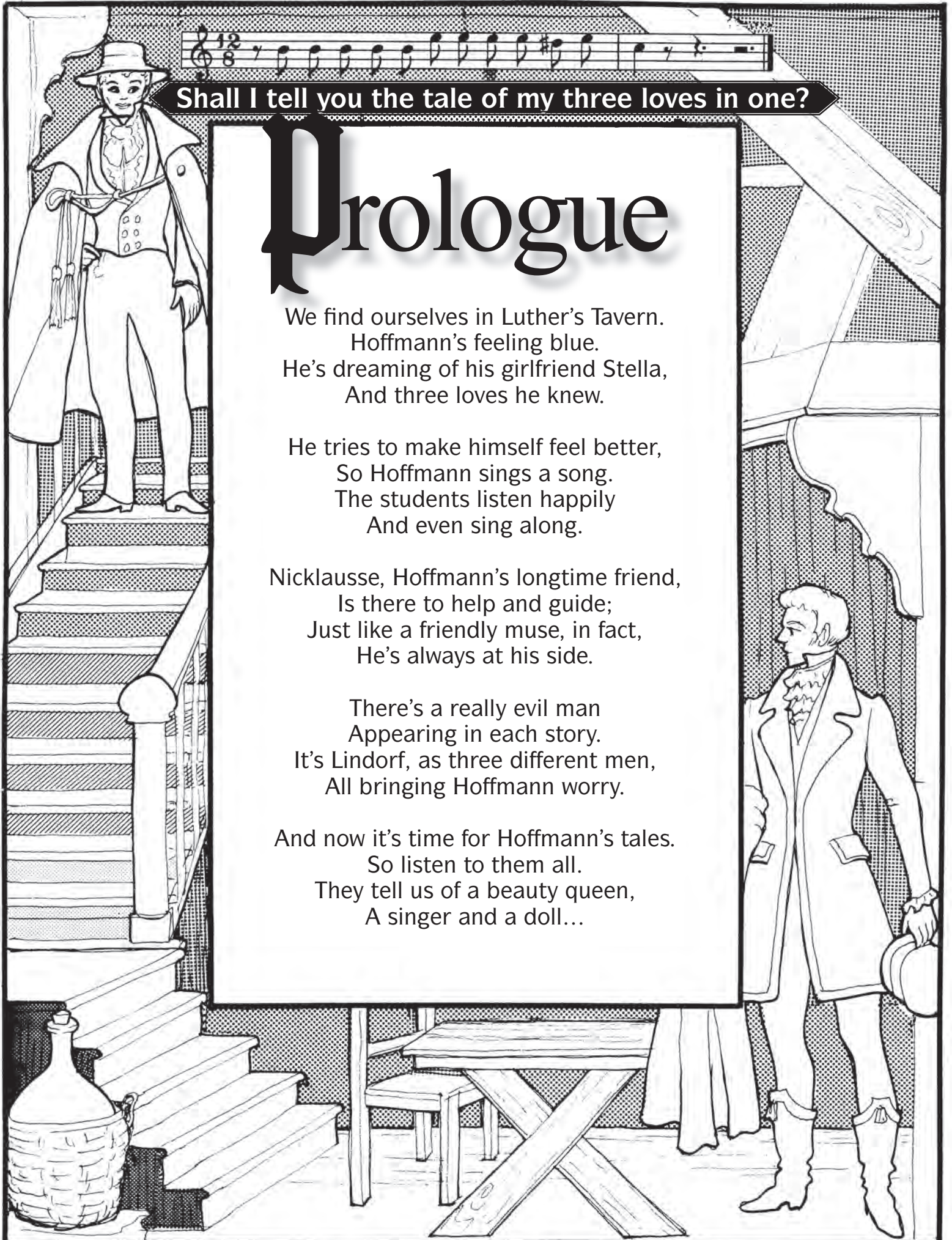
We find ourselves in Luther's Tavern.  
Hoffmann's feeling blue.  
He's dreaming of his girlfriend Stella,  
And three loves he knew.

He tries to make himself feel better,  
So Hoffmann sings a song.  
The students listen happily  
And even sing along.

Nicklausse, Hoffmann's longtime friend,  
Is there to help and guide;  
Just like a friendly muse, in fact,  
He's always at his side.

There's a really evil man  
Appearing in each story.  
It's Lindorf, as three different men,  
All bringing Hoffmann worry.

And now it's time for Hoffmann's tales.  
So listen to them all.  
They tell us of a beauty queen,  
A singer and a doll...





# Klein-zack

The Ballad of the Dwarf  
Sung by Hoffmann and Students



*Allegro*

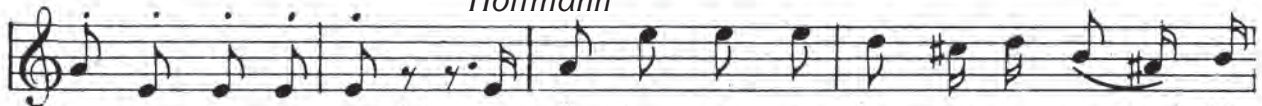
Hoffmann

Students



1. Now once up - on a time at the Court of Ei - se - nach! The  
2. A great big hump he had up - on - his - back. He

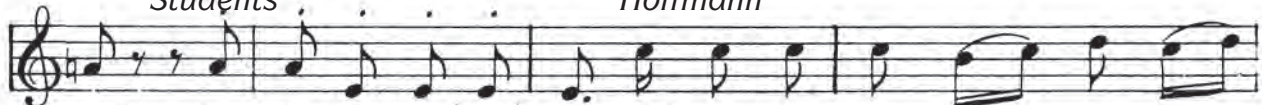
Hoffmann



Court of Ei - se - nach! There lived a lit - tle dwarf who was called Klein -  
had up - on his back. His legs for all the world as if tied in a

Students

Hoffmann



sack! And he was called Klein-zack! His cap and bells hung - down his -  
sack! As if tied in a sack! To - bac - co stained his - nose quite



back, And his knees knocked to - ge - ther and went clic clac! Clic clac! Clic  
black. And his head as it wag - gled, it went cric crac! Cric crac! Cric

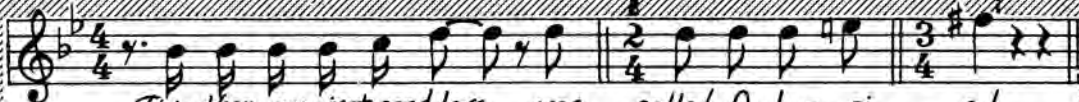
Students and Hoffmann



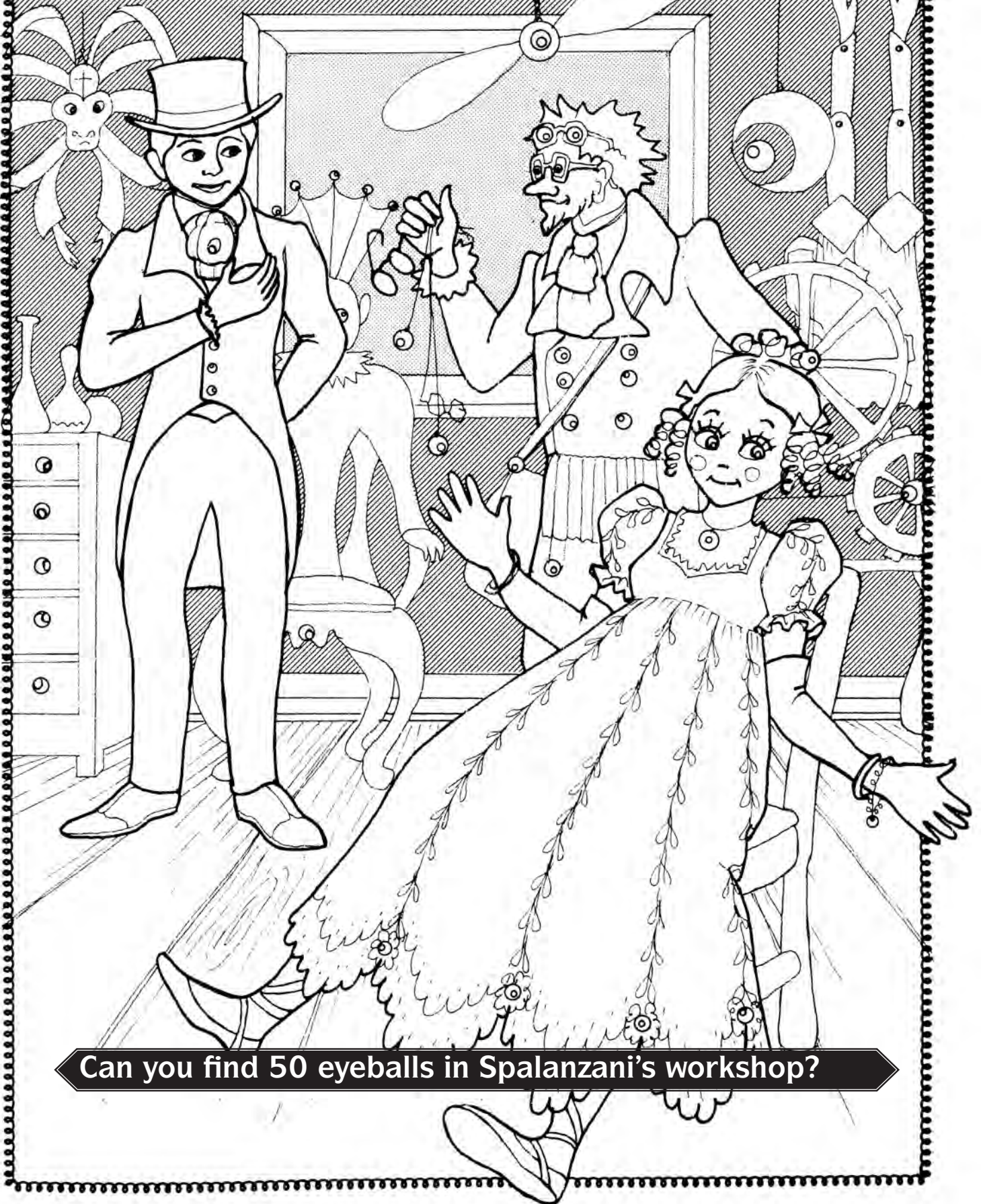
clac! That - was, that - was Klein - zack! Clic clac! clic clac! Clic  
crac! That - was, that - was Klein - zack! Cric crac! cric crac! Cric



clac! Clic clac! That - was, that - was Klein - zack!  
crac! Cric crac! That - was, that - was Klein - zack!



