

Opera Funtime

PRESENTS



THE MARRIAGE OF FIGARO

BY WOLFGANG AMADEUS MOZART

OPERA FUNTIME COLLECTION

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

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

featuring the opera

**THE MARRIAGE OF
FIGARO**

(Le Nozze di Figaro)

by Wolfgang Amadeus Mozart

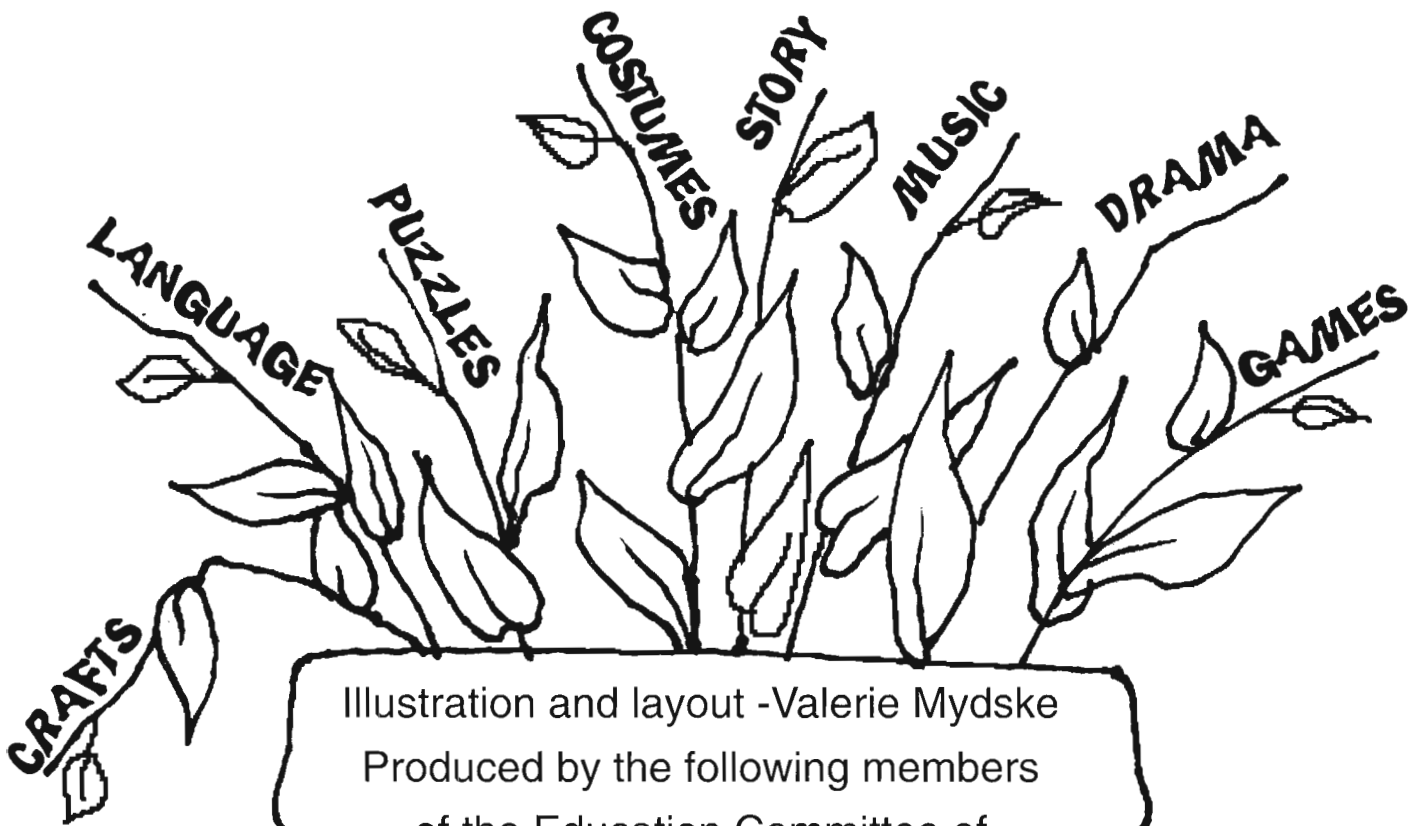


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DA PONTE, THE LIBRETTIST

(1749-1838)

Lorenzo da Ponte was born in Italy and wrote the libretto (words) for three of Mozart's finest comedies - *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*.

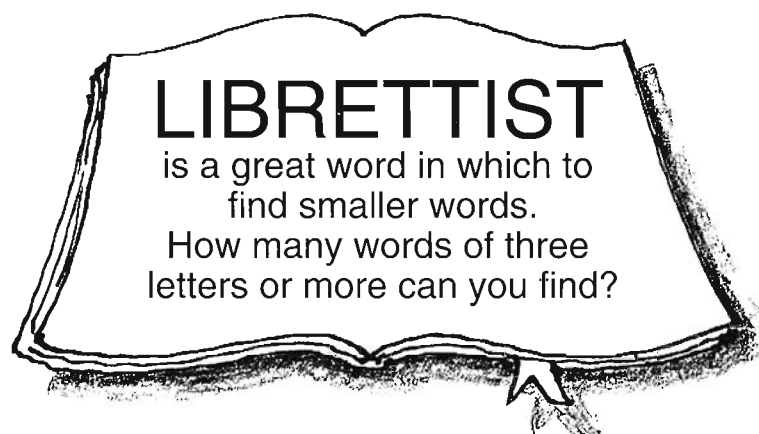
It is well known that a work of art can reflect the social conditions of its time and help bring about social changes. In 1776 the United States of America had started its struggle for independence from England and created its famous Declaration of Independence. These new ideas worried the upper classes in Europe.

In France in 1784, a clockmaker to King Louis XVI by the name of Beaumarchais (his real name was Peter Auguste Caron) wrote a comedy for the theater entitled *Le Mariage de Figaro*. In it he made fun of the aristocracy* by making the servant appear smarter and better than his master. The King immediately banned the play. Because of the people's outrage, it was eventually performed. This was a great victory for human rights.

In Vienna Mozart and Lorenzo da Ponte decided to write the opera based on the Beaumarchais comedy. They worked well together as a team. Da Ponte once remarked, "As fast as I wrote words, Mozart set them to music." The libretto was written in Italian and was finished in six weeks!

Mozart and da Ponte succeeded in getting the opera's social message across with charm and wit. The central character, Figaro, outwits the lofty Count, showing that all human beings deserve respect.

The opera's first performance took place in Vienna, Austria, at the Burgtheatre on May 1, 1786, and it has been a tremendous success ever since.



*Aristocracy means a ruling, privileged class of people.

MOZART, THE COMPOSER

(1756-1791)

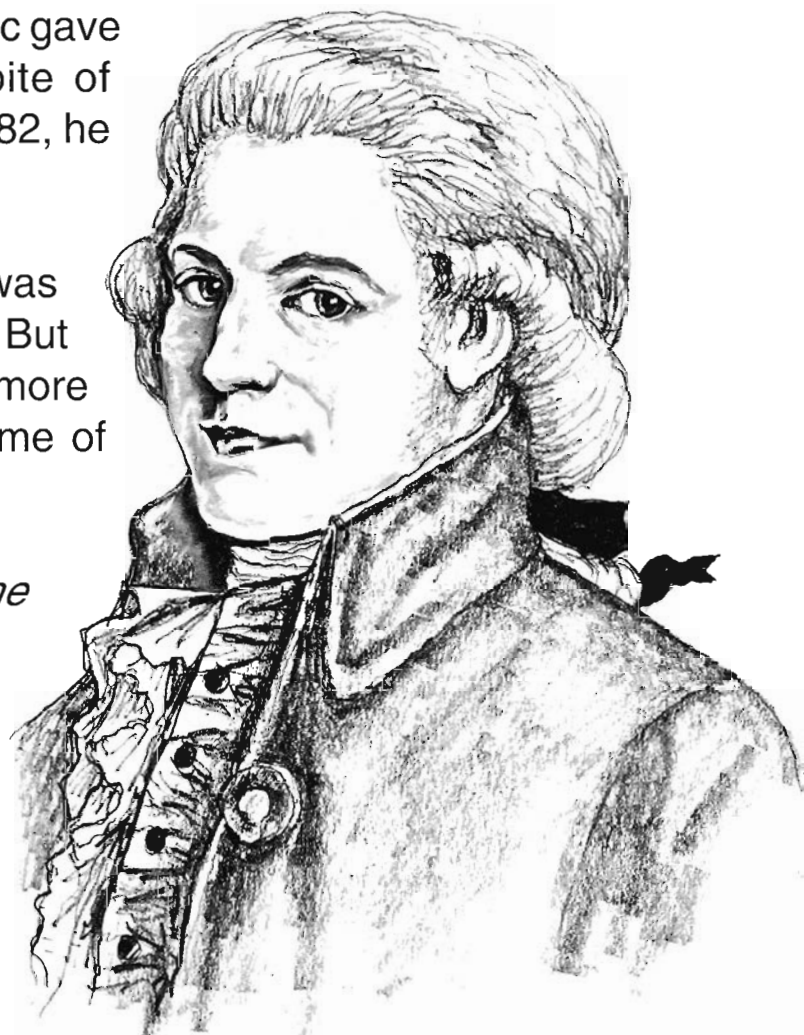
Wolfgang Amadeus Mozart was born in Salzburg, Austria, into a talented musical family. His father Leopold, a composer and violinist, taught his son well. Little Mozart showed real musical genius when at three years of age he played on the harpsichord, searching out notes that “liked each other.” When only five, he composed little pieces that his father wrote down for him.

Recognizing Mozart’s musical gifts, his father thought it proper to exhibit his children to the rest of the world. When Mozart was six and his sister Nannerl was eleven, they toured the important cities of Europe and played before the royal courts. The “wonder children” were an instant sensation. “Little Mozart” would appear in his trademark costume - powdered wig, small violin, and ornamental sword. Once he heard a musical score, he could repeat it perfectly. He astonished the royals and their courts!

