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MOZART

THE

MAGIC FLUTE

*Kurtis H. Brownell*

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(To be continued.)

*Kurtis H. Brownell*

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# THE MAGIC FLUTE

AN OPERA

IN TWO ACTS

COMPOSED BY

W. A. MOZART.

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EDITED BY  
BERTHOLD TOURS

AND TRANSLATED INTO ENGLISH BY  
NATALIA MACFARREN.

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PRICE  
(FIVE SHILLINGS AND SIXPENCE).  
Cloth, gilt, 7/6.

LONDON : NOVELLO AND COMPANY, LIMITED.  
NEW YORK : THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.  
MADE IN ENGLAND.





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# THE "ZAUBERFLÖTE" OF MOZART.

BY NATALIA MACFARREN.

THE libretto of Mozart's "Zauberflöte" has often and justly been commented on as a tissue of absurdities, containing not a single dramatic point capable of being worked into a musical design. At the opening of the Opera, Tamino, an Egyptian prince is seen in mortal combat with a serpent (no motive for this struggle is ever mentioned); his cries of terror bring three ladies on the scene, who slay the serpent and comfort Tamino, who has fainted. These ladies consider the young prince as likely to aid their mistress, the Queen of Night, to recover her daughter, whom she has lost; they show him a miniature of the princess, of whom he immediately becomes enamoured, vowing to become her champion. For his mission he is endowed with a magic flute, which will keep him safe in every danger (for it has power to soften all hearts towards him), three Genii or boys, to guide him to his destination and enlighten him with wise counsels, and a garrulous bird-catcher is assigned to him for a servant. Thus this much-guarded hero proceeds to the abode of the high priest Sarastro, who has abducted Pamina from her mother's supposed evil influence, and destines her to the service of the Temple. Conducted to its gates by the three protecting Genii, and being refused admittance, Tamino makes no further attempt to rescue the imprisoned damsel, but holds a lengthy colloquy with a nameless priest, from whom he merely ascertains that Pamina is still living. The chattering servant, Papageno, meanwhile has effected an entrance and persuaded Pamina to escape with him, and seek Tamino (whom she has not yet seen). They fly, but are overtaken, and bound in fetters by Monostatos, a false Moor, under whose guardianship Sarastro has placed Pamina. The chief intelligence of the piece, Sarastro, now comes on the scene: he chastises Monostatos, and decrees that the lovers shall undergo a course of probation in the sanctuary. Thus closes the first Act, with a hero

who has achieved nothing, a love between two virtual strangers, and an assumption of more than mortal wisdom supported by nothing but a few phrases of general proverbial morality.

In the second Act the ordeal of silence is imposed on Tamino; Pamina speaks to him in vain, and imagines him to be estranged; her mother then works on her feelings to kill Tamino with a dagger, Pamina loses her reason for a short time, the lovers go through what are called the ordeals of fire and of water, that is to say they walk through what may be supposed an abstract of those elements during a short march played by Tamino on the magic flute, in order that the trial may be performed with safety. After this the triumph of the lovers is proclaimed, the kingdom of darkness extinguished, and wisdom and joy are to reign upon earth.

The foregoing inane plot, interspersed with scenes of doubtful comicality, has inspired some of Mozart's most beautiful and most profound music (as an instance of this latter it is only necessary to mention the Second Finale). One cannot but marvel how Mozart could have warmed to a subject quite devoid of dramatic life or of poetic beauty, a story without either plot or passion, those two pivots of all lyric art. A pamphlet that appeared in Leipsic in 1865 treats of this question, and goes far to prove that the whole framework of the "Zauberflöte" is allegorical; that it is an apotheosis of Freemasonry against the political and ecclesiastical influences that persecuted that fraternity at the time the Opera appeared. That some underlying meaning was known to exist is also attested by Goethe's allusion to it (recorded by Eckermann), when in speaking of the probable effect in Germany of his second part of "Faust," the poet said: "If the multitude find pleasure only in what is actually visible, the initiated will not fail to perceive the higher meaning, as is the case with the 'Zauberflöte' and other

things ;" as well as by his having written a second part to the "Zauberflöte," an unmistakable allegory from end to end, in which the story of the Opera is taken up after the union of Pamina and Tamino, and treats of the vicissitudes undergone by their infant child, enchanted by the Queen of Night ; the powers of darkness being too strong for his parents to regain him, he escapes by an ethereal process from the earth altogether. The author of the above-mentioned pamphlet is anonymous, and writes as much to vindicate the Opera as to glorify Freemasonry. He quotes many of the didactic lines, which weave so strange a thread of gravity through the incongruous web of extravagance, as embodiments of Masonic philosophy, and finally states who and what are the originals of the several characters of the drama. We translate the following :—

"The performance of the 'Zauberflöte' on the 30th September 1791, is important in the history of Freemasonry in Austria. After the death of Joseph II., 1790, the Catholic clergy under Leopold II. (who was not naturally inclined to oppose Freemasonry) began to assert their influence, and this the more decisively, as the political aspect of France was beginning to grow threatening : the leaders of the Austrian States forthwith looked upon Freemasonry with suspicion. The 'Zauberflöte' is therefore a manly protest of Mozart and Schickaneder in defiance of the disfavour into which the institution had fallen with the authorities. They became its champions before the general public, and defended as well as vindicated a noble cause."

Jahn says : "The political revulsion that took place under Leopold II., led not only to the withdrawal of whatever countenance had hitherto been shown to Freemasonry, but caused it to be suspected and hated as a powerful medium for disseminating ideas of religious and political liberty. Its glorification on the stage therefore, in a work in which its rites and symbolism are placed in a dazzling light, and its moral tendencies are justified, so that the initiated recognizes his secret affinities, whilst the outsider receives beyond the enjoyment of the sensuous charm also the possible impression of a deeper signification, must appear as a bold and timely party demonstration, that wisely kept clear of personalities."

Leopold II. died in March 1792, and was succeeded by Francis II., a decided opponent of Freemasonry, who proposed its suppression throughout the German empire at the Reichstag at Regensburg in 1794, and who in 1795 prohibited it in his dominions. Nevertheless, Schickaneder announced the 100th performance of the "Zauberflöte," November 23, 1792, and the 200th, October 22, 1795. Thus the "Zauberflöte" was the dying lay of Freemasonry in Austria, the eloquent defence and apology of a condemned innocent ; but it was also the medium

through which Freemasonry has been publicly preached in spite of all prohibition, and through which it has continued to live and influence the people down to our days.

Freemasonry is indicated in the "Zauberflöte" as the temple of Isis and Osiris. The comparison of Freemasonry with the Egyptian mysteries was a favourite subject of reflection among the brotherhood in Vienna and Austria ever since Ignaz von Born published a leading article "On the Mysteries of the Egyptians," in the first Number of the *Journal für Freimaurer* (Vienna, 1784). There it is stated : "the uninitiated beheld in the symbol of the sun and the moon Osiris and Isis ; but in a mystic sense the sun was the Supreme and only Divinity, the principal Source of every good, and the moon was the symbol of his creative power. Sometimes the sun-symbol signified spirit and fire, and the moon-symbol earth and water, which two pairs of opposing forces, according to their teaching, generated the air. Of the philosophic sciences that were taught in the mysteries, natural philosophy had a foremost place, the image of Isis, or Nature, being held next pre-eminent to that of Osiris. For this reason the Egyptian high-priest wore on his breast the amulet of Isis with the inscription : the word of Truth. Are truth, wisdom, and the promotion of happiness for the whole human race, not also the objects of our association ? Do not our laws constantly inculcate this end under manifold forms ?" &c., &c.

In this sense the Masonic task is indicated in the "Zauberflöte" as the service of Osiris and Isis, and in this sense the mission of the priests is represented. Thus we see no reason to doubt that it was Born\* who is represented in Sarastro. Born was in truth a high-priest of Freemasonry in Vienna, noble and pure in mind and character, an enlightened and liberal man, and one who had both eloquence and wit at his command in discussion. He was deeply imbued with the spirit of Lessing, and from 1780 to 1785, the most prosperous period for Freemasonry in Austria, he was the life and soul of the collective Freemasonry of Germany. Mozart had composed his Cantata "Maurerfreude" for a festival given in honour of Born in 1785, and it is more than probable that he intended the part of Sarastro to be an enduring and worthy monument to the honoured brother, who died in 1791.

Further : Freemasonry generally is illustrated in the Choruses of the Priests and in the three Genii or boys. Of these Jahn remarks : "The march-like strain with which Tamino is conducted to the gate of the Sanctuary at the commencement of the first Finale completely illustrates the situation. The instrumentation is

\* Hofrath von Born, a distinguished metallurgist and founder of the Lodge "Zur wahren Eintracht" in Vienna, which had for its object the promulgation of liberal ideas and the defeat of superstition and fanaticism.

quite novel, the bright voices of the boys, accompanied by strings, without double basses, and supported by soft chords of trombones and muted trumpets and drums; and a long-sustained G of the flutes and clarionets, spreads a gentle light, like a glory over the whole; the three-fold adjuration "be steadfast, silent, and obedient," echoed by the firm sustaining tones of the wind instruments, heightens the solemnity of this stirring march, interrupting its rhythm, but adding to its dignity and weight; the few bars sung by Tamino still further enhance the benign effect of this scene by contrast, and the repeated strain of the boys bring back the impression of a more ethereal world with renewed force.

Let us now cast a glance at the tenets ascribed to Freemasonry in general throughout the "Zauberflöte," apart from the lofty mission assigned to the priests and Genii. Suspicion, which has at all times sought to undermine Freemasonry, is mentioned in the passage where the three ladies say :—

Much ground there is for dark suspicion,  
The crafty priest may evil mean.

*Tamino.* A wise man ponders well the truth,  
To heed the mob he e'er is loth.

*Ladies* They say whoever plights them faith,  
His soul is doomed t' eternal death.

*Tamino.* 'Tis nought but babbling women's talk,  
But plann'd by false and crafty folk.

Let these words be compared with the circumstances of the period when the Opera was projected and performed, as set forth in the opening of these remarks, and it must be admitted that Mozart and Schickaneder themselves fulfilled what they put into the mouths of the Genii when they say to Tamino "Be a man, and as a man thou shalt conquer." The altar of the Temple in the "Zauberflöte" is sacred to Truth; it is a beautiful and affecting testimony to truth when, Pamina and Papageno escaping from the temple are intercepted by Sarastro, Papageno is made to say :—

What now will befall us? With terror I tremble!

*Pamina.* Oh friend, no hope on earth is left,  
The terrible Sarastro comes.

*Papageno.* Oh, that I were a mouse,  
Some crevice small should hide me!  
Or that I could but glide me  
Into a limpet's house!  
My child, say what shall we confess to?

Pamina has now regained her composure, and replies like a worthy acolyte of the temple :—

The truth, though it were held a crime!

In this truly Masonic spirit have Mozart and Schickaneder written the "Zauberflöte," and thereby freely and publicly avowed its truth at a time when Freemasonry began to be considered as a political crime.

The Queen of Night and her three ladies are the mortal foes of Sarastro and of his temple; Sarastro has deprived the Queen of her daughter in order that she may be trained under manly guardianship, to noble love and freedom; for he says to her :—

To love me I will not compel thee :  
But yet I cannot set thee free.

Generally it may be remarked that women are recommended to stay within their own sphere, and above all to be kept away from the temple. The Speaker says to Tamino :—

By woman hast thou been beguill'd?  
Trust not to woman's idle talk,  
Her joy is counsels wise to balk

On the other hand he says of the man :—

A man in purpose is not weak,  
He ponders what his tongue shall speak

Further on the priests say :—

My son, beware of woman's falsehood,  
That is the test of manly heart;  
Full many a wise man have they maddened,  
Distracted hath he borne the smart.

The Queen and her ladies achieve an entrance into the temple, guided by the Moor Monostatos, in order to surprise the priests and destroy them. Who would not identify the Queen of Night with Maria Theresa? As early as the 7th March, 1743, the Empress caused a meeting of the first Viennese lodge "Zu den drei Kronen" (to which her consort, Franz I belonged) to be surprised and dispersed by several hundred grenadiers and cuirassiers. About eighteen Freemasons were taken prisoners; the Cardinal and the Archbishop of Vienna, as well as the Papal Nuncio, were present at their trial. It is said that the empress' husband was actually present on that occasion, and escaped the pursuit of the soldiers with difficulty by a back stair-case. On the representation of Franz I. the prisoners were released on the Name-day of the Crown Prince Joseph, on the 19th March. In 1764 Freemasonry was interdicted in the name of the Empress throughout the Austrian States. If the Queen of Night reminds one of the Empress Maria Theresa, the signification of the Moor Monostatos (he who stands alone) is still more apparent: it is the clerical party and its attendant monasticism. We meet with this Moor in the Temple; many members of the Roman Catholic clergy were Freemasons. In a list of members of a lodge in Prague are the names of the Archbishop of Laibach, and of the Prior of the Augustine Convent at Prague. We may mention the Pater Torrubia in Spain, of whom the Viennese Freemasons' Journal (1784, II., 177-224) relates that he caused himself to be admitted a brother, in order to be

able to bring the fraternity before the Inquisition. The Moor who vaunts his "watchfulness," but sues for the love of Pamina, so that she flies from the temple in order to escape from him, is ordered by Sarastro to be bastinadoed. Such a punishment was not unlike that dealt by Born (Sarastro) in his "Specimen monachologia methodo Linæana" (Vienna, 1783), published in German with the title "Ignaz Loyola Kuttenpeitscher (Munich, 1784). This brilliant satire was translated into English and French. All the machinations of the Moor to sacrifice the priests and their temple to the vengeance of the great Queen of Night are frustrated :

Destroyed for ever is our night,  
We all are doom'd to endless night!

In Prince Tamino we think of Joseph II. Though he was not a Freemason like his father, he was his pupil, and did homage to those same principles of which Born was the representative both within and without the lodge: he was a Freemason without the apron, and openly protected the brotherhood in his dominions, which can be proved by an autograph decree of December 12, 1785, in which he ordains that perfect liberty and protection be accorded by all governors and magistrates to Freemasons. In Pamina, the daughter of the sovereign, we recognize the Austrian people in its noblest aspect, whilst Papageno and Papagena represent its merry, careless, pleasure-seeking side. Pamina has been withdrawn by Sarastro from her mother's guidance; the Austrian people had been led to the perception of modern enlightenment, and penetrated by a free, noble and moral spirit. The Moor, while still a servant in the temple, attempts to win Pamina for himself; he adjures the Queen before the entrance of the temple:—

Remember, Queen, thy word is given,  
That fair Pamina's hand is mine.

Queen I gave my word, and shall fulfil it.

Ladies. Yea, thou shalt call Pamina thine.

But scarcely has he received the royal promise than he exclaims in terror:—

But ah, a sound of distant thunder,  
Like troubled waves, is on the air.

Queen and Ladies. Yea, dreadful is that sound of thunder,  
It fills the trembling heart with fear.

The Austrian people weds Joseph II., and in spite of the prohibition of Freemasonry, up

to the present time looks back with longing to the days when under his reign Freemasonry was allowed and protected.

To read through the tender and profound music of Mozart after this hint as to his possible meaning can only heighten the probability of the foregoing; whether Schickaneder also worked in an "heroic spirit," is both less interesting and less probable. It appears from the pamphlet, of which the above is an abstract, that the real author of the libretto was not Schickaneder at all, but one Gieseke, an actor and chorus-singer from Brunswick, who earned a humble subsistence in Schickaneder's theatre. He is said to have been a man of talent and some culture; Schickaneder, who was not at all scrupulous as to using extraneous aid in the concoction of his pieces, took Gieseke's drama as a foundation, altered what he liked, added the parts of Papageno and Papagena, and finally assumed the authorship of the piece for himself. Neukomm, who knew Gieseke as an actor *auf der Wieden*, confirms the statement that Gieseke wrote the greater part of the "Zauberflöte;" Cornet, the once famous tenor singer also tells that Seyfried in 1818 recognized in a Professor from Dublin, who visited Vienna with a natural history collection, the *ci-devant* chorus singer Gieseke, who told him that he was the chief author of the "Zauberflöte," and that he had quitted Vienna out of fear lest his political opinions should bring him into trouble.

To recognize in the unprincipled virago of the Opera, the Queen of Night, the good and noble Maria Theresa, could only have been possible to those who had personally smarted under her displeasure; it seems more likely that, as in Goethe's second part, she is only an abstract impersonation of obnoxious power, and not a personality at all; but if it can be felt that:—

"More is meant than meets the ear,"

in Mozart's last dramatic work, then surely is he the true founder of the Music of the Future, and has lent his harmonious and symmetrical idiom to the illustration of an axiom asserted with much vehemence since then (and which, spite of all its shortcomings, has done much towards recasting the worn-out lyrical forms), namely, that dramatic music is nothing if not didactic.

## Dramatis Personæ.

THE QUEEN OF NIGHT ... ..	High Soprano.
PAMINA, her Daughter ... ..	Soprano.
PAPAGENA ... ..	Soprano.
THREE LADIES OF THE QUEEN OF NIGHT ... ..	Two Sop <sup>s</sup> and Mezzo-Sop.
THREE GENII OF THE TEMPLE ... ..	Sop., Mezzo-Sop., and Contralto.
TAMINO, an Egyptian Prince ... ..	Tenor.
MONOSTATOS, A Moor, in the Service of Sarastro...	Tenor.
SARASTRO, High Priest of the Temple... ..	Bass.
PAPAGENO, Tamino's Servant ... ..	Baritone.
THE SPEAKER OF THE TEMPLE ... ..	Bass.
TWO PRIESTS ... ..	Tenor and Bass.
TWO ARMED MEN ... ..	Tenor and Bass.

Chorus of Priests of the Temple, Slaves and Attendants.

*The action takes place in the neighbourhood of a Temple of Isis in Egypt.*

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## Explanation of the Abbreviations.

VL. ... ..	Violins.
Tnr.... ... ..	Tenors.
Cello. ... ..	Violoncellos.
D. Bass ... ..	Double Basses.
Str. ... ..	Stringed Instruments.
Picc. ... ..	Piccolo.
Fl. ... ..	Flutes.
Ob. ... ..	Oboes.
Cl. ... ..	Clarionets.
Basn. ... ..	Bassoons.
Hns. ... ..	Horns.
Tpts. ... ..	Trumpets.
Tromb. ... ..	Trombones.
K. D. ... ..	Kettle Drums.





The musical score is written for piano and strings. It consists of seven systems of music. The piano part is in the upper staves, and the string part is in the lower staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The score includes various dynamic markings: *p* (piano), *f* (forte), *sf* (sforzando), and *tr* (trills). The first system features trills in the piano part and dynamic markings of *p*, *f*, *p*, *f*, and *p*. The second system begins with *f Tutti* and *sf*. The third system has *sf* markings. The fourth system has *sf* markings. The fifth system has *sf* markings. The sixth system has *p Str.* marking. The seventh system has no specific markings.



Ob. Fl. Ob. Fl.

Bssn. Cl. Bssn. Cl.

This system shows the Oboe and Bassoon parts. The Oboe parts (Ob.) are in the upper staves, and the Bassoon parts (Bssn.) are in the lower staves. The Flute parts (Fl.) are indicated by a '7' in a circle above the staff. The music is in a key with two flats and a 3/4 time signature. The Oboe parts feature melodic lines with slurs, while the Bassoon parts play a rhythmic accompaniment of chords.

*f Tutti.* *sf* *sf* *sf*

This system shows the Piano part. The music is in a key with two flats and a 3/4 time signature. The piano part features a complex texture with many chords and moving lines. The dynamics are marked *f Tutti.* and *sf* (sforzando).

