

Opera Funtime

PRESENTS



AIDA

by GIUSEPPE
VERDI

Opera Funtime Collection

by the Young Patronesses of the Opera

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Turandot	Puccini

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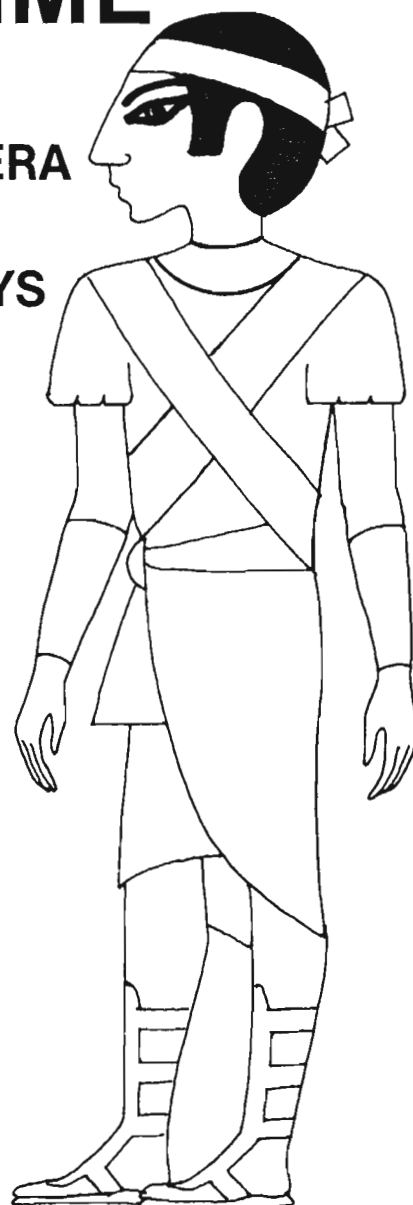
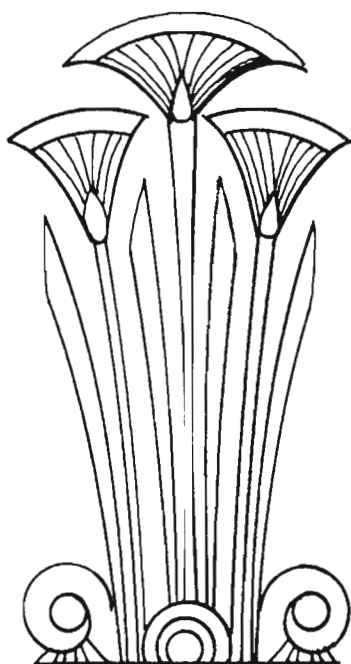
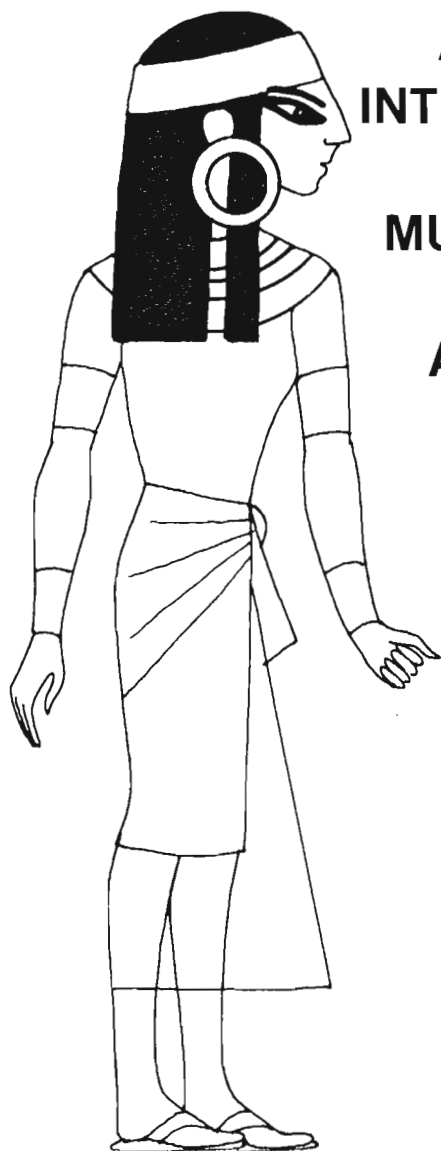
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OPERA FUNTIME

A YOUNG PERSON'S
INTRODUCTION TO OPERA
FEATURING
MUSIC • STORY • PLAYS
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AND ART ACTIVITIES



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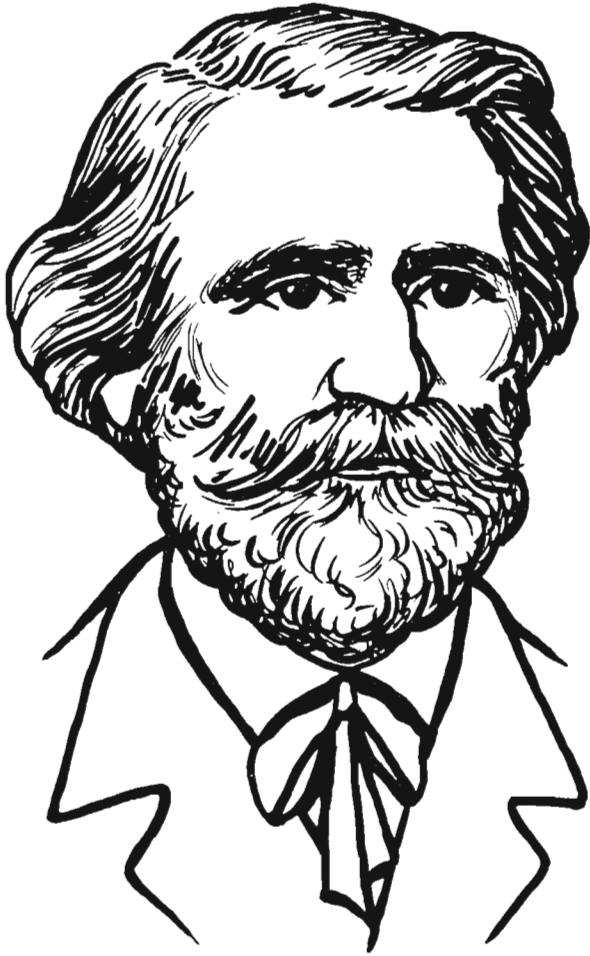
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THE COMPOSER — GIUSEPPE VERDI

1813-1901



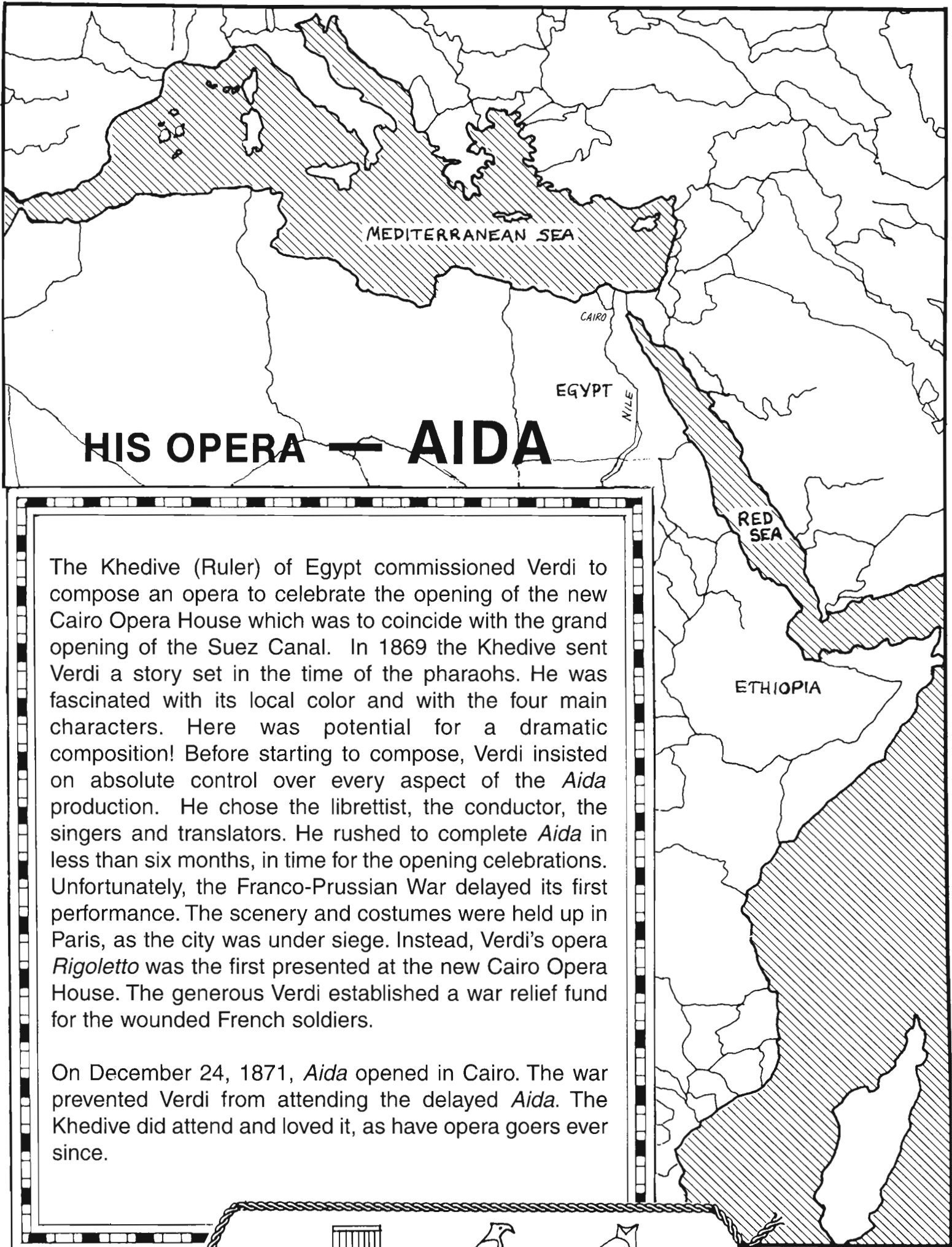
Verdi was one of the world's most famous opera composers and a champion of Italian independence. He was born to a peasant family on October 10, 1813, in the small town of LaRoncole, Italy, at a time when Austria and France ruled parts of Italy. From an early age he was influenced by political upheaval and Italian nationalism.

