

# OPERA

## Frequently asked questions about Opera

### ADDITION TO THE GAME RULES

**Q. A player can choose a maximum of 3 roles per round (4 with 2 players). Does playing along with another player count towards my maximum?**

A. No. If another player chooses an employee, you can play along without this counting towards your maximum. Only the roles you choose yourself count.

**Q. There are numbers in the halls. What do these mean and do I have to build them in order?**

A. The numbers are only to show the maximum size of a theatre. Since you can only own 1 of each hall, Paris can contain a maximum of 5 halls for example. You have to build the halls in ascending order. For example, you cannot build hall 3 in Venezia until you've built hall 2.

**Q. When I play a character, I have to move it to another city. Can this be one of the cities that aren't active yet? For example, can I move the Maestro to Milano in round 2, so my opponents earn less in the income round?**

A. No, you can't. In this period, opera hasn't reached these cities yet, so the characters have no purpose in going there.

**Q. When I play along with the Architetto, do I score points for my buildings, just like the player who chose the role?**

A. The Architetto works the same for every player, whether you chose it or not. A hall always costs 2 ducats and brings 2 victory points.

**Q. While playing the Impresario, every player can rearrange all their music pieces. Do you do this right after you buy them, or does everybody rearrange at the same time?**

A. A player decides where he wants to put his pieces in his own turn, right after he bought pieces. This can be important information for the next player, who still has to decide which operas he wants to buy, which ones he puts in his main hall, etc. Of course, if he doesn't care about this information, the next player can just start buying pieces while you are still rearranging yours.

### MONEY AND BUDGET

**Q. Does every player get the same amount of money at the start of the game?**

A. No. The starting receives 20 ducats, the next player 21, and the possible 3rd and 4th player receive 22 and 23 respectively.

**Q. I have little budget left. Can I use ducats to pay for roles?**

A. No, you cannot! At the start of the round, you have to decide your budget wisely. If you 'bought' too little, you can perform less actions this round.

**Q. Do I have a privilege over the other players when I choose a role? Since it usually costs more budget.**

A. Your only advantage is that you decide which action is performed at the moment, and that you are first to perform it. For example, with the Impresario a player can buy 2 new music pieces. You are first to choose which you want to buy, the others have only your leftovers to choose from. There is no other privilege to choosing a role.

### EMPLOYEES

#### Architetto

**Q. Can I build 2 whole building tiles with the Architetto, even from 2 different cities?**

A. Yes, you can. For example, a player can build a main building in Paris and a wing in London, in one turn. For these 5 halls, he would have to pay 10 ducats, and he would receive 10 victory points.

#### Impresario

**Q. Can I always move music pieces between my theatres?**

A. No, you can only do this with the Impresario. Whether you choose this employee yourself, or play along with another player; in your Impresario turn you can rearrange your pieces over all your theatres.

#### Signora

**Q. When, at the end of the round, we adjust the fame of the composer that was performed most, do the pieces at the Palazzo count?**

A. No. Only the operas in the players' theatres count.

## CHARACTERS

**Q. There is only 1 space on the board in London, Paris and Milano. Does this mean only one character can visit these cities at a time?**

A. Yes. If a character is visiting one of these cities, you would have to remove it (by playing the character), before you can place another. In Venezia, Wien and Berlin, there is room for 2 characters.

### Critico

**Q. The Critico visits a performance in a city and adjusts the fame of its composer. Does the composer have to be performing in my theatre in that city?**

A. No. If an opera of this composer is performed anywhere in this city, no matter the player, the Critico can visit that show.

### Esperto

**Q. I already put a black marker on my budget marker, to indicate my 'end of performance'. Can I still profit if somebody else plays the Esperto?**

A. Yes. Scoring points with the Esperto costs no budget, so you can profit even if you already passed.

**Q. If another player plays the Esperto, and I want to score points as well, do I score for all my pieces in that city, or only the best one?**

A. Whether you play the Esperto or just profit from him, you always gain points for all your pieces in that city. You do have to discard your best piece though! Only the player who chose the Esperto has to give it to the player with the least points.

**Q. If I play the Esperto, the player with the least points gets my best piece. Do you calculate this before or after I score my points for the Esperto?**

A. Before. In case you are the player with the least points, simply discard the piece. You never get to keep it!

## ERRATA

**Q. We have a 1-ducat coin too little to give every player enough change for the first bidding round. Is this right?**

A. Unfortunately, yes. The first print of Opera contains a little too few 1s. In the reprint, this problem will be solved. We will also add some 20-ducat coins, for the exceptional cases where the bank goes bankrupt late in the game.

**Q. I'm afraid some things aren't right in the game example. Am I right?**

A. Yes, there are some little mistakes there. After we made the example, some of the game rules slightly changed. We didn't notice until it was too late. These are the errata:

- The number of building tiles is wrong for 3 players. Venezia, Wien and Paris all have 1 wing too many. This means Kate couldn't have used the Architetto to build a wing in Paris, which she does in the example.
- The income of Mark and Kate are a bit strange:
  - According to the example, Mark earns 10 ducats in Paris (3 pieces give 5 ducats, and the Maestro is in Paris). However, he could have put his house composer in Paris to earn 16. He has one piece by Mozart left behind his screen, he could have put that in Wien to replace the house composer. In other words: the example is correct, if Mark kept a piece behind his screen for no apparent reason.
  - A similar thing goes for Kate. Her income in Paris is 6 (3x2). This can only be right if she deliberately kept one piece behind her screen. This could have been by Beethoven or by her house composer.



For all clarity, here is a picture of the game situation at the end of the game example. In the picture, Kate did build her wing in Paris (though actually she couldn't.) By the way, the second piece behind Kate's screen (Verdi) couldn't have been placed in a theatre, because she got it from Peter, who played the Esperto after the Impresario was played.