Ob. Fl. Ob. Fl.

*p*

Bssn. Cl. Bssn. Cl.

This system shows the Oboe and Bassoon parts. The Oboe parts (Ob.) are in the upper staves, and the Bassoon parts (Bssn.) are in the lower staves. The Flute parts (Fl.) are indicated by a '7' in a circle above the staff. The music is in a key with two flats and a 3/4 time signature. The Oboe parts feature melodic lines with slurs, while the Bassoon parts play a rhythmic accompaniment of chords. The dynamics are marked *p* (piano).

*f Tutti.* *sf* *sf* *sf*

This system shows the Piano part. The music is in a key with two flats and a 3/4 time signature. The piano part features a complex texture with many chords and moving lines. The dynamics are marked *f Tutti.* and *sf* (sforzando).

*p Str.* Cl.

This system shows the String and Clarinet parts. The String part (Str.) is in the upper staff, and the Clarinet part (Cl.) is in the lower staff. The music is in a key with two flats and a 3/4 time signature. The String part features a rhythmic accompaniment of chords, while the Clarinet part plays a melodic line. The dynamics are marked *p* (piano).

*cresc.* *Tutti. f*

This system shows the Piano part. The music is in a key with two flats and a 3/4 time signature. The piano part features a complex texture with many chords and moving lines. The dynamics are marked *cresc.* (crescendo) and *Tutti. f* (fortissimo).

This system shows the Piano part. The music is in a key with two flats and a 3/4 time signature. The piano part features a complex texture with many chords and moving lines.

*4 dagio.* *f Wind.* *Allegro.* *p Str.*

The first system of the score consists of two staves. The upper staff is for the Wind section, marked with a forte *f* dynamic and the tempo *4 dagio.* The lower staff is for the String section, marked with a piano *p* dynamic and the tempo *Allegro.* The music is in a minor key and features complex rhythmic patterns.

*p* *Cello.* *D. Bass.*

The second system continues the musical piece with two staves. The upper staff is for the Cello, marked with a piano *p* dynamic. The lower staff is for the Double Bass, also marked with a piano *p* dynamic. The music maintains the same tempo and key signature.

*L. H. Ob.* *Basn.*

The third system features two staves. The upper staff is for the Left Hand Oboe, marked with a piano *p* dynamic. The lower staff is for the Bassoon, also marked with a piano *p* dynamic. The musical texture is intricate.

*L. H. Fl.* *L. H. Ob.* *L. H. Fl.* *f* *Tutti.*

The fourth system consists of two staves. The upper staff is for the Left Hand Flute, marked with a piano *p* dynamic. The lower staff is for the Left Hand Oboe, marked with a piano *p* dynamic. The system concludes with a forte *f* dynamic and the instruction *Tutti.*

The fifth system is a single staff of music, continuing the complex rhythmic and melodic lines of the piece. The dynamics and tempo remain consistent with the previous systems.

The sixth system is a single staff of music, further developing the musical themes. The notation includes various articulations and dynamic markings.

*Ob. & Str.* *p* *f* *p* *f* *p* *f* *Basn.*

The seventh system features two staves. The upper staff is for the Oboe and Strings, marked with a piano *p* dynamic. The lower staff is for the Bassoon, marked with a piano *p* dynamic. The system includes dynamic markings *f*, *p*, *f*, *p*, *f* and the instruction *Basn.*



First system of the musical score, featuring a piano accompaniment with a forte (*sf*) dynamic marking.

Second system of the musical score, continuing the piano accompaniment with *sf* dynamics.

Third system of the musical score, showing the piano accompaniment with various dynamic markings.

Fourth system of the musical score, featuring the piano accompaniment.

Fifth system of the musical score, including a woodwind part labeled *Cl.* and a piano part labeled *p Str.*

Sixth system of the musical score, including woodwind parts for *Ob.* and *Fl. & Cl.*, and piano parts for *Hns.* and *Basn.* with a *p* dynamic marking.

Seventh system of the musical score, including woodwind parts for *Ob.* and *Fl. & Cl.*, and piano parts for *Hns.* and *Basn.* with *f* and *sf* dynamic markings. The word *Tutti.* is also present.

Ob. Fl. & Cl. Ob. Fl. & Cl.

*p*

Bsn. Hns.

Bsn. *f* Tutti. *sf* *sf*

*p* Str. Wind sustain.

cresc. *f* Tutti.

Hns. & Tpts. Tutti. Hns. & Tpts.

Tutti. *p* *sf* *p* *sf*

*p* *sf* *f*

# ACT I.

A rocky scene, with trees, practicable hills on either side, and a circular Temple. Tamino descends from a rock, attired in a splendid Japanese hunting dress; he carries a bow but no arrows; a serpent pursues him.

No. 1.

## INTRODUCTION.

Flutes, Oboes, Clarionets in B flat, Bassoons, 2 Horns in E flat and Strings. Afterwards Trumpets in C and Kettledrums in C and G.

PIANO.

*Allegro.*

*p* Str. Wind sustain. *f p*

*f p* *tr*

*tr* *cresc.* *f*

*tr*

TAMINO.

Oh hor - ror! des-truc-tion and death are up - on me! Oh  
Zu Hül - fe! zu Hül - fe! sonst bin ich ver - lo - ren! Zu

*fp* Str. *f p*

hor - ror! des-truc-tion and death are up - on me! Oh help, ere the ve - no-mous  
Hül - fe! zu Hül - fe! sonst bin ich ver - lo - ren! der li - sti-gen Schlan - ge zum

*f p* *tr*

snake hath un - done me! Ye gods, oh have mer - cy! Her  
 O - pfer er - ko - ren, Barm - her - zi - ge Göt - ter schon

*tr*  
*cresc.*  
*f* *sf* *p*  
*sf* *p*

fangs are pre - par'd, her fangs are pre - par'd, oh  
 na - het sie sich, schon na - het sie sich, ach

*sf* *p* *sf* *p* *sf* *p* *sf* *p*

suc - cour me, ye gra - cious gods, oh suc - cour me, in this dread hour, oh suc - cour  
 ret - tet mich, ach ret - tet, ret - tet, schüt - zet mich, ach schüt - zet, schüt - zet, ret - tet,

*p* *f* *p* *f*

(The doors of the Temple open and three veiled ladies appear, each with a silver spear, they slay the serpent.) 1st & 2nd LADY.

Mon - ster of night, thou now must die!  
 Stirb Un - ge - heu'r! durch un - sre Macht!

3rd LADY.

Mon - ster of night, thou now must die!  
 Stirb Un - ge - heu'r! durch un - sre Macht!

(he falls, fainting.)

me, ye gods, oh suc - cour me!  
 ret - tet, ret - tet, schüt - zet mich!

*p* *f* *f Tutti.* *Wind.*

1st & 2nd LADY.

Oh joy! Tri-umph! Oh joy! Tri-umph! in sie

3rd LADY.

Oh joy! Tri-umph! Oh joy! Tri-umph! in sie

vi.

pe - ril dire our help was nigh, In hour of  
 ist voll - bracht, die Hel - den - that. Er ist be -

pe - ril dire our help was nigh, In hour of  
 ist voll - bracht, die Hel - den - that. Er ist be -

p Fl. & Cl.

Str.

vi.

woe, in hour of woe our va - lour sav'd him  
 - freit, er ist be - freit durch un - sers Ar - mes

woe, in hour of woe our va - lour sav'd him  
 - freit, er ist be - freit durch un - sers Ar - mes

Cl. & Bsn.

Str.

from the foe, our va - lour sav'd him from the foe.  
 Ta - pfer - keit, durch un - sers Ar - mes Ta - pfer - keit.

from the foe, our va - lour sav'd him from the foe.  
 Ta - pfer - keit, durch un - sers Ar - mes Ta - pfer - keit.

Wind.

Str.

Wind.

vi.

p

Str.



## 1st LADY.

How fair and comely is this youth!  
Ein hol - der Jüngling sanft und schön.

## 2nd LADY.

A gra-cious mien he hath, in sooth.  
So schön, als ich noch nie ge - seh'n.

## 3rd LADY.

No art could paint such beau - teous  
Ja, ja, ge-wiss, zum Ma - len

## 1st &amp; 2nd LADY.

Could I by gen - tle love be sway'd, this youth my heart might well per -  
Würd' ich mein Herz der Lie - be weih'n, so müsst' es die - ser Jüng - ling

## 3rd LADY.

truth. Could I by gen - tle love be sway'd, this youth . . my heart might well per -  
schön. Würd' ich mein Herz der Lie - be weih'n, so müsst' . . es die - ser Jüng - ling

Fl. &amp; Cl.

- suade, this youth my heart might well per - suade.  
sein, so müsst' es die - ser Jüng - ling sein.

- suade, this youth . . my heart might well per - suade.  
sein, so müsst' . . es die - ser Jüng - ling sein.

Tutti.

p Str.

f

A - way, no lon - ger may we tar - ry, the ti - dings to our Queen to car - ry; per -  
 Lasst uns zu uns - rer Für - stin ei - len, ihr die - se Nachricht zu er - thei - len, viel -

A - way, no lon - ger may we tar - ry, the ti - dings to our Queen to car - ry;  
 Lasst uns zu uns - rer Für - stin ei - len, ihr die - se Nachricht zu er - thei - len,

*p Str.* *f Tutti.* *p Str.* *f Tutti.* *p* *Fl. & Co.*

- chance the peaceful days of yore this no - ble stran - ger will re - store, this  
 leicht dass die - ser schö - ne Mann die vor' - ge Ruh' ihr ge - ben kann, die

perchance the peaceful days of yore this no - ble stran - ger will re - store, this  
 vielleicht dass die - ser schöne Mann die vor' - ge Ruh' ihr ge - ben kann, die

*fl.*

1st LADY.

no - ble stran - ger will re - store. Go, hasten to our  
 vor' - ge Ruh' . . ihr ge - ben kann. So geht und sagt es

no - ble stranger will re - store.  
 vor' - ge Ruh' ihr ge - ben kann.

*p Str.* *f Tutti.* *p Str.*

2nd LADY.

Queen, and I will here re - main. For you to go were best, and I will guard his  
 ihr, ich bleib' in - des - sen hier. Nein, nein, geht ihr nur hin, ich wa - che hier für

*f Tutti.* *p Str.* *f Tutti.*

1st LADY.

rest. *ihn.* 3rd LADY. Nay, I will here re  
*Ich* *Ich* *bleib' in - des - sen*

No, no, that can - not be, this task shall be for me.  
*Nein, nein, das kann nicht sein, ich schüt - ze ihn al - lein.*

*p* *Str.* *f* *p* *f*

- main.

*hier.* 2nd LADY.

1st LADY.

2nd LADY.

Nay, I will guard his fest. I'll watch him, I'll guard him,  
*Ich wa - che hier für ihn. Ich blei - be, Ich wa - che,*

That task shall be for me,  
*Ich schüt - ze ihn al - lein,*

*p* *f* *p* *f* *p* *f* *p* *f*

1st LADY.

1st & 2nd LADY.

*Allegretto.*

2nd LADY (aside).

I! I! I!  
*Ich! ich! ich!*

I'll tend him, I!  
*ich schüt - ze, ich!*

They'd have me  
*Ich soll - te*

*p* *f* *Tutti.* *p* *Allegretto.* *Sr.* *Fl. & Ob.*

1st LADY (aside).

2nd LADY.

go? They'd have me go? They'd have me  
*fort? Ich soll - te fort? Ich soll - te*

They'd have me go?  
*Ich soll - te fort?*

1st LADY. 2nd LADY. 1st LADY.

go? They'd have me go? Ha, ha! Ha!  
 fort! ich soll - te fort? Ei, ei! Ei,

They'd have me go? Ha, ha!  
 ich soll - te fort? Ei, ei!

Ob. & Bssn. Fl. & Ob.

Str.

1st & 2nd LADY.

ha!... Ha, ha! ha, ha! not so! ha, ha, not so! Their wish - es they too plain - ly show, too  
 ei!... ei, ei! wie fein, wie fein! ei, ei! wie fein! Sie wä - ren gern bei ihm al - lein, bei

Ha, ha! ha, ha! not so! ha, ha, not so! Their wish - es they too plain - ly show, too  
 Ei, ei! wie fein, wie fein! ei, ei! wie fein! Sie wä - ren gern bei ihm al - lein, bei

plain - ly show. No, no, Not so, no, no, not so, Their deep de - signs I  
 ihm al - lein. Nein, nein, Nein, nein, nein, nein, nein, nein! das kann nicht

plain - ly show, Not so, not so, Their deep de - signs I  
 ihm al - lein. Nein, nein, nein, nein, nein, nein! das kann nicht

know. Their wish - es they too plain - ly show, too plain - ly show, No, no, not so, no,  
 sein. Sie wä - ren gern bei ihm al - lein, bei ihm al - lein. Nein, nein, Nein, nein, nein,

know. Their wish - es they too plain - ly show, too plain - ly show, Not so,  
 sein. Sie wä - ren gern bei ihm al - lein, bei ihm al - lein. Nein, nein.

Fl. Ob. & Bssn. Str. Wind. Wina.

nc, not so, Their deep de - signs I know, . . . their deep de - signs I  
 nein, nein, nein, nein, nein! das kann nicht sein, . . . nein, nein! das kann nicht

not so, Their deep de - signs I know, . . . their deep de - signs I  
 nein, nein, nein, nein! das kann nicht sein, . . . nein, nein! das kann nicht

*Str.* *Tutti.* *vi.*

know, . . . their deep de - signs I know.  
 sein, . . . nein, nein! das kann nicht sein.

know, . . . their deep de - signs I know.  
 sein, . . . nein, nein! das kann nicht sein.

*Allegro.* *1st LADY.*  
 Oh bliss, to gaze on him for  
 Was woll - te ich da - rum nicht

*2nd LADY.*  
 Oh bliss, to gaze on him for e - ver,  
 Was woll - te ich da - rum nicht ge - ben,

*3rd LADY.*  
 Oh bliss, to gaze on him for e - ver,  
 Was woll - te ich da - rum nicht ge - ben,

*Allegro.* *Str.* *tr* *tr* *tr*  
*f* *p* *f* *f* *p*  
*Bass. sustain.*

e - ver,  
ge - ben,

and from his side no more to  
könn' ich mit die-sem Jüng-ling

and from his side no more to se - ver,  
könn' ich mit die-sem Jüng-ling le - ben!

and from his side no more to se - ver,  
könn' ich mit die-sem Jüng-ling le - ben!

*tr* *p* *f* *p* *f* *p*

se - ver!  
le - ben!

Would that a fate so blest were  
Hätt' ich ihn doch so ganz al -

Would that a fate so blest were mine, Oh  
Hätt' ich ihn doch so ganz al - lein, ihn

Would that a fate so blest were mine, Oh  
Hätt' ich ihn doch so ganz al - lein, ihn

*tr* *p* *f* *p* *f* *f* *Tutti.*

mine, would it were mine, would it were mine, They both re - main, and make no  
- lein, so ganz al - lein, so ganz al - lein! Doch kei - ne geht; es kann nicht

would this fate were mine! They both re - main, and  
doch so ganz al - lein! Doch kei - ne geht; es

would this fate were mine! They both re - main,  
doch so ganz al - lein! Doch kei - ne geht;

*f* *p* *f* *p*



gen - tle spell un - til we meet a - gain, un - til . . . . . we meet . .  
 le - be - wohl! bis ich dich wie - der - seh', bis ich . . . . . dich wie - . .

gen tle spell un - til we meet a - gain, un - til . . . . . we  
 le - be - wohl! bis ich dich wie - der - seh', bis ich . . . . . dich

gen - tle spell, un - til we meet a - gain, un - til we  
 le - be - wohl! bis ich dich wie - der - seh', bis ich dich

*f* *p Str.* *Tutti.*

. . . a - gain, un - til we . . . meet a -  
 der - seh', . . . . . bis - til dich . . . wie - der -

meet a - - gain, un - til we . . . meet a .  
 wie - - der - - seh', bis - til dich . . . wie - der -

meet a - - gain, un - til we meet a -  
 wie - - der - - seh', bis - til dich wie - der -

*Ob.*

- gain . . . Thou peer - less youth, ah fare thee well! My heart shall own thy  
 - seh'. . . Du Jüng - ling, schön und lie - be - voll! du trau - ter Jüng - ling,

- gain . . . Thou peer - less youth, ah fare thee well! My heart shall own thy  
 seh'. . . Du Jüng - ling, schön und lie - be - voll! du trau - ter Jüng - ling,

- gain . . . Thou peer - less youth, ah fare thee well! My heart shall own thy  
 - seh'. . . Du Jüng - ling, schön und lie - be - voll! du trau - ter Jüng - ling,

*Ob.* *p* *dolce.*



gen - tle spell, un - til we meet a - gain, un - til . . . . . we meet . . .  
 le - be - wohl! bis ich dich wie - der - seh', bis ich . . . . . dich wie - . . .

gen - tle spell, un - til we meet a - gain, un - til . . . . . we  
 le - be - wohl! bis ich dich wie - der - seh', bis ich . . . . . dich

gen - tle spell, un - til we meet a - gain, un - til we  
 le - be - wohl! bis ich dich wie - der - seh', bis ich . . . . . dich

*f* *p Str.* *p Tutti.*

. . . a - gain, . . . un - til we . . . meet a -  
 der - seh', . . . bis ich dich . . . wie - der -

meet . . . a - gain, . . . un - til we . . . meet a -  
 wie - der - seh', . . . bis ich dich . . . wie - der -

meet . . . a - gain, . . . un - til we . . . meet a -  
 wie - der - seh', . . . bis ich dich . . . wie - der -

*Ob.*

- gain, un - til we meet a - gain, we meet a -  
 seh', bis ich dich wie - der - seh', dich wie - der -

- gain, un - til we meet a - gain, we meet a -  
 seh', bis ich dich wie - der - seh', dich wie - der -

- gain, un - til we meet a - gain, . . . un - til we meet a -  
 seh', bis ich dich wie - der - seh', . . . bis ich dich wie - der -

*Ob.*



TAMINO.—What do I see? Ha! A man is descending  
into the valley. (*He steps aside among the trees.*)

TAMINO.—*Was seh ich! Ha! ein Mann nähert sich dem  
Thale.*

## No. 2.

## ARIA.—“A FOWLER BOLD IN ME YOU SEE.”

*Papageno descends by a footpath, he has a large bird cage with birds on his back, and holds in both hands a Pan's pipe,  
on which he plays.*

Oboes, Bassoons, Horns in G, & Strings.

PIANO. *p Str.*

8va..... 8va.....  
(in the distance.)

Ob. & Hns. Str.

Wind sustain. cresc.

8va..... 8va.....  
(on the stage.)

*f* *p* Ob. & Hns. *f* Tutti.

1. A . . fow - ler bold in me you see, a man of mirth and min-strel - sy; my  
 2. I . . am a fow - ler bold and free, a man of mirth and min-strel - sy; my  
 1. Der Vo - gel - fän - ger bin ich ja, stets lu - stig, hei - sa! hop - sa - sa! ich  
 2. Der Vo - gel - fän - ger bin ich ja, stets hur - tig, hei - sa! hop - sa - sa! ich  
 3. Wenn al - le Mäd - chen wä - ren mein, so tausch - te ich brav Zu - cker ein, die,

*p Str.*

name is e - ver in de-mand, with old and young thro'out the land.  
 name is e - ver in de-mand, with old and young thro'out the land.  
 Vo - gel - fän - ger bin be - kannt bei alt und jung im gan - zen Land.  
 Vo - gel - fän - ger bin be - kannt bei alt und jung im gan - zen Land.  
 wel - che mir an lieb - sten wär', der gäb' ich gleich den Zu - cker her

*f Tutti*

I . . set my traps, the birds flock round, I whis - tle, and they know the sound.  
 But nets to set for pret - ty maids, that were the most di - vine of trades.  
 Weiss mit dem Lo - cken um - zu - geh'n, und mich auf's Pfei - fen zu ver - steh'n!  
 Ein Netz für Mäd - chen mach - te ich, ich fing sie dut - zend - weis für mich!  
 Und küss - te sie mich zärt - lich dann, wär' sie mein Weib und ich ihr Mann.