His parents insisted their son be educated. His father recognized Verdi's musical talent and saved enough money to buy him a beat up old spinet (the forerunner of the piano). The local priest/organist taught him reading, writing and math as well as the organ. At age twelve, when the

priest died, Verdi became the village organist. A local merchant and music patron paid for his studies in the nearby village of Busseto and then in Milan. At eighteen he applied to the Milan Conservatory of Music, but was rejected because he was too old and was from the region of Parma, then a foreign country. So Verdi self taught himself orchestration and dramatic music. At twenty-six the La Scala Opera House produced his first opera *Oberto*.

Verdi became a strong leader for a free and united Italy. "Viva Verdi" rang out loudly in opera houses and on the battlefields of Italy. V-E-R-D-I (Vittorio Emanuele, Re d'Italia) became the rallying cry. The chorus "Va pensiero" from his opera *Nabucco* (1842) became the unofficial Italian freedom song. He was elected to the Italian Parliament. Due to his political ideas, his works were closely examined by the Austrian censors. The Italians praised his work. He was an astute businessman and farmer who enjoyed gardening. When he died, all of Italy mourned him.





HIS OPERA — AIDA

The Khedive (Ruler) of Egypt commissioned Verdi to compose an opera to celebrate the opening of the new Cairo Opera House which was to coincide with the grand opening of the Suez Canal. In 1869 the Khedive sent Verdi a story set in the time of the pharaohs. He was fascinated with its local color and with the four main characters. Here was potential for a dramatic composition! Before starting to compose, Verdi insisted on absolute control over every aspect of the *Aida* production. He chose the librettist, the conductor, the singers and translators. He rushed to complete *Aida* in less than six months, in time for the opening celebrations. Unfortunately, the Franco-Prussian War delayed its first performance. The scenery and costumes were held up in Paris, as the city was under siege. Instead, Verdi's opera *Rigoletto* was the first presented at the new Cairo Opera House. The generous Verdi established a war relief fund for the wounded French soldiers.

On December 24, 1871, *Aida* opened in Cairo. The war prevented Verdi from attending the delayed *Aida*. The Khedive did attend and loved it, as have opera goers ever since.



VERDI'S



PRINCESS AMNERIS
Daughter of Pharaoh
— MEZZO-SOPRANO —



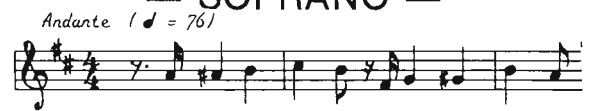
PHARAOH
King of Egypt

— BASS —

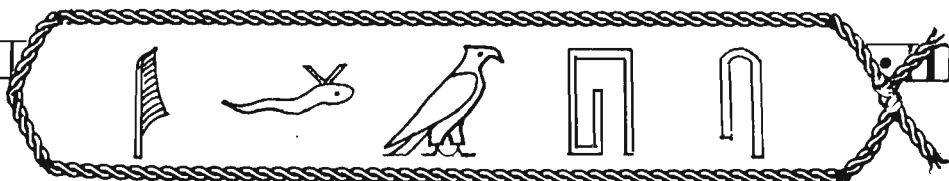


AIDA

Slave to Amneris, but secretly
an Ethiopian princess
— SOPRANO —



They were introduced by a musical "Label," and represented



CHARACTERS



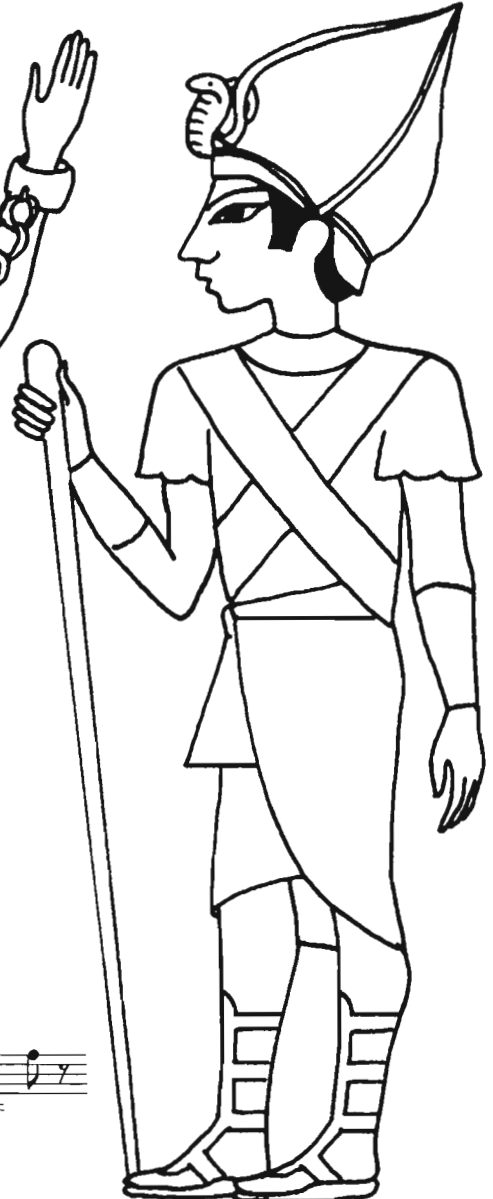
RAMPHIS
An Egyptian priest
— BASS —

Andante mosso (♩ = 76)



AMONASRO
King of Ethiopia
disguised as a soldier
— BARITONE —

Poco animato (♩ = 76)



RADAMES
An Egyptian soldier
— TENOR —

Allegro vivo (♩ = 126)

A man of the army



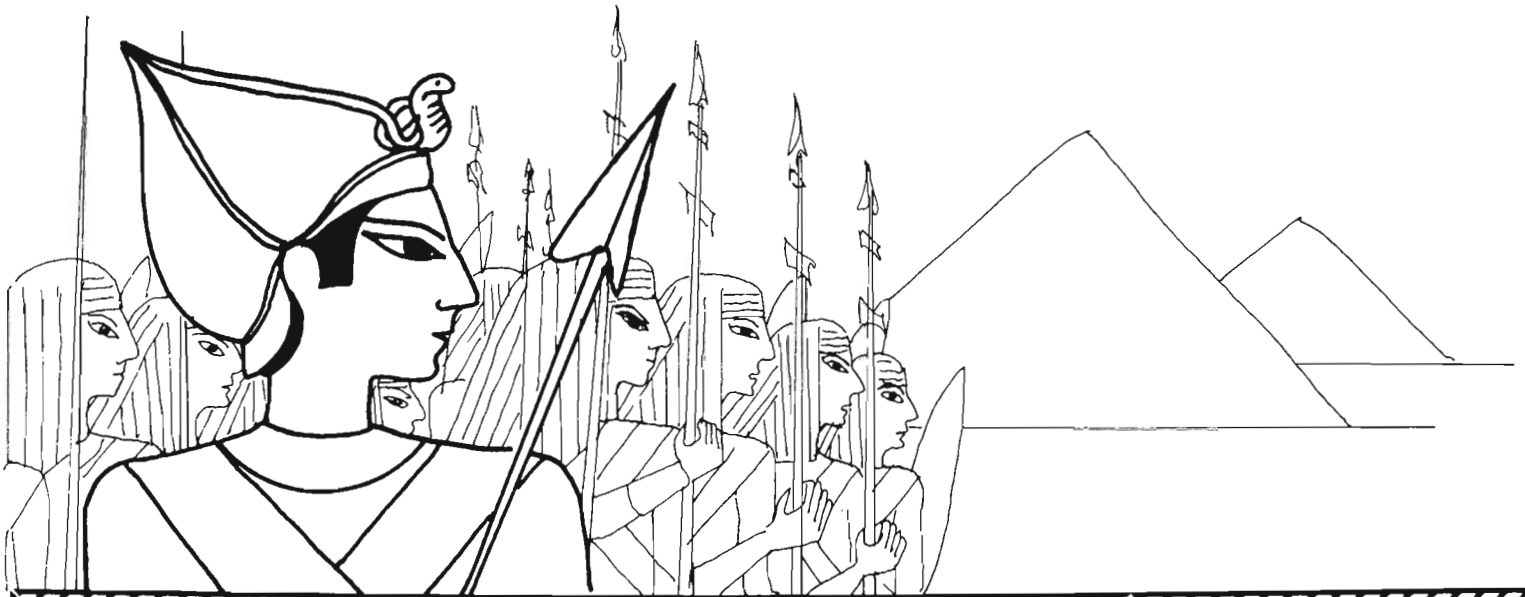
Andantino (♩ = 116)

A man in love



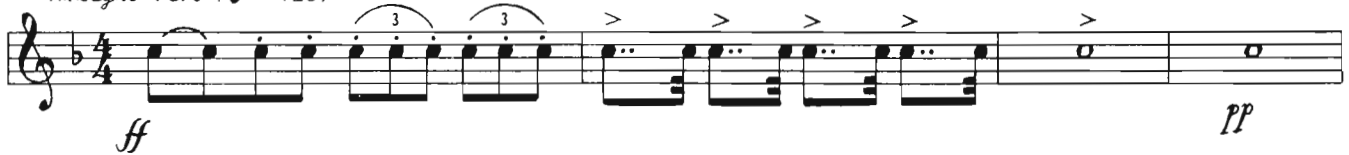
with certain instruments and tempos.