*This then, my first fond love - was called O-lym-pi - - a!*



**Can you find 50 eyeballs in Spalanzani's workshop?**

# Act I

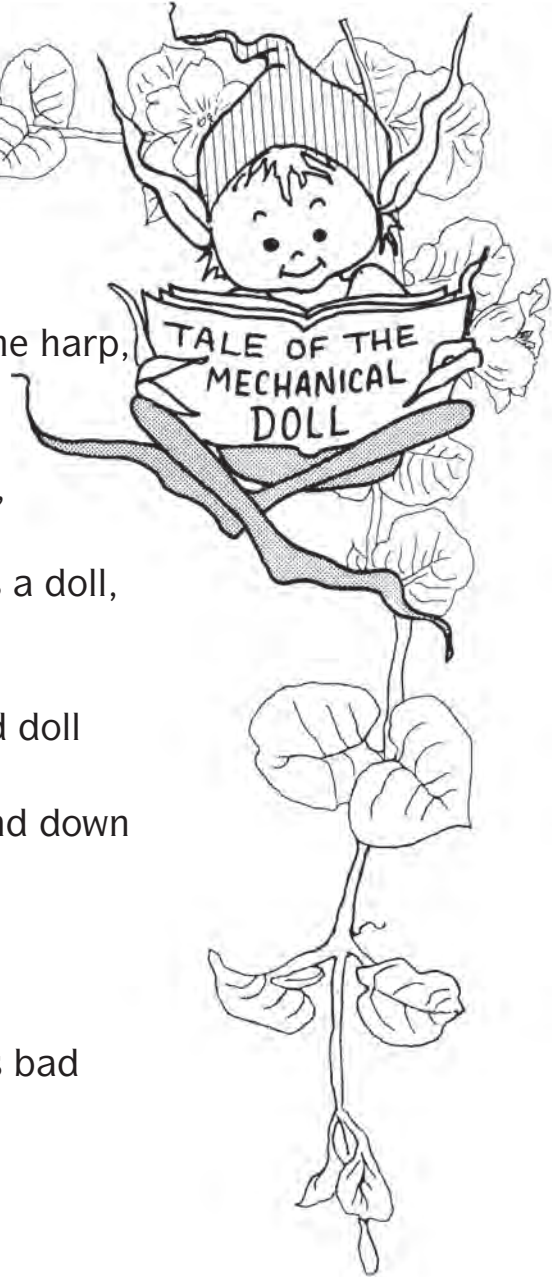
Spalanzani\* built a doll  
Of cloth and wood and wheels.  
She sang and danced and played the harp,  
To Hoffmann she looked real!

Coppelius\*\* gave him magic specs,  
Olympia “came to life!”  
Though Nicklausse warned, “This is a doll,  
She cannot be your wife!”

But Hoffmann thought the life-sized doll  
Was Spalanzani’s daughter.  
They danced until her springs wound down  
And Spalanzani caught her.

Coppelius gave the doll her eyes  
And wanted to be paid.  
But when he learned the check was bad  
He knew he’d been betrayed!

He flew into a fit of rage  
And tore the doll apart!  
The magic glasses cracked and broke  
As did poor Hoffmann’s heart!

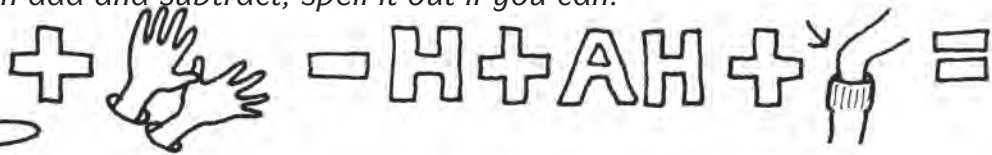


\* *Pronounced Spa-lan-ZAN-nee*

\*\* *Pronounced Co-PEHL-ee-oos*



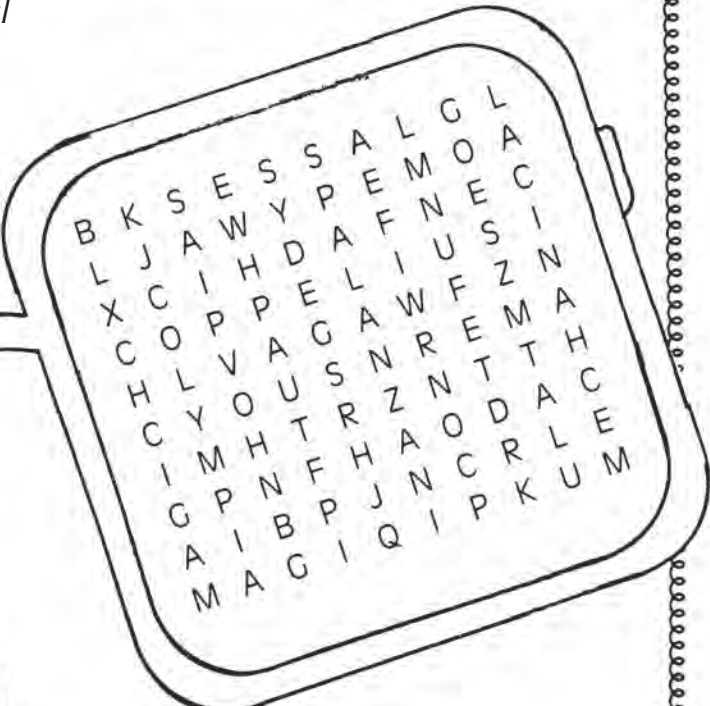
This REBUS will tell you the name of a man.  
You can add and subtract, spell it out if you can!



Check  
Cloth  
Coppellius  
Dancer  
Doll  
Eyeballs

Glasses  
Harp  
Heart  
Hoffmann  
Love  
Magic

Mechanical  
Nicklausse  
Olympia  
Spalanzani  
Wheels  
Wife  
Wood

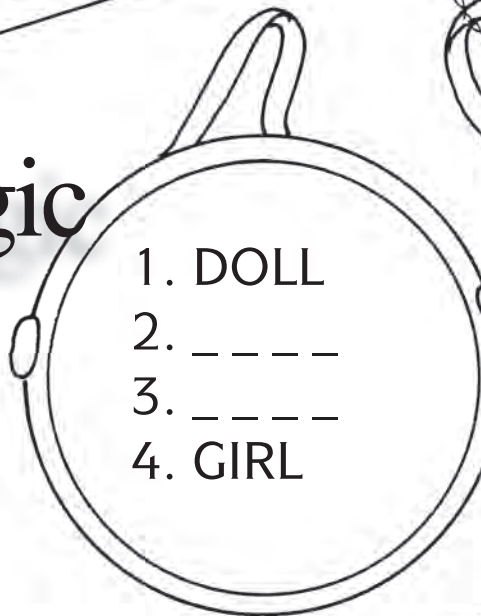


Look backwards, forwards, upside-down for words that in Act I are found.

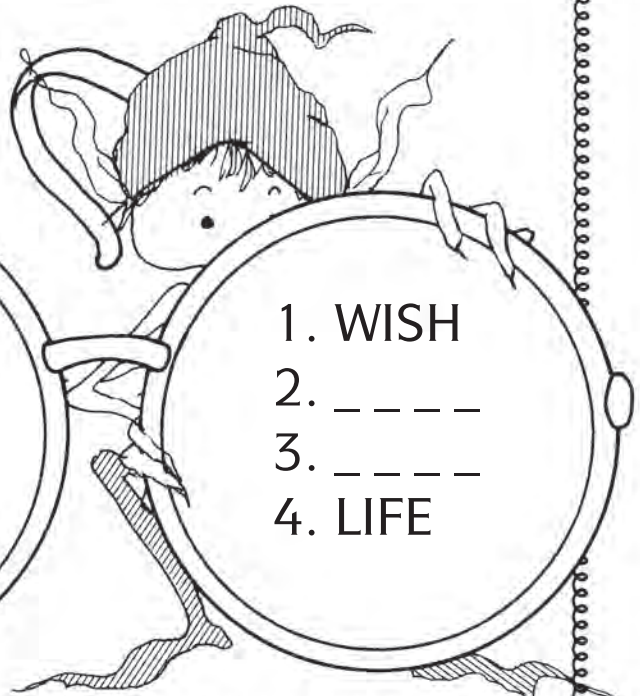
You too, can work

# Magic

By changing one letter at a time, you can make a "doll" become a "girl" – and make a "wish" come to "life."



1. DOLL
2. \_\_\_\_\_
3. \_\_\_\_\_
4. GIRL



1. WISH
2. \_\_\_\_\_
3. \_\_\_\_\_
4. LIFE



Which of Olympia's faces is different?

With fits and starts and jerky arms Olympia displays her charms.

# Doll's Song

Moderato

OLYMPIA: (Spalanzani accompanying her on the harp)

Er - 'ry grove with song - birds la-

-den, Sun and moon in skies a-

-love

Can you find twenty half notes in Antonia's parlor?



A half note is a musical symbol on a staff that is played for two beats, which is twice the duration of a quarter note and half of the duration of a whole note.

# Act II

Antonia has a pretty voice;  
Her singing warms the heart.  
But doting father, Crespel, says  
She must give up the art!