At age eleven he wrote his first opera, *Apollo et Hyacinthus*. As a young man Mozart moved to Vienna and continued to give concerts, teach, and compose. His music gave him great joy and satisfaction, in spite of his financial worries and ill health. In 1782, he married Constanze Weber.

Mozart died at age thirty-five and was buried in an unmarked grave in Vienna. But in that short lifetime he had composed more than 600 musical pieces, including some of the world’s greatest operas!

Le Nozze di Figaro (Italian for *The Marriage of Figaro*) is considered by many to be a perfect opera score. The world is forever enriched by the great music of this young genius.



CHARACTERS



COUNT ALMAVIVA
(baritone)
Wealthy, proud aristocrat who flirts with everyone but his wife



COUNTESS ALMAVIVA
(soprano)
The Count's sad, lonely, and dignified wife, who feels she has lost the affection of her husband



DOCTOR BARTOLO
(bass)
Scheming old man who seeks revenge on Figaro (until he discovers an astounding fact)

IN THIS OPERA



FIGARO
(baritone)
The Count's colorful, personal valet and Susanna's handsome fiancé



SUSANNA
(soprano)
Personal maid to the Countess, Figaro's bride-to-be, and an object of the Count's flirtations



CHERUBINO
(mezzo-soprano)
Charming boy page who has crushes on all the females

THE MARRIAGE OF FIGARO

ACT I - A bedroom in the castle

In a castle in Spain, Figaro and Susanna plan for their wedding. Figaro is the Count's valet and Susanna is the Countess's maid.

Figaro likes the room the Count has given them because it is very near the Count and Countess. While Figaro measures the room with a **long ruler**, Susanna tells him that the Count has been paying her a lot of unwanted attention, and she is afraid to be so close to him. Figaro is upset by this news, but he comes up with a clever plan to keep the Count busy until they can be married.

Dr. Bartolo and Marcellina, his housekeeper, come to the castle to announce that they do not want Figaro to marry Susanna. In fact, Marcellina wants Figaro for herself, even though she's old enough to be his mother. Dr. Bartolo is still angry with Figaro because years earlier he had wanted to marry the Countess, but Figaro got in the way. The visitors insist that they will do all they can to prevent the marriage.

Cherubino, a young page in the castle, is girl-crazy. He seems to be in love with a new woman every day. While he's visiting Susanna, the Count arrives. Cherubino hides in her **wing backed chair** and pulls a **quilt** over himself. He overhears the Count ordering Susanna to meet him alone in the garden later that evening.

Susanna gets another visitor, busybody Basilio, the music teacher. The Count rushes to hide behind the chair. Susanna's chair now has Cherubino on it and the Count behind it. Don Basilio announces that Cherubino has fallen in love with the Countess. Upon hearing that, the Count jumps out from behind the chair in a fit of jealous rage. He tells them that earlier that day he caught the silly boy with Barbarina, the gardener's beautiful daughter. He lifted a cover in Barbarina's room only to find Cherubino. As he tells the story, he lifts the quilt on Susanna's chair and there, of course, sits Cherubino.

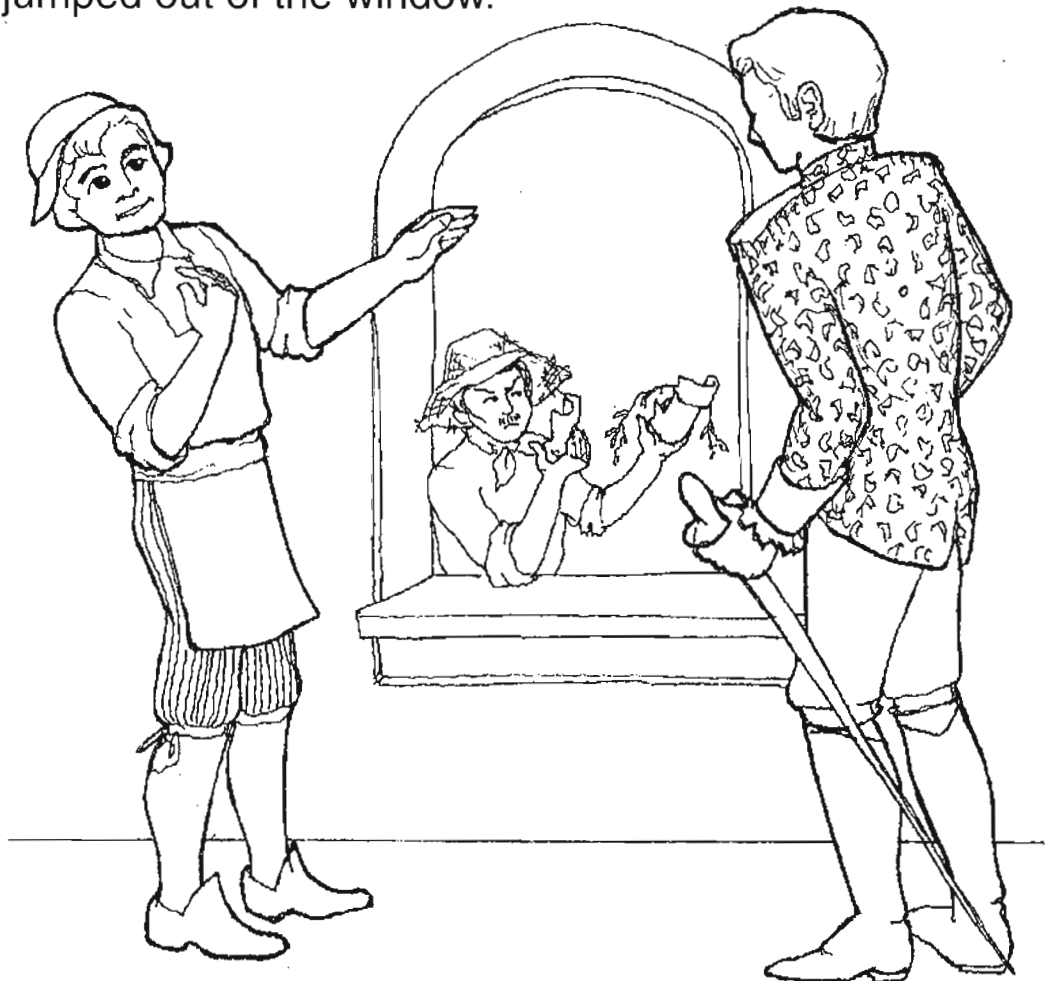
Figaro and some friends enter, all ready to celebrate his wedding. He asks the Count to permit them to marry right away. The Count agrees. But his plan is to delay the marriage as long as possible so he can have time alone with Susanna. Meanwhile he orders Cherubino into military service to get rid of the little flirt.

ACT II - The dressing room of the Countess

The Countess sings of how sad she is. She loves her husband but realizes that lately he has been flirting quite a bit. They were happy once, but he seems to prefer other women now.

Susanna tells the Countess that the Count asked her to meet him alone. The two women come up with a plan to fool the Count and try to bring him to his senses. They decide to dress Cherubino like a maiden and send him to meet the Count. Figaro joins them in this scheme. They take out a **quill and inkwell** and write a **letter** to the Count. In order to make him jealous they tell him that another man is interested in the Countess.

While Susanna and the Countess are disguising Cherubino, the Count comes in. Cherubino hides in the closet. The Count is suspicious of the locked door and goes off to find his **sword** to open it. After a lot of ranting, raving, and rushing about, Cherubino is able to escape out of the window and Susanna, using a **key**, slips into the closet in his place. Unfortunately, Cherubino lands on the gardener's (Antonio) **flower pots**, breaking them. Antonio comes up to tell the Count. Figaro pretends that it was he who jumped out of the window.





ACT III - A hall in the castle

Dr. Bartolo and Marcellina stop by with an old contract signed by Figaro. The valet had borrowed money from Marcellina a long time ago. The **loan agreement** said that if Figaro did not repay the money, he would have to marry Marcellina. They demand that he honor the agreement and marry her immediately.

Figaro, always quick with a reply, says that he cannot marry Marcellina because he is unable to find his parents, and he would need their permission to marry. He heard he was of noble birth and had been kidnapped by robbers as an infant. He shows them a birthmark to prove his case. When Marcellina sees it, she realizes that Figaro is her son who was stolen from her. Further, Figaro's father is none other than Dr. Bartolo. The newly formed family embraces. Dr. Bartolo agrees to marry Marcellina, and they approve of Figaro's marriage to Susanna, signing their **marriage contract**. Susanna arrives just in time to see Figaro kissing Marcellina, who she believes is her rival. At first she is jealous. But when everything is explained, they all four sing for joy.

Draw a line to join the **couples** at Figaro's wedding:

COUNT
FIGARO
BARBARINA
DR. BARTOLO

MARCELLINA
CHERUBINO
COUNTESS
SUSANNA

ACT IV – The castle garden

The unhappy Countess asks Susanna to write to the Count, telling him that she wants to go ahead with their meeting later that night. Susanna seals the note with a **hatpin**, which the Count is to return with his reply. The Countess plans to change clothes with Susanna, meet the Count in the dark, and win back her husband's love.