TRUMPET FANFARE

Allegro vivo (♩ = 126)



ACT I

During the time of the Pharaohs, a war is about to begin.
 The fierce Ethiopian soldiers are marching on Egypt's great land.
 Brave Radames hopes to be chosen as leader of Egypt's battalion
 To be for his country a champion, and so win Aida's fair hand.

CELESTE AIDA

Andantino (♩ = 116)





ACT II

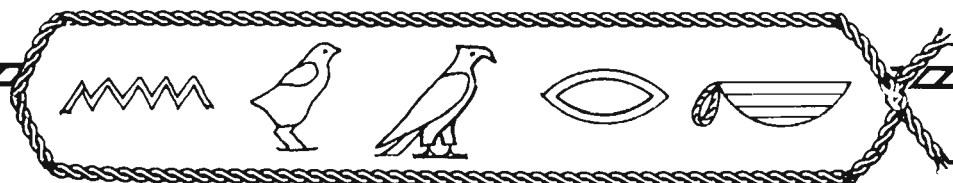
The princess of Egypt, Amneris, sees Radames' love and is jealous. She places a crown on his forehead and wishes his love were for her. A grand celebration and chorus, for Egypt has come back victorious! The people all sing to their goddess for giving them help from above.

GLORY TO EGYPT

Allegro maestoso

Glo - ry to Eg - ypt, our great land! Long may she free - ly
 en - - dure. And to our cho - sen Pha - - raoh, And
 to our cho - - sen Pha - ra - oh we raise our tri - umph song!

Then comes the procession of conquerors; Ethiopians bow to their captors. Sad Aida embraces her father, who whispers, "Do not tell I'm King."





EGYPTIAN MARCH

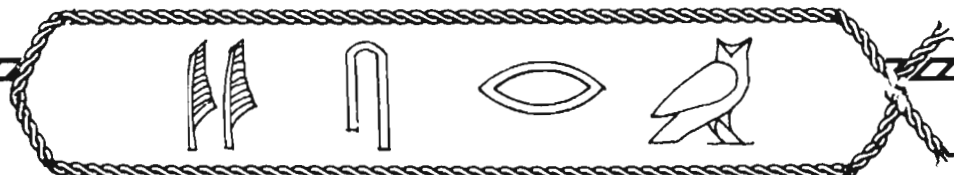
Egypt's Pharaoh and all are astounded to find how the plot is compounded.
Amonasro is Aida's father, who pleads for the lives of his men.

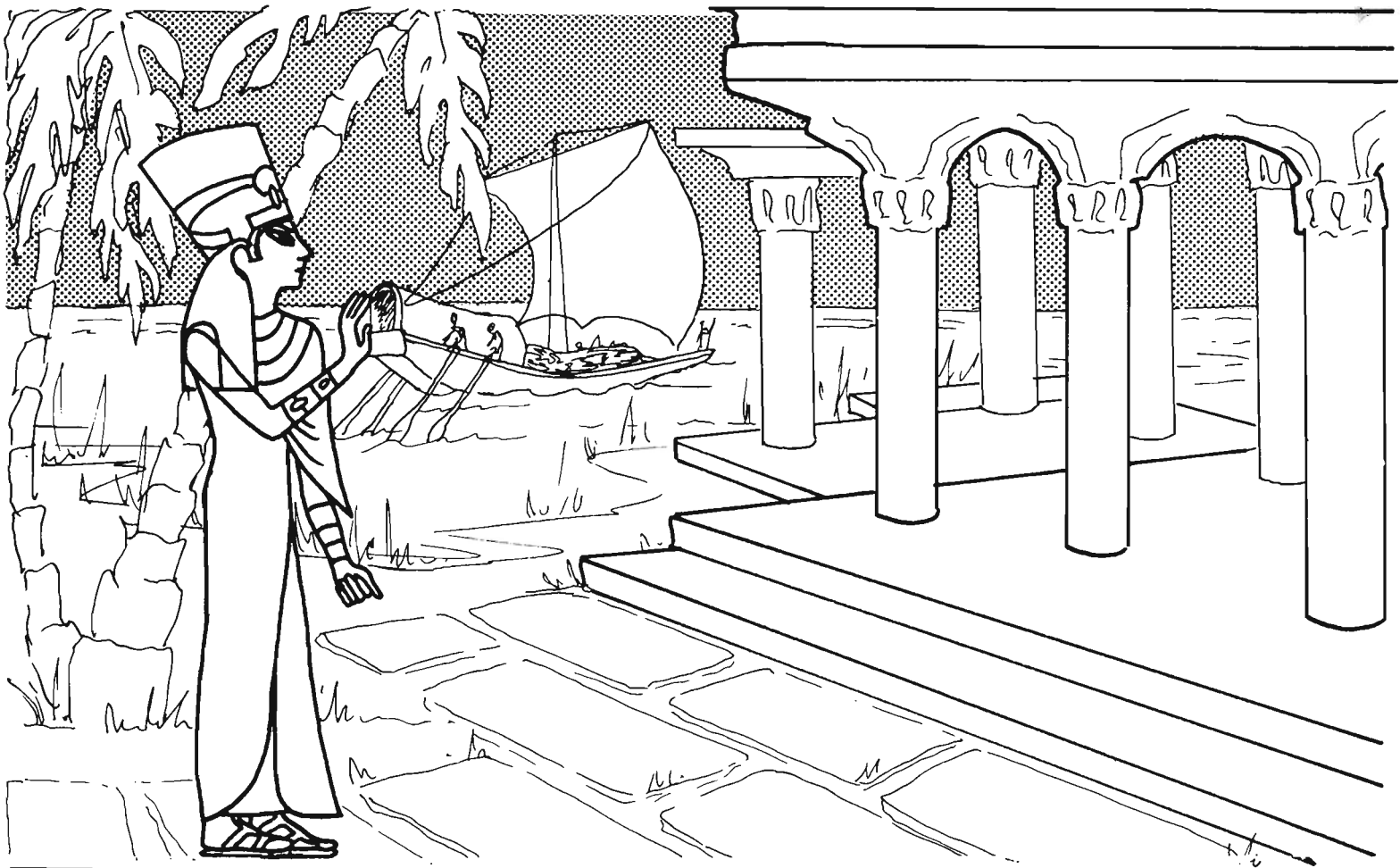
PLEA FOR MERCY

(AMONASRO)

Now, oh King, in your glo - ry re - splen - - dant, spare these
lives that on you are de - pen - dent; Hear my plead - ing and grant them their
free - dom. O, might - y Pha - raoh, show your mer - cy on their be - half!

The captives are granted their freedom, excepting Aida's own father.
The Pharaoh gives Princess Amneris to marry the brave Radames.





ACT III

On the banks of the Nile by moonlight comes the princess Amneris at midnight.
To pray, on the eve of her wedding, to Isis, the goddess of life.