*p Str.* *Ot. & Hrn.*

*Sua* *Sua*  
 (plays on the pipe.)  
 For wealth my lot I'd not re - sign, for ev' - ry bird that  
 I'd keep them safe 'neath lock and key, and all I caught should  
 Drum kann ich froh und lu - stig sein, denn al - le Mäd - chen  
 Dann sperr - te ich sie bei mir ein, und al - le Mäd - chen  
 Sie schlief an mei - ner Sei - te ein, ich wieg - te wie ein

*Str.*

(plays on the pipe.)  
Sva ..... 8va (He is going towards the door of the Temple, Tamino stops him.)

fies is mine.  
be for me.  
sind ja mein.  
wä - ren mein.  
Kind sie ein.

Ob. & Hns. *f* Tutti.

TAM.—Holla!  
PAP.—Who's there?  
TAM.—Who art thou, friend?  
PAP.—Who am I? (*aside.*) Silly question! (*to Tam.*) A man like yourself! What if I were to ask who you are?  
TAM.—I should reply that I am of royal blood.

PAP.—That's above me.  
TAM.—My father reigns over lands and tribes, and I am called a prince.  
PAP.—Lands? Tribes? and a Prince? Do say, are there other lands and tribes beyond these hills?  
TAM.—Many thousands!  
PAP.—Then I might do some business yonder with my birds!  
TAM.—Tell me who rules over this country?  
PAP.—I know as little about that as about how I came to inhabit this world. I only know that my cottage stands yonder and that it shelters me from cold and rain!

TAM.—And how do you live!  
PAP.—Of eating and drinking, like other people.  
TAM.—And how do you obtain it?  
PAP.—I catch birds for the Queen of Night and her Ladies, and in return they give me food and drink.  
TAM.—The Queen of Night? Then you have seen her?  
PAP.—Can any mortal boast that he has seen her?

TAM. (*aside.*)—Surely this must be the great Queen of whom my father spoke.

PAP.—How he stares! Don't fix that suspicious gaze on me! Stand back, I tell you, and beware of me, for I have a giant's strength when I seize any one.

TAM.—Indeed! Then perhaps it was you who overcame the Serpent?

PAP.—Serpent? What! Is it dead or alive?

TAM.—How did you attack the monster? You have no arms!

PAP.—That does not matter! A firm grip of my hand would be enough to settle him.

TAM.—Then you strangled it?

PAP.—Strangled! (*aside.*) I had no notion I was such a hero.

Enter the THREE LADIES (*threatening him.*)—Papageno!

PAP.—Aha! This is my affair. Look round, my friend!

TAM.—Who are these ladies!

PAP.—That I can't precisely say, for I don't know; but I do know that they take my birds of me every day and give me wine, bread, and fruit.

TAM.—I suppose they are very beautiful.

PAP.—I should be surprised if they were; pretty women don't generally hide their faces.

TAM.—Holla!

PAP.—Was da?

TAM.—Wer bist du, Freund?

PAP.—Wer bin ich? Dumme Frage! ein Mensch wie du. Wenn ich nun fragte wer du bist?

TAM.—So würde ich dir antworten, dass ich aus fürstlichem Geblüte bin.

PAP.—Das is mir zu hoch.

TAM.—Mein Vater herrscht über Länder und Menschen, darum nennt man mich Prinz.

PAP.—Länder? Menschen? Prinz? Sag mir doch! Gieb's ausser diesen Bergen auch noch Länder und Menschen?

TAM.—Viele Tausende.

PAP.—(Da liesse sich eine Spekulation mit meinen Vögeln machen.)

TAM.—Nun sage du mir, wer beherrscht diese Gegend?

PAP.—Das kann ich dir eben so wenig beantworten, als ich weiss, wie ich auf die Welt gekommen bin. Ich weiss nur soviel, dass nicht weit von hier meine Strohhütte steht, die mich vor Regen und Kälte schützt.

TAM.—Aber wovon lebst du?

PAP.—Von Essen und Trinken, wie alle Menschen.

TAM.—Wodurch erhältst Du das?

PAP.—Durch Tausch. Ich fange für die Sternflamme Königin und ihre Jungfrauen Vögel, dafür erhalte ich täglich Speise und Trank von ihr.

TAM.—Sternflamme Königin! Warst du schon so glücklich, diese Göttin der Nacht zu sehen?

PAP.—Sehen? Die sternflamme Königin sehen? Welcher Sterbliche kann sich rühmen, sie je gesehen zu haben?

TAM.—Es ist klar, es ist eben diese mächtige Königin, von der mein Vater so oft erzählte.

PAP.—Wie er mich so starr anblickt! Warum siehst du so verdächtig nach mir? Bleib zurück sag ich dir und trau mir nicht; den ich habe Riesenkraft wenn ich jemand packe.

TAM.—Riesenkraft? Also warst du es, der diese Schlange bekämpfte?

PAP.—Schlange! Was da? ist sie todt oder lebendig?

TAM.—Wie hast du dieses Ungeheur bekämpft? du bist ohne Waffen.

PAP.—Brauch keine! Bei mir ist ein starker Druck mit der Hand mehr als Waffen.

TAM.—Du hast sie also erdrosselt?

PAP.—Erdrosselt! (Bin in meinem Leben nicht so stark gewesen wie heute.)

Die DAMEN.—Papageno!

PAP.—Aha! das geht mich an! sieh dich um, Freund!

TAM.—Wer sind diese Damen?

PAP.—Wer sie eigentlich sind, weiss ich selbst nicht. Ich weiss nur so viel, dass sie mir täglich meine Vögel abnehmen, und mir dafür Wein, Zuckerbrod und süsse Feigen bringen.

TAM.—Sie sind vermuthlich sehr schön.

PAP.—Ich denke nicht!—denn wenn sie schön wären, würden sie ihre Gesichter nicht bedecken.

LADIES (*threatening*).—Papageno!

PAP.—Hush! You ask if they are beautiful? and I answer you that I never saw anything so charming in all my life.

LADIES.—Papageno!

PAP.—Whatever have I done that's wrong, to-day? Here, my fair ones, allow me to present you with these birds.

1st LADY. (*Handing him a flask of water*).—To-day, for the first time, her Majesty sends you, instead of wine, some cold water.

2nd LADY.—And, instead of bread, she bade me give you this stone.

PAP.—Have I come to this? Eat stones?

3rd LADY. (*Places a padlock on his mouth*).—And instead of sweet figs allow me to decorate your mouth with this golden padlock.

1st LADY.—You may like to know why the Queen has ordained these strange punishments to-day?

PAP.—(*Signifies "yes."*)

2nd LADY.—In order that you may tell no more falsehoods to strangers.

3rd LADY.—Nor boast of valiant deeds performed by others.

1st LADY.—Say, didst thou fight the serpent?

PAP.—(*Signifies "no."*)

2nd LADY.—Who did then?

PAP.—(*Makes signs that he does not know.*)

3rd LADY.—'Twas by us, Prince, thou wert saved. Here, take this portrait, 'tis sent thee by our great Queen; it is the likeness of her daughter. We meet again! (*Exeunt the three Ladies and Papageno.*)

DIE DAMEN.—Papageno!

PAP.—Still! Du fragst ob sie schön sind? und ich kann dir darauf nichts antworten, als dass ich in meinem Leben nichts reizenderes sah.

DIE DAMEN.—Papageno!

PAP.—Was muss ich den heute verbrochen haben? Hier, meine Schönen, übergebe ich meine Vögel.

1te DAME.—Dafür schickt dir unsre Fürstin heute zum erstenmal statt Wein, reines helles Wasser.

2te DAME.—Und mir befahl sie, dass ich statt Zuckerbrod, dir diesen Stein überreichen soll.

PAP.—Was, Steine soll ich fressen?

3te DAME.—Und statt der süssen Feigen habe ich die Ehre, dir dies goldene Schloss an den Mund zu legen.

1te DAME.—Du willst vermuthlich wissen, warum die Fürstin dich heut so wunderbar bestraft?

PAP.—(Bejaht "es".)

2te DAME.—Damit du künftig nie mehr Fremde belügst.

3te DAME.—Und dich nie der Heldenthaten rühmst die Andre vollzogen.

1te DAME.—Sag' an, hast du diese Schlange bekämpft?

PAP.—(Deutet "nein".)

2te DAME.—Wer also?

PAP.—(Deutet, dass er es nicht weiss.)

3te DAME.—Wir waren's, Jüngling, die dich befreiten. Hier, dies Gemälde überschickt dir die grosse Fürstin, es ist das Bildniss ihrer Tochter. Auf Wiedersehn!

## No. 3.

## ARIA.—"OH WONDROUS BEAUTY, PAST COMPARE."

Clarionets in B flat, Bassoons, Horns in E flat & Strings.

*Larghetto.* TAMINO.

VOICE.

Oh won-drous beau-ty, past com-pare! hath  
Dies Bild-niss ist be-zau-bernd schön, wie

PIANO

*p Str.* *Wind.*

mor-tal seen a face so fair! a feel-ing, a feel-ing in my heart a-wakes, a  
noch kein Au-ge je ge-seh'n! ich föhl es, ich föhl es, wie dies Göt-ter-bild mein

*Str.* *Wind.* *Hns.* *sfp* *Tutti*

hope . . . di - vine up - on me breaks, a hope . . . di - vine up - on me  
Herz . . . mit neu - er Re - gung füllt, mein Herz . . . mit neu - er Re - gung

*Str.*

breaks. *cl.* I know not what is this e - motion, my  
füllt. Dies Et - was kann ich zwar nicht nen - nen, doch  
*Cl. & Hns.*

*Str.*

heart doth burn with deep de - vo - tion. Can it be love that stirs me so?  
füh! ich's hier wie Feu - er breu - nen. Soll die Em - pfin - dung Lie - be sein?

*mf*

can it be love . . . that stirs me so? It is a lo - ver's pangs I  
soll die Em - pfin - dung Lie - be sein? Ja, ja, die Lie - be ist's al -

*Hns.*

*p* *Wind.* *cresc. mf* *p Str.*

know, a lo - ver's, a lo - ver's, a lo - - ver's pangs I know.  
lein, die Lie - be, die Lie - be, die Lie - - be ist's al - lein.

*Hns. sustain.* *sfp* *f* *p Str.* *cresc.* *VI.*

Oh, in what re - gion shall I find . . . her?  
 O wenn ich sie nur fin - den könn - - te!

Tell her that here I have en - shrin'd . . . her! Then would I,  
 O wenn sie doch schon vor mir stün - - de! ich wü - de,

would I— were she here— what would I do?  
 wü - de, warm und rein— was wü - de ich?

Up - on my heart, did I be - hold her, I would with  
 Ich wü - de sie voll Ent - zü - cken an die - sen

trans - port warm en - fold her, and then for e - ver she were mine, and  
 hei - ssen Bu - sen drii - cken, und e - wig wä - re sie dann mein, und



then . . . for e - ver she were mine, and then . . . for  
e - - - wig wä - re sie dann mein, und e - - - wig

e - ver she were mine, . . then for e - ver she were mine, . . then for  
wä - re sie dann mein, . . e - wig wä - re sie dann mein, . . e - wig

*Tutti. cresc.*

e - ver she were mine.  
wä - re sie dann mein.

*f* *p*

*Enter the three Ladies.*

1st LADY.—Fair youth, be brave and constant, our Queen—

3rd LADY.—Has resolved to crown your wishes. If your prince, she says, is as bold and valiant as he is tender, my daughter is saved.

TAM.—Saved? Is she in danger?

1st LADY.—An evil and mighty demon has stolen her away.

TAM.—Where is the tyrant?

2nd LADY.—Near to our mountains.

TAM.—Away, and lead me thither! (*Thunder.*) Heaven, what was that?

THE THREE LADIES.—She comes!

(*The rocks divide, and the Queen of Night appears.*)

1te DAME.—Rüste dich mit Muth und Standhaftigkeit, schöner Jüngling!—die Fürstin—

3te DAME.—Hat beschlossen, dich ganz glücklich zu machen. Trägt dieser Jüngling, sprach sie, so viel Muth und Tapferkeit, als Zärtlichkeit im Herzen, so ist meine Tochter gewiss gerettet.

TAM.—Gerettet! Was hör ich? das Original.—

1te DAME.—Hat ein mächtiger böser Dämon entrissen.

TAM.—Wo ist des Tyrannen Aufenthalt?

2te DAME.—Nahe an unsern Bergen.

TAM.—Kommt, führet mich zu ihm! (*Donner.*) Ihr Götter was ist das?

DIE 3 DAMEN.—Sie kommt!

Oboes, Bassoons, Horns in B flat & Strings

*Allegro Maestoso.*

PIANO.

*str. p*

*Bass. cresc.*

*f*

*Tutti.*

RECIT. QUEEN OF NIGHT.

Be not a-fraid, oh no-ble youth!  
O zit-tre nicht, mein lie-ber Sohn!

*str. p*

*cresc.*

*f*

*Ob. & Bass.*

Thy heart is stainless, gen-tle, brave.  
Du bist un-schul-dig, wei-se, fromm.

*p*

*p cresc.*

*f*

The mis-sion shall be thine to help and comfort a sore-be-reav-ed mother in her anguish.  
Ein Jüngling, so wie du, ver-mag am be-sten dies tief-ge-beug-te Mut-ter-herz zu trö-sten.

*p*

*Str.*

AIR. *Larghetto.*

My days, . . . a - las, are spent in sor - row, for I have lost my daugh - ter  
 Zum Lei - den bin ich aus - er - ko - ren, denn mei - ne Toch - ter feh - let

*Larghetto.*

*p Str.* *mf* *p*

dear, no joy with - out her can I bor - row, no joy with - out her can I  
 mir, durch sie ging all' mein Glück ver - lo - ren, durch sie ging all' mein Glück ver -

bor - row, a mis - ere - ant, a mis  
 lo - ren, ein Bö - se - wicht, ein Bö . . .

*f* *Tutti.* *f*

*Wind.*

*Str.*

ere - ant her hence did bear. With heart un - con -  
 se - wicht ent - floh mit ihr. Noch seh' ich ihr

*f* *Str. p* *Bssn. & Tr.*

sent - ing, I heard her la - ment - ing, dis -  
 Zil - tern, mit bau - gem Er - schüt - tern, ihr

tract - ed with ter - ror, re sis - tance was hope-less. To  
 ängst - li - - ches Be - ben, ihr schüch - ter - - nes Stre-ben. Ich

res - cue her I had no pow - er! Oh . help, oh . help! was all that she could  
 muss - te sie mir rau - ben se - hen! Ach . helft, ach . helft! war al - les was sie

*Ob. & Bass.*

*Str.* *fp* *fp* *p*

say; no eye hath seen her from that hour, her cru - el fate . . I could not  
 sprach; al - lein ver - ge - bens war ihr Fle - hen, denn mei - ne Hül - fe war zu

stay, her cru - el fate, her cru - el fate I could . not  
 schwach, denn mei - ne Hül - fe, mei - ne Hül - fe war - zu

*Allegro moderato.*

stay. Thou, thou, thou shalt  
 schwach. Du, du, du wirst

*Allegro moderato.* *f* *Tutti.* *p Str.*

res - cue my child from thral - dom, that no - ble task I thee as  
 sie zu be - frei - en ge - hen, du wirst der Toch - ter Ret - ter

- sign, yea, that . . . no - ble task I thee as - sign!  
 sein, ja, du . . . wirst der Toch - ter Ret - ter sein!

*f* *p* *cresc.* *f*

And when as vic - tor I . . can hail thee, herplighted  
 Und werd' ich dich als Sie - ger se - hen, so sei sie

*p*

love be e - ver thine, herplighted love.  
 dann auf e - wig dein, so sei sie dann.

*cresc.* *fp* *Wind.*

Str. Wind.

Str. auf

tr  
e be thine, her pligh - ted  
dein, auf wig e wig  
cresc.

(Exit with the three Ladies.)  
love be e - ver thine.  
dein, auf e - wig dein.  
f Tutti.

TAM.— Can this be real that I beheld?  
(as he is going, Papageno steps in his way.)

TAM.— Ist's Wirklichkeit, was ich sah?

QUINTET.—“HM, HM, HM, HM.”

Same score—(afterwards Clarionets in B flat).

*All:gro.* PAPAGENO (mournfully points to the padlock).

Voice: Hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm,  
Hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm,

PIANO. *f* Tutti. *p* Str.

TAMINO.

hm, hm, hm, hm, hm! Poor churl, in - deed thy fate doth grieve me, a hea - vy ban on thee is  
hm, hm, hm, hm, hm! Der Ar - me kann von Stra - fe sa - gen, denn sei - ne Spra - che ist da -

PAPAGENO. TAMINO.

laid Hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm! I can do  
hin. Hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm! Ich kann nichts

PAPAGENO.

no - thing to re - lieve thee, I have no pow'r to lend thee aid. Hm, hm, hm,  
thun als dich be - kla - gen, weil ich zu schwach zu hel - fen bin. Hm, hm, hm,

TAMINO.

I can do nought, nought to re - lieve thee, I have no  
Ich kann nichts thun, als dich be - kla - gen, weil ich zu

PAPAGENO.

hm! Hm, hm, hm, hm! Hm, hm, hm, hm!  
hm! Hm, hm, hm, hm! hm!

pow'r to lend thee aid, I have no pow'r . . . to lend thee  
 schwach zu hel - fen bin, weil ich zu schwach . . . zu hel - fen

Hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm.  
 Hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm.

aid, I have no pow'r to lend thee aid. We bear our gra-cious  
 bin, weil ich zu schwach zu hel - fen bin. Die Kö - ni - gin be -

hm, hm, hm, hm, hm, hm, hm, hm, hm!  
 hm, hm, hm, hm, hm, hm, hm, hm, hm!

1st LADY.

Queen's commands, to set thee free with will - ing hands.  
 - gna - digt dich, er - lässt die Stra - fe dir durch mich.

(takes off the padlock.)

Now,  
 Nun

Ob.

Hns.

Str.

2nd LADY.

Yes, chat-ter, but be-ware of ly - ing.  
 Ja plau-dre! lü - ge nur nicht wie - der.

hap - py Pa - pa - ge - no, chat-ter. Yea, hence-forth lies shall  
 plau - dert Pa - pa - ge - no wie - der. Ich lü - ge nim - mer -

tr.

Wind



1st & 2nd LADY.

The pad-lock was thy tongue to warn,  
Dies Schloss soll dei - ne War - nung sein,

yes, yes, the  
soll dei - ne

3rd LADY.

The pad-lock was thy tongue to warn,  
Dies Schloss soll dei - ne War - nung sein,

yes, yes, the  
soll dei - ne

PAPAGENO.

be for-sworn!  
- mehr, nein, nein!

The pad-lock was my tongue to warn,  
Dies Schloss soll mei - ne War - nung sein,

Str.

cresc.

pad-lock was thy tongue to warn  
War-nung, dei - ne War - nung sein.

sotto voce.

Oh that the lips  
Be - kä - men doch

pad-lock was thy tongue to warn.  
War-nung, dei - ne War - nung sein.

sotto voce.

Oh that the lips  
Be - kä - men doch

TAMINO.

sotto voce.