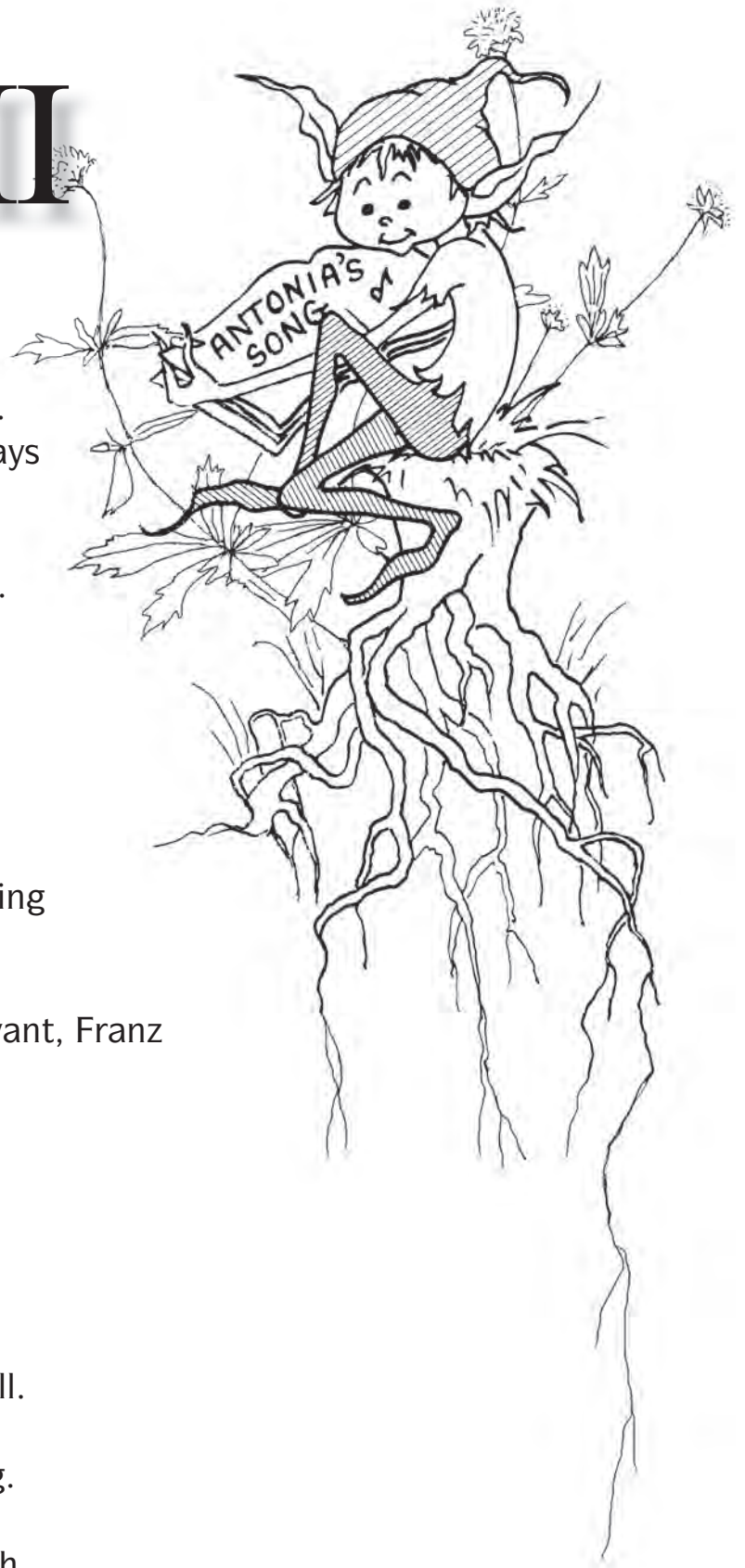
Her mother was a singer too.  
It ended in her death.  
So Crespel keeps Antonia  
From wasting all her breath.

Hoffmann and Antonia  
Make plans to wed, until  
He sees her faint and trembling  
And knows she's really ill.

Confused, the poor deaf servant, Franz  
Lets Dr. Miracle in,  
With vials of magic medicine  
And with his violin.

Using all his awful tricks  
He conjures up a spell.  
The portrait of her mother  
Seems to speak to her as well.

Her mother urges her to sing.  
Her dad she disobeys.  
Antonia sings herself to death  
As Dr. Miracle plays...





**Violins** decorate the walls of Crespel's house. In the last part of Act II, the evil Dr. Miracle, in a frenzy, seizes one and plays it like the devil he is!

To what family of the orchestra does the violin belong? \_\_\_\_\_

# I nstruments

Fill in the names of other members of that orchestra family.



\_\_\_\_\_



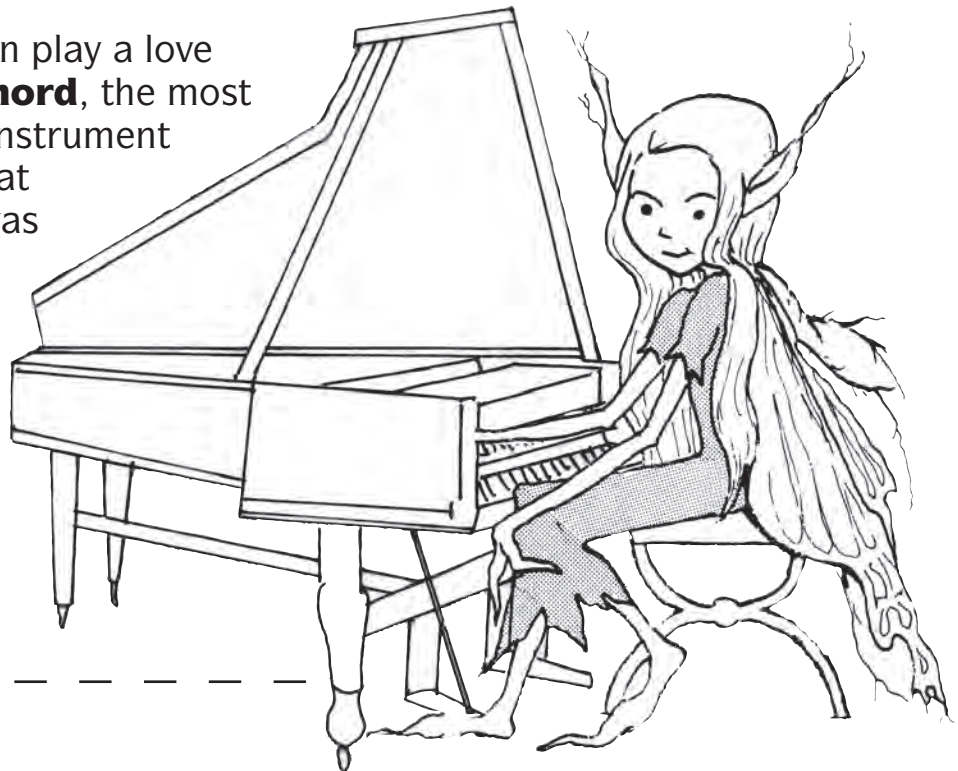
\_\_\_\_\_



\_\_\_\_\_

Antonia and Hoffmann play a love song on the **harpsichord**, the most important keyboard instrument of the 1700's. Of what popular instrument was the harpsichord a forerunner?

\_\_\_\_\_

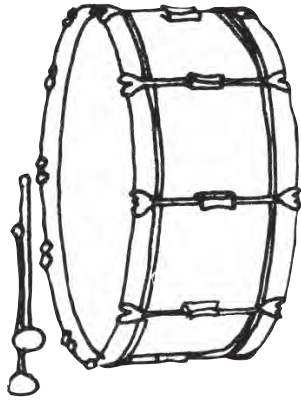
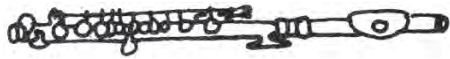


\_\_\_\_\_



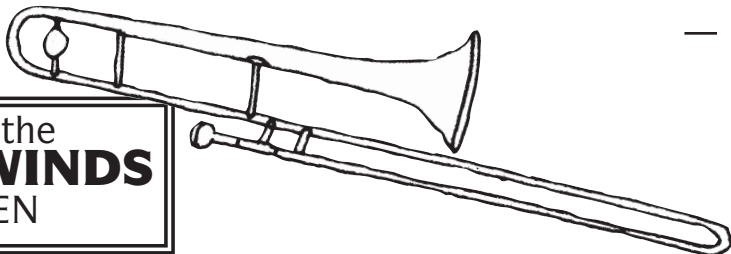
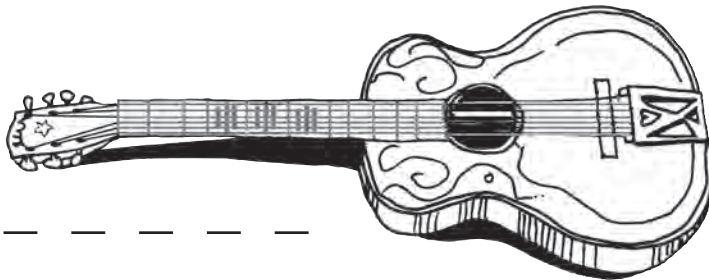
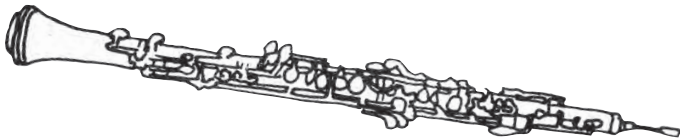
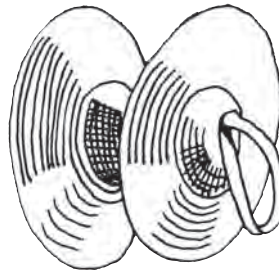
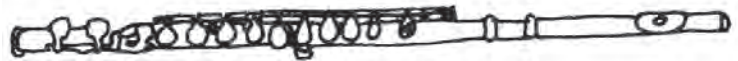
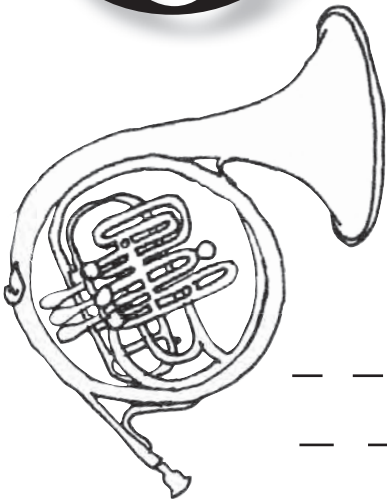
Color the  
**STRINGS**  
BLUE

Color the  
**BRASS**  
YELLOW



# Orchestra Sections

*Can you name these instruments?*



Color the  
**WOODWINDS**  
GREEN

Color the  
**PERCUSSION**  
RED

# Night & Day

## I am on the Watch



*Franz, poor deaf servant in Antonia's home, begins to sing and dance this poem.*

*Allegretto*

FRANZ    E    B<sup>7</sup>    E    B<sup>7</sup>    E    B<sup>7</sup>    E

Night and day I am on the watch, and al-ways most dis-creet am

B<sup>7</sup>    E    B<sup>7</sup>    E    B<sup>7</sup>    E    A    E    B<sup>7</sup>

I; Some-times a lit-tle song I try, es-pe-cial-ly when no one's

E    B<sup>7</sup>    E    B<sup>7</sup>

by; tra-la la la la la la la la la I - need in-struc-tion.