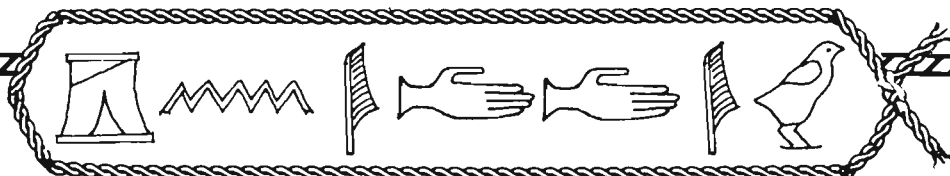
PRIESTESSES' PRAYER

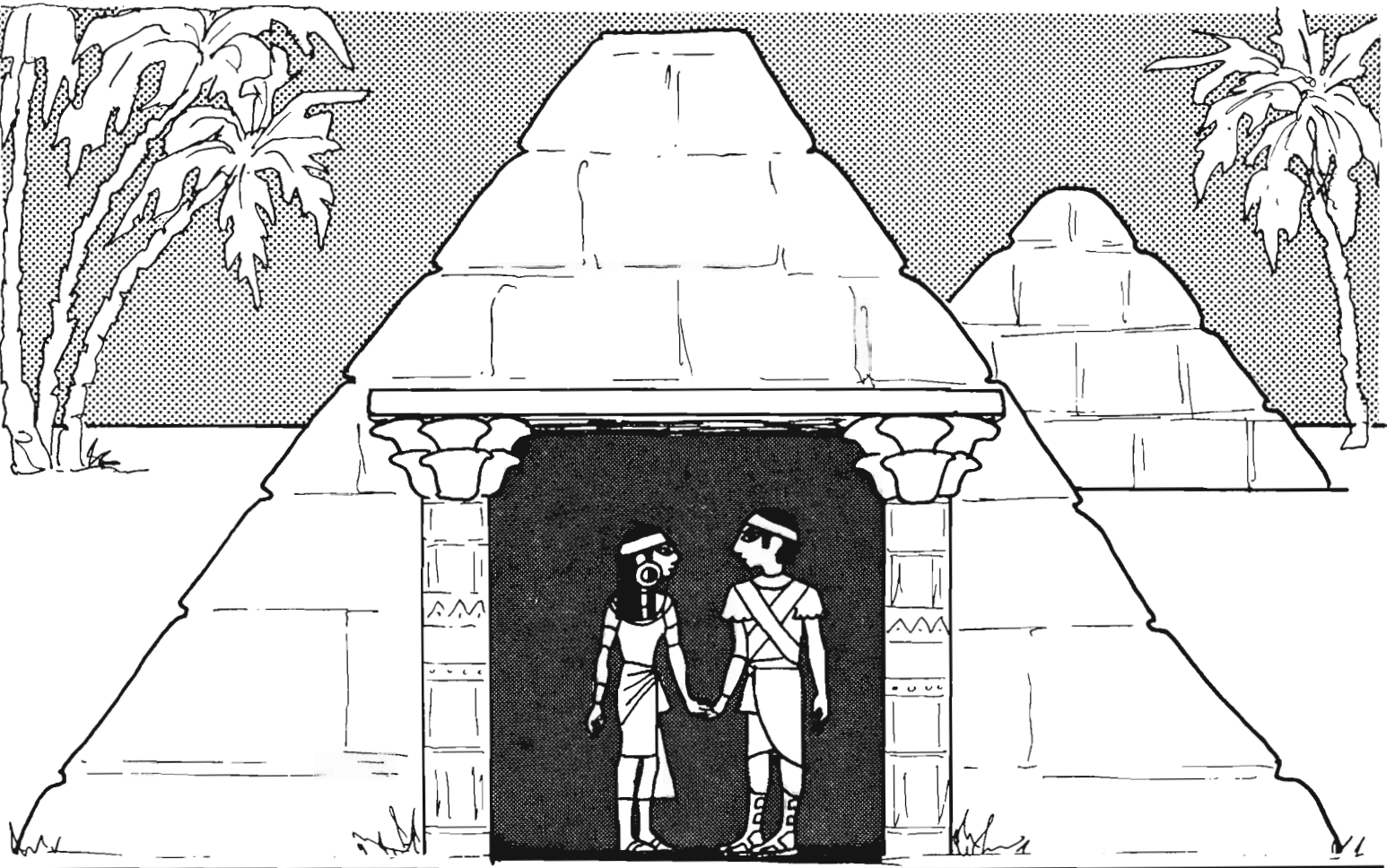
Andante (♩ = 76)



Grant _____ us thy com - - - fort, O god - - - dess a - - - bove.

At the same time, the slave girl, Aida, comes to tell Radames farewell;
Her father persuades her to trick him, to giving up secrets of war.
Poor Radames then commits treason, and from then on his life has no reason.
They take him away to the prison, while Aida and her father escape.





ACT IV

Believing Aida has vanished, Radames doesn't care if he's banished. Amneris proposes his freedom, but he prefers death in the tomb. In the final scene Radames wanders, alive, but entombed in the chamber. Aida appears from the shadows, and singing together they die.

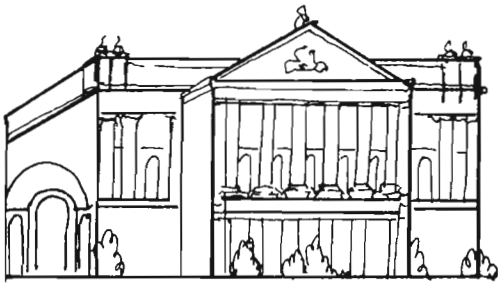
O TERRA ADDIO

Andante (♩ = 63)

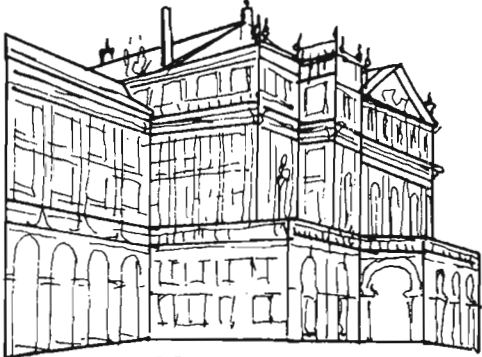
Fare - well oh earth, fare - well oh life of
 sor - row; to - geth - er we will seek a bright - - er mor - row.



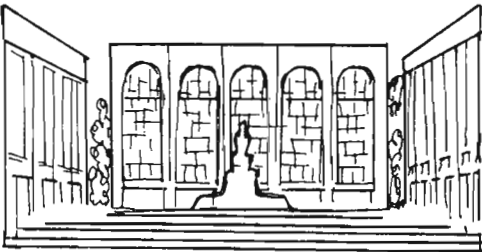
FAMOUS OPERA HO



COVENT GARDEN OPERA HOUSE
LONDON, ENGLAND



LA SCALA THEATER
MILAN, ITALY



METROPOLITAN OPERA HOUSE
NEW YORK, NEW YORK



CAIRO OPERA HOUSE, EGYPT
(Burned down in 1971)

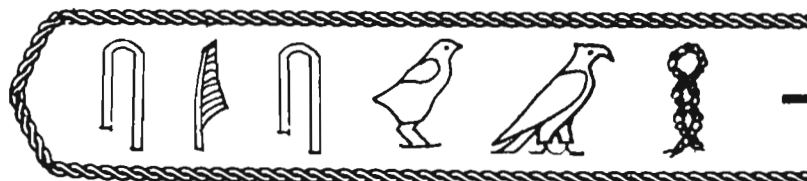


TEATRO COLON
BUENOS AIRES, ARGENTINA

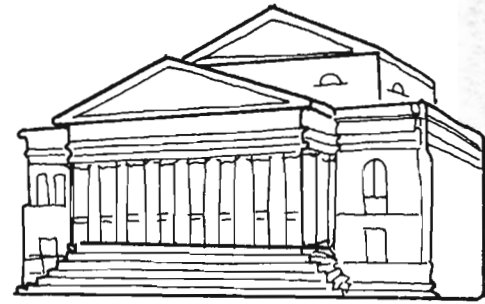


Draw lines to connect each opera house to its country on the map.

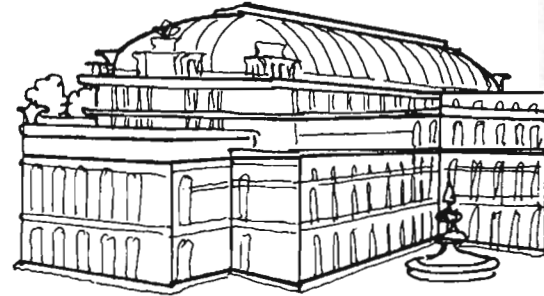
AIDA has become an international opera. It was first performed at the opening of the Suez Canal in EGYPT. For this premier, the opera was performed in all of these opera houses. It has been performed in all of these opera houses since its premiere on December 24, 1871. Less than two years later, it was performed in NEW YORK CITY. For over a hundred years, AIDA has been performed in all of these opera houses.