Oh that the lips  
Be - kä - men doch

PAPAGENO.

sotto voce.

It was my tongue to warn.  
soll mei - ne War - nung sein.

Oh that the lips  
Be - kä - men doch Oh.

Tutti.

f

p Str.

by false-hood tain - ted  
die Lüg - ner al - le

were lock'd by fate,  
ein sol - ches Schloss

with i - - - ron  
vor ih - - - ren

by false-hood tain - ted  
die Lüg - ner al - le

were lock'd by fate,  
ein sol - ches Schloss

with i - - - ron  
vor ih - - - ren

by false-hood tain - ted  
die Lüg - ner al - le

were lock'd by fate,  
ein sol - ches Schloss

with i - - - ron  
vor ih - - - ren

by false-hood tain - ted  
die Lüg - ner al - le

were lock'd by fate,  
ein sol - ches Schloss

with i - - - ron  
vor ih - - - ren

spell; in - stead of ma - lice, strife and ha - tred, this world in  
 Mund; statt Hass, Ver - läum - dung, schwar - zer Gal - le, be - stän - de

spell; in - stead of ma - lice, strife and ha - tred, this world in  
 Mund; statt Hass, Ver - läum - dung, schwar - zer Gal - le, be - stän - de

spell; in - stead of ma - lice, strife and ha - tred, this world in  
 Mund; statt Hass, Ver - läum - dung, schwar - zer Gal - le, be - stän - de

*sf* *f* *Tutti.* *Ob.* *p Str.*

bro - ther - hood would dwell, in - stead of ma - lice, strife and ha - tred,  
 Lieb' und Bru - der - bund, statt Hass, Ver - läum - dung, schwar - zer Gal - le,

bro - ther - hood would dwell, in - stead of ma - lice, strife and ha - tred,  
 Lieb' und Bru - der - bund, statt Hass, Ver - läum - dung, schwar - zer Gal - le,

bro - ther - hood would dwell, in - stead of ma - lice, strife and ha - tred,  
 Lieb' und Bru - der - bund, statt Hass, Ver - läum - dung, schwar - zer Gal - le,

in love would dwell,  
 und Bru - der - bund.

*sf* *f* *Tutti.* *Ob.*

this world in bro - ther - hood would dwell.  
 be - stän - de Lieb' und Bru - der - bund.

this world in bro - ther - hood would dwell.  
 be - stän - de Lieb' und Bru - der - bund.

this world in bro - ther - hood would dwell.  
 be - stän - de Lieb' und Bru - der - bund.

*p* *Str.*

1st LADY. (Gives him a golden flute.)

Oh Prince, this gift take from my hand, 'tis sent thee by our Queen's com-  
 ) Prinz, nimm dies Ge-schenk von mir! dies sen-det un-sre Für-stin

Wind. Str.

- mand!  
 dir! The ma-gic flute from harm will guard thee,  
 Die Zau-ber-flö-te wird dich schüt-zen,

Hus. sustain.

1st & 2nd LADY.  
 'twill keep thee safe in ev-'ry dan-ger. Un-boun-ded  
 im grö-ssten Un-glück un-ter-stüt-zen. Hie-mit kannst

3rd LADY.  
 Un-boun-ded  
 Hie-mit kannst

*fp*

pow'r it doth a-ward thee, o'er pas-sion wild, o'er strife and an-ger; the mour-ner's  
 du all-mäch-tig han-deln, der Men-schen Lei-den-schaft ver-wan-deln; der Trau-ri-

pow'r it doth a-ward thee, o'er pas-sion wild, o'er strife and an-ger; the mour-ner's  
 du all-mäch-tig han-deln, der Men-schen Lei-den-schaft ver-wan-deln; der Trau-ri-

*fp* *f* Wind.

tears it will as-suage, 'twill move to love the  
 ge wird freu-dig sein, den Ha-ge-stolz nimmt

tears it will as-suage, 'twill move to love the  
 ge wird freu-dig sein, den Ha-ge-stolz nimmt

*Wind.* *f* *p* *ob.* *str.*

*Hns.*

*sotto voce.*  
 col-dest sage. Oh! a flute so won-drous  
 Lie-be ein. O! so ei-ne Flö-te

*sotto voce.*  
 col-dest sage. Oh! a flute so won-drous  
 Lie-be ein. O! so ei-ne Flö-te

*TAMINO, sotto voce.*  
 Oh! a flute so won-drous  
 O! so ei-ne Flö-te

*PAPAGENO, sotto voce.*  
 Oh! a flute so won-drous  
 O! so ei-ne Flö-te

*Hns. sustain.*

hath grea-ter worth than crowns or gold, for its tones  
 ist mehr als Gold und Kro-nen werth, denn durch sie

hath grea-ter worth than crowns or gold, for its  
 ist mehr als Gold und Kro-nen werth, denn durch

hath grea-ter worth than crowns or gold, for its tones  
 ist mehr als Gold und Kro-nen werth, denn durch sie

hath grea-ter worth than crowns or gold, for its  
 ist mehr als Gold und Kro-nen werth, denn durch

*Cello. & Bas.*

can bring con - tent and fair peace a - - gain on  
 wird Menschen - glück und Zu - frie - - den - - heit ver -

tones can bring con - tent and fair peace a - - gain on  
 sie wird Men - schen - glück und Zu - frie - - den - - heit ver - -

can bring con - tent . . . and fair peace a - - gain on  
 wird Men - schen - glück . . . und Zu - frie - - den - - heit ver - -

tones can bring con - tent and fair peace a - - gain on  
 sie wird Men - schen - glück und Zu - frie - - den - - heit ver - -

earth, . . . fair peace a - gain on earth, . . . fair peace a -  
 mehrt, . . . wird Men - schen - glück ver - mehrt, . . . Zu - frie - den -

earth, fair peace a - gain on earth, fair peace a -  
 mehrt, wird Men - schen - glück ver - mehrt, Zu - frie - den -

earth, fair peace a - gain on earth, fair peace a -  
 - mehrt, wird Men - schen - glück ver - mehrt, Zu - frie - den -

earth, fair peace a - gain on earth, fair peace a -  
 - mehrt, wird Men - schen - glück ver - mehrt, Zu - - frie - den -

*f* Tutti. *p* Str. *f* Tutti. *p* Str.

- gain on earth.  
 - heit ver - mehrt.

- gain on earth.  
 - heit ver - mehrt.

- gain on earth.  
 - heit ver - mehrt.

- gain on earth.  
 - heit ver - mehrt.

Tell me, pray, oh gen - tle  
 Num ihr schö - nen Frau - en -

## THREE LADIES.

la-dies, may I— now com-mend my-self? That you may, if so it  
 zim-mer, darf ich— so em-pfehl' ich mich. Dich em-pfehlen kannst du

*tr* *tr*

please you, but the or-ders of the Queen are that you the Prince should  
 im-mer, doch be-stimmt die Für-stin dich, mit dem Prin-zen ohn' Ver-

*tr* *Ob.* *vl.* *Ob.*

## PAPAGENO.

fol-low to the cas-tle of Sa-ra-stro. No in-deed, that I de-cline! From your-  
 wei-ten nach Sa-ra-stros Burg zu ei-len. Nein, da-für be-dank' ich mich! Von euch

*vl.* *Ob.* *Str.*

*f* *p*

- selves have I not heard that he's fier-cer than the pard? If by him I were ac-  
 seib-sten hör-te ich dass er wie ein Ti-ger-thier; Si-cher liess olaf' al-le

- cost-ed, he would have me pluck'd and roast-ed, pluck'd and roasted, pluck'd and roasted, as a  
 Gna-den mich Sa-ras-tro ru-pfen, bra-ten, ru-pfen, bra-ten, ru-pfen, bra-ten, setz-te

*cresc.* *f* *p*

## THREE LADIES.

mor - sel for his dogs. The Prince will keep thee safe from harm, then serve him  
 mich den Hun - den vor. Dich schützt der Prinz, trau' ihm al - lein, da - für scilst

*cresc. f f p*

## PAPAGENO.

well with word and arm. I wish the Prince at all the de - vils! For  
 du sein Die - ner sein. Dass doch der Prinz beim Teu - fel wü - re! Mein

*mp*

death no wise I search, what if, to crown my ma - ny e - vils, he should  
 Le - ben ist mir lieb, am En - de schlecht, bei mei - ner Eh - re! er von

*vl.*  
*Thr. & Bssn.*

*Cello.*

## 1st LADY (gives Papageno a chime of bells).

leave me in the lurch?  
 mir wie ein Dieb.

Here, take this cas - ket, 'tis for  
 Hier nimm dies Klein - od, es ist

## PAPAGENO.

## THREE LADIES.

thee. A - ha! what may with - in it be? A chime of bells, full sweet and  
 dein. Ei! ei! was mag da - rin - nen sein? Da - rin - nen hörst du Glöck - chez

*Ob. & Bssn.*

THREE LADIES.

1st & 2nd LADY.

sil - v'ry.  
tö - nen.

PAPAGENO.

Yea, none but thou, none else but  
O ganz ge - wiss, ja! ja! ge -

And can I play on them, my fair ones?  
Werd' ich sie auch wohl spie - len kön - nen?

Yea, none but thou, none else but  
O ganz ge - wiss, ja! ja! ge -

Str.

Ob. & Bssn.

1st & 2nd LADY.

*sotto voce.*

thou. Chimes of mu - sic, flute of ma - gic, ye . . . shall  
- wiss. Sil - ber - glöckchen, Zau - ber - flö - ten sind zu

3rd LADY.

*sotto voce.*

thou. Chimes of mü - sie, flute of ma - gic, ye shall  
- wiss. Sil - ber - glöckchen, Zau - ber - flö - ten sind zu

TAMINO.

*sotto voce.*

Chimes of mu - sic, flute of ma - gic, ye shall  
Sil - ber - glöckchen, Zau - ber - flö - ten sind zu

PAPAGENO.

*sotto voce.*

Chimes of mu - sic, flute of ma - gic, ye shall  
Sil - ber - glöckchen, Zau - ber - flö - ten sind zu

Str.

*p*

*mf*

*p*

*mf*

sound in hour of pe - ril, Fare ye well, and thrive a -  
eu rem Schutz von - nö - then. Le - bet wohl! wir wol - ten

sound in hour of pe ril, Fare ye well, and thrive a -  
eu rem Schutz von - nö - then. Le - bet wohl! wir wol - ten

sound in hour of pe - ril, Fare ye well, and thrive a -  
un - serm Schutz von - nö - then. Le - bet wohl! wir wol - ten

sound in hour of pe - ril, Fare ye well, and thrive a -  
un - serm Schutz von - nö - then. Le - bet wohl! wir wol - ten

*sf*

*p*

*sf*

*p*



main, *geh'n*, fare ye well, we meet a - gain, fare ye  
le - bet wohl! auf Wie - der - seh'n, le - bet

main, *geh'n*, fare ye well, we meet a - gain, fare ye  
le - bet wohl! auf Wie - der - seh'n, le - bet

main, *geh'n*, fare ye well, we meet a - gain, fare ye  
le - bet wohl! auf Wie - der - seh'n, le - bet

main, *geh'n*, fare ye well, we meet a - gain, fare ye  
le - bet wohl! auf Wie - der - seh'n, le - bet

well, we meet a - gain.  
wohl! auf Wie - der - seh'n.

well, we meet a - gain.  
wohl! auf Wie - der - seh'n.

well, we meet a - gain. But, gen - tle la - dies, tell me, pray.  
wohl! auf Wie - der - seh'n. Doch schö - ne Da - men, sa - get an,

well, we meet a - gain. How shall we find yon dis - tant  
wohl! auf Wie - der - seh'n. Wie man die Burg wohl fin - den

TAMINO.  
how shall we find yon dis - tant way, how shall we  
wie man die Burg wohl fin - den kann, wie man die

PAPAGENO.  
way, kann, how shall we find yon dis - tant way, how shall we  
wie man die Burg wohl fin - den kann, wie man die

*Andante.*

find you dis-tant way?  
Burg wohl fin-den kann?

*Andante.*  
*cl.*

*Vi. pizz.*

1st & 2nd LADY. *sotto voce.*

Three gen-tle spi-rits shall at-tend ye, shall help in need and  
Drei Knüb-chen, jung, schön, hold und wei-se, um-schwe-ben euch auf

3rd LADY. *sotto voce.*

Three gen-tle spi-rits shall at-tend ye, shall help in need and  
Drei Knüb-chen, jung, schön, hold und wei-se, um-schwe-ben euch auf

coun-sel lend ye, in pe-rils dire they'll lead ye true, trust them a-lone in  
cu-rer Rei-se, sie wer-den eu-re Füh-rer sein, folgt ih-rem Ra-the

coun-sel lend ye, in pe-rils dire they'll lead ye true, trust them a-lone in  
cu-rer Rei-se, sie wer-den eu-re Füh-rer sein, folgt ih-rem Ra-the

*sf* *p*

TAMINO.

all ye do. Three gen-tle spi-rits shall at-tend us, shall help in need and  
ganz al-lein. Drei Knüb-chen, jung, schön, hold und wei-se, um-schwe-ben uns auf

PAPAGENO.

all ye do. Three gen-tle spi-rits shall at-tend us, shall help in need and  
ganz al-lein. Drei Knüb-chen, jung, schön, hold und wei-se, um-schwe-ben uns auf

*Bssn.*

*Tnr. & Cello pizz.*

## 1st &amp; 2nd LADY.

coun - sel lend us. In pe - rils dire they'll lead ye true, trust them a-lone in  
 uns - rer Rei - se. Sie wer - den eu - re Füh - rer sein, folgt ih - rem Ra - the

## 3rd LADY.

coun - sel lend us. In pe - rils dire they'll lead ye true, trust them a-lone in  
 uns - rer Rei - se. Sie wer - den eu - re Füh - rer sein, folgt ih - rem Ra - the

*cl.*  
*sf p*

## TAMINO.

all ye do. Fare - well, and may we thrive a - main, fare - well, fare - well, we  
 ganz al - lein. So le - bet wohl! wir wol - len geh'n, lebt wohl, lebt wohl, auf

## PAPAGENO.

all ye do. Fare - well, and may we thrive a - main, fare - well, fare - well, we  
 ganz al - lein. So le - bet wohl! wir wol - len geh'n, lebt wohl, lebt wohl, auf

*Bsn.*  
*sf p*

THE THREE LADIES. *f*

Then fare ye well, and thrive a - main, fare - well, fare - well, we meet a - gain, we  
 So le - bet wohl! wir wol - len geh'n, lebt wohl, lebt wohl, auf Wie - der - seh'n, auf

TAMINO. *f*

meet a - gain. Fare - well, and may we thrive a - main, fare - well, fare - well, we meet a - gain,  
 Wie - der - seh'n! So le - bet wohl! wir wol - len geh'n, lebt wohl, lebt wohl, auf Wie - der - seh'n,

PAPAGENO. *f*

meet a - gain. Fare - well, and may we thrive a - main, fare - well, fare - well, we meet a - gain,  
 Wie - der - seh'n! So le - bet wohl! wir wol - len geh'n, lebt wohl, lebt wohl, auf Wie - der - seh'n,

*Tutti.*  
*f p f p f p*  
*cl.*  
*p*

meet a - gain, we meet a - gain!  
*Wie - der - seh'n, auf Wie - der - seh'n!*

*p* we meet a - gain, we meet a - gain!  
*auf Wie - der - seh'n, auf Wie - der - seh'n!* (Exeunt.)

we meet a - gain, we meet a - gain!  
*auf Wie - der - seh'n, auf Wie - der - seh'n!*

*Bssn. Cl. & Hns. Bssn. Tutti.*

SCENE.—A splendid room in the Egyptian style, with carpets, divans, &c.

No. 6.

TRIO.—“MY PRETTY DOVE, ABIDE WITH ME.”

Flutes, Oboes, Bassoons, Horns in G & Strings.

*Allegro molto.* MONOSTATOS PAMINA.

VOICE. My pretty dove, a-bide with me, Oh who from  
*Du' fet - nes Täub - chen, nur her - ein. O wel - che*

PIANO. *f Tutti. p Str.*

MONOSTATOS. PAMINA.

him will set me free! Be - ware, lest death be - fal thee. Nay, death shall not ap -  
*Mar - ter! wel - che Pein! Ver - to - ren' ist dein Le - ben. Der Tod macht mich nicht*

*tr* *Wind sustain.* *fp*

- pal me, 'tis for my mo - ther . . . that . . . I grieve, a - las, she'll  
*be - ben, nur mei - ne Mut - ter . . . dau . . . ert mich, sie stirbt vor*

*f p Str.*

4. Come please from the light

MONOSTATOS. (Enter slaves,)

die I do be - lieve. Come, mi-nions, let her hands be chain'd, my  
 Gram ganz si cher - lich. He! Skla-ven! legt ihr Fes - seln an, mein

tr tr tr

Wind sustain.

who place fetters on her hands.) PAMINO.

ha - tred shall un - do thee. If thou must still pur - sue me, de - tes - ted . .  
 Hass soll dich ver - der - ben. O lass mich lie - ber ster - ben, weil nichts . . . Bar -

cres. f Str. p

(She falls senseless on a sofa.) MONOSTATOS.

Moor! . . . I'd ra - ther die. A - way, a - way! This needs my watchful  
 bar! . . . dich rüh - ren kann. Nur fort! nur fort! lasst mich bei ihr al -

Tutti. cres. f f p Str

(Exeunt slaves.) PAPAGENO (outside, at the window).

eye. What  
 - lein. Wo

VI. & VI.

place is this? Where can I be? A - ha! I think I'll en - ter, Oh  
 bin ich wohl? wo mag ich sein? A - ha! da find' ich Leu - te. Ge -

Ob.

VI. & Bssn. Str.

(Enters.)

joy! I some one see. Oh  
 - wagt! ich geh' hin-ein. VI. & Fl. Schön

Str.

MONOSTATOS (each terrified at the other),

PAPAGENO. Uh! this sure must  
 Hu! das ist der

dam-sel wondrous fair, (no snow-drift can be pa-ler.) Uh! this sure must  
 Mädchen, jung und fein, viel wei-sser noch als Kreide. Hu! das ist der

f Tutti. p

Str.

be the fiend him-self, this sure must be the fiend him-  
 Teu - fel si - cher - lich, das ist der Teu - fel si - cher -

be the fiend him-self, this sure ist must be the fiend him-  
 Teu - fel si - cher - lich, das ist der Teu - fel si - cher -

- self. Have mer-ey! Oh spare my life!  
 - lich. Hab' Mit-leid! ver - scho - ne mich!

- self. Have mer-ey! Oh spare my life!  
 - lich. Hab' Mit-leid! ver - scho - ne mich!

p Wind. Str. Wind. Str. Wind. Str.

To 66

(Can sing at different sides.)

PAM.—Oh mother, mother!

PAP. (*re-entering*).—What a fool I was to be frightened!  
There is the handsome damsel still! Daughter  
of the mighty Queen!

PAM.—Who art thou?

PAP.—I am sent by her dread majesty—

PAM.—By my mother? Thy name?

PAP.—Papageno.

PAM.—Papageno? I never saw thee.

PAP.—Nor I you, for that matter.

PAM.—Then dost thou know my mother?

PAP.—I shall soon know if you are her daughter (*takes  
out the portrait*). According to this portrait you  
ought to be without hands and feet.

PAM.—Allow me. Yes, 'tis I. How came this into  
your hands?

PAP.—That I'll tell you in two words. This morning  
I went to the palace as usual to deposit my  
birds, when just as I was coming away a  
young man stood in my way who calls himself  
a prince, and this prince has so won your  
mother's heart that she has presented him  
with your portrait, and commanded him to re-  
store you to liberty; and he made up his  
mind as quickly as he fell in love.