E    B<sup>7</sup>    E    B<sup>7</sup>    E

Tra-la la la la la la la la la la la la la la la!

Can you identify the cast of

# Act II

Hoffmann  
Antonia  
Her mother  
Crespel – her father  
Dr. Miracle  
Franz – a servant

?



1.



2.



3.



4.



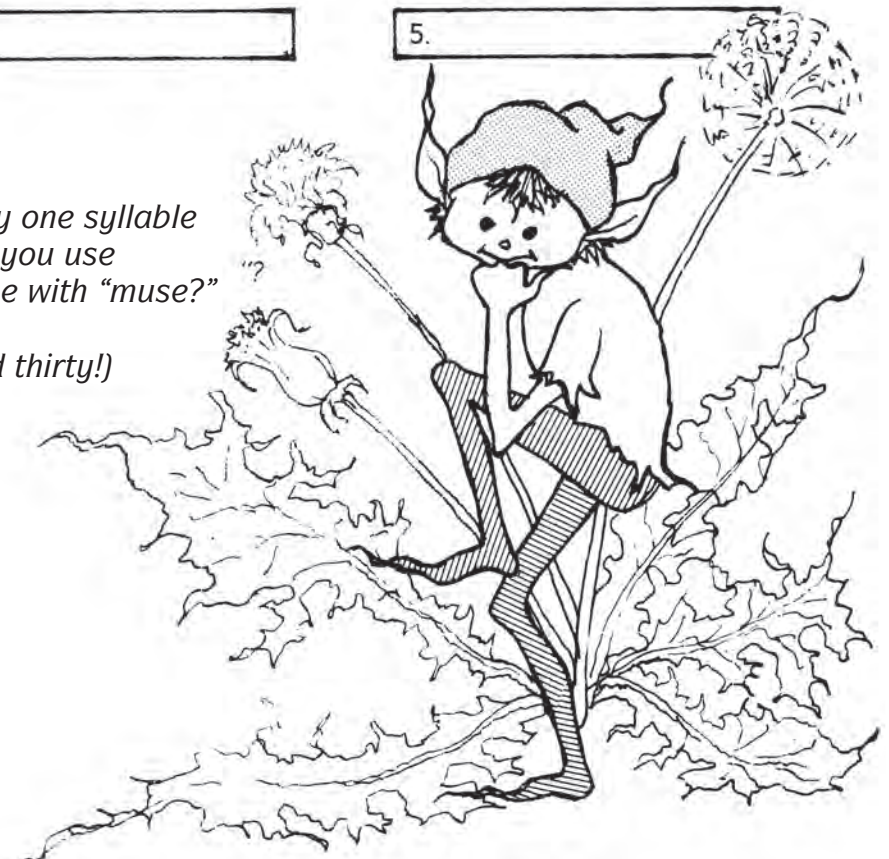
5.



6.

How many one syllable words do you use that rhyme with "muse?"

(We found thirty!)



Use one die and different coins,  
buttons or tokens to

# Follow Hoffmann

through his adventures!

**Act III**

He gives her a diamond ring to steal Hoffmann's image (his soul). **(Go ahead 3 spaces)**

The lady is under the spell of Dapertutto, a cruel magician. **(Go back 1 space)**

Hoffmann's third tale is about Giulietta, a beauty queen. **(Go ahead 2 spaces)**

As Antonia dies singing to her mother, Hoffmann loses another love. **(Go back 1 space)**

She has already stolen Schlemil's soul and Hoffmann is jealous of him. **(Go back 1 space)**

**Act II**

Franz, her servant, lets the evil Dr. Miracle in. **(Roll again)**

Dr. Miracle fools her into singing by making her mother's portrait "speak". **(Go ahead 3 spaces)**

Hoffmann kills Schlemil in a duel and gets Giulietta's key from him. **(Lose a turn)**

The second tale is about Antonia, who is very sick. **(Go ahead 1 space)**

She wants to sing but her mother died singing. **(Go back 2 spaces)**

Her doctor has warned her that she too will die if she sings. **(Go ahead 1 space)**

Coppelius breaks the glasses and smashes Olympia. **(Go back 3 spaces)**

Hoffmann is sad to learn that she was only a doll. **(Lose a turn)**

Hoffmann watches the fickle Giulietta sail away with Pitichinaccio, another of her admirers. **(Go back 1 space)**

Once more Hoffmann has been duped. **(Go back 1 space)**

End Here!



Start Here! →

# Prologue

The poet Hoffmann is in Luther's Tavern. **(Go ahead 2 spaces)**

Hoffmann's Muse tells him to forget the women and to write down his tales. **(Go ahead 1 space)**

He sings a funny song about a dwarf. **(Go ahead 1 space)**

# Epilogue

His rival Lindorf is a combination of the three evil men in the stories. **(Go back 2 spaces)**

He starts to think about his girlfriend Stella. **(Go ahead 3 spaces)**

Lindorf wants Stella, too and he taunts Hoffmann. **(Go back 3 spaces)**

Nicklausse, his friend, helps him to see that all three were a part of Stella. **(Go ahead 3 spaces)**

Hoffmann tells tales about his three past loves. **(Go back 1 space)**

The mad scientist realizes that he has been cheated by Spalanzani. **(Go back 2 spaces)**

Back in Luther's Tavern Hoffmann grieves for his lost loves. **(Go back 1 space)**

# Act I

Coppelius gives Hoffmann magic glasses which make the doll "come to life". **(Go ahead 1 space)**

Spalanzani bought the mechanical doll from Coppelius, but paid with a bad check. **(Roll again)**

In the first story he falls for Olympia, a doll he thinks is real. **(Go ahead 2 spaces)**





Can you find ten mirrors in Giulietta's courtyard?

# Act III

Hoffmann finds himself in Venice,  
He's just passing through,  
When he falls for Giulietta\*,  
Who's pretty, but untrue!

Being held by Dapertutto\*\*  
She's under his control.  
He gives her a diamond ring  
To take poor Hoffmann's soul.

Pretending to love Hoffmann  
His image she will steal.  
Giulietta has done this before,  
She did it to Schlemil.

Nicklausse, Hoffmann's friend, had warned,  
"Of her love beware!"  
Now he's looking in the mirror  
And seeing nothing there!

The jealous Hoffmann does two things  
So she can be set free:  
He kills Schlemil in a duel  
And gets her back her key.

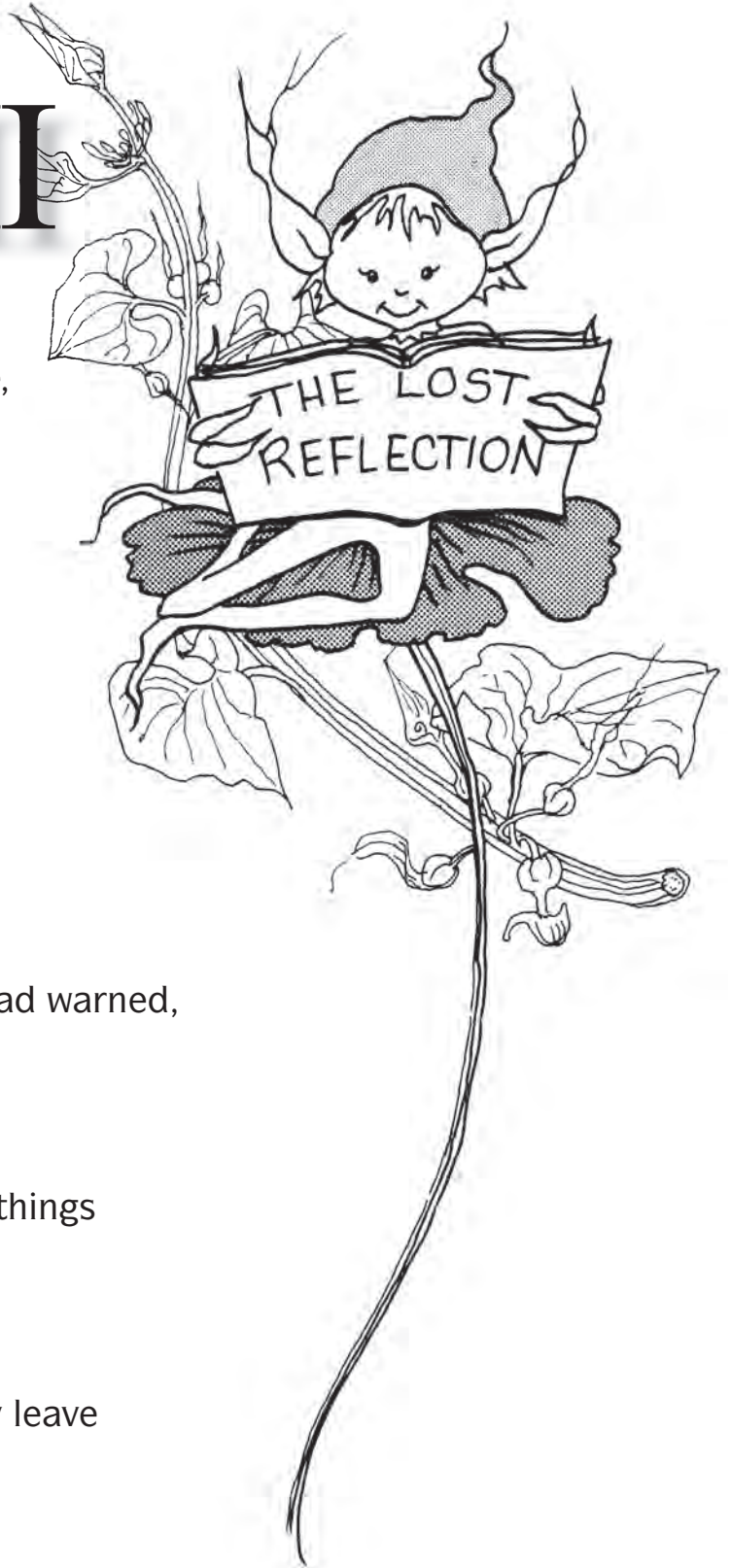
When Hoffmann sees the beauty leave  
In another's arms,  
Sailing in a gondola,  
He curses her false charms!