USES OF THE WORLD



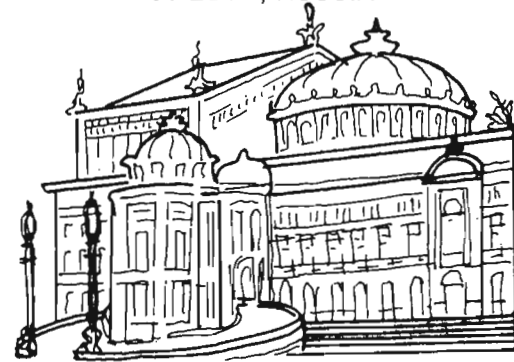
BAVARIAN STATE OPERA HOUSE
MUNICH, GERMANY



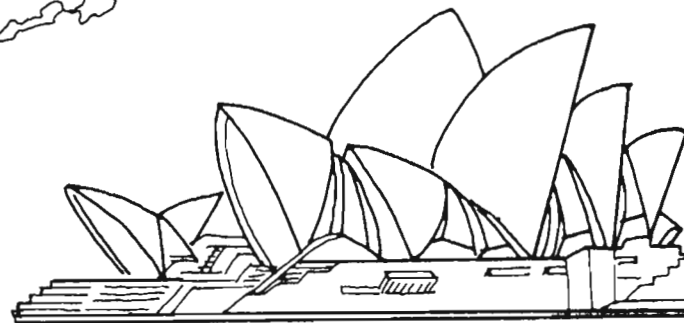
VIENNA STATE OPERA HOUSE
VIENNA, AUSTRIA



OPERA AND BALLET THEATER
ODESSA, RUSSIA

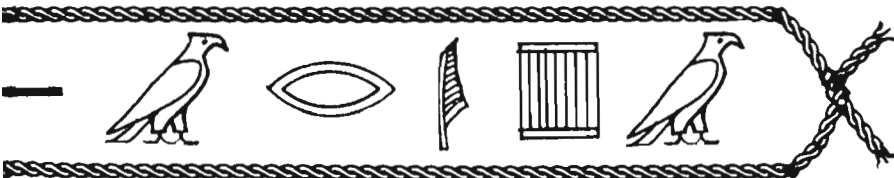


PARIS OPERA HOUSE
PARIS, FRANCE



SYDNEY OPERA HOUSE
SYDNEY, AUSTRALIA

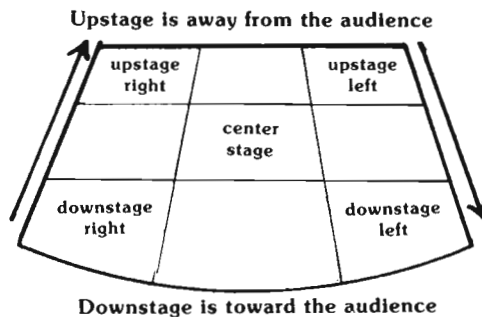
written in *ITALIAN* by an *ITALIAN* for the opening
e costumes and scenery were *MADE IN FRANCE*.
houses and more since the premier in *EGYPT* on
AIDA made its way to the Academy of Music in
DA has been one of the world's favorite operas.



PAGEANTRY SCENE

Characters:

Pharaoh Bass
 Amneris Mezzo-Soprano
 Ramphis Bass
 Radames Tenor
 Aida Soprano
 Amonasro Baritone



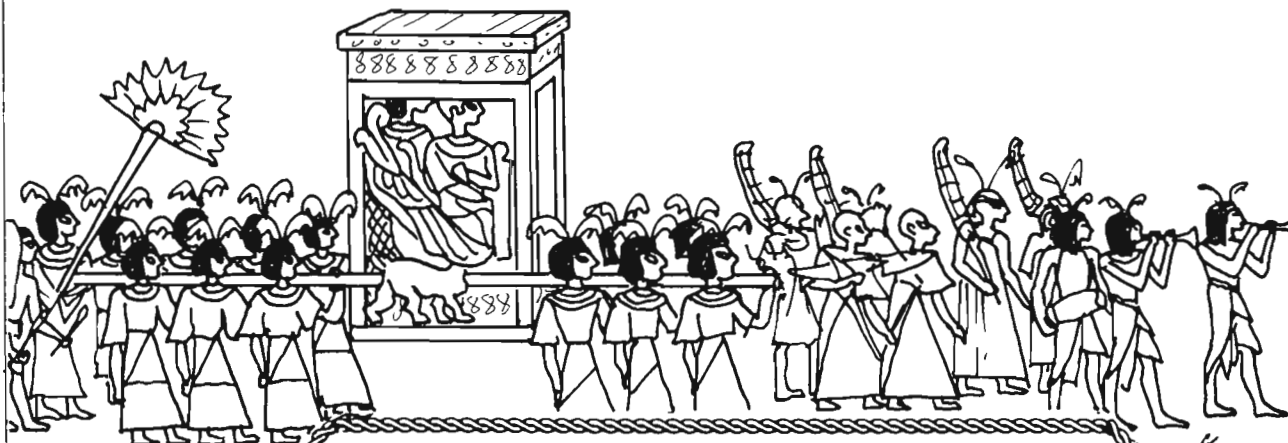
ACT II SCENE II PLACE: The city of Thebes, Egypt, during the time of the Pharaohs.
 SETTING: Outside the city gates

NARRATOR: The Ethiopian armies have been crushed by the Egyptians. Radames, leader of the Egyptian forces, is bringing his armies back to the city of Thebes. He is to be honored by the Pharaoh and his daughter, Amneris, for his great victory. The crowd sings as the Pharaoh enters, followed by his officials, priests, fan-bearers, and standard bearers. Next enters Amneris with Aida and the other slaves. The Pharaoh sits on the throne, and Amneris places herself at his left hand.

GLORY TO EGYPT

Allegro maestoso

Egyptian troops, preceded by trumpets, parade before the Pharaoh.



EGYPTIAN MARCH



Dancing girls follow, waving palms and carrying treasures captured from the Ethiopians. Soldiers enter carrying banners. Slaves follow with sacred vessels and sculpture, as the people sing:

— REPEAT GLORY TO EGYPT —

Radames enters, walking under a canopy held up by slaves, surrounded by officials. He pauses in front of the Pharaoh. The singing stops.

PHARAOH: I salute thee, savior of our country!

AMNERIS: Kneel, Radames, so that I, on behalf of my father and my country, may place this crown of victory on your head!

PHARAOH: Arise, Radames! I hereby swear by my crown that you shall have any wish you desire!

RADAMES: I thank you. Would you permit the prisoners to be brought forth?

PHARAOH: Yes.

(Several soldiers bring in ten prisoners, all individually chained.)

AIDA: (Runs from crowd to a prisoner.) Oh, my father! (She embraces him.)

AMONASRO: Please, my daughter, don't give me away! They do not know I am the King of Ethiopia. You have not told them you are daughter to the King, have you?

AIDA: No, father, no!

AMONASRO: That is good. It is our only chance to survive!

(Radames, the Pharaoh, and Amneris have all been talking among themselves when they realize that Aida is conversing with one of the prisoners.)

PHARAOH: You there! Aida! Bring that prisoner over here!

(Aida takes her father by the arm and brings him to the Pharaoh.)



PHARAOH: Who are you? Why does the slave Aida speak with you?

AMONASRO: She is my own dear daughter. I was just telling her that our King Amonasro fought bravely in battle but was killed.

PHARAOH: (To Radames) Is this true? Was the King killed?

RADAMES: From all reports, yes.

AMONASRO: Great Pharaoh! (He kneels.) I beg for mercy toward the men you have captured!

PRIESTS: No! No! Death to the prisoners. Death to all who have been captured!

RADAMES: (His heart is softened by his love for Aida.) Oh Pharaoh, you swore to grant me any wish I might want, did you not?

PHARAOH: Yes.

RADAMES: Then my wish is this: Set the prisoners free!

RAMPHIS: These prisoners are enemies! If they are pardoned, they will be free to attack again.

PHARAOH: But I gave my word!

RADAMES: There will be no danger of another Ethiopian uprising because there is no leader. King Amonasro is dead.

RAMPHIS: Then if you free the prisoners, why not keep the slave girl Aida and her father as a pledge of peace?

PHARAOH: So be it! And Radames, as a further reward, I give you the hand of my daughter, Amneris, in marriage.

AMNERIS: (Jubilant) Thank you my father! I am so happy!
(As the soldiers remove the chains from the prisoners, Amonasro goes to watch them being freed. The Pharaoh, Amneris and priests also leave. Radames seeks out Aida.)

RADAMES: Do not despair, my Aida. I will work something out! I promise!
(He follows the Pharaoh and his subjects off stage.)

AMONASRO: Do not lose heart, daughter! Happy events are in store for your country.
(He exits, followed by Aida.)
(Procession exits from stage, singing once again.)