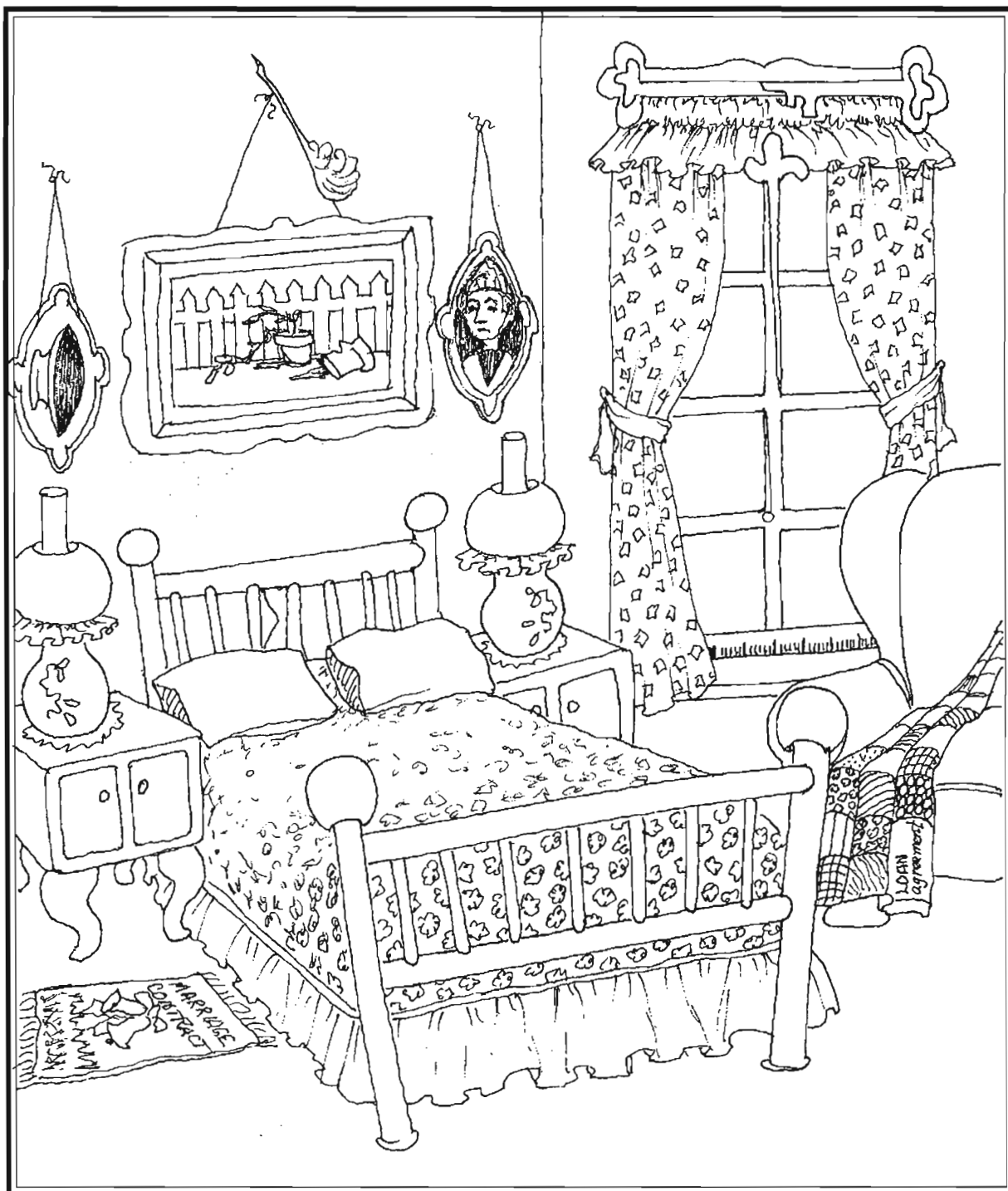
Figaro does not know about the plan. So when he sees the note from Susanna to the Count, he becomes jealous. He goes to the meeting place to catch her with the Count. However, after a few minutes, he recognizes her and figures out the plot. He teases her until she becomes angry. They fight a little but make up quickly.

When the Count realizes that the woman in the garden is, in fact, his beautiful and faithful wife, he is overcome with shame. He kneels publicly to apologize to her for all he has done. She forgives him. The wedding celebration joyously continues. Figaro has his Susanna, Marcellina has Dr. Bartolo, Barbarina has Cherubino, and the Count and Countess have each other. The castle in Spain is a happy place once again.



The Marriage of Figaro is light comic opera at its best. It takes place in old Seville, Spain. You'll cry with the Countess, laugh with the lovesick Cherubino, get mad at the arrogant Count, and become as confused as the rest of us with all the twists and turns of this crazy plot. People seem to be forever hiding from someone, or disguising themselves as someone else.

Even in the saddest tunes, you will find hopefulness. There is always a smile behind the tears.



In the bedroom which Figaro and Susanna hope to occupy, find **12 props** used in this opera. Some are hiding; some are not! Hint: You'll find these props highlighted in the story on pages 6 - 9.

THE OVERTURE

Presto

The first system of the overture consists of two staves. The treble staff begins with a piano (*pp*) dynamic and features a melodic line with eighth-note patterns. The bass staff also starts with a piano (*pp*) dynamic and provides a rhythmic accompaniment with eighth notes.

The second system continues the musical piece. The treble staff shows a melodic line with some rests, ending with a piano (*p*) dynamic. The bass staff maintains a steady eighth-note accompaniment.

The third system introduces a fortissimo (*ff*) dynamic. The treble staff features a more complex melodic line with some rests and a final chord. The bass staff continues with a consistent eighth-note accompaniment.

The fourth system concludes the overture. The treble staff has a melodic line with some rests, ending with a piano (*p*) dynamic. The bass staff provides a final accompaniment with eighth notes.

Unscramble the names of the characters who will be at the wedding:

GORIFA, valet and groom _____

NASUANS, maid and bride _____

TUNOC VIMALAVA, owner of the castle _____

STUCONES MAVLAVIA, mistress of the castle _____

TINOONA, gardener and Barbarina's father _____

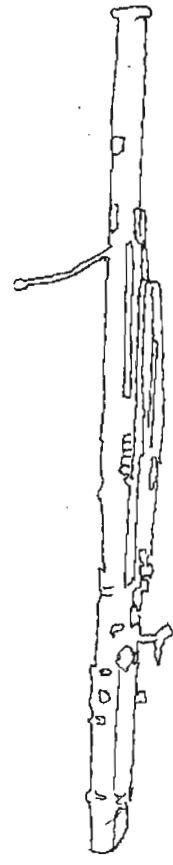
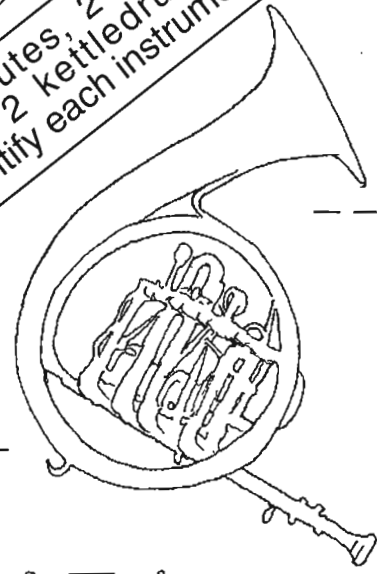
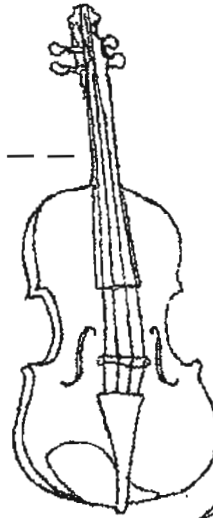
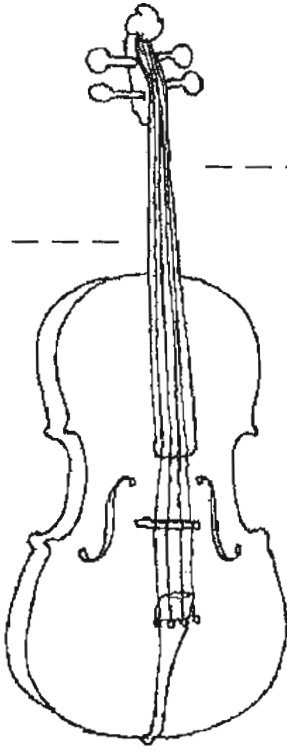
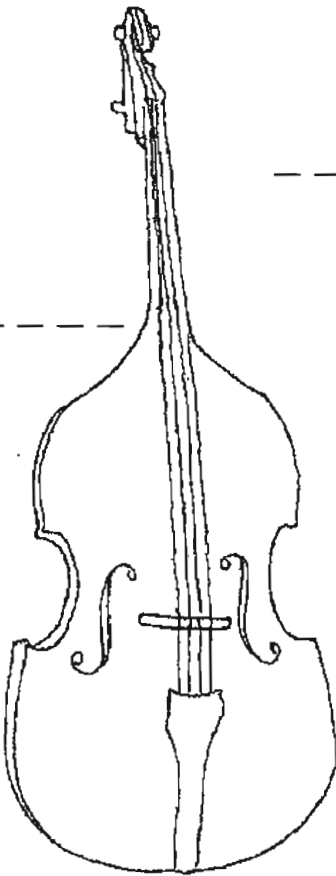
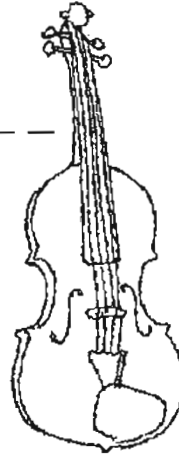
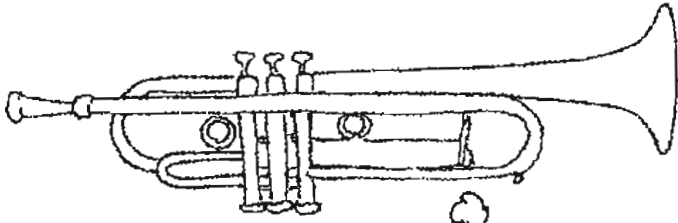
RODLOC ROOTLAB, Figaro's father _____