Pitichinaccio\*\*\* is the man  
With whom she runs away.  
His faithful muse tells Hoffmann,  
"We must leave without delay!"

\*Pronounced  
Gee-u-lee-EH-ta

\*\* Pronounced  
Dah-per-TOO-to

\*\*\*Pronounced  
Pee-tee-kee-NAHT-cheeo



A page of games for you and me to help remind us of ACT III!



Together these letters will spell out the tune that the gondoliers sang underneath the full moon.

My first letter appears in the word **BOY** but not **GIRL**.

While my second shows up in a **HAIR** not a **CURL**.

The third letter's in **BARREL** and also in **RAG**.

My fourth is in **CARPET** but not in a **SHAG**.

My fifth's in a **CAT** but not in a **DOG**.

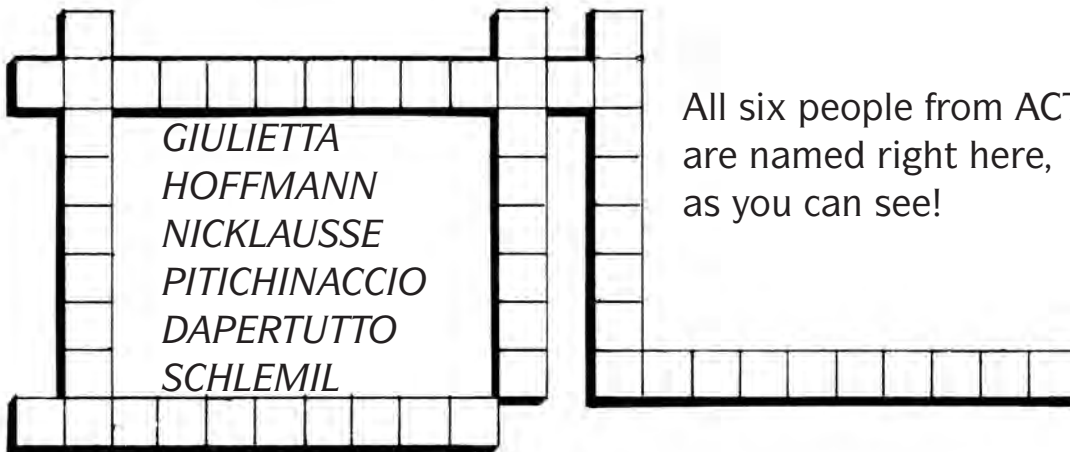
The sixth is in **RAT** but not in a **HOG**.

My seventh's in **COT** but not in a **BED**.

The eighth is in **LOT** and also in **LEAD**.

My ninth is in **DOLL** but not in a **TOP**.

The tenth letter's in **EEL** and there I will stop!



All six people from ACT III are named right here, as you can see!

How many words of three or more letters can you find in the word "BARCAROLLE?" (We found 50.)



# Barcarolle

*This tune Julietta sang (said the little elf)  
has now become famous, so sing it yourself!*



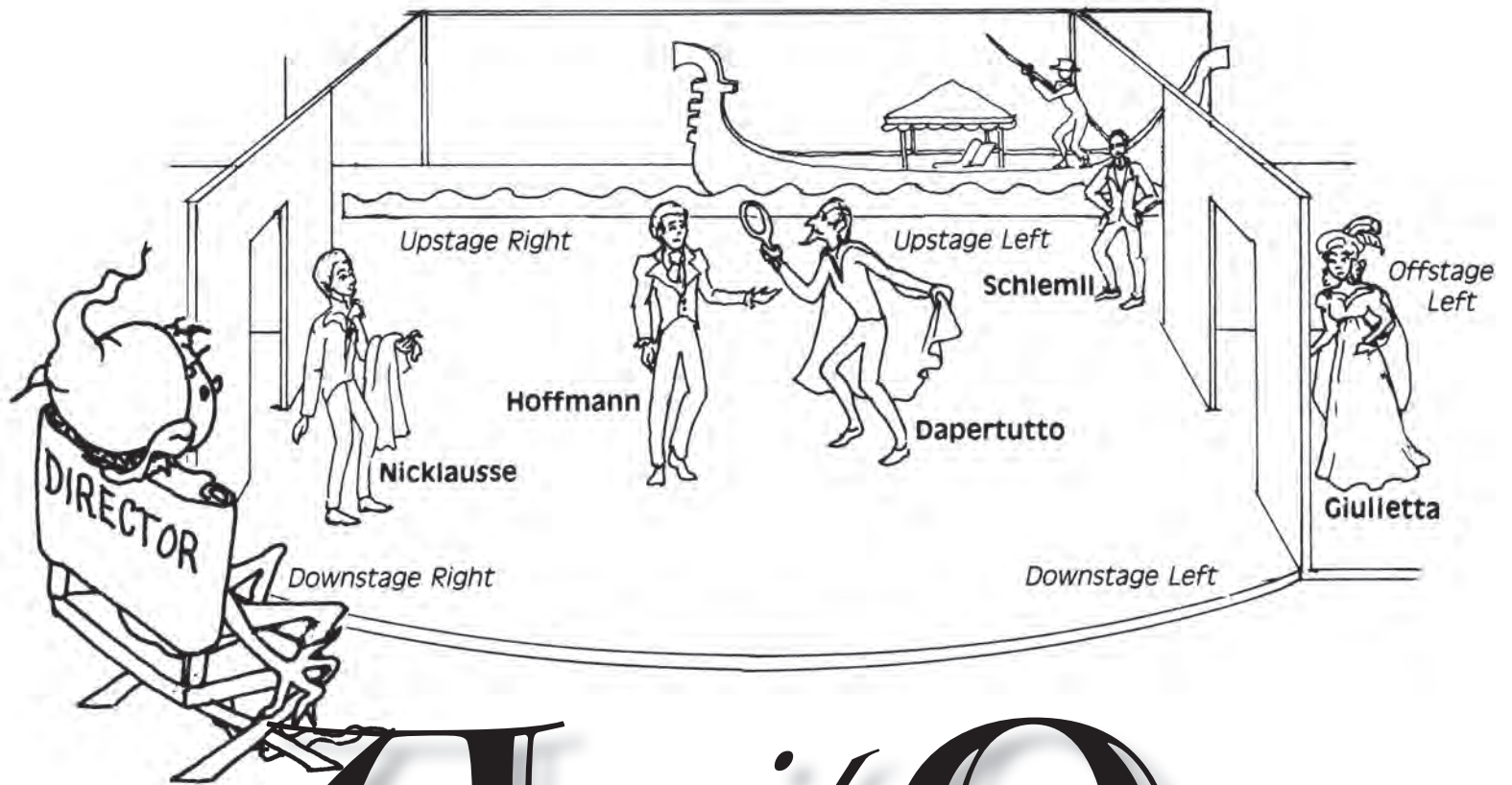
*Love-ly night, oh night - of love, up - on - thy shoul - der ly - ing.*

*moon and stars in heav - en a - bove, sweet rap - ture o'er us shed.*

*O - night of love! On thy shoul - der ly - ing*

*O - night of love! O - night of love!*

*A chorus offstage sings this song while the action on page 27 takes place.*



# Act *it* Out

## **NARRATOR:**

Hoffmann's third tale takes us to Venice, Italy. He and his friend Nicklausse are at a party in the palace of the beautiful Giuletta. Nicklausse warns Hoffmann, "Beware of this woman! Do not fall in love with Giuletta. She is under the influence of an evil magician and could bring you great harm."

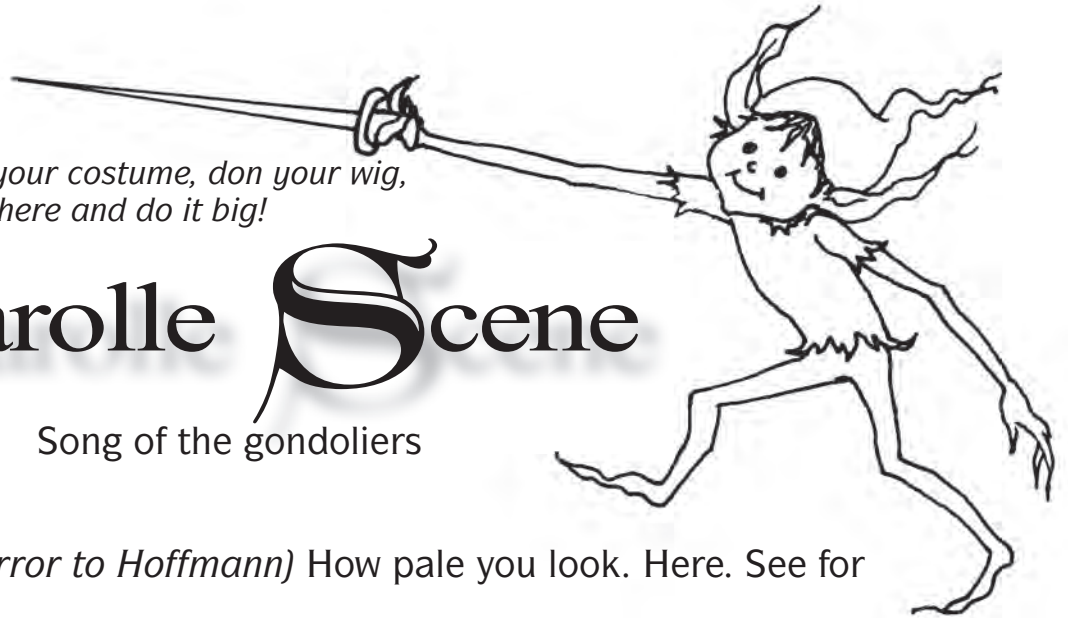
Dapertutto, the vile magician, is out to hurt Hoffmann. He bribes Giuletta with a diamond ring to cast a romantic spell on the poet. He commands, "Get Hoffmann's reflection, just as you brought me the one from your former lover, Schlemil."

Giuletta is successful. Hoffmann falls hopelessly in love. She persuades him to get her key back from Schlemil and leaves with some of her guests. Nicklausse, Schlemil, Dapertutto and Hoffmann are on stage.