— REPEAT EGYPTIAN MARCH —



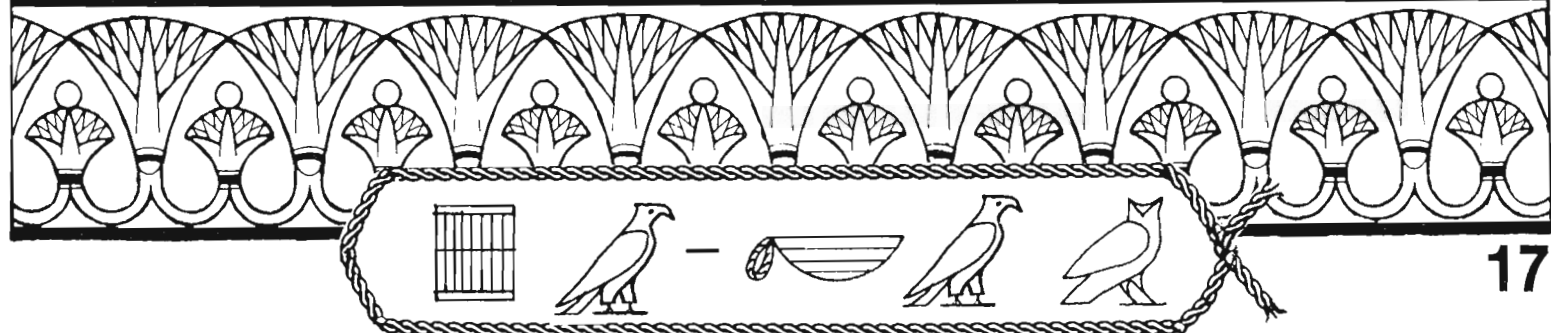
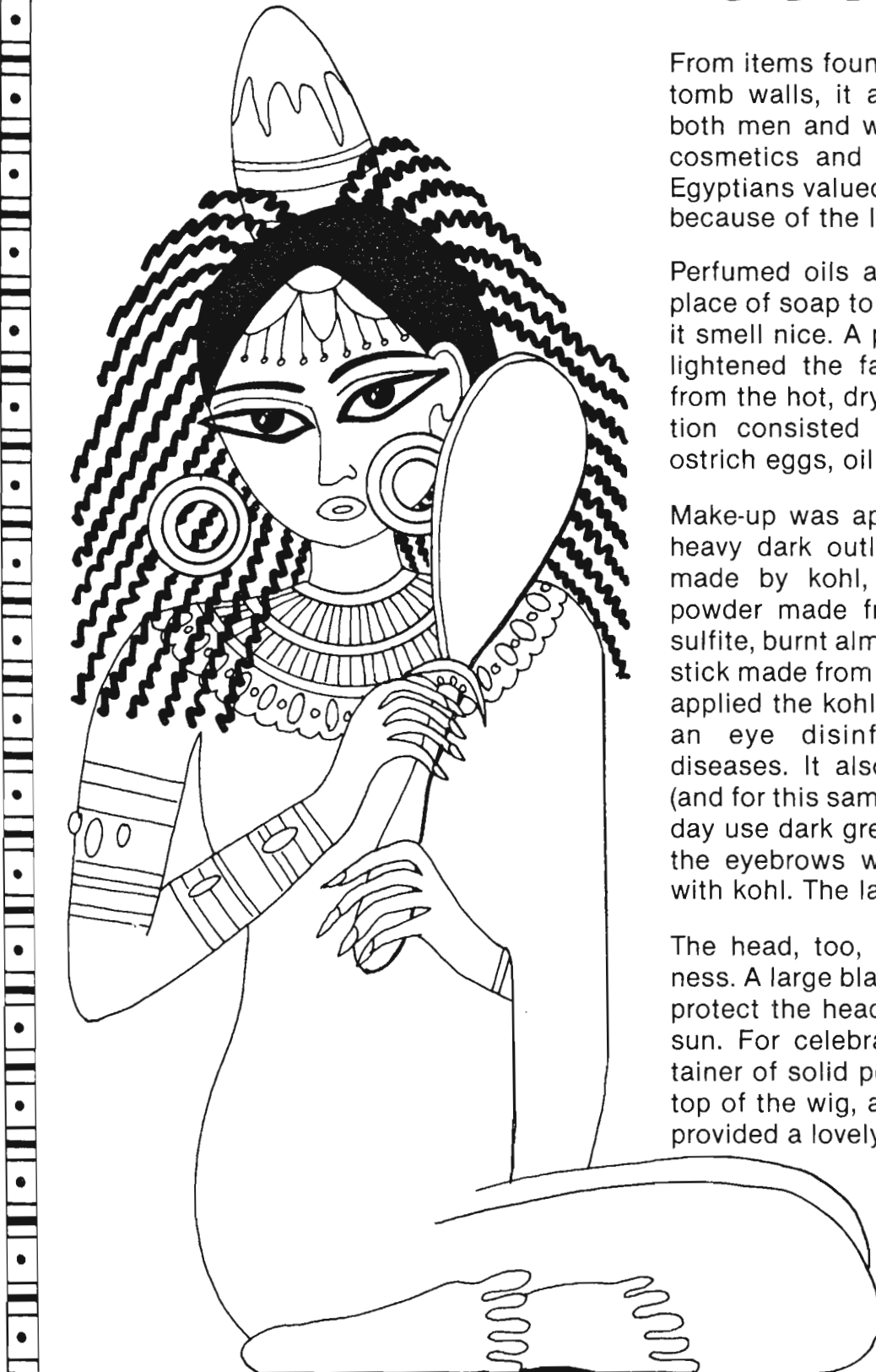
COSMETICS

From items found in tombs and drawings on tomb walls, it appears that the Egyptians, both men and women, used many forms of cosmetics and lotions. We know that the Egyptians valued their cosmetics very highly because of the lovely containers they used.

Perfumed oils and ointments were used in place of soap to soften the skin and to make it smell nice. A perfumed yellow face cream lightened the face and protected the skin from the hot, dry Egyptian sun. One concoction consisted of bullock's bile, whipped ostrich eggs, oil, dough, resin and milk.

Make-up was applied boldly every day. The heavy dark outlines around the eyes were made by kohl, (a black, grey or colored powder made from minerals such as lead sulfite, burnt almond, or malachite.) A special stick made from ivory, glass, bronze, or wood applied the kohl to the eyes. Kohl served as an eye disinfectant against fly-borne diseases. It also deflected the sun's glare (and for this same reason, football players today use dark grease under their eyes). Often the eyebrows were shaved and painted in with kohl. The ladies wore rouge.

The head, too, was often shaved for coolness. A large black wig of braids was worn to protect the head from the burning Egyptian sun. For celebrations, a cone shaped container of solid perfumed wax was placed on top of the wig, and as it gradually melted, it provided a lovely perfumed scent for the party.

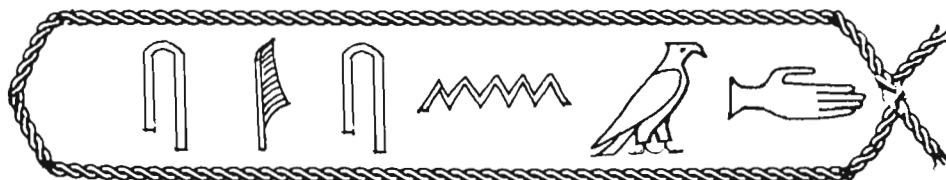


— DANCES —



— THE DANCING GIRLS — Carrying treasures of the conquered Ethiopians

(♩ = 144)

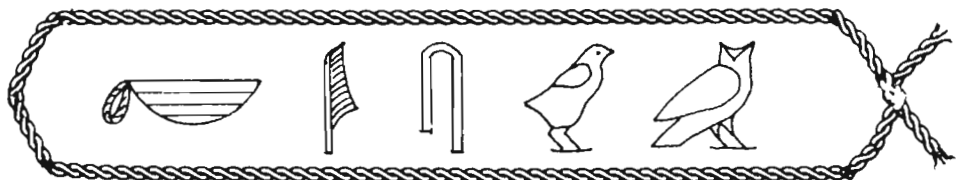
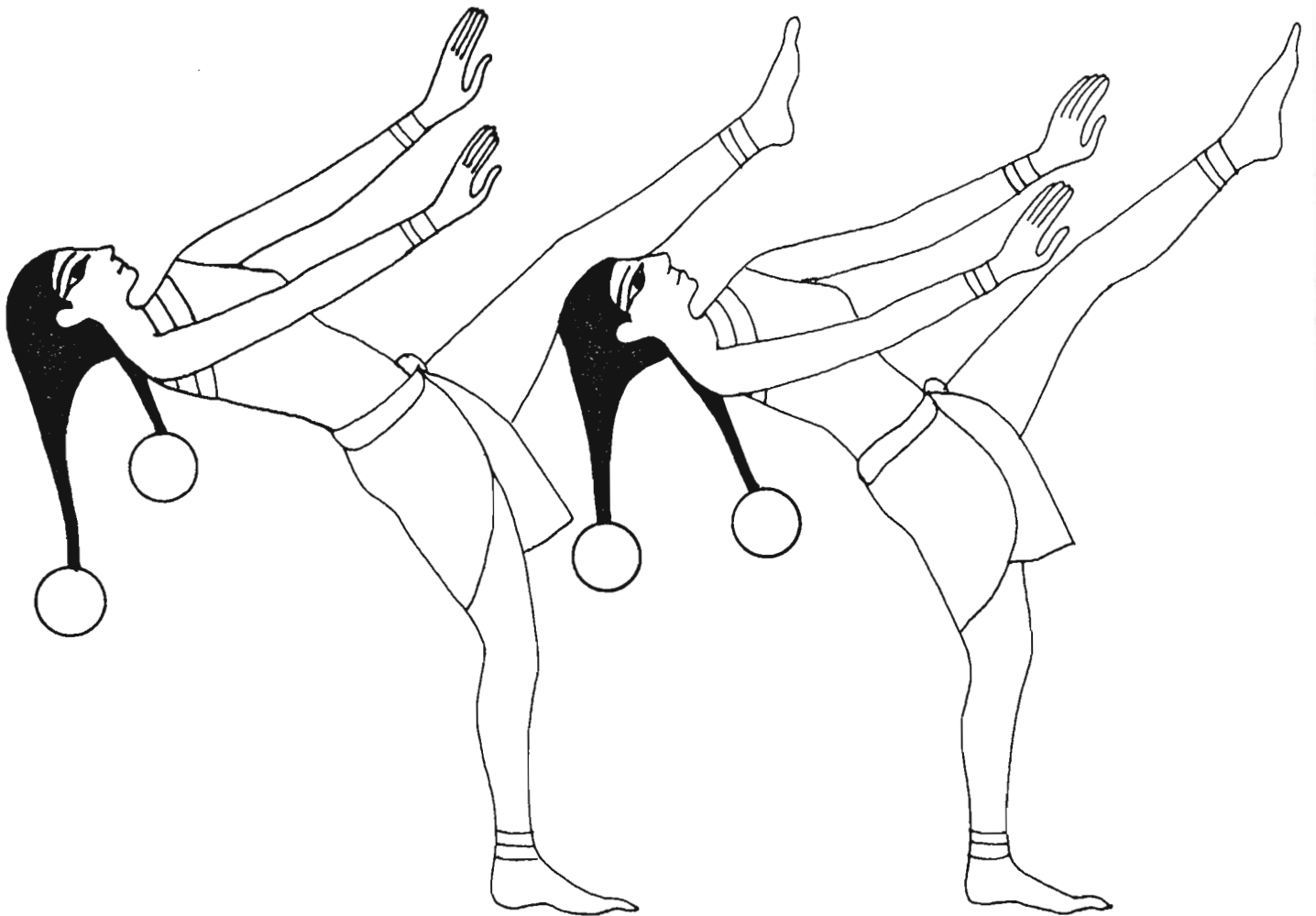
A musical score for a piece titled "The Dancing Girls". The score is written for piano and consists of two systems of music. The first system has a treble and bass clef, with a tempo marking of quarter note = 144. The second system also has a treble and bass clef. The music features a mix of eighth and sixteenth notes, with some triplet markings. The key signature has two flats (B-flat and E-flat).