LIRMALNECA, Figaro's mother _____

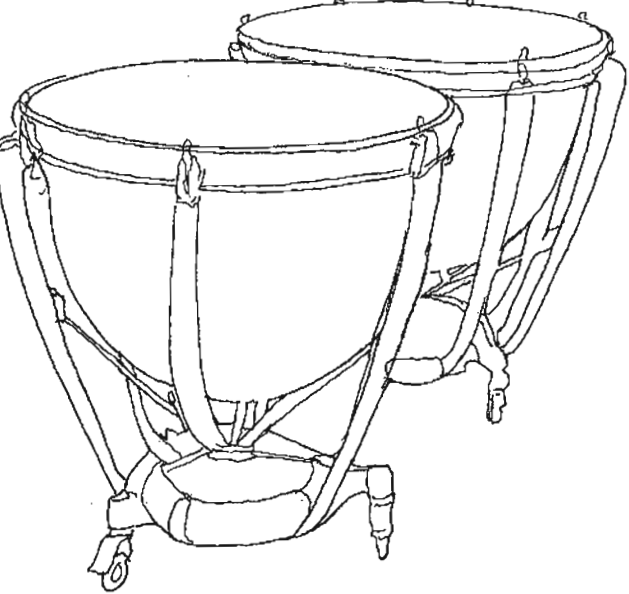
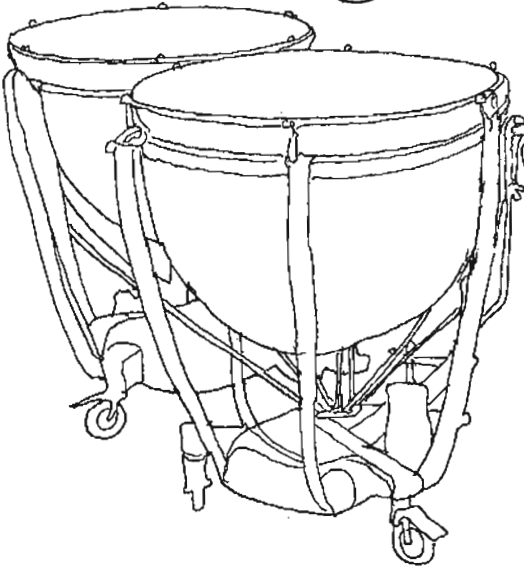
RIBANABAR, Antonio's daughter _____

HERBOCUNI, girl-crazy page _____

MOZART'S ORCHESTRA



Mozart's orchestra consisted of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 kettledrums, and several violins, violas, cellos, and basses. Identify each instrument by its picture.



SE VUOL BALLARE

(If you wish to dance)

Figaro's cavatina

(a song, shorter than an aria)

Allegretto
Figaro

Figaro warns the Count that he has a scheme to protect Susanna.



Se vuol bal - la - re, si - gnor Con - ti - no, se vuol bal -
Well, my dear Count, if you wish to start danc - ing, well, my dear



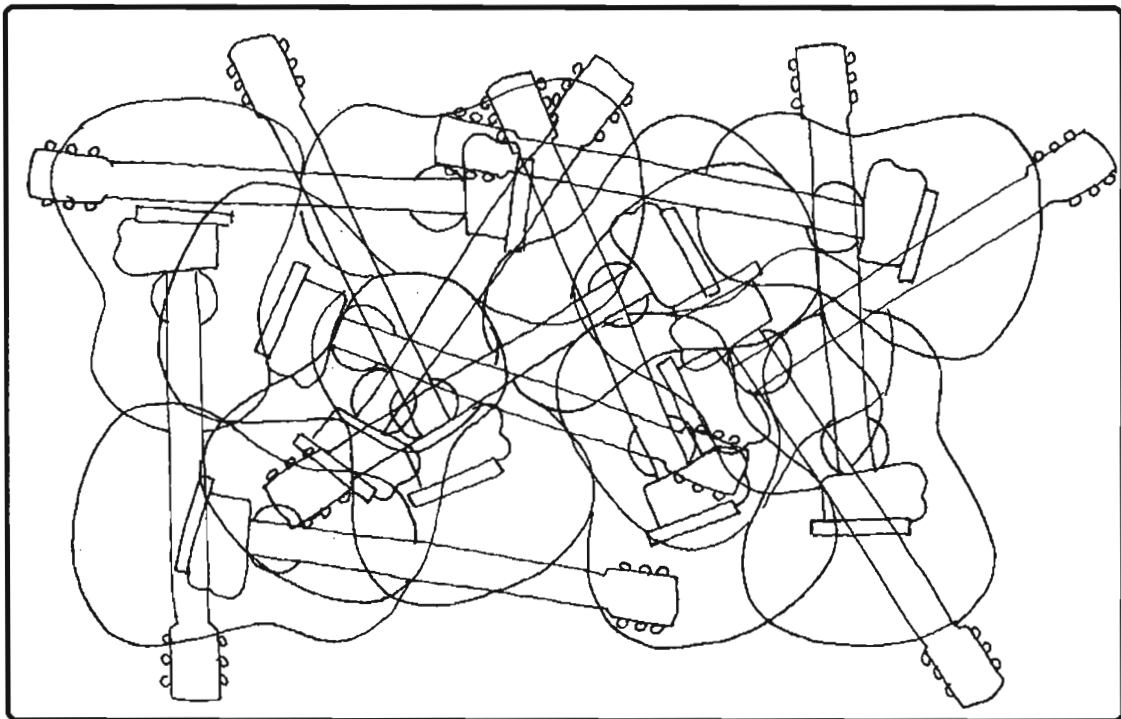
la - re, si - gnor Con - ti - no, il chi - tar - ri - no le
Count, if you wish to start danc - ing, I'll strum the mu - sic on



suo - ne ne - ro, il chi - tar - ri - no le suo - ne -
my fine gui - tar, I'll strum the mu - sic on my fine gui -



rò, sì, le suo - ne - rò, sì, le suo - ne - rò.
tar, yes, my fine gui - tar, yes, my fine gui - tar.



Count how many guitars are available to Figaro in this muddle!

PROPS AND PEOPLE

Find and circle these characters and their props - reading frontwards, backwards, upside down and diagonally. Then, reading left to right, use the remaining letters to spell out what the Count said to Susanna on page 23 of Act It Out.

KEY, POTS, COUNT, QUILL, QUILT, SWORD, RULER, HATPIN, FIGARO, LETTER, SUSANNA, BARTOLO, ANTONIO, INKWELL, CONTRACT, COUNTESS, CHERUBINO, BARBARINA, AGREEMENT, MARCELLINA.

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

“ _____ , _____ _____ ?”

NON SO PIU COSA SON

(I do not know who I am)

Allegro vivace
Cherubino

Non so più co-sa son, co-sa fac - cio, or di
I don't know who I am, what I'm do - ing, I feel

fo - co, o-ra so - no di ghiac - cio, o-gni don - na can-giar di co -
hot, I feel cold, I am swoon - ing. Ev-ery wo - man can make my heart

lo - re, o-gni don - na mi fa pal-pi - tar, o - gni
flut - ter, ev-ery wo - man I trem - ble to see, ev - ery

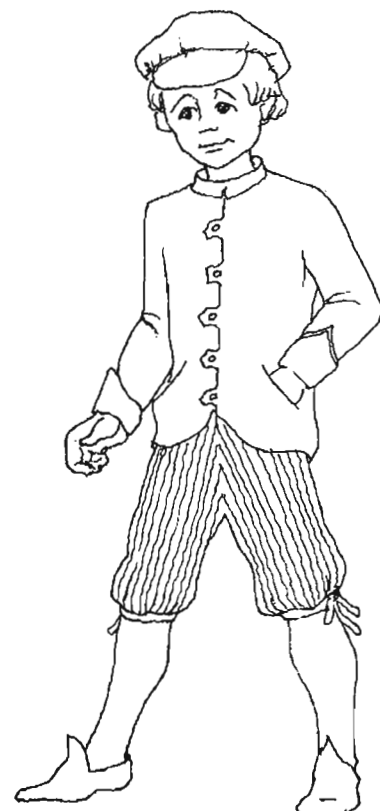
don - na mi - fa pal - pi - tar, o - gni
wo - man I trem - ble to see, ev - ery

don - na mi fa pal - pi - tar.
wo - man I trem - ble to see

This skipping melody introduces us to the thirteen-year-old page, Cherubino. He is in trouble with the Count for flirting with Barbarina, the daughter of the gardener, Antonio. He is in love with both Susanna and the Countess - indeed, with all women! The rushing music expresses Cherubino's excitement, as well as his feeling of being slightly unbalanced!