PAM. (*joyfully*).—In love? And does he love me?

PAP.—I should think so. What was I saying?

PAM.—He fell in love.

PAP.—Yes, that was it. Well, so we came here, if  
possible to bear you back to your mother faster  
than we came.

PAM.—It is a bold attempt—if Sarastro found you  
here—

PAP.—He would save us all trouble of returning, that  
much I know.

PAM.—How high stands the sun?

PAP.—Towards noon.

PAM.—Then not a moment must be lost; at noon Sa-  
rastro returns from the chase.

PAP.—What, he is not at home? Bah! then the game  
is ours! Come, the prince waits for thy  
coming!

PAM.—Yes, I will venture (*hesitates*). But what if thou  
wert an evil spirit in Sarastro's train?

PAP.—I an evil spirit? I am full of the best spirits in  
the world!

PAM.—No, this portrait convinces me that I am not  
deceived; I can read in thy features that thou  
hast a tender heart.

PAP.—Of course I have a tender heart! And when I  
think that there is no Papagena for this Papa-  
geno!

PAM.—Alas, thou hast no wife?

PAP.—Not even a sweetheart!

PAM.—Mutter: Mutter!

PAP.—Bin ich nicht ein Narr, dass ich mich schrecken  
liess? Hier ist das schöne Mädchen noch! Toch-  
ter der mächtigen Beherrscherin der Nacht!

PAM.—Wer bist du?

PAP.—Ein Abgesandter der stern-flammenden Königin.

PAM.—Meiner Mutter? dein Name?

PAP.—Papageno.

PAM.—Papageno? Ich sah dich nie.

PAP.—Ich dich eben so wenig.

PAM.—Du kennst also meine Mutter?

PAP.—Wenn du ihre Tochter bist, ja; das will ich gleich  
erkennen. Nach dem Gemälde zu schliessen soll-  
test du weder Hände noch Füße haben.

PAM.—Erlaube mir. Ja, ich bin's. Wie kam es in deine  
Hände.

PAP.—Das will ich dir ganz kurz erzählen. Ich kam heut  
früh wie gewöhnlich in deiner Mutter Pallast mit  
einer Lieferung schöner Vögel. Eben als ich im  
Begriffe war sie abzugeben, sah ich einen Men-  
schen vor mir, der sich Prinz nennen lässt. Dieser  
Prinz hat deine Mutter so eingenommen, das sie  
ihm dein Bildniss schenkte, und ihm befahl, dich  
zu befreien. Sein Entschluss war so schnell, als  
seine Liebe zu dir.

PAM.—Liebe? Er liebt mich also?

PAP.—Das glaube ich. Wo blieb ich denn?

PAM.—Bei der Liebe.

PAP.—Richtig, bei der Liebe. Nun sind wir hier, dich in  
unsre Arme zu nehmen, und wenn es möglich ist,  
eben so schnell, wo nicht schneller als hierher in  
den Pallast deiner Mutter zu eilen.

PAM.—Freund, du hast viel gewagt! Wenn Sarastro dich  
hier erblicken sollte—

PAP.—So würde mir meine Rückreise erspart, das kann ich  
mir denken.

PAM.—Wie hoch mag die Sonne sein?

PAP.—Bald gegen Mittag.

PAM.—So haben wir keine Minute zu versäumen. Um  
diese Zeit kommt Sarastro gewöhnlich von der  
Jagd zurück.

PAP.—Sarastro ist also nicht zu Hause? pah! da haben  
wir gewonnenes Spiel! Komm, du wirst Augen  
machen, wenn du den schönen Jüngling erblickest.

PAM.—Wohl denn, es sei gewagt! Aber wenn dieser nun  
ein böser Geist von Sarastros Gefolge wäre!

PAP.—Ich ein böser Geist? Ich bin der beste Geist von  
Welt.

PAM.—Doch nein, dies Bild hier überzeugt mich, dass ich  
nicht getäuscht bin. Du hast ein gefühlvolles  
Herz, das seh ich in jedem deiner Züge.

PAP.—Ach, freilich hab ich ein gefühlvolles Herz. Aber  
wenn ich bedenke, das Papageno noch keine Papa-  
gena hat.

PAM.—Armer Mann, du hast also kein Weib?

PAP.—Nicht einmal ein Mädchen, vielweniger ein Weib.

No. 7.

DUET.—“THE MANLY HEART THAT CLAIMS OUR DUTY.”

Clarionets in B flat, Bassoons, Horns in E flat, and Strings.

*Andantino.* PAMINA.

VOICE. The man-ly heart that claims our du-ty, must glow with feelings high and  
Bei Männern, wel-che Lie-be füh-len, fehlt auch ein gu-tes Her-ze

PIANO. *Str. p* *Cl. & Hns.* *Str.*

brave.  
nicht!  
PAPAGENO.

The gen-tle bonds of love and beau-ty en-chain his wil-ling heart their  
Die sü-ssen Trie-be mit-zu-füh-len, ist dann der Wei-ber er-ste

In love a-bides our dear-est joy, love guards the heart from all an-  
Wir wol-len uns der Lie-be freu'n, wir le-ben durch die Lieb' al-

slave. In love a-bides our dear-est joy, love guards the heart from all an-  
Pflicht. Wir wol-len uns der Lie-be freu'n, wir le-ben durch die Lieb' al-

*pp*

- noy, love guards the heart from all an - noy. Oh love, thou  
- lein, wir le - ben durch die Lieb' al - lein. Die Lieb' ver -

- noy, love guards the heart from all an - noy.  
- lein, wir le - ben durch die Lieb' al - lein

*mf* *p* *Str.* *Cl. & Hns.* *vl.*



art of life . . . the flower, the world without . . . thee were a waste. Of na-ture 'tis the chief - est  
 - sü - sset je - de Pla - ge, ihr o - pfert je - de Kre - a - tur. Sie wür - zet un - sre Le - bens -

## PAMINA.

Thy glo - rious ray on all . . . doth  
 Ihr ho - her Zweck zeigt deut - lich

pow - er, both throne and cot by love are grac'd. Thy glo - rious ray on all doth  
 - ta - ge, sie wirkt im Krei - se der Na - tur. Ihr ho - her Zweck zeigt deut - lich

shine, burns in our hearts with flame di - vine, burns in our hearts with flame di -  
 an, nichts ed - ler sei als Weib und Mann, nichts ed - ler sei als Weib und

shine, burns in our hearts with flame di - vine, burns in our hearts with flame di -  
 an, nichts ed - ler sei als Weib und Mann, nichts ed - ler sei als Weib und

*pp* *mf*

- vine, love di - vine, to mor - tals giv'n, love di -  
 Mann, Mann und Weib, und Weib und Mann, Mann und

- vine, love di - vine, to mor - tals giv'n, love di -  
 Mann, Wind, Mann und Weib, und Weib und Mann, Mann und

*dol.* *p Str.* *dol. Wind.* *p Str.*

*sotto voce.* *sotto voce.*

*Pass.*

- - vine, to mor - tals giv'n, fills our life with joys of heav'n; love di -  
 Weib, und Weib und Mann rei - chen an die Gott - heit an; Mann und

*f* *p* *sotto voce.*

- - vine, to mor - tals giv'n, fills our life with joys of heav'n; love di -  
 Weib, und Weib und Mann rei - chen an die Gott - heit an; Mann und

*f* *p* *sotto voce.*

*f* *p* *Cl.* *Bssn.*

- - vine, to mor - tals giv'n, fills our life with joys of heav'n,  
 Weib, und Weib und Mann rei - chen an die Gott - heit an, . . .

*f* *p*

- - vine, to mor - tals giv'n, fills our life with joys of heav'n,  
 Weib, und Weib und Mann rei - chen an die Gott - heit an,

*f* *p*

*f Tutti.* *p* *fp Str.*

. . . with joys of heav'n, with joys of heav'n.  
 die Gott - heit an, die Gott - heit an. (Esceunt.)

yea, with joys of heav'n, yea, with joys of heav'n.  
 an die Gott - heit an, an die Gott - heit an.

*fp* *cresc.* *f* *p* *Tutti.*

FINALE.—“THE GOAL APPOINTED HERE BEHOLD.”

Flutes, Clarionets in C, Trumpets in C, Trombones, Kettle Drums in C and G, and Strings.

A Grove. At the back of the scene a Temple, over the portal of which are the words “Temple of Wisdom.” A colonnade of pillars leads from this to two other Temples, on one of which is inscribed “Temple of Reason,” and on the other “Temple of Nature.”

*Larghetto.*

PIANO. *p Tutti.*

(The three Genii, each bearing in his hand a silver palm-branch, lead in Tamino.) 1st & 2nd GENIUS.

The goal appoint-ed  
Zum Zie-le führt dich  
3rd GENIUS.

The goal appoint-ed  
Zum Zie-le führt dich  
Fl. & Cl.

here be-hold, go forth as he-ro now, and con-quer. These words with-in thy  
die-se Bahn, doch musst du Jüng-ling männ-lich sie-gen. Drum hö-re un-sre

here be-hold, go forth as he-ro now, and con-quer. These words with-in thy  
die-se Bahn, doch musst du Jüng-ling männ-lich sie-gen. Drum hö-re un-sre

TAMINO.

breast en-fold; be stead-fast, si-lent, and o-be-dient. Ye gen-tle spi-rits, tell me  
Leh-re an: Sei stand-haft, duld-sam und ver-schwiegen. Ihr hol-den Klei-nen, sagt mir

breast en-fold; be stead-fast, si-lent, and o-be-dient.  
Leh-re an: Sei stand-haft, duld-sam und ver-schwiegen.

1st & 2nd GENIUS.

true, Pa-mi-na's bonds shall I un-do? To tell thee this is  
 an, ob ich Pa-mi-neu ret-ten kann? Dies kund zu thun, steht

3rd GENIUS.  
 To tell thee this is  
 Dies kund zu thun, steht

not our task, be steadfast, silent, and obedient, on this depend thy hopes of  
 uns nicht an, sei standhaft, duld-sam und ver-schwiegen, be-den-ke dies; kurz, sei ein

not our task, be steadfast, silent, and obedient, on this depend thy hopes of  
 uns nicht an, sei standhaft, duld-sam und ver-schwiegen, be-den-ke dies; kurz, sei ein

Wind. Wind. Wind.  
 ten. Str. ten. Str. ten. Str.

bliss. Go, be a man, and thou shalt conquer, go, be a man,  
 Mann. Dann, Jüngling, wirst du männ-lich sie-gen, dann, Jüngling, wirst

bliss. Go, be a man, and thou shalt conquer, go, be a man,  
 Mann. Dann, Jüngling, wirst du männ-lich sie-gen, dann, Jüngling,

tr. Str. Wind.

and thou shalt conquer. (Exeunt the three Genii.)  
 du männ-lich sie-gen.

man and thou shalt conquer.  
 wirst du männ-lich sie-gen.

tr. Tutti.

## RECIT. TAMINO.

Your counsels wise with hope in-spire me, to gallant deeds, oh, may they fire me! What is this place?  
 Die Weisheits leh-re die-ser Kno-ben sei e-wig mir in's Herz ge-gra-ben. Wo bin ich nun?

*Str. p.*

where have I come? Is this of gods or men the home? This fair sculptur'd gate-way,  
 was wird mit mir? Ist dies der Sitz der Göt-ter hier? Es zei-gen die Pfor-ten.

*fp*

these pil-lars of mar-ble, bear wit-ness that la-bour and arthere in-ha-bit; where  
 es zei-gen die Säulen, dass Klug-heit und Ar-beit und Künste hier wei-len; wo

*Allegro.*

Art's gen-tle ma-gic dull sloth . puts to flight, no vice long can flou-rish the soul to be-  
 Thä-tig-keit thro net und Mü-ssiggang weicht, erhält sei-ne Herrschaft das Laster nicht

*Basn. sustain. f*

- night. I bold-ly will venture to en-ter the gate; my cause is a  
 leicht. Ich wage mich muthig zur Pforte hin-ein, die Absicht ist

*Allegro assai. f vl. f p*

just one, my purpose is pure, . . . . Base ty-rant, thou shalt trem-ble now!  
*e - del und lau-ter und rein. . . . Er - zit - tre, fei - ger Bö - se-wicht*

*f* *Wind sustain.*

I'll save Pa-mi-na, I'll save Pa-mi-na, or I'll die.  
*Pa - mi - nen ret - ten, Pa - mi - nen ret - ten, ist mir Pflicht.*

*tr* *p*

(Goes to the gate R.H. from which a voice, within, calls aloud : )

TAMINO.

Stand back! Re-puls'd? re-puls'd?  
*Zu - rück! Zu - rück? zu - rück?*

*tr* *f*

(Goes to the gate L.H. a voice calls from within : )

TAMINO.

then I will ven-ture here. Stand back! Here  
*so wag' ich hier mein Glück. tr Zu - rück! Auch*

*f* *p* *f*

(looks round,)

too I am re-puls'd? Ah, you-der there's still a door' Perhaps I'll find an entrance there.  
*hier ruft man zu-rück? Da seh' ich noch ei-ne Thür! vielleicht find' ich den Ein-gang hier. tr*

*f* *f* *f* *p*

*(Knocks, an aged Priest appears on the threshold.)*

PRIEST.

Oh stranger bold, what see-kest thou! what brings thee to the  
Wo willst du, küh-ner Fremdling, hin, was suchst du hier im

TAMINO.

PRIEST.

Sanctua-ry? I seek the meed of love and truth.  
Hei-ligthum? Der Lieb' und Tu-gend Ei-gen-thum.  
*Andante a tempo.*A lof-ty guerdon waits on these! But how the  
Die Worte sind von ho-hem Sinn! Al-lein, wie*dolce.*

prize wilt thou discover? Thou art not led by love and truth, revenge and hatred led thee hither. Revenge up-on a  
wilst du die-se finden? dich lei-tet Lieb' und Tugend nicht, weil Tod und Ra-che dich ent-zün-den. Nur Ra-che für den  
*Adagio a tempo.*

PRIEST.

TAMINO (*rapidly*).

PRIEST.

miscreant. Thou'lt find no mis-creants a-mong us.  
Bö-sewicht. Den wirst du wohl bei uns nicht fin-den.Is not your reigning chief Sa-ras-tro? He is! Sa-  
Sa-ras-tro herrscht in die-sen Gründen. Ja, ja! Sa-

TAMINO (*rapidly*).PRIEST (*slowly*).

TAMINO.

- ras-tro is our chief. And are ye rul'd by such as he? We bend be-fore his law supreme. All human  
- ras-tro herrschet hier. Doch in dem Weis-heits-tem-pel nicht? Er herrscht im Weisheitstem-pel hier. So ist denn

(going.) PRIEST. TAMINO

faith . . then is de - ceit! Wilt thou so soon de - part? Yea, I will go,  
al - les Heu - che - lei! Willst du schon wie - der geh'n? Ja, ich will geh'n.

PRIEST. TAMINO.

glad and free, ne'er your abodes seek more. Nay, make thy meaning clear, some error clouds thy sense. E -  
froh, und frei, nie cu - ren Tem - pel seh'n. Er - klär dich nä - her mir, dich täuscht ein Be - trug. Sa -

*p dol.* *fp*  
Ob. & Bsn. sustain.

PRIEST.

nough for me to know that here Sarastro reigns. As thou dost prize thy life, speak plainly, go not hence! Sa -  
- ras - tro wohnt hier? das ist mir schon ge - nug. Wenn du dein Le - ben liebst, so re - de, blei - be da! Sa -

TAMINO. PRIEST. TAMINO.

- ras - tro dost thou hate? I ex - e - crate his name. What umbrage hath he gi - ven thee? He is a ty - rant vile and  
- ras - tro has - sest du? Ich hass' ihn e - wig, ja! Nun gieb mir dei - ne Grün - de an. Er ist ein Unmensch, ein Ty -

*fp* *f Tutti.*

PRIEST. TAMINO.

base! And canst thou prove thy rash assertion? I can, thro' an unhappy woman well nigh with grief and sor - row  
- rann! Ist das, was du ge - sagt, erwiesen? Durch ein unglücklich Weib bewiesen, die Gram und Jammer nie - der -

*p Str.*



PRIEST.

spent. By woman hast thou been beguil'd? Trust not in woman, or her talk, her joy is coun-sels wise to balk  
*drückt. Ein Weib hat al - so dich be-rückt? ein Weib thut wenig, plaudert viel. Du, Jüngling, glaubst dem Zungenspiel?*

TAMINO.

Far o-ther thoughts Sarastro sway, our rev'rent sage and counsel-lor. His mo-tive is not far to seek, did not the  
*O! leg - te doch Sara-stro dir die Ab-sicht sei-ner Handlung für. Die Ab-sicht ist nur all-zu-klar, riss nicht der*

PRIEST.

TAMINO.

rob-ber without mercy Pa-mi - na ra-vish from her mother? He did, it cannot be denied. Where is she?  
*Räu - ber ohn' Er-barmen Pa - mi - nen aus der Mut - ter Ar-men? Ja, Jüngling, was du sagst ist wahr. Wo ist sie,*

PRIEST

How is she bestow'd? Perchance to demons sa-cri-fie'd. My son, be pa-tient yet a-while, to tell thee  
*die er uns ge-raubt? Man o - pfer - te viel-leicht sie schon? Dir dies zu sa - gen, theu-rer Sohn! ist jet-zund*

TAMINO.

PRIEST.

TAMINO.

this exceeds my task. Without concealment tell me all. A solemn oath binds fast my tongue. When will thee  
*mir noch nicht er-laubt. Erklär' dies Räthsel, täusch' mich nicht. Die Zunge bin - det Eid und Pflicht. Wann at - so*

PRIEST. *Andante a tempo.*

clouds of darkness va-nish? When thou art led by friendship's hand to en-ter in the sa-cred  
 wird die De-cke schwinden? So - bald dich führt der Freundschaft Hand in's Hei - ligthum zum ew' - gen

(Exit.)

TAMINO.

band. Darkness profound, thou still dost bind me, oh light of truth, where shall I  
 Band. O ew'-ge Nacht! wann wirst du schwinden? Wann wird das Licht mein Au - ge

*Andante.*

find thee? Soon or ne-ver, did they not  
 fin - den? Bald, bald, bald sagt ihr, o - der

CHORUS (within).  
 TENOR. *sotto voce.*

Soon, or ne-ver, per - se-vere!  
 Bald, bald, Jüngling, o - der nie!

BASS. *sotto voce.*

Soon, or ne-ver, per - se-vere!  
 Bald, bald, Jüngling, o - der nie!

*Andante.*

Str. & Tromb.

say? Oh speak, ye pow'rs in - vi - si - ble, if yet Pa - mi - na  
 nie? ihr Un - sicht - ba - ren, sa - get mir, lebt denn Pa - mi - na

*fp*

lives? *noch?* **CHORUS (within.)** *sotto voce.* She lives? she lives? I  
*Sie lebt? sie lebt? Ich*

Pa-mi - na, Pa-mi - na still doth live!  
 Pa-mi - na, Pa-mi - na le - bet noch!

Pa-mi - na, Pa-mi - na still doth live!  
 Pa-mi - na, Pa-mi - na le - bet noch!