— DANCE OF THE MOORISH SLAVES —

Allegro (♩ = 152)

leggerrissimo e stucc.

PPP *PP*

The musical score is written for piano in 4/4 time with a key signature of one flat (B-flat). It consists of two systems of staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system also has a treble clef on the top staff and a bass clef on the bottom staff. The music is characterized by a steady eighth-note accompaniment in the bass line and a more melodic line in the treble. Dynamics include *PPP* (pianississimo) and *PP* (pianissimo). The tempo is marked *Allegro* with a quarter note equal to 152 beats per minute. The performance instruction is *leggerrissimo e stucc.* (very light and staccato).

Listen very carefully for certain key words in the opera **Aida**. They will help you understand the story even though you do not understand Italian.

KEY WORD GAME

Below are English translations of common words and phrases. Fill in the corresponding blanks next to the numbered Italian words, and you will have solved the puzzle and learned some Italian in the process!

- | | |
|------------------|----------------------|
| Pity | Return victorious |
| My rival | Heavenly Aida |
| Love, love! | Powerful Phtah |
| Peace | Oh my homeland |
| My father | Oh earth, goodbye |
| Misery | Death |
| Oh blue sky | Guardian and avenger |
| Don't betray me! | I am dishonored |

Italian

English

Act I

1. Celeste Aida
2. Mia rivale
3. Mio padre
4. Ritorna vincitor
5. Possente Ftha
6. Morte
7. Custode e vindice
8. Pieta

HEAVENLY AIDA

Act II

9. Amore, amore!
10. Non mi tradir!

Act III

11. O patria mia
12. O cieli azzurri
13. Io son disonorato

Act IV

14. Misero
15. O terra, addio
16. Pace

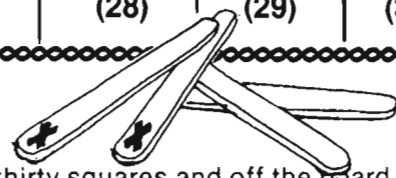




Egypt's favorite game for over 5,000 years!

"Pass" through life's good and bad luck symbols . . .

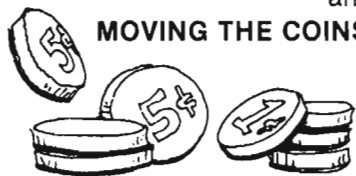
— SENET — 'PASSING'



OBJECT OF THE GAME: To be the first to move all five coins through the thirty squares and off the board. Only two may play.

THINGS YOU WILL NEED: Five Pennies, Five Nickels, Four Ice Cream Sticks, Red Crayon or Marker.

HOW TO BEGIN: Make a red "X" on only one side of each stick. Place pennies on first five even numbers, and nickels on first five odd numbers. Flip a coin to see which player starts.



MOVING THE COINS:

1. Drop all four sticks so that they fall freely. Move a penny as many squares as there are red X's turned up. (Count four blank sticks as five moves)
2. Move only one coin after each throw. Keep throwing and moving until you turn up three X's. That ends your turn.
3. Second player throws sticks and moves his nickels.

RULES:

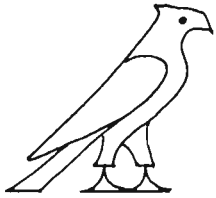
1. You "attack" your opponent by landing on his square and sending his coin back to the square you just left.
2. Two or more of your coins in a row are safe from attack.
3. You must move forward if you can. If not, move backward, and if you land on an opponent, change places with him.
4. If there is no place to move, you lose your turn.
5. To leave the board, you must throw the exact number.
6. Each player must land exactly on square 26, "BEAUTIFUL HOUSE," before leaving the board. If you are attacked and sent back, you must land exactly on 26 again.
7. "HOUSE OF WATERS," (Square 27). Landing exactly on this square "drowns" your coin. You must stay there and move any other coin until you throw four X's (which takes you off the board safely).



HIEROGLYPHS

(WORD PICTURES)

Ancient Egyptians used an alphabet of picture symbols for every sound in their language. These were enclosed in a "cartouche" or oval frame to portray important names and phrases. On each page of this Opera Funtime booklet we have given you a cartouche puzzle to solve using the following code: (Answers on page 24)