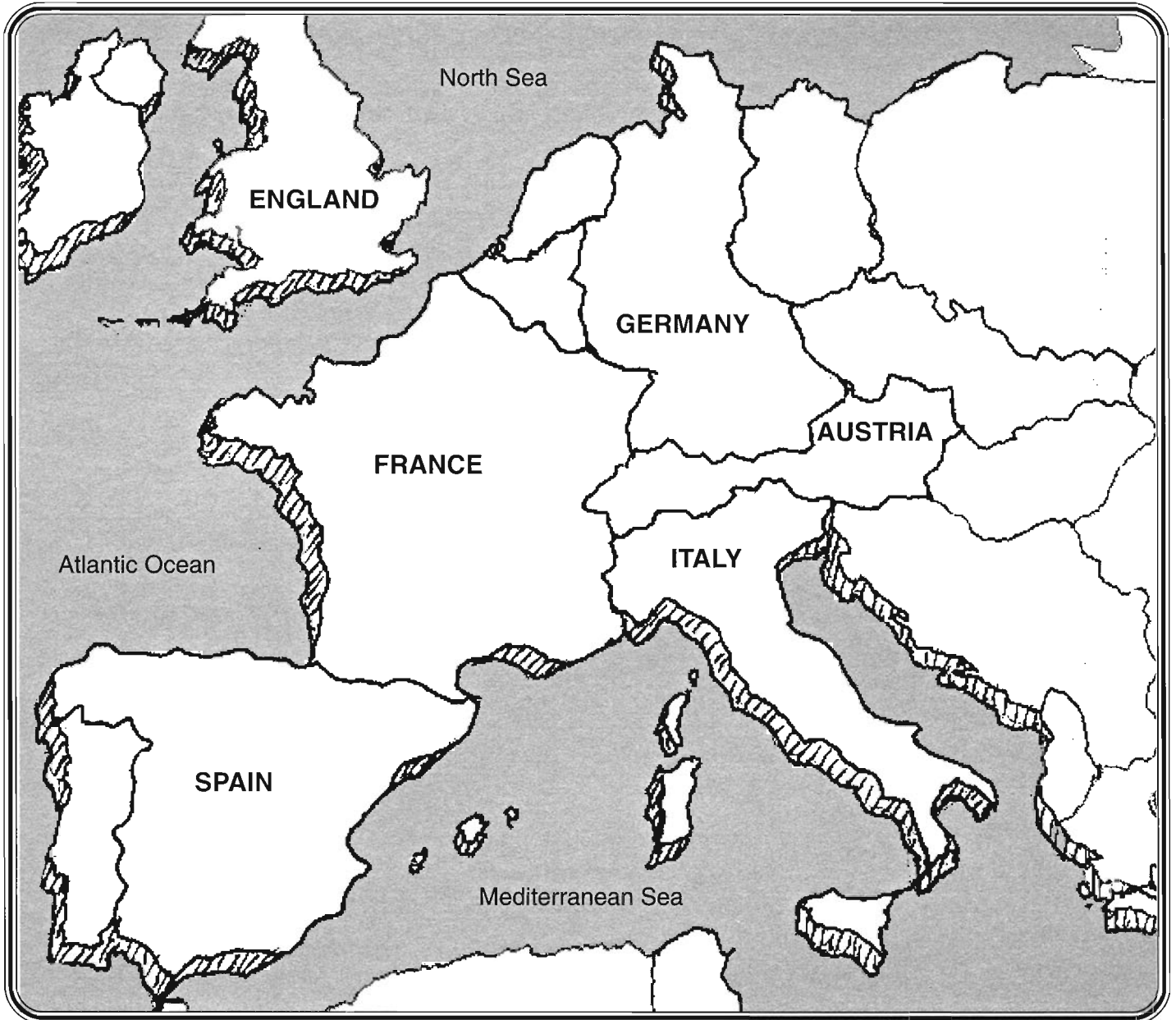
The role of Cherubino is always performed by a woman. In Mozart's time, women were often used in operas to play the parts of boys and young men. This is known as a "pants role."

Page = a boy who lives in a noble household and serves a person of high rank.



STIR UP IN EUROPE

Fill in the blanks below and draw a line to each country.



Mozart was born and died in _____.
Da Ponte, the librettist, was born in _____.
Beaumarchais was born in _____.
The play was banned by the King of _____.
The setting for the opera is _____.
It was written in the language of _____.
It was first performed in _____.
The U.S. won independence from _____.

VEDRÒ MENTR'IO SOSPIRO

(Must I observe?)

The Count's "rage" aria
He is angry that everyone is trying to trick him,
and that Figaro wants to marry the girl in whom he is interested.

Allegro maestoso
Count Almaviva

Già la spe-ran-za so-la del-le ven-det-te
On-ly the hope of ven-geance, get-ting my way a-

mi-e quest' a-ni-ma con-so-la, e giu-bi-lar mi
gainst them, can give my mind some com-fort, and make me full of

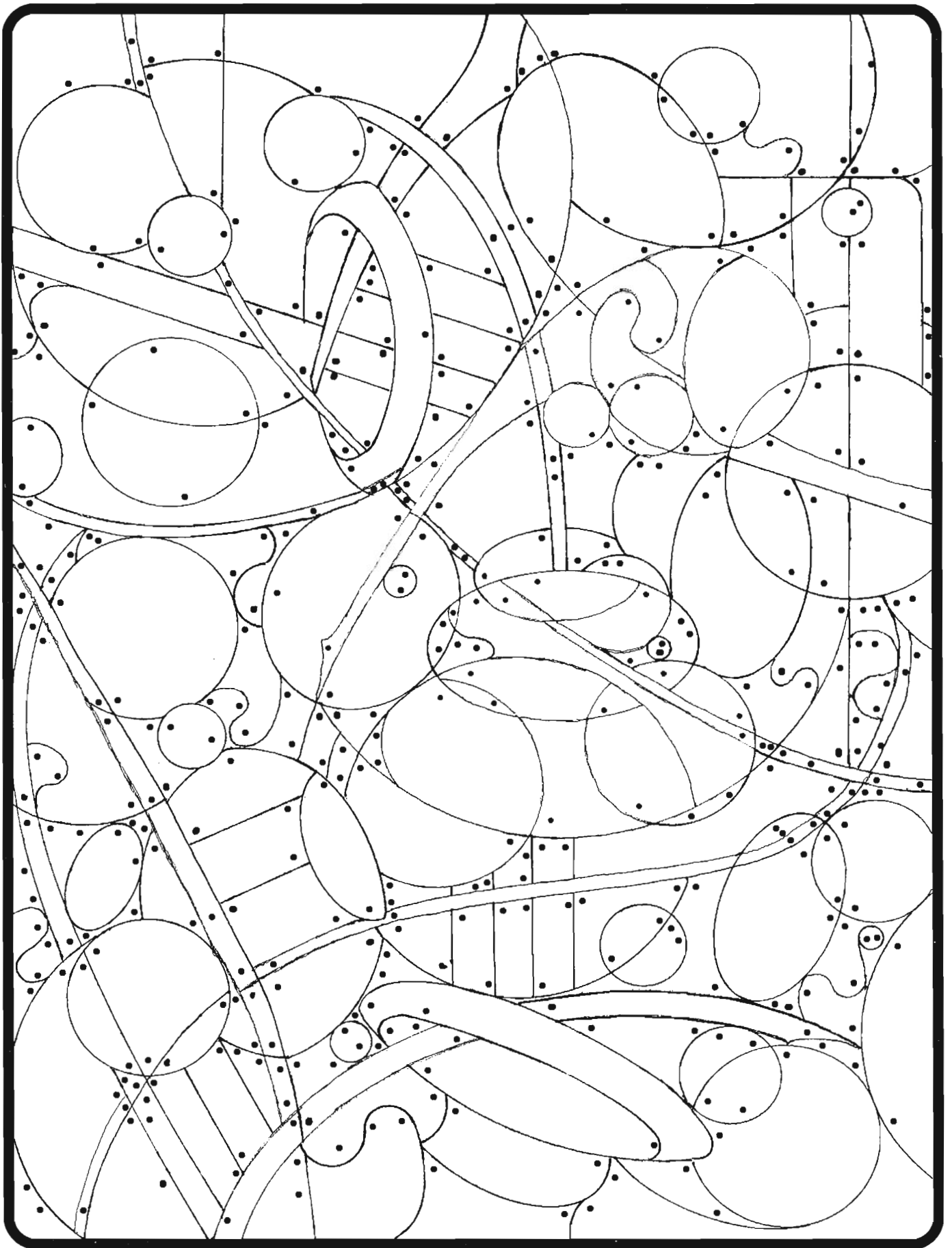
fa-e-giu-bi-lar, e giu-bi-lar mi fa.
joy,-and-make-me-full, and make me full of joy.

f

f

DOTS GOOD !

Fill in the spaces that have only one dot to see two of the key props in this opera.



DOVE SONO

(Where have they gone?)

Countess Almaviva

In public, the Countess enjoys teasing the page Cherubino. She shows humor and dignity as she helps Susanna and Figaro. However, when she is by herself, we see how deeply hurt she is.

Andante

The Countess

Do - ve so - no i bei mo - men - ti di dol -
Where, where have they gone, those pre - cious mo - ments, full of

cez - za, e di pia - cer, do - ve an - da - ro
sweetness, and full of plea - sure, and those cherished vows,

i giu - ra - men - ti di quel lab - bro men - zo -
where have they wan - dered, vows from those lips, from those lips full of

gner, di quel lab - bro men - zo - gner!
false hood, from lips full of false - hood!

RECITATIVE

In Act I Susanna sings about her anger over Marcellina's visit, when Cherubino enters.

Susanna

Va là, vec - chia pe - dan - te, dot - to - res - sa ar - ro - gan - te! Perchè hai
Get lost, nas - ty old wind bag, you're so pom - pous it's sil - ly, just be -

Cherubino

let - ti due li - bri e sec - ca - ta ma - da - ma in gio - ven - tù... Su - san - net - ta sei
cause you've read two books and torment - ed my mistress when she was young... Hey, Susanna, is that

Susanna

tu? you? Son io, co - sa vo - len - te? It's me, how can I help you?

Every word is set to music in *The Marriage of Figaro*. The music is used for dialogue and is called “recitative” (pronounced reh-sit-ah-teev).

Related to the word “recite,” recitative is a sung imitation of speech. It is usually written for a single voice. The accompaniment is simple.

In this opera there are two kinds of accompaniment, either harpsichord with a cello or the full orchestra.

SULL'ARIA

(What sweet breezes)

A duet between the Countess and Susanna

They are plotting their meetings in the garden for later that evening.

Allegretto

Susanna

Che so - a - ve ze - fi - ret - - to,
What sweet breez - es we will be know - ing,

Countess

que - sta se - ra spi - re -
in the eve - ning, gent - ly

p

sot - to i pi - ni del - ho - schet - to.
in the grove where the pine trees are grow - ing.

rà -
blow - ing,

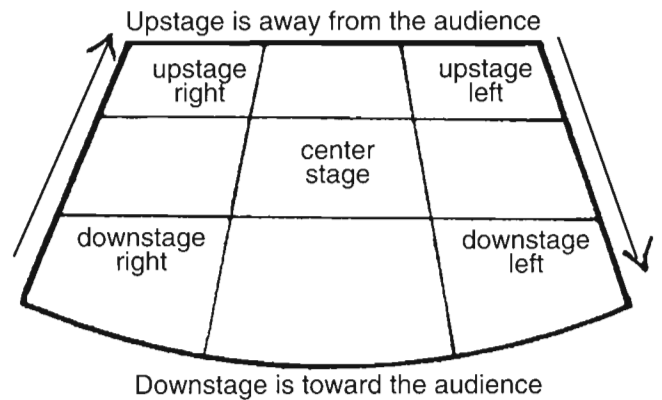
Zefiretto, in Italian, means zephyr or gentle breeze.