*Str. & Tromb.* *Str. f f*

*(takes out his flute.)*

thank ye for that word. Oh that to me the pow'r were granted, ye mighty ones, in ravish'd accents to  
*dan - ke euch da - für. O! wenn ich doch im Stan-de wä-re, All-mäch-ti-ge! zu eu-rer Eh-re mit*

prove my gra - ti - tude for that as - surance, for my heart rests in hope.  
*je - dem To - ne mei - nen Dank zu schül-tern, wie er hier, hier ent - sprang.*

*(He plays, wild animals come forth and listen.)*  
*Andante.*  
*Fl. Solo. p*  
*Str. p*

Thy  
 Wie

ma - gic tones shall speak for me, and bear . . . my mes - sage, thou all cares of heart . . . canst  
 stark ist nicht dein Zau - ber - ton! weil, hol - de Flö - te, hol - de Flö - te, durch . . . dein

*Str.*

(plays.)

ba - nish, and hate and wrong be - fore thee va - nish. Thy  
 Spie - len selbst wil - de Thie - re Freu - de füh - len. Wie

*Fl.*

(plays.)

ma - gic tones shall speak for me! for thou all cares of heart canst  
 stark ist nicht dein Zau - ber - ton! weil, hol - de Flö - te, durch dein

*Str.*

ba - nish, thou all cares of heart . . . canst ba - nish, and hate and wrong be - fore thee— but my Pa -  
 Spie - len, hol - de Flö - te, durch . . . dein Spie - len selbst wil - de Thie - re Freu - de— Doch nur Pa -

*cresc.* *mf* *f*

(plays.)

- mi - na, my Pa - mi - na yet is far, my Pa - mi - na yet is far.  
 - mi - na, nur Pa - mi - na bleibt da - von, nur Pa - mi - na bleibt da - von.

*Ob.* *Fl.*

(plays.)

Pa - mi - na!  
Pa - mi - na!

Pa - mi - na, hear . . me,  
Pa - mi - na, hö - re,

(plays.)

hear . . me!  
hö - re mich!

In vain, in vain!  
Um-sonst, unsonst!

Where,  
Wo?

(plays.)

where, where? where shall I find . . thee?  
wo? wo? ach wo, wo find' ich dich?

Ha! that  
Ha! das

(Papageno answers from within.)

8va TAMINO.

(Papageno answers.)

8va

(plays.)

was Pa - pa - ge - no's note.  
ist Pa - pa - ge - no's Ton.

Per - chance he doth Pa - mi - na  
Viel - leicht sah er Pa - mi - nen

Presto.

see! per - chance she flies with him to me!  
schon! viel - leicht eilt sie mit ihm zu mir!

Per - chance, per - chance the sound will lead to  
viel - leicht, viel - leicht führt mich der Ton zu

Adagio. Presto.

*f* Adagio. *p* Presto.

her, the sound will lead to her, the sound will lead, the sound . . .  
 ihr, führt mich der Ton zu ihr, führt mich der Ton, der Ton, . . .

*fp* Wind sustain. *fp* *fp*

(Hastens away.)

*Andante.*  
 PAMINA.  
 . . . will lead to her.  
 . . . der Ton zu ihr.

Feet of swift-ness, quick re-  
 Schnell-le Fü - sse, ra - scher

PAPAGENO  
 Feet of swift-ness, quick re-  
 Schnell-le Fü - sse, ra - scher

*f* *p* *Str.* *Andante.* *Str.* *p*

- solve, will the hate - ful spell dis - solve; can we but Ta - mi - no find, he our  
 Muth, schützt vor Fein - des List und Wuth; fän - den wir Ta - mi - nen doch, sonst er -

- solve, will the hate - ful spell dis - solve; can we but Ta - mi - no find, he our  
 Muth, schützt vor Fein - des List und Wuth; fän - den wir Ta - mi - nen doch, sonst er -

*sf* *p*

fet - ters, he our fet - ters will un - bind, can we but Ta - mi - no find, he our  
 - wischen, sonst er - wischen sie uns noch, fän - den wir Ta - mi - nen doch, sonst er -

fet - ters, he our fet - ters will un - bind, can we but Ta - mi - no find, he our  
 - wischen, sonst er - wischen sie uns noch, fän - den wir Ta - mi - nen doch, sonst er -

*sf* *p*

fet-ters, he our fet-ters will un-bind. Oh, . . . where art . . . thou?  
 - wischen, sonst er - wi-schen sie uns noch! Hol - - - der Jüng - ling!

fet-ters, he our fet-ters will un-bind. Hush. be  
 - wischen, sonst er - wi-schen sie uns noch! Stil-le,

*tr.*

si-lent, hush, be si-lent, I will call him.  
 stil - le, stil - le, stil - le! ich kann's bes - ser.

*Sea*  
*(plays.)*

*8va*

*Fl.*

*Wind.*

Oh what joy, my pray'r is granted, 'twas the ma-gic flute I heard, sounding  
 Wel-che Freu-de ist wohl grö-sser, Freund Ta-mi - no hört uns schon; hie-her

Oh what joy, my pray'r is granted, 'twas the ma-gic flute I heard, sounding  
 Wel-che Freu-de ist wohl grö-sser, Freund Ta-mi - no hört uns schon; hie-her

*Str.*

*Uns. sustain.*

clear as a - ny bird! . . . Oh, my heart flies forth to meet him, let me  
 kam der Flö - ten - ton! . . . Welch ein Glück, wenn ich ihn fin - de! nur ge -

clear as a - ny bird! . . . Oh, my heart flies forth to meet him, let me  
 kam der Flö - ten - ton! . . . Welch ein Glück, wenn ich ihn fin - de! nur ge -

*Tutti.*

*f*

*p*

*sf*

*p*

has - ten, let me has - ten soon to greet him, Oh my heart flies forth to meet him, let me  
 - schwin - de, nur ge - schwinde, nur ge - schwin - de, welch ein Glück, wenn ich ihn fin - de ! nur ge -

has - ten, let us has - ten soon to greet him, tho' thy heart flies forth to meet him, let us  
 - schwin - de, nur ge - schwinde, nur ge - schwin - de, welch ein Glück, wenn ich ihn fin - de ! nur ge -

*sf* *p*

has - ten, let me has - ten, let me has - ten, let me hasten, let me has - ten soon to  
 - schwin - de, nur ge - schwin - de, nur ge - schwin - de, nur geschwinde, nur ge - schwinde, nur ge -  
 MONOSTATOS (mockingly).  
 Let me  
 Nur ge -

has - ten, let us has - ten, let us has - ten, let us hasten, let us has - ten soon to  
 - schwin - de, nur ge - schwin - de, nur ge - schwin - de, nur geschwinde, nur ge - schwinde, nur ge -

*sf* *p* *sf* *p*

*Allegro.*

greet him !  
 - schwin - de !

has - ten, let me has - ten soon to greet him ! Ha ! Thus I have caught you both.  
 - schwin - de, nur geschwinde, nur ge - schwinde ! Ha ! hab' ich euch noch er - wisch't.

greet him !  
 - schwin - de !

*Allegro.*

*f*



In reward for your de - ser - tion  
Nur her - bei mit Stahl und Ei - sen ;

ye have need of some co - er - cion, ye have need of some co -  
wärt' ich will euch Mo - res wei - sen, Mo - res wei - sen, Mo - res

*sfp* *f* *sfp* *cresc.*

er - cion. See Mo - nos - ta - tos, and trem - ble! Did <sup>you</sup> think with arts to blind me? Here, <sup>ye</sup>  
wei - sen. Den Mo - nos - ta - tos be - rü - ken! nur her - bei mit Band und Strick - en! He! ihr

*f* *sfp* *f* *p* *f*

PAMINA. MONOSTATOS.

slaves, and bind him fast. Ah, for us all hope is past! Ho, ye slaves, and bind them  
Scla - ven, kommt her - bei. Ach, nun ist's mit uns vor bei! He! ihr. Scla - ven, kommt her -

PAPAGENO.

Ah, for us all hope is past!  
Ach, nun ist's mit uns vor bei!

*p* *f*

(The slaves come with fetters.)

fast.  
bei.

I've a thought, I've a thought, nothing ven - ture no - thing have, this per -  
Wer viel wagt, wer viel wagt, wer viel wagt, ge - winnt oft viel, komm, du

Ob.

*p* *Hus* *Bssn.* *Str. pizz.*

- chance our lives may save, Come, sweet bells, and chime your dit-ty, May the pow'rs that rule have  
 schö - nes Glock - en - spiel, lass die Glöck - chen klin - gen, klingen, dass die Oh - ren ih - nen

(Papageno plays on the chime of bells.) (The slaves dance.)

pi - ty.  
sin - gen

Bells.

MONOSTATOS with the TENORS.

CHORUS OF SLAVES. Oh, won-drous en - chantment, oh dul-cet de-light! La-la -  
 Das klin - get so herr - lich, das klin - get so schön! La - la -

BASS.

Oh, won-drous en - chantment, oh dul-cet de-light! La-la -  
 Das klin - get so herr - lich, das klin - get so schön! La - la -

- ra, la la la - ra - la, la la la - ra - ra. Of joy-ance and pleasure my  
 - ra, la la la - ra - la, la la la - ra - ra. Nie hab' ich so et - was ge -

- ra, la la la - ra - la, la la la - ra - ra. Of joy-ance and pleasure my  
 - ra, la la la - ra - la, la la la - ra - ra. Nie hab' ich so et - was ge

heart would in - dite! La - ra - la la la, la - ra - la la la, la - ra - la. Of  
 - hört und ge - seh'n! La - ra - la la la, la - ra - la la la, la - ra - la. Nie

heart would in - dite! La - ra - la la la, la - ra - la la la, la - ra - la. Of  
 - hört und ge - seh'n! La - ra - la la la, la - ra - la la la, la - ra - la. Nie

(They go off in measured step.)

joy - ance and plea - sure my heart would in - dite! La - ra - la la la,  
 hab' ich so et - was ge - hört, noch ge - seh'n! La - ra - la la la,

joy - ance and plea - sure my heart would in - dite! La - ra - la la la,  
 hab' ich so et - was ge - hört, noch ge - seh'n! La - ra - la la la,

PAMINA.

la - ra - la la la, la - ra - la. Would that ev' - ry va - liant heart  
 la - ra - la la la, la - ra - la. Könn - te je - der bra - ve Mann

PAPAGENO.

la - ra - la la la, la - ra - la. Would that ev' - ry va - liant heart  
 la - ra - la la la, la - ra - la. Könn - te je - der bra - ve Mann

*p* *Str. arco.* *mf*

own'd so dear a trea - sure, ne'er should he feel sor - row's smart, all his days were  
 sol - che Glück - chen fin - den, sei - ne Fein - de wüir - den dann oh - ne Mü - he

own'd so dear a trea - sure, ne'er should he feel sor - row's smart, all his days were  
 sol - che Glück - chen fin - den, sei - ne Fein - de wüir - den dann oh - ne Mü - he

*p* *mf* *p*

plea - sure, Strife and hate for e - ver flow'n, love and har - mo - ny his own,  
 schwin - den, und er leb - te oh - ne sie in der be - sten Har - mo - nie,

plea - sure, Strife and hate for e - ver flow'n, love and har - mo -  
 schwin - den, und er leb - te oh - ne sie in der be - sten

*Fl. & VL.*  
*Hns. sustain.*

love, yes, love and har - mo - ny his own. These a - lone the heart can heal  
 in der be - sten, be - sten Har - mo - nie. Nur der Freundschaft Har - mo - nie

- - ny his own, love and har - mo - ny his own. These a - lone the heart can heal  
 Har - mo - nie in der be - sten Har - mo - nie. Nur der Freundschaft Har - mo - nie

*mf*

on a joy - less mor - row, these de - lights who can - not feel shall a - bide in sor - row.  
 mil - dert die Be - schwer - den; oh - ne die - se Sym - pa - thie ist kein Glück auf Er - den.

on a joy - less mor - row, these de - lights who can - not feel shall a - bide in sor - row.  
 mil - dert die Be - schwer - den; oh - ne die - se Sym - pa - thie ist kein Glück auf Er - den.

*p* *mf* *p*

*Allegro maestoso.* CHORUS (from within). TREBLE & ALTO. PAPAENO.

Long life to Sa - ras - tro, our guide and mas - ter! What  
 Es le - be Sa - ras - tro, Sa - ras - tro le - be! Was

TENOR.

Long life to Sa - ras - tro, our guide and mas - ter!  
 Es le - be Sa - ras - tro, Sa - ras - tro le - be!

BASS.

*Allegro maestoso.*  
*f* *Tpts. & K. Dr.* *p* *Sr.*

PAMINA.

now will be-fall us? with ter-ror I tremble. Oh friend, no hope on earth is left! the  
 soll dass be-deu-ten? Ich zit-tre, ich be-be. O Freund, nun ist's um uns ge-then! dies

*tr*

Cello & Bsn.

PAPAGENO.

ter-rible Sa-ras-tro comes. O that I were a mouse, some cre-vice small should hide me, or that I could but glide me in -  
 kündigt den Sa-ras-tro an. O wär' ich ei-ne Maus, wie wollt' ich mich ver-steck-en, wär' ich so klein wie Schnecken, so

*Str.*

PAMINA.

- to a lim-pet's house. Oh child, say what shall we con-fess to? The truth.. the  
 kröchl' ich in mein Haus. Mein Kind, was wer-den wir nun spre-chen? Die Wahr-heit! die

(During the following Sarastro is led in on a triumphal car drawn by six lions, followed by a train of priests and attendants.)

whole truth! though 'twere held a crime.  
 Wahr-heit! wär' sie auch Ver-bre-chen.

*f*

Tpts. & K. Dr. Tutti.

CHORUS.

Long life to Sa-ras-tro, our guide and our mas-ter!  
 Es le-be Sa-ras-tro, Sa-ras-tro soll le-ben!

Long life to Sa-ras-tro, our guide and our mas-ter!  
 Es le-be Sa-ras-tro, Sa-ras-tro soll le-ben!

*tr*

Long  
Stets

'Tis he who can save us from ev' - ry di - sas - ter!  
Er ist es, dem wir uns mit Freu - den er - ge - ben!

'Tis he who can save us from ev' - ry di - sas - ter!  
Er ist es, dem wir uns mit Freu - den er - ge - ben!

'Tis he who can save us from ev' - ry di - sas - ter!  
Er ist es, dem wir uns mit Freu - den er - ge - ben!

may he in peace and in ho - nour a - bide, long may he in peace and in  
mög' er des Le - bens als Wei - ser sich freu'n, stets mög' er des Le - bens als

Long may he in ho - nour and  
Stets mög' er des Le - bens als

may he in peace and in ho - nour a - bide, long may he in peace and in  
mög' er des Le - bens als Wei - ser sich freu'n, stets mög' er des Le - bens als

Long may he in ho - nour and  
Stets mög' er des Le - bens als

Cello & D. Bass. *p*

Ob. & Bssn.

ho - nour a - bide, Our coun - sel - ling mas - ter, our friend and our guide, our coun - sel - ling mas - ter, our  
Wei - ser sich freu'n. Er ist un - ser Ab - gott, dem al - le sich weih'n, er ist un - ser Ab - gott, dem

ho - nour a - bide. Our coun - sel - ling mas - ter, our friend and our guide, our coun - sel - ling mas - ter, our  
Wei - ser sich freu'n. Er ist un - ser Ab - gott, dem al - le sich weih'n, er ist un - ser Ab - gott, dem

peace long a - bide, Our coun - sel - ling mas - ter, our friend and our guide, our coun - sel - ling mas - ter, our  
Wei - ser sich freu'n. Er ist un - ser Ab - gott, dem al - le sich weih'n, er ist un - ser Ab - gott, dem

*f* Tutti.

friend and our guide, our friend and our guide, our friend and our guide.  
al - le sich weih'n, dem al - le sich weih'n, dem al - le sich weih'n.

friend and our guide, our friend and our guide, our friend and our guide.  
al - le sich weih'n, dem al - le sich weih'n, dem al - le sich weih'n.

friend and our guide, our friend and our guide, our friend and our guide.  
al - le sich weih'n, dem al - le sich weih'n, dem al - le sich weih'n.

Flutes, Oboes, Bassoons, Corni di Bassetto in F & Strings.

(Sarastro has stepped out of the car; Pamina kneels before him.)

Larghetto.

PAMINA.

Lord, I have sore of -  
Herr! ich bin zwar Ver -

- fended thee! T'escape thy pow'r was my in - tent. But know not all the guilt was mine, the impious  
- bre - che - rin! ich woll - te dei - ner Macht ent - flieh'n. Al - lein die Schuld liegt nicht an mir, Der bö - se

SARASTRO.

moor with love pur - sued me, t'escape from him I fled these walls. A - rise, oh  
Mohr ver - lang - te Lie - be, da - rum, O Herr! ent - floh ich dir. Steh auf, er -

mai-den, fear no lon-ger! I ask thee not to make con-fes-sion; I know thy heart is pledg'd in  
 - hei - tre dich, o Lie-be! denn oh - ne erst in dich zu drin-gen, weiss ich von dei-nem Her-zen

*Vi.* *Ob.* *Vi.*

love; no en - vious snare thy faith shall prove, none thy faith shall prove. To  
 mehr: du lie - best ei - nen an - dern sehr, ei - nen an - dern sehr. Zur

*Ob.* *Fl. & Vi.*

love me I will not com-pel thee, but yet I can - not set thee free, to  
 Lie - be will ich dich nicht zwin - gen, doch geb' ich dir die Frei - heit nicht, zur

*Str.*

love me I will not com - pel thee, but, but yet I can - not set thee  
 Lie - be will ich dich nicht zwin - gen, doch, doch geb' ich dir die Frei - heit

*Fl. & Ob.*  
*Cello.*

PAMINA.

free. Wilt thou not heed . . . a daugh-ter's tears, my hap-less  
 nicht. Mich ru - fet ja . . . die Kin - des - pflicht, denn mei - ne

*Str.*  
*Hrs. & Bsn. sustain.*



## SARASTRO.

mo - ther— Is with-in my pow'r, destruc-tion waits thee from that hour that thou'rt a-bandon'd to her  
 Mut - ter— Steht in mei-ner Macht; du wür - dest um dein Glück ge-bracht, wenn ich dich ih - ren Hän-den

*mf* *Str.*

## PAMINA.

guid-ance. My mo - ther's name to me sounds sweet-ly; I love her, I  
 lie - sse. Mir klingt der Mut - ter-na - me sü - sse; sie ist es, sie

*f* *p Wind.* *Str.*

## SARASTRO.

love her. Proud is she and false. 'Tis man must guide your hearts to  
 ist es. Und ein stol-zes Weib. Ein Mann muss eu - re Her - zen

*mf* *f* *fp*

## RECIT.

Rea-son, with-out its light doth wo-man o-ver-step her sphere, and end in fol-ly.  
 lei - ten, denn oh - ne ihm pflegt je - des Weib aus ih - rem Wir-kungs-kreis zu schreiten.

*f*

## Allegro. (Enter Monostatos and Tamino.)

## MONOSTATOS.

Thou haugh-ty youth, now come this  
 Nun, stol - zes - - - - - Jüng - ling, nur hier -

*Str.* *p*

PAMINA.

way, our lord, Sa - ras - tro, ~~thou~~ it o - bey. "Tis he! . . .  
~~her, hier ist Sa - ras - tro, un - ser Herr. Er ist's! . . .~~ TAMENO.

"Tis  
 Sie

Oh can it be? "Tis he! . . .  
 Ich glaub' es kaum! Er ist's! . . .

she! . . . "Tis she! . . . Oh bliss, 'tis  
 ist's! . . . Sie ist's! . . . Es ist kein

Oh come in my en - fol - ding arms!  
 Es schling' mein Arm sich um ihn her,

she!  
 Traum!

Oh come in my en - fol - ding  
 Es schling' mein Arm sich um sie

CHORUS.  
TREBLE.

MONOSTATOS.

I heed not dan - ger or a - larms! What strange be - ha - viour! Dare they de  
 und wenn es auch mein En - de wär'. Was soll dass hei - ssen? Welch ei - ne

ALTO.