*So choose your costume, don your wig,  
then get in here and do it big!*

# Barcarolle Scene

Song of the gondoliers



- DAPERTUTTO: *(hands mirror to Hoffmann)* How pale you look. Here. See for yourself.
- HOFFMANN: *(looking into the mirror, he panics)* My reflection! It's gone!
- GIULIETTA: *(enters stage left)* Gentlemen, the gondolas are here. It's time for the Barcarolle and goodbyes.
- NICKLAUSSE: *(to Hoffmann)* Are you coming?
- HOFFMANN: Not yet. I have to take care of something.
- NICKLAUSSE: I understand, but I'm keeping an eye on you.
- SCHLEMIL: *(to Hoffmann)* What are you waiting for sir?
- HOFFMANN: For you to give me the lady's key.
- SCHLEMIL: You'll have that key only with my life!
- HOFFMANN: Then I'll take both!
- SCHLEMIL: We'll see about that! *(unsheathes his sword)* On guard!
- DAPERTUTTO: *(to Hoffmann)* You do not have a sword? Take mine!
- HOFFMANN: Thanks! *(Schlemil lunges first and his sword is stopped by Hoffmann. They push back and Hoffmann attacks. Schlemil avoids the blade. But Hoffmann quickly lands the fatal blow. Schlemil falls. Hoffmann takes the key from him and exits stage left to find Giulietta. Dapertutto confirms that Schlemil is dead, picks up his sword, puts it in its sheath and exits.)*
- HOFFMANN: *(returns breathless, crosses to Nicklausse)* She's gone! She's gone I tell you! She left in a gondola in the arms of...of Pitichinaccio! *(wanders around the stage wringing his hands)*
- NICKLAUSSE: *(goes to comfort his friend, hears a noise, crosses to stage left, looks out, returns quickly to Hoffmann)* Hoffmann! Please listen to me! The police are coming! We must leave! *(drags Hoffmann out)*

How many "RINGS" do you recognize?

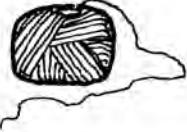


\_\_\_\_\_ ring



ring \_\_\_\_\_

\_\_\_\_\_ ring



\_\_\_\_\_ ring

\_\_\_\_\_ ring



\_\_\_\_\_ ring



● 22



● 21

● 20



● 19



● 23

● 18

● 17

● 24

● 6

● 25

● 5

● 7

Connect the dots and they will bring fair Julietta's \_\_\_\_\_ !

● 8

● 15

● 26

● 4

● 3

● 27

● 2

● 28



● 13

● 29

● 30

● 12



● 14

# Epilogue

Back again in Luther's Tavern  
Hoffmann's in despair.  
Losing all the girls he's dreamed of  
Seems too much to bear.

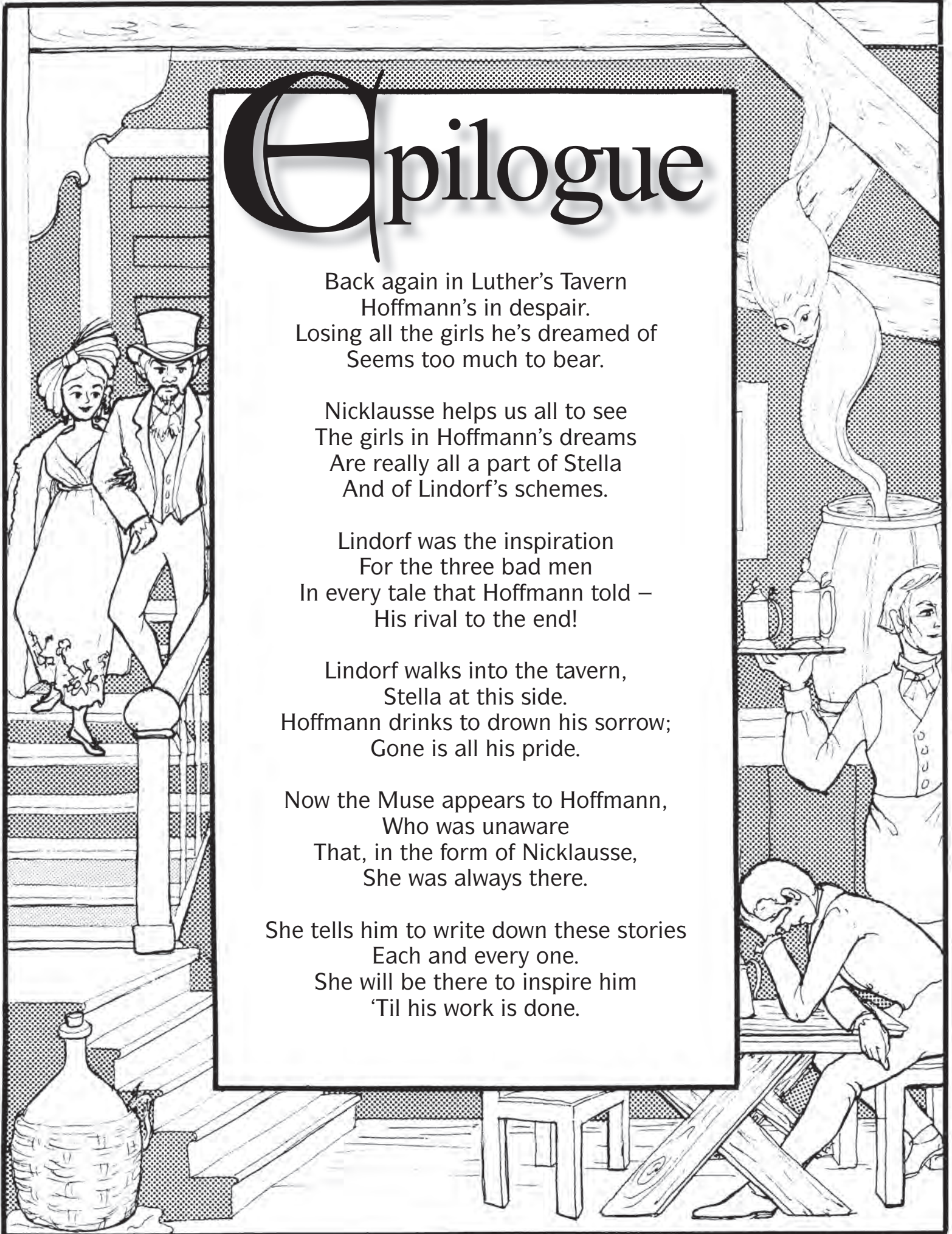
Nicklausse helps us all to see  
The girls in Hoffmann's dreams  
Are really all a part of Stella  
And of Lindorf's schemes.

Lindorf was the inspiration  
For the three bad men  
In every tale that Hoffmann told –  
His rival to the end!

Lindorf walks into the tavern,  
Stella at this side.  
Hoffmann drinks to drown his sorrow;  
Gone is all his pride.

Now the Muse appears to Hoffmann,  
Who was unaware  
That, in the form of Nicklausse,  
She was always there.

She tells him to write down these stories  
Each and every one.  
She will be there to inspire him  
'Til his work is done.



# Stage Magic

## PROLOGUE

Imagine the chorus stomping their feet in rhythm to imitate a creaky old dwarf and at the same time singing “click clack! click clack!” Try it! Maybe you will be able to picture him as you sing *Kleinzack* on page nine.

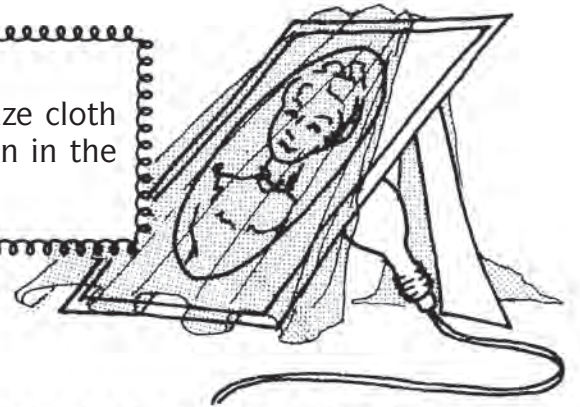


## ACT I

Olympia, the mechanical doll, can sing only when she is wound up with the key on her back. (Of course, we know that she is played by a real live opera singer!) Listen and you will hear a ratchet or noise maker whenever the key is turned. Her jerky movements and the ratchet noise create the illusion of a mechanical doll.

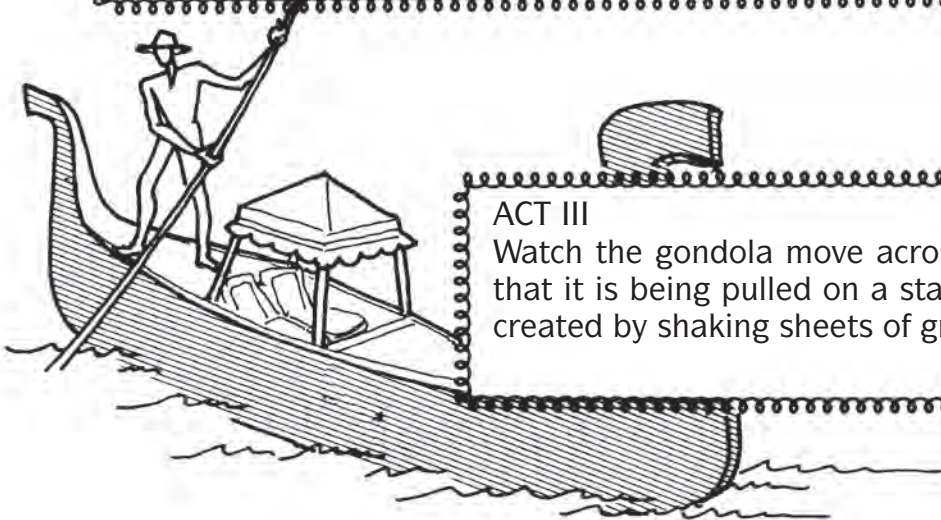
## ACT II

Look for the picture of Antonia's mother on the wall. A gauze cloth covers the picture frame and only when the light is turned on in the back of the frame, does the ghostly portrait come to life.