ACT IT OUT

Characters who appear in this scene:

Count Almaviva, a Spanish nobleman
Figaro, the Count's valet
Susanna, the Countess's maid
Cherubino, a page in the court
Marcellina, Dr. Bartolo's housekeeper
Don Basilio, the music master



ACT I, SCENE 1 - A bedroom in Count Almaviva's castle

Marcellina: *(speaking to Bartolo as he exits upstage)*
Oh, here comes that little trouble maker, Susanna.
She thinks she is going to marry Figaro, but we will
see about that!

Susanna: *(enters at stage door left; as Marcellina comes
toward her, she steps aside)*
After you.

Marcellina: No! After you.

Susanna: Age before beauty.

Marcellina: The Count's favorite goes first.

Susanna: No! Get lost, you nasty old wind bag.
You are not going to steal my husband-to-be.

(Marcellina in a huff exits, stage right)

Cherubino: *(rushes in from stage left out of breath)*
The Count caught me chasing Barbarina,
and he fired me! That means I won't be able to
see you anymore, Susanna.

Susanna: I thought you were more interested in the Countess than you were in me.

Cherubino: Well, as far as I'm concerned,
I find you both interesting!

*(enter the Count, same door.
Cherubino sees him coming)*

Cherubino: *(to Susanna)*
Here comes the Count. I don't want him to see me.
Don't let on that I'm here!
(jumps behind a big chair, center stage)

Count: *(to Susanna)*
You know quite well that I admire you.
You know my feelings for you.
Why don't you meet me in the garden tonight?

Susanna: Nothing doing!

Count: Oh, come on. Don't be shy.
Uh oh! I hear Basilio outside.
I don't want to see him. I've got to hide.
(starts toward the chair that Cherubino is behind)

Susanna: Oh, no!

(Cherubino, hearing her gasp, crawls around the chair on one side, as the Count goes behind it on the other side. He jumps onto the seat, and Susanna quickly covers him with the quilt)

Basilio: *(enters stage right and asks Susanna)*
Have you seen the Count?

Susanna: No.

Basilio: You know, the Count really likes you.

Susanna: Well, I'm not interested in him!

Basilio: But he's rich. He's powerful, and he could certainly be of more help to you than that page, Cherubino.

Susanna: What do you mean? Cherubino is only a friend.

Basilio: Aha! He was seen trying to get into your room at dawn.

Susanna: That's not true, not true at all! Whoever said that lied!

Basilio: Are you aware of his attentions to the Countess? Apparently, he can't take his eyes off her.

Count: *(jumping out from behind the chair)*
Now that really does it for Cherubino!

Basilio: Ahem... I'm sorry. I evidently dropped in at the wrong time.

Susanna: Heaven help us! *(She faints, falling backward into the chair where Cherubino is hidden but recovers quickly.)*

Basilio: Maybe it was only loose talk from the servants' quarters.

Count: That really does it. Cherubino must go!
I caught him under a table with Barbarina when I lifted the tablecloth - like this!

(The Count lifts the quilt and sees the cowering Cherubino.)

Cherubino! *(to Basilio)* Go get Figaro at once!

You and Susanna have been caught!

Susanna: I've done nothing wrong.
Cherubino just came to say goodbye.
When he heard you coming, he hid
and ducked out from one side of the chair.
You went in the other!

Count: *(to Cherubino, accusingly)*
Did you hear my conversation with Susanna?

Cherubino: *(covering his ears)*
I tried not to!

Figaro: *(enters with group of peasants)*
We're all looking forward to the wedding party
you promised for Susanna and me.
(to Cherubino)
Why so glum?

Cherubino: I've been let go from the Count's service.

Susanna: Please, Count Almaviva, give Cherubino a second chance.
He is just a boy. You could send him off to a military career.
At least he would be out of your sight.

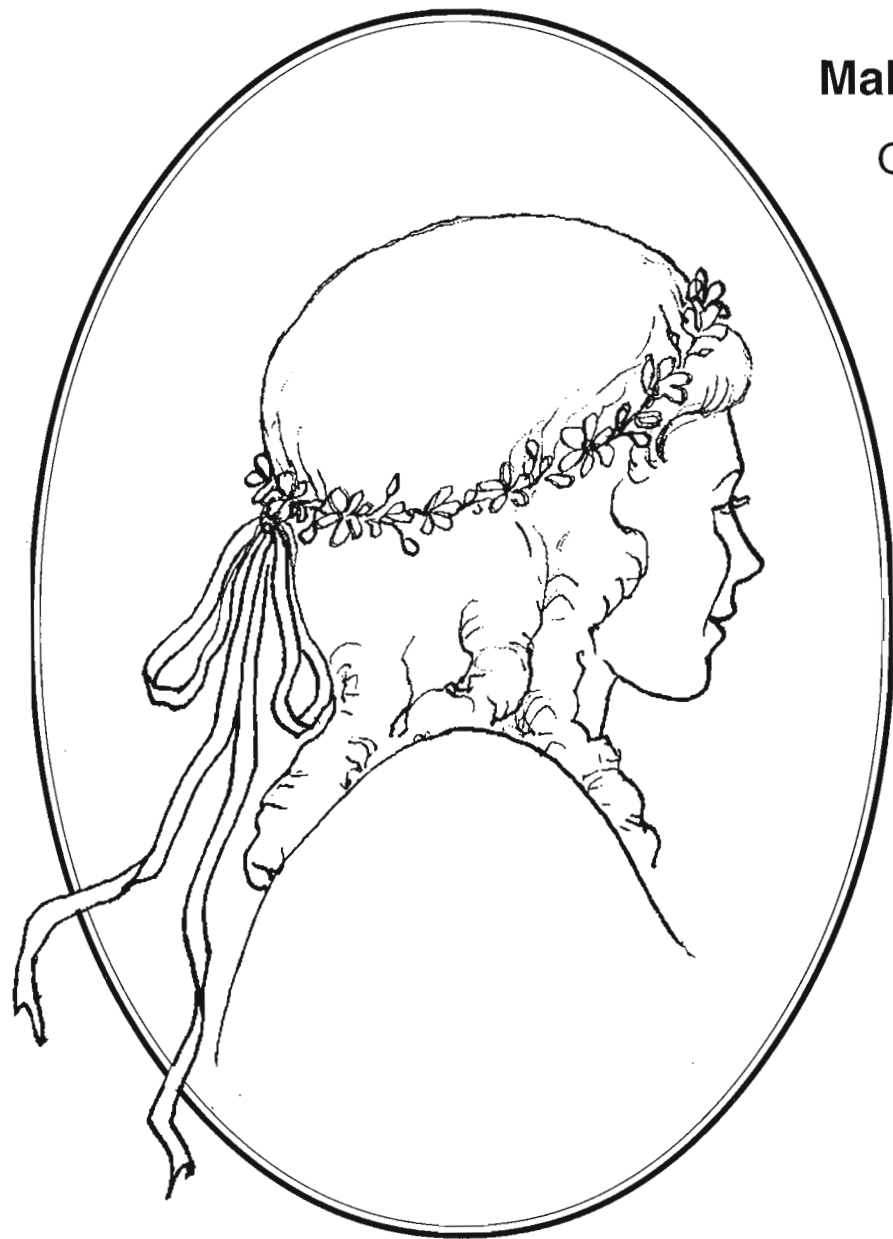
Count: Well, all right! In fact, that sounds like a fine idea.

Figaro: Who knows, Cherubino?
You may have better luck pursuing a military career
than pursuing women! Let's hope so.

GET READY FOR A WEDDING

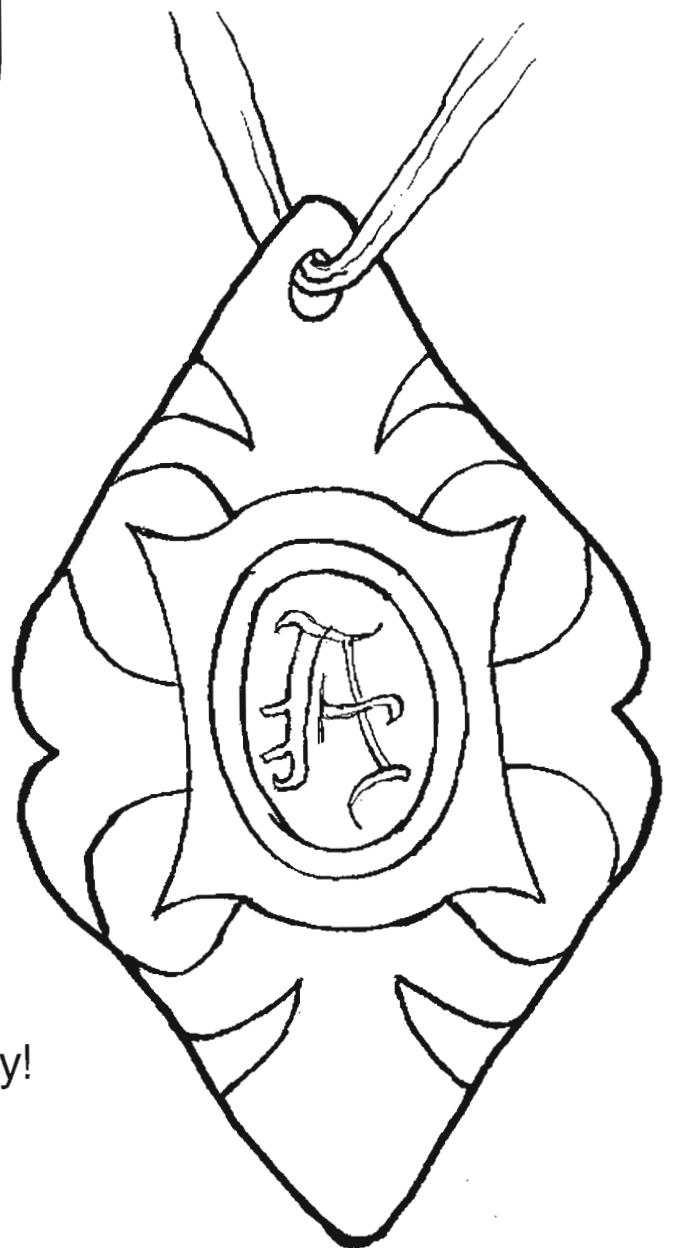
Make a flower headpiece:

On a piece of floral wire about twenty inches long, wrap bunches of (or single) silk flowers, securing them with florist tape. Twist the ends of the wire together to form a circle, and tie a long loose ribbon bow over the twist, so that it hangs down your back.