TENOR.

BASS.

arms! I heed not dan - ger or a - larms! What strange be - ha - viour!  
 her, und wenn es auch mein En - de wär'. Was soll dass hei - ssen?

*f* Tutti. *p*

(he parts them.)

ride me thus? *Draufstigkeit!* Come, slaves, and part them, *Gleich-aus-ein-an-der,* this is too much. *das geht zu weit!*

(kneeling before Sarastro.)

*You* Thy slave lies kneel-ing here be-fore *you* thee, for just re-  
*Dein* Scla-ve liegt zu-dei-nen Füß-sen, lass den ver-

venge he doth im-plore *You* thee. This youth au-da-cious goes too far! With his at-  
*weg'-nen* Frev-ler bü-ssen, *Be-denk', wie frech der* Kna-be ist! *Durch die* - ses

ten-dant he would fain have snatch'd Pa-mi-na from *You* thy keep-ing; had but my  
*selt-nen* Vo-gels List wollt' er Pa-mi-nen dir ent-füh-ren; al-lein ich

watch-ful eye been sleep-ing. *You* Thou know'st me!  
*wusst' ihn aus* zu-spü-ren. *Du kennst mich!*

## SARASTRO.

Your de - vo - ted slave— De - serves, in sooth, a lau - rel crown!  
 thy mei - ne Wach - sam - keit— Ver - dient, dass man ihr Lor - beer streut!

## MONOSTATOS.

Here, slaves, at once to him be giv'n—Thanks, va - liant  
 He! gebt dem Eh - ren - mann so - gleich—Schon dei - ne

## SARASTRO.

sage of high re - nown! Of good bas - ti - na - do strokes, seven times seven.  
 Gna - de macht mich reich. Nur sie - ben und sie - ben - zig Soh - len - streich'.

## MONOSTATOS.

Great lord, in - deed I hop'd not this re - ward. No thanks! 'tis  
 Ach Herr! ach Herr, den Lohn ver - hofft' ich nicht. Nicht Dank! es

## SARASTRO.

CHORUS. TREBLE. *sotto voce.*

	<p>ALTO.</p> <p>Long life to Sa - ras - tro, the sage sent from          Es le - be Sa - ras - tro, der gött - li - che</p>
	<p>TENOR <i>sotto voce.</i></p> <p>Long life to Sa - ras - tro, the sage sent from          Es le - be Sa - ras - tro, der gött - li - che</p>
<p>(Monostatos is led off).</p>	<p>BASS. <i>sotto voce.</i></p> <p>Long life to Sa - ras - tro, the sage sent from          Es le - be Sa - ras - tro, der gött - li - che</p>
<p>mine th'op - prest to guard.          ist ja mei - ne Pflicht.</p>	<p>mine th'op - prest to guard.          ist ja mei - ne Pflicht.</p>

*f* Wind sustain.

*sotto voce.* *f*

hea-ven, chas-tise-ment and glo-ry by his hands are gi-ven.  
*Wei-se, er loh-net, er stra-fet in ähn-li-chem Krei-se.*

*sotto voce.* *f*

hea-ven, chas-tise-ment and glo-ry by his hands are gi-ven.  
*Wei-se, er loh-net, er stra-fet in ähn-li-chem Krei-se.*

*sotto voce.* *f*

hea-ven. chas-tise-ment, and glo-ry by his hands are gi-ven.  
*Wei-se, er loh-net, er stra-fet in ähn-li-chem Krei-se.*

RECIT. SARASTRO.

Now lead these honour'd strangers both in-to our temple to be prov'd,  
*Führt die-se bei-den Fremd-linge in un-sern Prüfung-tem-pel ein,*

*Str.* *p*

*Adagio a tempo.* (Pamina and Tamino are veiled by the priests.)

there let their heads from sight be veil'd, ere they pass thro' the sa-cred rite.  
*be-deck-et ih-re Häup-ter dann, sie müs-sen erst ge-vei-nigt sein.*

*Fl. & Ob.*

CHORUS. *Flutes, Oboes, Bassoons, Horns in G, Trumpets in C, Trombones, Kettle Drums in C and G, and Strings.*

TREBLE *Presto.*

ALTO. When vir-tue and be-ne-fi-cence in-spire the  
*Wenn Tu-gend und Ge-rech-tig-keit den gros-sen*

TENOR (Sve. lower). When vir-tue and be-ne-fi-cence in-spire the  
*Wenn Tu-gend und Ge-rech-tig-keit den gros-sen*

BASS. When vir-tue and be-ne-fi-cence in-spire the  
*Wenn Tu-gend und Ge-rech-tig-keit den gros-sen*

*Presto.* *Tutti.*

*f* *Tutti. Tromb.* *Tutti. Tromb.* *f*

then  
dann

great with counsel wise, in- spire the great with coun- sel wise, inspire the great with counsel wise,  
Pfad mit Ruhm be- streut, mit Ruhm be- streut, mit Ruhm be- streut, mit Ruhm be- streut, mit Ruhm be- streut,

great with counsel wise, in- spire the great with coun- sel wise, inspire the great with counsel wise,  
Pfad mit Ruhm be- streut, mit Ruhm be- streut, mit Ruhm be- streut, mit Ruhm be- streut, mit Ruhm be- streut,

great with counsel wise, in- spire the great with coun- sel wise, inspire the great with counsel wise,  
Pfad mit Ruhm be- streut, mit Ruhm be- streut, mit Ruhm be- streut, mit Ruhm be- streut, mit Ruhm be- streut,

doth the heav'n - ly reign com-mence,  
ist die Erd' ein Him - mel - reich,

then doth the heav'n-ly reign com-mence, then doth the  
dann ist die Erd' ein Him - mel - reich, dann ist die

then doth the heav'n-ly reign com-mence, then doth the  
dann ist die Erd' ein Him - mel - reich, dann ist die

then doth the heav'n-ly reign com-mence, then doth the heav'n - ly  
dann ist die Erd' ein Him - mel - reich, dann ist die Erd' ein

heav'n-ly reign commence, and mortals em - u - late the skies, and mor - tals em - u -  
Erd' ein Him - mel - reich, und Sterb - li - che den Göt-tern gleich, und Sterb - li - che den

heav'n-ly reign commence, and mortals em - u - late the skies, and mor - tals em - u -  
Erd' ein Him - mel - reich, und Sterb - li - che den Göt-tern gleich, und Sterb - li - che den

reign commence, and mortals em - u - late the skies, and mor - tals em - u -  
Him mel - reich, und Sterb - li - che den Göt-tern gleich, und Sterb - li - che den

- late the skies, then doth the heav'nly reign commence, and mor - tals e - mu -  
 Göt - tern gleich, dann ist die Erd' ein Him - mel - reich, und Sterb - li - che den

- late the skies, then doth the heav'nly reign commence, and mor - tals e - mu -  
 Göt - tern gleich, dann ist die Erd' ein Him - mel - reich, und Sterb - li - che den

- late the skies, then doth the heav'nly reign commence, and mor - tals e - mu -  
 Göt - tern gleich, dann ist die Erd' ein Him - mel - reich, und Sterb - li - che den

- late the skies, then doth the heav'nly reign commence, and mor - tals e - mu -  
 Göt - tern gleich, dann ist die Erd' ein Him - mel - reich, und Sterb - li - che den

- late the skies, then doth the heav'nly reign commence, and mor - tals e - mu -  
 Göt - tern gleich, dann ist die Erd' ein Him - mel - reich, und Sterb - li - che den

- late the skies, then doth the heav'nly reign commence, and mor - tals e - mu -  
 Göt - tern gleich, dann ist die Erd' ein Him - mel - reich, und Sterb - li - che den

- late the skies, when vir - tue, be - ne - fi - cence, when  
 Göt - tern gleich, den Göt - tern, den Göt - tern gleich, den

- late the skies, when vir - tue, be - ne - fi - cence, when  
 Göt - tern gleich, den Göt - tern, den Göt - tern gleich, den

- late the skies, when vir - tue, be - ne - fi - cence, when  
 Göt - tern gleich, den Göt - tern, den Göt - tern gleich, den

vir - - - tue, be - ne - fi - cence in - spire the great, then  
 Göt - - - tern, den Göt - tern gleich, den Göt - tern gleich, den

vir - - - tue, be - ne - fi - cence in - spire the great, then  
 Göt - - - tern, den Göt - tern gleich, den Göt - tern gleich, den

vir - - - tue, be - ne - fi - cence in - spire the great, then  
 Göt - - - tern, den Göt - tern gleich, den Göt - tern gleich, den

*sf*

doth the heav'n ly reign com - mence.  
 Göt - tern gleich, den Göt - tern gleich.

doth the heav'n ly reign com - mence.  
 Göt - tern gleich, den Göt - tern gleich.

doth the heav'n ly reign com - mence.  
 Göt - tern gleich, den Göt - tern gleich.



# ACT II.

SCENE. — A Grove of Palms.

No 9.

## MARCH OF PRIESTS.

Flute, Corni di Bassetto, Bassoons, Horns in F, 3 Trombones, & Strings.

*Andante.*  
Tutti.  
sotto voce.

PIANO.

SARASTRO.—To you, initiated votaries of our great deities, Osiris and Isis, in solemn truth I here declare that ye are called together for a weighty cause. Tamino, a royal prince, stands at the northern gate of our temple; he desires to rend his veil of darkness and to penetrate the realms of light. Let us watch over and guide this noble youth.

1st PRIEST.—Is he virtuous?

SAR.—Most virtuous.

2nd PRIEST.—Can he be silent?

SAR.—He can.

3rd PRIEST.—Is he beneficent?

SAR.—He is. If ye hold him worthy, follow my example!

SARASTRO.—Ihr in dem Weisheits-Tempel eingeweihten Diener der grossen Götter Osiris und Isis—mit reiner Seele erklär ich euch, dass unsre heutige Versammlung eine der wichtigsten unsrer Zeit ist. Tamino ist ein Königssohn, wandelt an der nördlichen Pforte unsers Tempels; kurz, dieser Jüngling will seinen nächtlichen Schleier von sich reissen, und ins Heiligthum des grössten Lichts blicken. Diesen Tugendhaften zu bewachen, sei heute eine unsrer wichtigsten Pflichten.

1ter PRIESTER.—Besitzt er Tugend?

SAR.—Tugend.

2ter PRIESTER.—Auch Verschwiegenheit?

SAR.—Verschwiegenheit.

3ter PRIESTER.—Ist er wohlthätig?

SAR.—Wohlthätig. Haltet ihr ihm für würdig, so folgt meinem Beispiele.

(They blow into their horns after Sarastro.)

*Adagio.*

*f Wind.*

SAR.—For your unanimous resolve, in the name of humanity, I thank you. The gods have destined the gentle Pamina for this gracious youth; it was for this I took her from her haughty mother; this woman presumes upon her power, and thinks she can destroy the foundations of our temple, but that she shall not. Tamino himself shall strengthen it, and as one of the elect, shall reward the just and destroy evil-doers. Suffer him and his companion to enter the porch of the temple. (*To the Speaker.*) And thou, friend, fulfil thy sacred task, instruct them in the rules of wisdom, to know their duty towards the gods and men.

SAR.—*Gerührt über die Einigkeit eurer Herzen, dankt Sarastro euch im Namen der Menschheit.—Pamina, das sanfte tugendhafte Mädchen haben die Götter dem holden Jüngling bestimmt; dies ist der Grund, warum ich sie der stolzen Mutter entriss. Dies Weib dünkt sich gross zu sein, hofft unsern festen Tempelbau zu zerstören. Allein das soll sie nicht. Tamino, der holde Jüngling selbst, soll ihn mit uns befestigen, und als Eingeweihter, der Tugend Lohn, dem Laster aber Strafe sein. Man führe ihn mit seinem Reisegefährten in den Vorhof des Tempels ein. Und du Freund, vollziehe dein heiliges Amt, und lehre durch deine Weisheit Beide, was Pflicht der Menschheit sei, lehre sie die Macht der Götter erkennen.*

(Exit the Speaker with one of the Priests. The others gather round Sarastro.)

No. 10.

AIR WITH CHORUS.—“O ISIS AND OSIRIS.”

*Corni di Bassetti, Bassoons, 3 Trombones, Tenors and Violoncellos.*

*Adagio.*

VOICE.

SARASTRO.

O I - sis and O - si - ris, lead ye in wisdom's  
O I - sis und O - si - ris, schenket der Weisheit

*Tutti.*

PIANO.

path this faith - ful pair! Your blest pro - tec - tion now con - cede ye,  
Geist dem neu - en Paar! die ihr der Wand - rer Schrit - te len - ket

strengthen their hearts when dan - ger's near, strengthen their hearts when dan - ger's near.  
stärkt mit Ge - duld sie in Ge - fahr, stärkt mit Ge - duld sie in Ge - fahr.

SARASTRO.

Grant that they brave - ly bear the tri - al,  
 Lasst sie der Prü - fung Früch - te se - hen,

CHORUS OF PRIESTS.

TENOR.

Strengthen their hearts when dan - ger's near.  
 Stärkt mit Ge - duld sie in Ge - fahr.

BASS.

Strengthen their hearts when dan - ger's near.  
 Stärkt mit Ge - duld sie in Ge - fahr.

and to their pray'rs give not de - ni - al, but have ye fa - ted they shall suc - ceed,  
 doch soll - ten sie zu Gra - be ge - hen, so lohnt der Tu - gend küh - nen Lauf,

oh grant them life be - yond the tomb, oh grant them life . . . be - yond the  
 nehmt sie in eu - ren Wohn - sitz auf, nehmt sie in eu - ren Wohn - sitz

(Exit Sarastro followed by the Priests.)

tomb.  
auf.

Oh grant them life be - yond the tomb.  
 Nehmt sie in eu - ren Wohn - sitz auf.

Oh grant them life be - yond the tomb.  
 Nehmt sie in eu - ren Wohn - sitz auf.

SCENE.—*Forch of the Temple. Tamino and Papageno are led in by priests.*

- TAMINO. Papageno, art thou still near me?  
 PAPAGENO.—Of course I am!  
 TAM.—Where dost thou think we are?  
 PAP.—Where? If it were not so dark I'd be able to tell you. (*Thunder.*) Oh me!  
 TAM.—What is it?  
 PAP.—I don't feel easy about this affair.  
 TAM.—Thou art afraid.  
 PAP.—Not exactly afraid, only I feel an icy shiver all down my back. (*Thunder.*) Oh me!  
 TAM.—What does this mean?  
 PAP.—I think I feel a slight fever coming on.  
 TAM.—Fie, Papageno, be a man!  
 PAP.—Indeed I wish I were a girl! Oh! it's all over with me now!  
*Enter the Speaker and priests with torches.*  
 SPEAKER.—What has impelled ye to seek entrance here?  
 TAM.—Friendship and love.  
 SPEAKER.—Wouldst thou venture thy life for either?  
 TAM.—I would.  
 SPEAKER.—Wilt thou submit to every trial?  
 TAM.—Yea.  
 SPEAKER.—Give me thy hand (*They take hands.*). (*To Papageno.*) And wouldst thou also conquer wisdom?  
 PAP.—I am not much given to conquering, and I don't particularly care about wisdom. I am a child of nature, content with meat, drink and sleep, and maybe a nice little wife besides.  
 2nd PRIEST.—These thou wilt not attain unless thou canst undergo our probation.  
 PAP.—And what does your probation consist in?  
 2nd PRIEST.—To obey our laws, and to brave even death.  
 PAP.—I'll remain a bachelor.  
 2nd PRIEST.—But if thou couldst win a fair and worthy maiden?  
 PAP.—I'll stay as I am.  
 2nd PRIEST.—Suppose Sarastro had reserved a maiden for thee, thy counterpart in form and garb?  
 PAP.—My counterpart? A young one?  
 2nd PRIEST.—Young and pretty.  
 PAP.—Her name?  
 2nd PRIEST.—Papagena.  
 PAP.—What—Pa—  
 2nd PRIEST.—Papagena.  
 PAP.—Oh how I should like to see her—only out of curiosity.  
 2nd PRIEST.—You may see her.  
 PAP.—And when I have seen her will you kill me? (*The priest makes a doubtful gesture.*) Yes? I'd rather remain single.  
 2nd PRIEST.—You shall see her, but not a word must you say to her. Have you firmness enough to control your tongue?  
 PAP.—Aye, surely!  
 2nd PRIEST.—Give your hand—you shall see her.  
 SPEAKER.—On thee too, prince, the gods enjoin silence; thou shalt behold Pamina, but speak not a word; it is the commencement of thy probation.
- TAMINO.—*Papageno! bist du noch bei mir?*  
 PAPAGENO.—*Ja, freilich!*  
 TAM.—*Wo denkst du, dass wir uns nun befinden?*  
 PAP.—*Wo?—Ja wenn's nicht so finster wäre, wollt ich dir's schon sagen. O weh!*  
 TAM.—*Was ist's?*  
 PAP.—*Mir wird nicht wohl bei der Sache.*  
 TAM.—*Du hast Furcht.*  
 PAP.—*Furcht eben nicht, nur Eiskalt läuft's mir über den Rücken. O weh!*  
 TAM.—*Was soll das?*  
 PAP.—*Ich glaube, ich bekomme ein kleines Fieber.*  
 TAM.—*Pfui, Papageno, sei ein Mann!*  
 PAP.—*Ich wollt ich wär ein Mädchen! O das ist mein letzter Augenblick.*
- SPRECHER.—*Was treibt euch an, in diese Mauern zu dringen?*  
 TAM.—*Freundschaft und Liebe.*  
 SPRECHER.—*Bist du bereit für beides dein Leben hinzupfieren?*  
 TAM.—*Ja.*  
 SPRECHER.—*Du unterziehst dich jeder Prüfung?*  
 TAM.—*Jeder.*  
 SPRECHER.—*Reich' mir deine Hand. Willst auch du die Weisheitslehre erkämpfen?*
- PAP.—*Kämpfen ist meine Sache nicht. Ich verlang' auch im Grunde gar keine Weisheit. Ich bin so ein Naturmensch, der sich mit Schlaf, Speise und Trank begnügt. Wenn es sein könnte, so wünschte ich mir einmal ein schönes Weibchen zu fangen.*  
 2ter PRIESTER.—*Die wirst du nie erhalten, wenn du dich nicht unsern Prüfungen unterziehst.*  
 PAP.—*Worin besteht diese Prüfung?*  
 2ter PRIESTER.—*Dich allen unsern Gesetzen zu unterwerfen selbst den Tod nicht zu scheuen.*  
 PAP.—*Ich bleibe ledig.*  
 2ter PRIESTER.—*Aber wenn du ein tugendhaftes Mädchen erwerben könntest?*  
 PAP.—*Ich bleibe ledig.*  
 2ter PRIESTER.—*Wenn nun aber Sarastro dir ein Mädchen aufbewahrt hielte, das an Farbe und Kleidung dir ganz gleich wäre?*  
 PAP.—*Mir gleich? Ist sie jung?*  
 2ter PRIESTER.—*Jung und schön.*  
 PAP.—*Und heisst?*  
 2ter PRIESTER.—*Papagena.*  
 PAP.—*Wie? Pa—*  
 2ter PRIESTER.—*Papagena.*  
 PAP.—*Papagena? Die möchte ich aus blosser Neugierde sehn.*  
 2ter PRIESTER.—*Sehn kannst du sie.*  
 PAP.—*Aber wenn ich sie gesehen habe, muss ich sterben! Ja? ich bleibe ledig.*  
 2ter PRIESTER.—*Sehen kannst du sie, aber kein Wort mit ihr sprechen. Wird dein Geist soviel Standhaftigkeit besitzen, deine Zunge in Schranken zu halten?*  
 PAP.—*O Ja!*  
 2ter PRIESTER.—*Deine Hand—du sollst sie sehen.*  
 SPRECHER.—*Auch dir, Prinz, legen die Götter ein heilsames Stillschweigen auf. Du wirst Pamina sehen, aber nie sie sprechen dürfen, dies ist der Anfang eurer Prüfungszeit.*

DUET.—“MY SON, BEWARE OF WOMAN'S FALSEHOOD.”