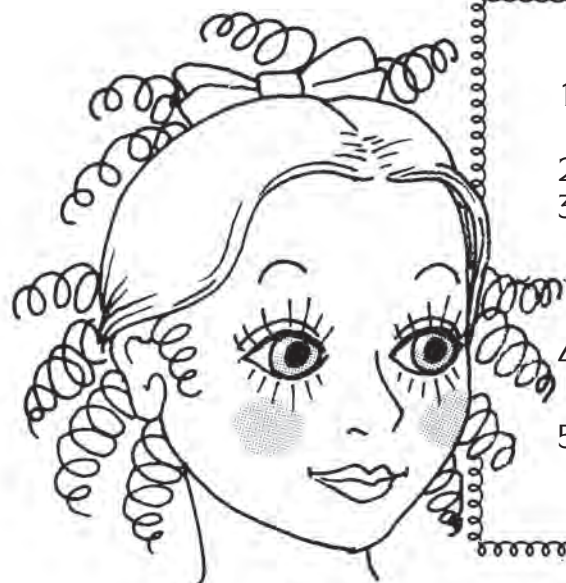


## ACT III

Watch the gondola move across the stage and be in on the secret that it is being pulled on a stage wagon. The look of water can be created by shaking sheets of green and blue cloth.



# Stage Make-Up



## DOLL MAKE-UP

1. Apply pale pink or creamy-white base make-up over face, including eyebrows.
2. Dab large round spots of pink rouge on each cheek.
3. Use a dark eyebrow pencil to:
  - a. Draw high, round eyebrows,
  - b. Line upper and lower lids,
  - c. Draw false eyelashes with bold strokes.
4. Outline lips in cupid shape with lip pencil and fill in with lipstick.
5. Put on a wig of massive curls or braids.

## VILLAIN MAKE-UP

1. Apply pale green base make-up over face, including eyebrows.
2. Highlight forehead, cheekbones, and top length of nose with white.
3. Darken shadow areas of face with dark olive brown or black.
4. Using a black eyebrow pencil:
  - a. Draw eyebrows, starting inside eye and winging up.
  - b. Line eyes and wing up parallel to eyebrows.
5. Outline lower eyelid with red liner.
6. Draw long thin upper lip with black pencil and fill in.
7. Line and fill in lower lip with black.
8. Optional – Put on beard, mustache and wig, or draw widow's peak.

*"Widow's Peak"*

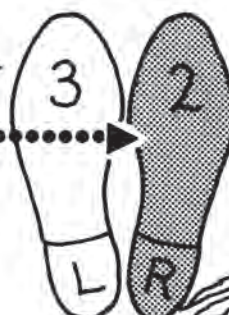


# The Dance



## GIRLS

1. Step back with right foot.
2. Step left with left foot.
3. Bring right foot next to the left.
4. Step forward with left foot.
5. Step right with right foot.
6. Bring left foot next to the right.



## BOYS

1. Step forward with left foot.
2. Step right with right foot.
3. Bring left foot next to the right.
4. Step back with right foot.
5. Step left with left foot.
6. Bring right foot next to the left.





# The Waltz

*In Act I the waltz they dance  
as Hoffmann and his "doll" romance:*



Waltz tempo

Guests sing:

Gent - ly sway - ing, mu - sic play - ing; Beau - ty and

grace are here com - bined; In - her danc - ing she's en -

tran - cing, leav - ing all oth - ers far be - hind.

PROLOGUE

1. \_\_\_\_\_  
 2. \_\_\_\_\_  
 3. \_\_\_\_\_  
 4. \_\_\_\_\_  
 5. \_\_\_\_\_

ACT I

1. \_\_\_\_\_  
 2. \_\_\_\_\_  
 3. \_\_\_\_\_  
 4. \_\_\_\_\_  
 5. \_\_\_\_\_

The little muse wants you to know  
 Where all these characters should go.

ANTONIA	LUTHER
COPPELIUS	LINDORF
CRESPEL	*NICKLAUSSE
DAPERTUTTO	OLYMPIA
DR. MIRACLE	PITICHINACCIO
FRANZ	SCHLEMIL
GUILIETTA	SPALANZANI
HOFFMANN	STELLA



ACT II

1. \_\_\_\_\_  
 2. \_\_\_\_\_  
 3. \_\_\_\_\_  
 4. \_\_\_\_\_  
 5. \_\_\_\_\_  
 6. \_\_\_\_\_

EPILOGUE

1. \_\_\_\_\_  
 2. \_\_\_\_\_  
 3. \_\_\_\_\_  
 4. \_\_\_\_\_  
 5. \_\_\_\_\_  
 6. \_\_\_\_\_

ACT III

1. \_\_\_\_\_  
 2. \_\_\_\_\_  
 3. \_\_\_\_\_  
 4. \_\_\_\_\_  
 5. \_\_\_\_\_  
 6. \_\_\_\_\_



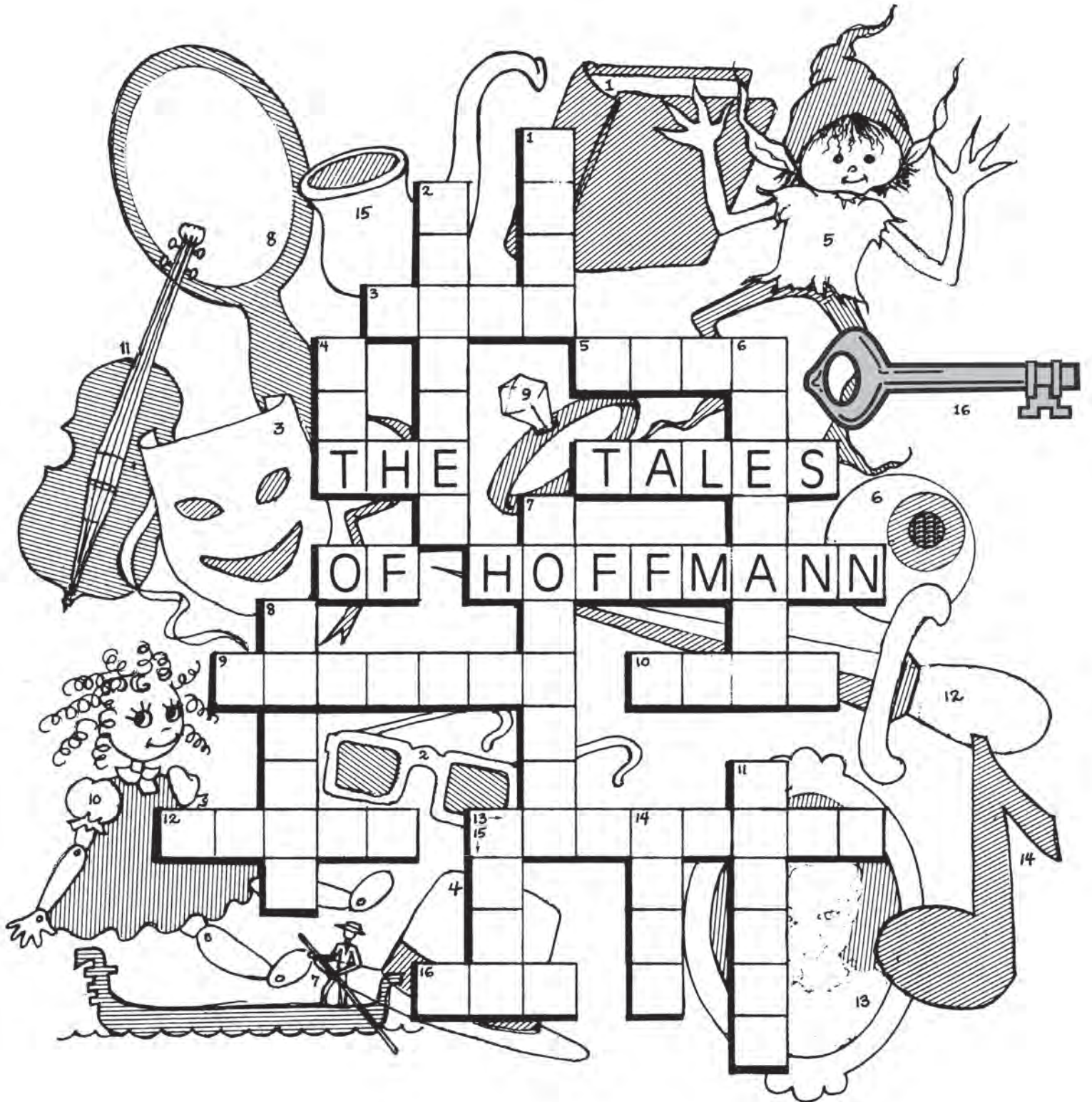
# Who goes Where?

Be careful now, for some of these appear in more than one act, please!

\*According to an opera custom, the role of Nicklausse, a young man, is sung by a woman. Such a part is sometimes called a "pants role."

# Crossword

The pictures here will give you clues as to the props the singers use.



# Opera Geography

Draw a line to each country and city from the text below



North Sea	France	Milan	England
Prussia	Paris	Venice	Austria
Köningsberg	Nuremberg	Mediterranean Sea	Spain
Germany	Munich	Italy	
Cologne	Atlantic Ocean		

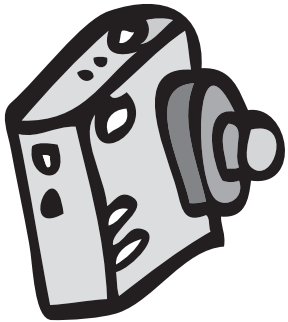
Offenbach, the composer, was born in **Cologne, Germany** and worked in **Paris, France**. E.T.A. Hoffmann, the author, was born in **Köningsberg, Prussia** (now a part of Russia). Luther's Tavern is in **Nuremberg, Germany**, next to the Nuremberg Opera. Stella is a famous opera singer from **Milan, Italy**. Olympia's tale takes place in **Paris, France**. Crespel and his daughter, Antonia, live in **Munich, Germany**. Giulietta's palace is along the Grand Canal in **Venice, Italy**.



# O p e r a E t i q u e t t e

Learn about the opera **B**efore you go.

Wear your **V**ery nicest clothes.



Turn off **C**ell phones and electronics, too.

No photography **O**r recording allowed.

Be **P**unctual and take your seat.

Noisy candy w**R**appers annoy your neighbors.

Please stay in your sea**T** during the performance.

Be very qui**E**t throughout the show.

Do not talk, sing **O**r snore.

Show the singers yo**U** like them with your applause.

Yelling "Bravo", or "Bravi" is **S**a great way to say "Thank you."



Guess who wrote the story behind the 'Nutcracker Suite'? **E.T.A. Hoffmann**



This REBUS will tell you the name of a man: You add and subtract, spell it out if you can!