Make a Count's medal:

Trace this pattern or make your own family crest. Paint it gold, or cover it with foil and add glitter. Punch a hole. Put it on a ribbon and wear it proudly - like real royalty!

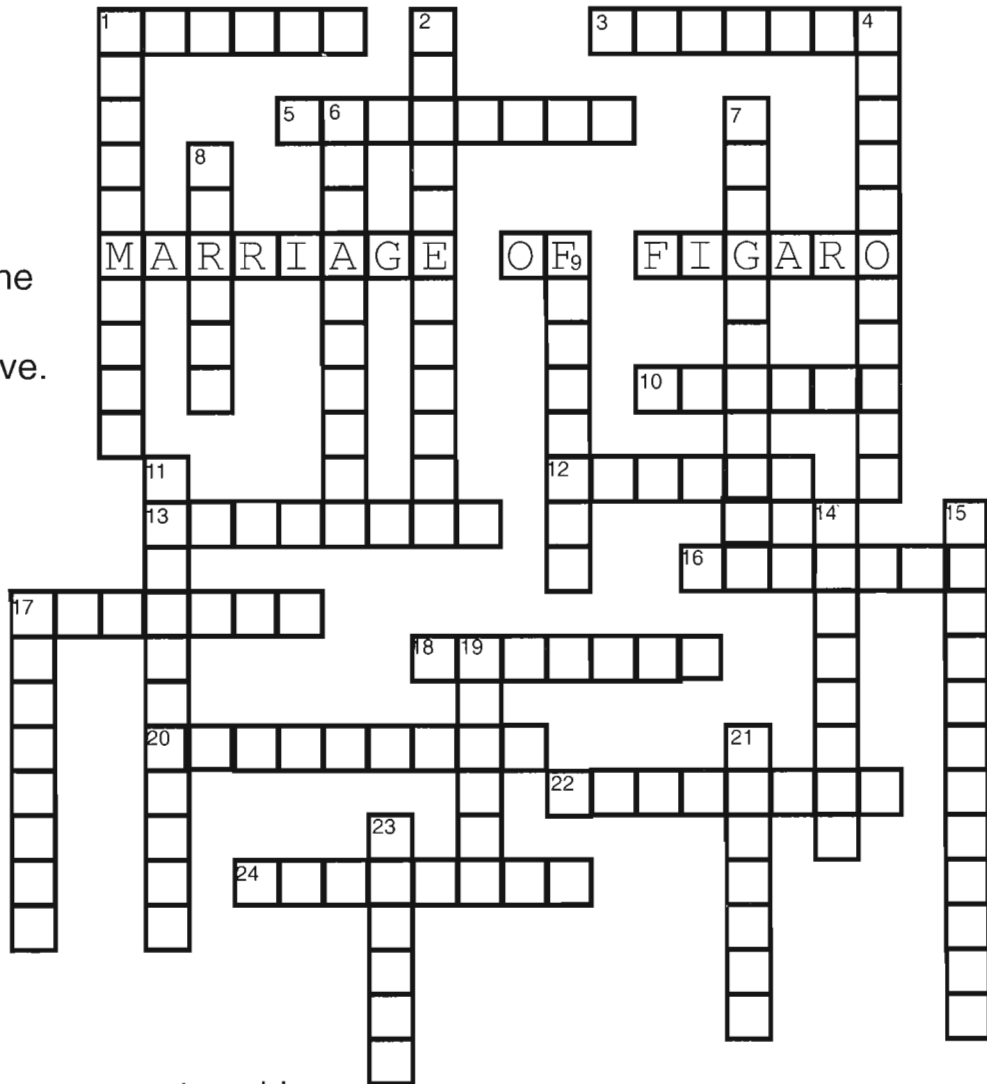


OPERA DIGNITARIES

You will find answers to these questions on pages 2 and 3,
Composer and Librettist.

ACROSS:

1. Young Mozart played before the royal _____.
3. The country of his birth
5. Little Amadeus wore a _____ wig.
10. Mozart and da Ponte wrote the opera in the city of _____.
12. Mozart died at age _____-five.
13. At age 11 he wrote the opera _____ *Hyacinthus*.
16. _____ *de Figaro* is the opera's Italian name.
17. Mozart's father's name
18. Mozart's middle name
20. Mozart's wife's name
22. *Don* _____ is another of his operas.
24. The words of the opera are called the _____.



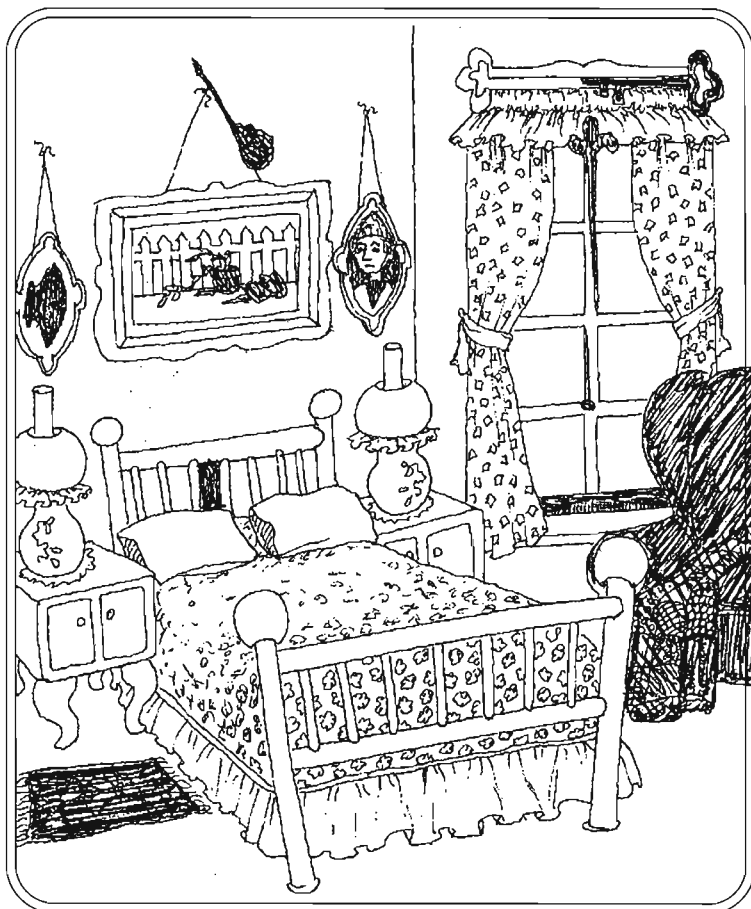
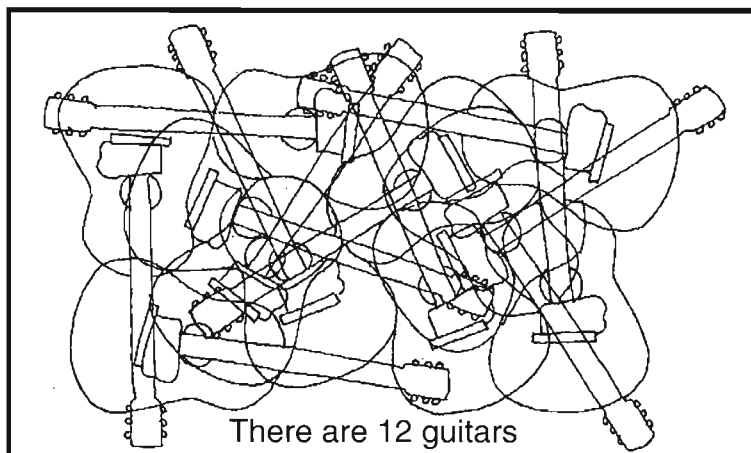
DOWN:

1. Beaumarchais was a _____ to a king.
2. The U.S. struggled for _____ from England.
4. The play made fun of the _____.
6. Little Amadeus' sword was merely _____.
7. The opera's first performance was at the _____.
8. The two young Mozarts toured _____.
9. Another of Mozart's operas is *Così* _____.
11. At three years of age, Mozart played the _____.
14. Mozart's first name
15. Peter Caron is the real name for _____.
17. He was clockmaker to King _____.
19. Wolfgang's last name
21. His sister's name
23. The comedy was written in the country of _____.