Ah



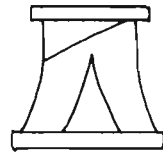
B



D



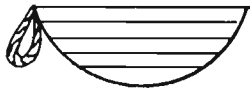
I or E



G



H



K



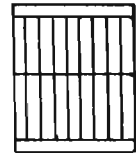
L



M



N



P



R



S



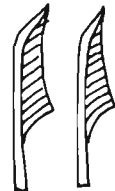
T



U



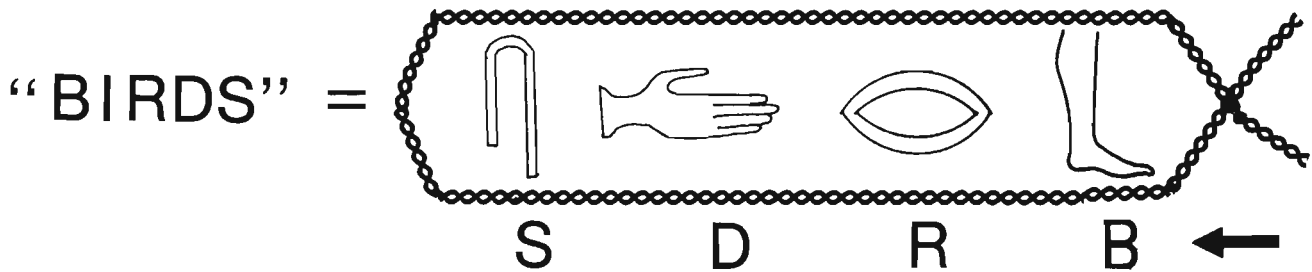
V

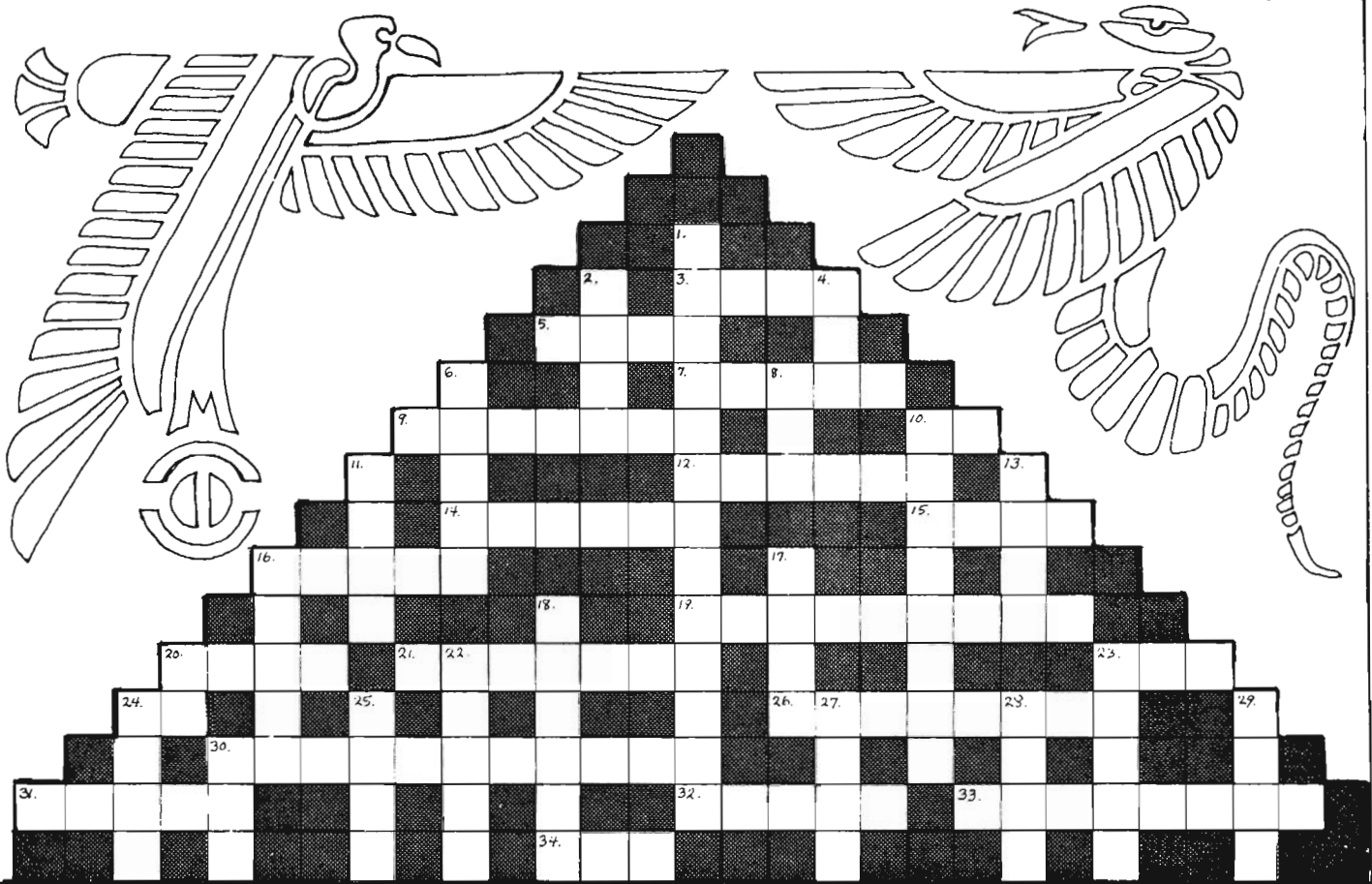


Y

We have spelled the words phonetically. They read from right to left.

Example:





CROSSWORD PUZZLE

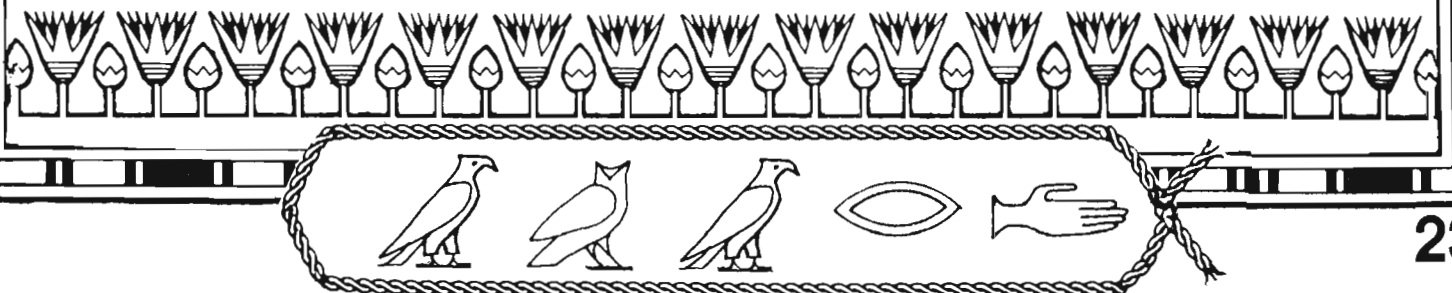
(Answers on page 24)

ACROSS

3. Egyptian goddess
5. Famous Egyptian river
7. What a Pharaoh does
9. Musical term for "happy"
10. Exist
12. "Battle" in Italian and Spanish
14. Rite, ceremony
15. Genuine, true
16. What Ethiopia was to Egypt
19. Female religious official
20. Twenty-four hour periods
21. What Egyptian rulers were called
23. She
24. Opposite of "yes"
26. Aida's father
30. Pertaining to atmosphere
31. Imitate
32. Aida was one
33. Buried in the pyramid
34. Act which contains celebration

DOWN

1. Egyptian sign language
2. Circular jewelry
4. Droop, drag
6. What they sang to Egypt
8. Solid and cold
10. Voice range of Amonasro
11. Two people singing together
13. Voice range of Pharaoh and Ramphis
16. Country where "Aida" takes place
17. Star of the show
18. Religious official — Ramphis
20. "Don't ___ as I ___, but as I say!"
22. Opposite of sad
23. Radames' ___ was at stake
24. Egyptian word for "heaven"
25. Act in opera in which Aida dies
27. Change houses
28. How actors "speak" in opera
29. Where Egyptians put the most make-up
30. What the cast does besides sing



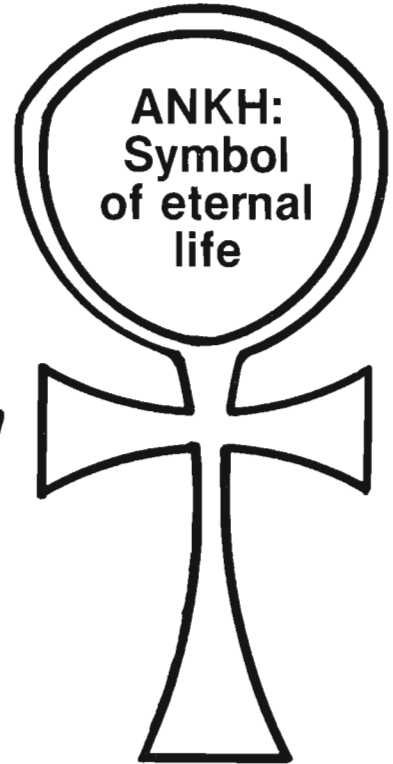
SYMBOLS

SACRED EYE OF HORUS:



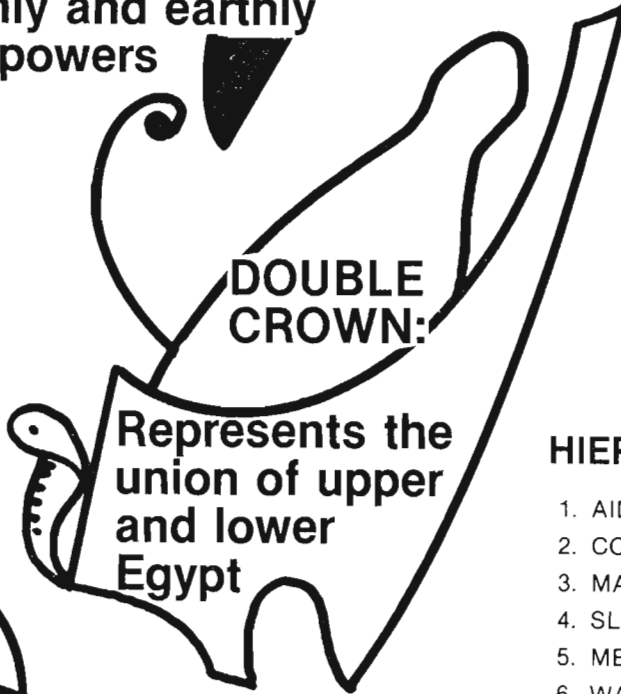
Symbol of Pharaoh's heavenly and earthly powers

ANKH:
Symbol of eternal life



DOUBLE CROWN:

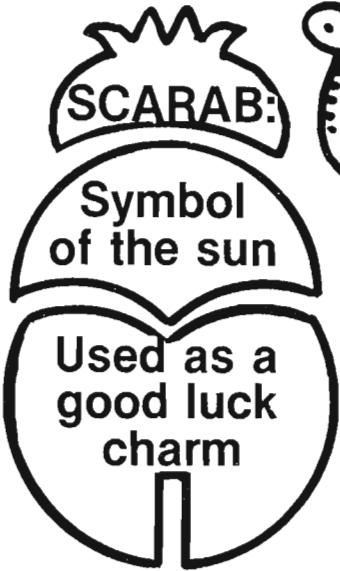
Represents the union of upper and lower Egypt



SCARAB:

Symbol of the sun

Used as a good luck charm

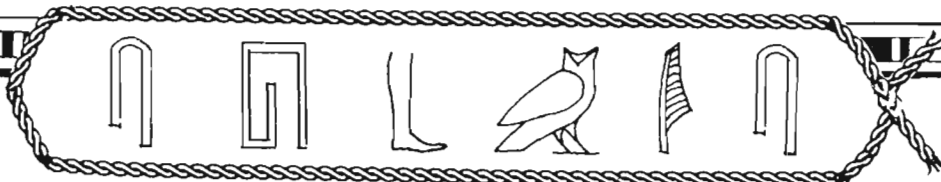


HIEROGLYPHICS ANSWERS:

- | | |
|-------------|--------------|
| 1. AIDA | 13. OPERA |
| 2. COMPOSER | 14. CROWD |
| 3. MAP | 15. PRISONER |
| 4. SLAVE | 16. RADAMES |
| 5. MEN | 17. MAKE-UP |
| 6. WAR | 18. DANCES |
| 7. BATTLE | 19. MUSIC |
| 8. CROWN | 20. GAME |
| 9. MERCY | 21. SENET |
| 10. WEDDING | 22. EGYPT |
| 11. SONG | 23. DRAMA |
| 12. HOUSES | 24. SYMBOLS |



Egyptians believed the PYRAMID shape focused energy from the heavens.





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