**+ H + A H + =**

S P A L A N Z A N I

Check Cloth Cochenille Coppelius Dancer Doll Eyeballs  
Classes Harp Heart Hoffmann Love Doll Magic  
Mechanical Nicklausse Olympia Spalanzani Wheels Wife Wood

Look backwards, forwards upside-down for words that in Act I are found.

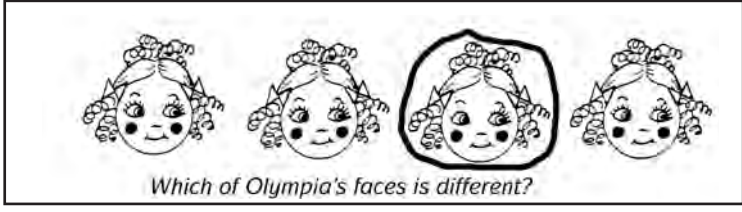
You, too, can work **MAGIC!**

By changing one letter at a time, you can make a "doll" become a "girl" — and make a "wish" come to "life."

1. DOLL  
2. DOLL  
3. G L L E  
4. GIRL

1. WISH  
2. WISE  
3. WIEE  
4. LIFE

1. Hoffmann 3. Antonia 5. Mother  
2. Crespel 4. Franz 6. Dr. Miracle



Violins decorate the walls of Crespel's house in the last part of Act II, the evil Dr. Miracle, in frenzy, seizes one and plays it like the devil himself!

To what family of the orchestra does the violin belong? **STRINGS Instruments**

Fill in the names of other members of that orchestra family.

VIOLA CELLO BASS

Antonia and Hoffmann play a love song on the **harpichord**, the most important keyboard instrument of the 1700's. Of what popular instrument was the harpsichord a forerunner? **PIANO**

HARPSICHORD

Color the **STRINGS** BLUE

PICCOLO BASS DRUM HARP

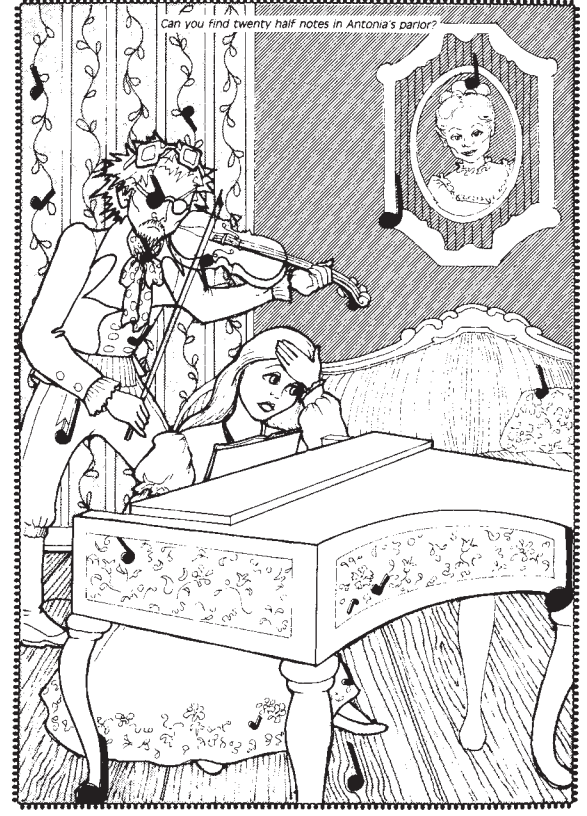
**Orchestra Sections**

FRENCH HORN FLUTE CYMBALS

OBOE GUITAR TROMBONE TIMPANI DRUM

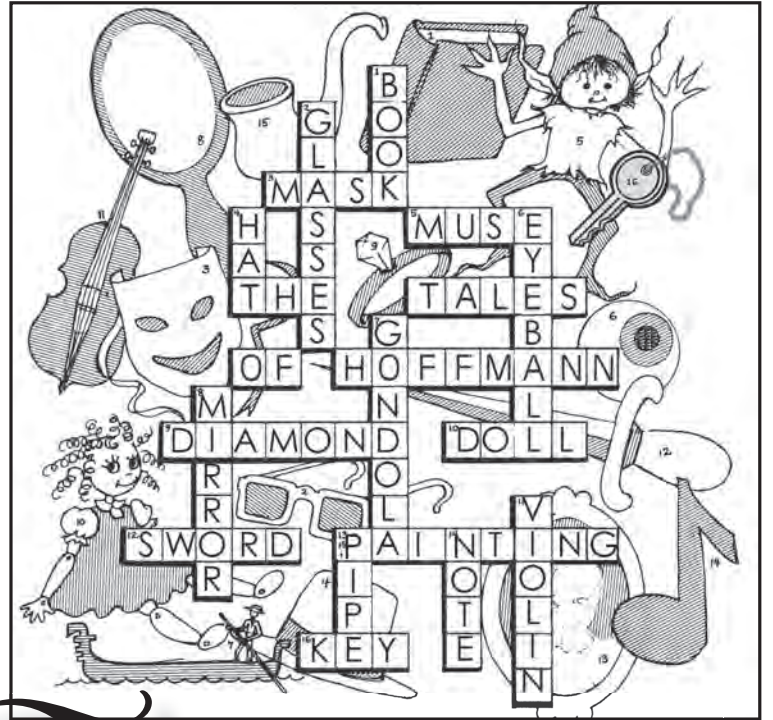
Color the **WOODWINDS** GREEN

Color the **PERCUSSION** RED



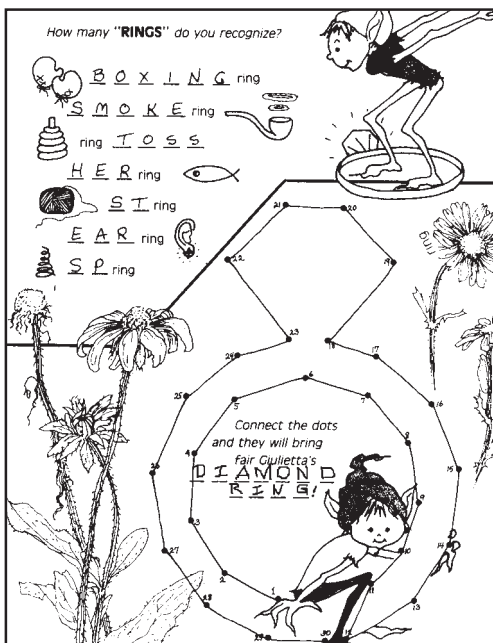
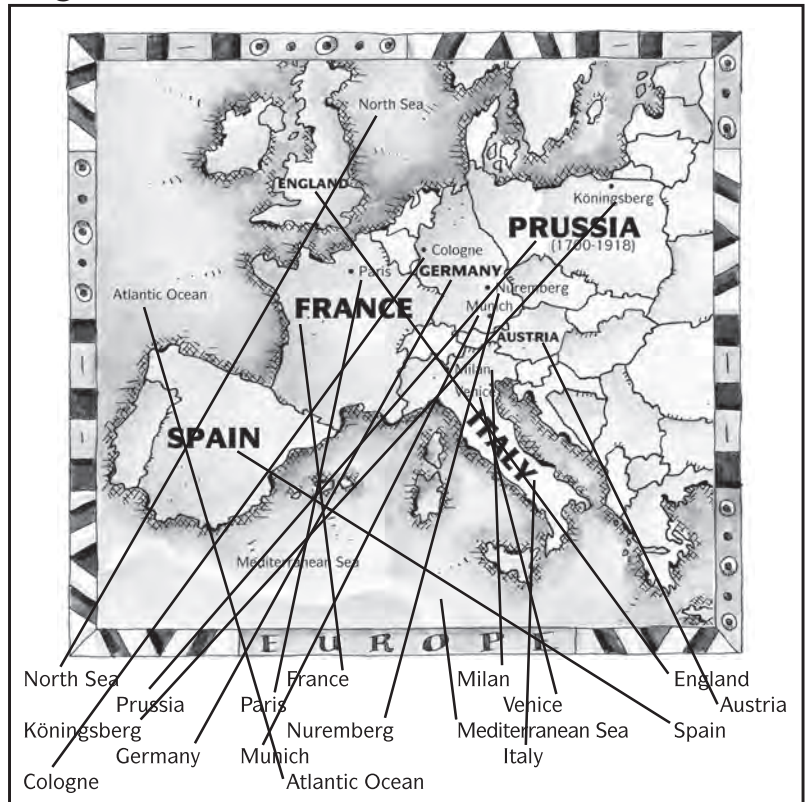
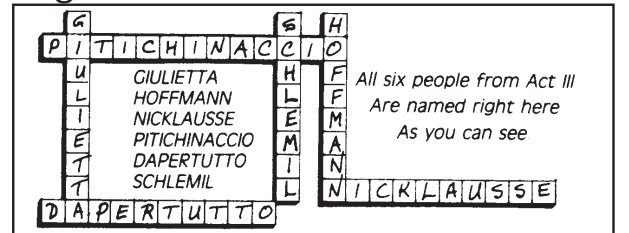
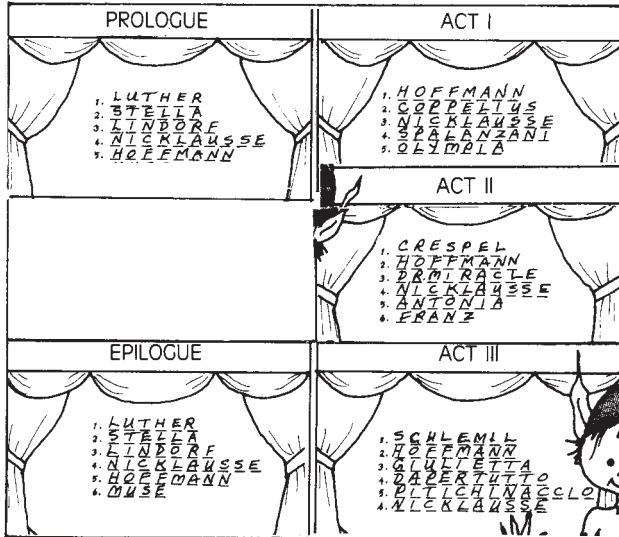


Can you find 10 mirrors in Giulietta's courtyard?



# Solutions

You've done your puzzles carefully.  
So now the answers you may see!





Here end the tales of my three loves in one, and now my writing has been done!



# Opera's Fun for Everyone!

ISBN 0-9785364-7-9



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