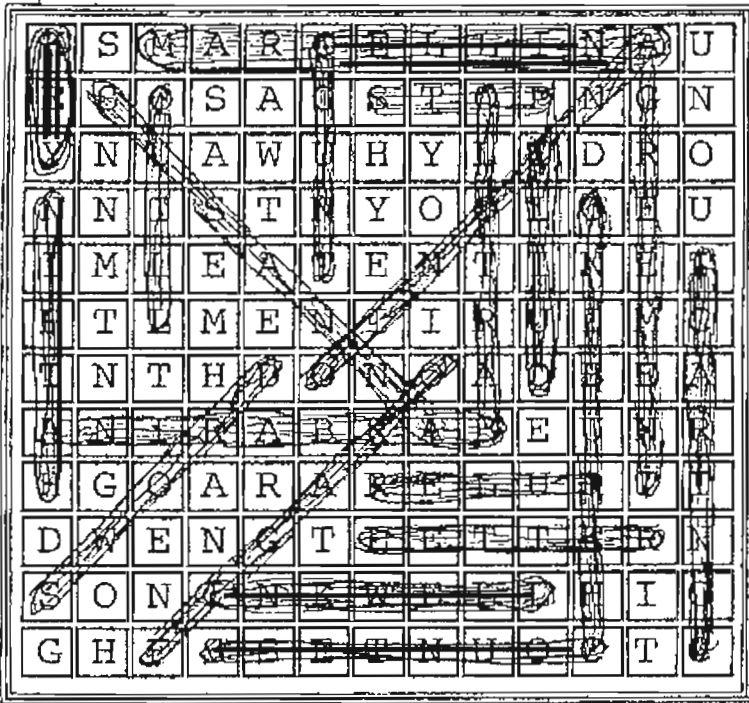
SOLUTIONS AND

COUNT	MARCELLINA
FIGARO	CHERUBINO
BARBARINA	COUNTESS
DR. BARTOLO	SUSANNA

GORIFA, valet and groom FIGARO
 NASUANS, maid and bride SUSANNA
 TUNOC VIMALAVA, owner of the castle COUNT ALMAVIVA
 STUCONES MAVLAVA, mistress of the castle COUNTESS
 TINOONA, gardener and Barbarina's father ANTONIO
 RODTOC ROOTLAB, Figaro's father DOCTOR BARTOLO
 LIARMALNECA, Figaro's mother MARCELLINA
 RIBANABAR, Antonio's daughter BARBARINA
 HERBOCUNI, girl-crazy page CHERUBINO

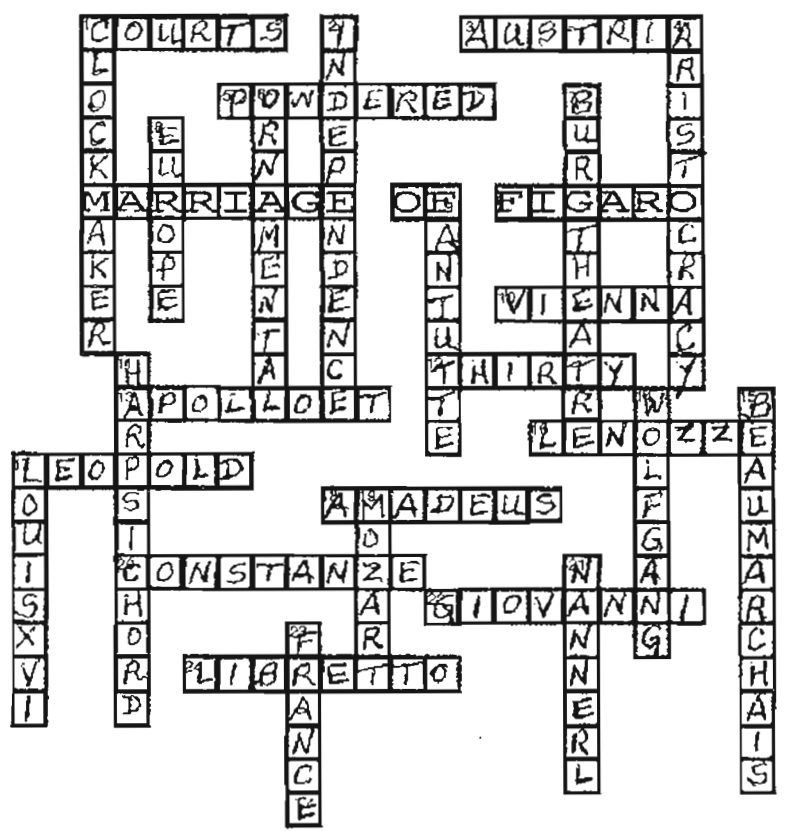
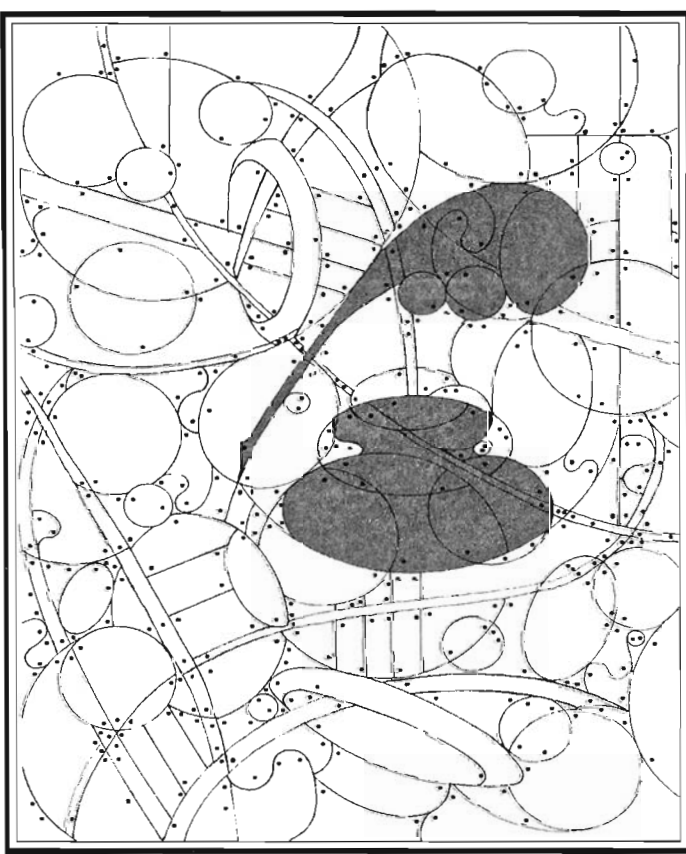



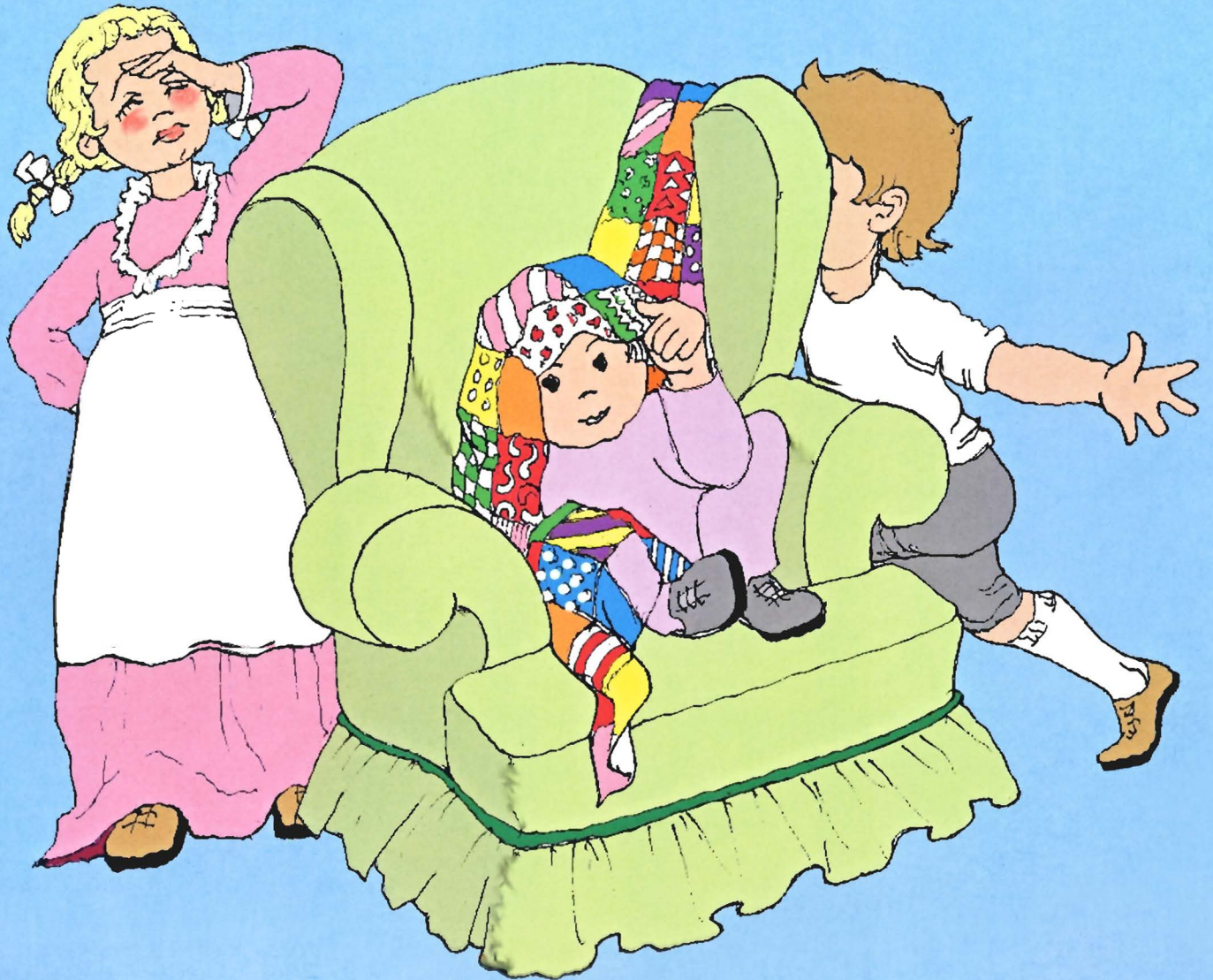
MORE SOLUTIONS



"SUSANNA, WHY DON'T YOU MEET ME IN THE GARDEN TONIGHT?"

Mozart was born and died in AUSTRIA.
 Da Ponte, the librettist, was born in ITALY.
 Beaumarchais was born in FRANCE.
 The play was banned by the King of FRANCE.
 The setting for the opera is SPAIN.
 It was written in the language of ITALY.
 It was first performed in AUSTRIA.
 The U.S. won independence from ENGLAND.





OPERA'S FUN FOR EVERYONE



The Miami Herald
el Nuevo Herald