Flutes, Oboes, Clarionets in C, Bassoons, Horns in C, Trumpets in C, 3 Trombones, Kettle Drums in C and G, and Strings.

*Andante.* 1st PRIEST.

My son, be-ware of wo-man's false-hood, that is the test of man-ly  
*Be-wah-ret euch vor Wei-ber-tü-cken, dies ist des Bun-des er-ste*

2nd PRIEST.

My son, be-ware of wo-man's false-hood, that is the test of man-ly  
*Be-wah-ret euch vor Wei-ber-tü-cken, dies ist des Bun-des er-ste*

*Andante.*  
*p Str.*

PIANO.

heart! Full ma-ny a one their guile hath strick-en, dis-trac-ted, dis-trac-ted  
*Pflicht! Manch'wei-ser Mann liess sich be-rü-cken, er fehl-te, er fehl-te,*

heart! Full ma-ny a one their guile hath strick-en, dis-trac-ted, dis-trac-ted  
*Pflicht! Manch'wei-ser Mann liess sich be-rü-cken, er fehl-te, er fehl-te,*

*Fl. & Cl.*

*Str.*

hath he borne the smart. At last, abandon'd and des-pair-ing, his faith de-vo-ted all for-  
*und ver-sah sich's nicht. Ver-las-sen sah er sich am En-de, ver-gol-ten sei-ne Treu'mit*

hath he borne the smart. At last, abandon'd and des-pair-ing, his faith de-vo-ted all for-  
*und ver-sah sich's nicht. Ver-las-sen sah er sich am En-de, ver-gol-ten sei-ne Treu'mit*

*Cl. & Bssn*

*Hns. & Str.*

*got,* no kin-dred heart his sor-row sharing, death and des-truc-tion were his lot,  
*Hohn! Ver-ge-bens rang er sei-ne Hän-de, Tod und Ver-zwei-flung war sein Lohn,*

*got,* no kin-dred heart his sor-row sharing, death and des-truc-tion were his lot,  
*Hohn! Ver-ge-bens rang er sei-ne Hän-de, Tod und Ver-zwei-flung war sein Lohn,*

*mf Wind.* *f* *p Tromb.*

death and des-truc-tion were his lot.  
Tod und Verzwei-flung war sein Lohn.

death and des-truc-tion were his lot.  
Tod und Verzwei-flung war sein Lohn.

*Tutti.*  
*p*

PAP.—Ho, there, bring lights! It is a singular thing that as soon as these gentlemen leave us, we are left in darkness.

TAM.—Bear it with patience, and remember the gods will it so.

(Enter the Three Ladies.)

PAP.—He! Lichte her! Das ist doch wunderbarlich; so oft einen die Herren verlassen, sieht man mit offenen Augen nichts.

TAM.—Ertrag' es, und denk, es ist der Götter Wille.

No. 12.

QUINTET.—“HOW, OH HOW.”

Flutes, Oboes, Bassoons, Horns in G and Strings (afterwards Trumpets, Trombones, & Kettle Drums).

*Allegro.* 1st & 2nd LADY.

VOICES.

How, oh how have ye come to this a-bode? Nought but  
Wie? wie? wie? Ihr an die-sem Schre-ckens-ort! Nie, nie,

3rd LADY.

How, oh how have ye come to this a-bode? Nought but  
Wie? wie? wie? Ihr an die-sem Schre-ckens-ort? Nie, nie,

*Allegro.*

PIANO.

*Tutti.* *f* *Str.* *p*

woe doth your pre-sence here for-bode!  
nie, kommt ihr glück-lich wie-der fort!

Thou'rt doom'd, Ta-mi-no, to per-  
Ta-mi-no, dir ist Tod ge-

woe doth your pre-sence here for-bode!  
nie, kommt ihr glück-lich wie-der fort!

Thou'rt doom'd, Ta-mi-no, to per-  
Ta-mi-no, dir ist Tod ge-

di - tion. Thou, Pa - pa - ge - no, shar'st his mission.  
 - schworen. Du Pa - pa - ge - no bist ver - lo - ren. PAPAGENO.

di - tion. Thou, Pa - pa - ge - no, shar'st his mission. No, no, no, this goes too  
 - schworen. Du Pa - pa - ge - no bist ver - lo - ren. Nein, nein, nein, das wir' zu

TAMINO.

Pa - pa - ge - no, all thou'lt mar! Hast so soon for - got thy pro - mise to ab -  
 Pa - pa - ge - no, schweige still! Willst du dein Ge - lüb - de bre - chen, nichts mit

far.  
viel.

*fp* Wind sustain. *fp* *fp*

- stain from wo - men's chat - ter? Hush, I tell thee, say no more.  
 Wei - ßern hier zu sprechen? Stil - le sag' ich, schweige still!

PAPAGENO.

Dost thou not hear, we both are lost! Always  
 Du hörst ja, wir sind bei - de hin. Im - mer

*fp Tutti.* *fp* *f* *str. p*

1st & 2nd LADY.

Our gracious Queen ye soon will  
 Ganz nah ist euch die Kö - ni -

3rd LADY.

hush and say no more, when death and ru - in's at the door! Our gra - cious  
 still, und im - mer still, und im - mer still, und im - mer still, Die Kö - ni -

*cres.* *f* *Fl. & Ob.*

see, the se - cret ways to her are free.  
 - gin, sie drang im Tem - pel heimlich ein.

PAPAGENO. TAMINO.

Queen, the se - cret ways to her are free. How, what? with-in the temple here? Hush, I  
 - gin, sie drang im Tem - pel heimlich ein. Wie? was? sie soll im Tem-pel sein? Stil - le

*p Str. Hns. sustain.*

tell thee, say no more. Can no vow or pro - mise bind thee? babbling al - ways must I  
 sag' ich! schweige still! Wirst du im - mer so ver - mes - sen dei - ner Ei - desplicht ver -

*tr*

*f p Ob. & Basn. sustain.*

*D. Bass.*

1st & 2nd LADY.

find thee? Thou'rt doom'd, Ta-mi-no, to per - di-tion, bethink thee  
 - ges - sen? Ta - mi - no hör', du bist ver - lo - ren, ge - den - ke

3rd LADY.

Thou'rt doom'd, Ta-mi-no, to per - di-tion, bethink thee  
 Ta - mi - no hör', du bist ver - lo - ren, ge - den - ke

*Str.*

of our gra - cious Queen! Much ground there is for dark sus - pi - cion,  
 an die Kö - ni - gin! Man zi - schelt viel sich in die Oh - ren,

of our gra - cious Queen! Much ground there is for dark sus - pi - cion,  
 an die Kö - ni - gin! Man zi - schelt viel sich in die Oh - ren,

*Wind.* *Str.*



TAMINO (aside).

the crafty priest may e - vil mean. A wise man pon - ders well the truth, to heed the mob he e'er is  
 von die-ser Priester falschem Sinn. Ein Wei - ser prüft und ach - tet nicht was der ge - mei - ne Pö - bel

the crafty priest may e - vil mean  
 von die-ser Priester falschem Sinn.

Wind. Str.

1st LADY.

Much ground there is for dark sus - pi - cion.  
 Man zi - schelt viel sich in die Oh - ren.

the crafty priest may e - vil  
 von die-ser Pries - ter fal - schem

2nd & 3rd LADY.  
 Much ground there is for dark sus - pi - cion.  
 Man zi - schelt viel sich in die Oh - ren.

loth, to heed the mob  
 spricht. Ein Wei - ser prüft,

Fl. & Ob. Str. Fl. & Ob.

mean;  
 Sinn.

They say, who - e - ver plights them faith, his soul is doom'd t'e - ter - nal  
 Man sagt, wer ih - rem Bun - de schwört, der fährt zur Höll' mit Haut und

2nd LADY.

the crafty priest may e - vil mean;  
 von die-ser Pries - ter fal - schem Sinn.

They say, who - e - ver plights them  
 Man sagt wer ih - rem Bun - de

he e'er is loth.  
 ein Wei - ser prüft.

Ob. Str. *fp*

death, his soul is doom'd t'e-ter - nal death.  
Haar, der fährt zur Höll' mit Haut und Haar.

faith, his soul is doom'd t'e-ter - nal death,  
schwört, der fährt zur Höll' mit Haut und Haar, mit Haut und Haar. PAPANENO.

3rd LADY.  
They say, who - ever plights them faith, his soul is doom'd t'e-ter - nal death. How, what the de - vil, what the  
Man sagt, wer ih - rem Bun - deschwört, der fährt zur Höll' mit Haut und Haar. Das wär' beim Teu - fel, wär' beim

*fp* *Str.*

de - vil, what the de - vil, what the de - vil, go be - low? I say, Ta - mi - no,  
Teu - fel, wär' beim Teu - fel, wär' beim Teu - fel, un - er - hört! Sag' an Ta - mi - no,

*f Tutti.* *p Str.* *Wind.* *Str.*

TAMINO.  
is that so? 'Tis nought but bab - bling wo - men's talk, de - vis'd by false and craf - ty  
ist das wahr? Ge - schwätz von Wei - bern nach - ge - sagt, von Heuch - lern a - ber aus - ge -  
Ob. & Bssn.

*Wind.* *Str.*

PAPANENO. TAMINO.  
folk. But if the Queen be - lieves it true - To wo - men is no cre - dence due. Be still, and  
- dacht. Doch sagt es auch die Kö - ni - gin - Sie ist ein Weib, hat Wei - ber - sinn. Sei still, mein

*Str.* *cresc.*

let my word suf - fice, trust all to me, and thou'lt be  
 Wort sei dir ge - nug, denk' dei - ner Pflicht und hand - le

*f* Tutti. *sf* *p* Str.

1st & 2nd LADY (to Tamino).  
 wise. Why dost thou turn as though to fly us? And  
 klug. Wa - rum bist du mit uns so sprö - de? Auch

3rd LADY (to Tamino).  
 Why dost thou turn as though to fly us? And  
 Wa - rum bist du mit uns so sprö - de? Fl. & Ob. Auch

*Ob. & Bassn.* *pp*

Str.

Pa - pa - ge - no too; say, why this? Hush!  
 Pa - pa - ge - no schweigt, so re - de! PAPAGENO (secretly to the ladies). Still!

Pa - pa - ge - no too; say, why this? If I might whisper - what -  
 Pa - pa - ge - no schweigt, so re - de! Ich möch - te ger - ne - woll -

*Ob.* *p*

Hush! Canst thou not  
 Still! Dass du nicht

You see, I dare not speak - I can - not stay my tongue from talk - ing.  
 Ihr seht, dass ich nicht soll - Dass ich nicht kann das Plau - dern las - sen,

Wind. *Trn.*

1st & 2nd LADY. *sotto voce.*

stay thy tongue from talking, more than thou know'st thou art to blame. They will not speak, they've  
 kannst das Plau-deru las-sen, ist wahr-lich ei-ne Schand' für dich. Wir müs-sen sie mit

I do con-fess I am to blame. They will not speak, they've  
 ist war-lich ei-ne Schand' für mich. Wir müs-sen sie mit

*Fl. & Ob.* *Fl. & Hns.*

1st LADY.

learnt pre-caution, let us go hence the way we came. They will not speak, they've  
 Scham ver-las-ser, es plaudert kei-ner si-cher-lich, wir müs-sen sie mit

learnt pre-caution, let us go hence the way we came. They will not  
 Scham ver-las-sen, es plaudert kei-ner si-cher-lich, wir müs-sen

*TAMINO, sotto voce.*  
 We will not speak, we've learnt pre-caution,  
 Sie müssen uns mit Scham ver-las-sen,

*PAPAGENO, sotto voce.*  
 We will not speak, we've learnt pre-caution,  
 Sie müssen uns mit Scham ver-las-sen,

*fp* *Str.* *Bsn.*

learnt pre-caution, let us go hence the way we came. A  
 Scham ver-las-sen, es plaudert kei-ner si-cher-lich. Von

speak, they've learnt pre-caution, let us go hence the way we came. A  
 sie mit Scham ver-las-sen, es plaudert kei-ner si-cher-lich. Von

they may re-turn the way they came, A  
 es plaudert kei-ner si-cher-lich. Von

they may re-turn the way they came, A  
 es plaudert kei-ner si-cher-lich. Von

*Hns. & Bsn. sustain* *f*

man of pur- pose is not weak, he pon- ders what his tongue shall  
 fe - stem Gei - ste ist ein Mann, er den - ket was er spre - chen

man of pur- pose is not weak, he pon- ders what his tongue shall  
 fe - stem Gei - ste ist ein Mann, er den - ket was er spre - chen

man of pur- pose is not weak, he pon- ders what his tongue shall  
 fe - stem Gei - ste ist ein Mann, er den - ket was er spre - chen

*p*

*fl.*  
*p*

speak, A man of pur- pose is not weak, he pon- ders  
 kann, von fe - stem Gei - ste ist ein Mann, er den - ket

speak, A man of pur- pose is not weak, he pon- ders  
 kann, von fe - stem Gei - ste ist ein Mann, er den - ket

speak, A man of pur- pose is not weak, he pon- ders  
 kann, von fe - stem Gei - ste ist ein Mann, er den - ket

*f* *p*

*f* *f* *Tutti.* *fl.* *p*

1st & 2nd LADY.

what his tongue shall speak, he pon- ders what his tongue shall speak,  
 was er spre - chen kann, er den - ket was er spre - chen kann, 3rd LADY.

what his tongue shall speak, he pon- ders  
 was er spre - chen kann, er den - ket

what his tongue shall speak, he pon- ders  
 was er spre - chen kann, er den - ket

*Str* *Fl. & Bssn.*

he pon - ders what his tongue shall speak.  
er den - ket was er spre - chen kann.

what his tongue shall speak,  
was er spre - chen kann,

he pon - ders what his tongue shall  
er den - ket was er spre - chen

what his tongue shall speak,  
was er spre - chen kann,

he pon - ders what his tongue shall  
er den - ket was er spre - chen

what his tongue shall speak,  
was er spre - chen kann,

he pon - ders what his tongue shall  
er den - ket was er spre - chen

*Str.* *Fl. & Bsns.*

(The Ladies are about to go.)

speak.  
kann.

CHORUS (within).  
TENOR.

speak.  
kann.

Our thres - hold hath borne pro - fa - na - tion, a - way, be ye doom'd to dam -  
Ent - weih't ist die hei - li - ge Schwel - le, hin - ab mit den Wei - bern zur

BASS.

speak.  
kann.

Our thres - hold hath borne pro - fa - na - tion, a - way, be ye doom'd to dam -  
Ent - weih't ist die hei - li - ge Schwel - le, hin - ab mit den Wei - bern zur

*Hns. cresc.* *fp* *fp* *sf* *fp* *fp*

1st LADY. *mf* (They sink below.)

na - tion!  
Höl - le!

A - las!  
O weh!

2nd LADY.

na - tion!  
Höl - le!

A - las! a - las!  
O weh! o weh!

3rd LADY.

A - las!  
O weh!

a - las!  
o weh!

*ff Tutti.* *p*

PAPAGENO, (*falls on the ground*).

Tamino, Papageno, Speaker and Priests.

**SPEAKER.**—Hail, valiant youth! Thy constancy has triumphed; with souls untroubled we will now pursue our pilgrimage. (*Throws a veil over Tamino.*) So, now come with me. (*Exit with Tamino.*)

**2nd PRIEST.**—How is't with thee?

**PAP.**—I am as in a trance.

**2nd PRIEST.**—Collect thyself, and be a man.

**PAP.** (*rising*).—Pray tell me, why must I endure all these pains and terrors?

**2nd PRIEST.**—Ask thy reason to satisfy thy curiosity. Come. (*Throws a veil over him.*)

**PAP.**—This incessant marching about takes away all thoughts of love. (*Exeunt.*)

**SPRECHER.**—Heil dir, Jüngling! dein standhaftes Betragen hat gesteuert. Wir wollen also mit reinem Herzen unsre Wanderschaft weiter fortsetzen. So! nun komm!

**2ter PRIESTER.**—Wie ist dir?

**PAP.**—Ich liege in einer Ohnmacht.

**2ter PRIESTER.**—Sammele dich, und sei ein Mann.

**PAP.**—Aber sagt mir nur, warum muss ich denn alle die Qualen und Schrecken empfinden?

**2ter PRIESTER.**—Diese neugierige Frage mag deine Vernunft dir beantworten. Komm!

**PAP.**—Bei so einer ewigen Wanderschaft, möchte einem wohl die Liebe auf immer vergehen.

SCENE.—A garden. *Pamina sleeping.* *Monostatos.*

**MONOSTATOS.**—Ha! yonder is the disdainful beauty! By all the stars she will drive me distracted! If I were only certain that no one is spying and listening, I think one little kiss might be forgiven.

**MONOSTATOS.**—Ha! da find' ich die spröde Schöne! Bei allen Sternen! das Mädchen wird mich noch um meinen Verstand bringen. Wenn ich wüsste, dass ich so ganz allein und unbelauscht wäre. Ein Küsschen, dünkte ich, liesse sich entschuldigen.

No. 13

ARIA.—“ALL CONFESS THE TENDER PASSION”

*Piccolo, Flute, Clarionets in C, Bassoons and Strings.*

*rack*

love; None on me will have com- pas- sion, for a Moor no heart can  
 #isst; und ich soll die Lie- be mei- den, weil ein Schwar- zer häss- lich

Wind. Str.

*Must*

move, for a Moor no heart can move.  
 ist, weil ein Schwar- zer häss- lich ist.

*hail* *frak* *can* *my* *bein* *in* *rack*

Tutti.

Can it be— I'm cold and life-less? Am I  
 Ist mir denn kein Herz ge- ge- ben? bin ich

*Must* *is* *have* *feel* *ice* *heart* *fore* *Am* *2*

Str. *mf p* Tutti.

*not a man by birth* *Am* *not a man by birth?*

not of flesh and blood? am I not of flesh and blood?  
 nicht von Fleisch und Blut? bin ich nicht von Fleisch und Blut?

*mf p*

*thru* *to* *rest* *with* *more* *and* *for* *Am* *that* *is* *hell* *on* *earth!* *Sweet!*

No! if I must still be wife-less, with all men I'll live in feud, with all  
 Im- mer oh- ne Weib- chen le- ben, wä- re wahrlich Höl- len- glut, wä- re

Fl. & Picc. *p* Str.



*That is what I said*

men I'll live in feud, with all men I'll live in feud  
 wahr-lich Höl - len - glut, wä - re wahr-lich Höl - len - glut.

*Tutti.*

*No 1*

Then Drum while a - ny life is left me, I will toy and bill and  
 so will ich, weil ich le - be, schnä - beln, küs - sen, zärt - lich

*Str.*

*kiss*

coo; though of hope she hath be - rept me, still the witch - ing fair I'll  
 sein. Lie - ber gu - ter Mond ver - ge - be, ei - ne Wei - sse nahm mich

*Wind. Str.*

*miss. While I sing the pretty miss.*

woo, still the witch - ing fair I'll woo.  
 ein. ei - ne Wei - sse nahm mich ein.

*Tutti.*

*she is fair*

*I love her madly*

*moon, now*

White is fair—  
Weiss ist schön,

and she is fair est;  
ich muss sie küs - sen;

Will she  
Mond, she ver -

*Str.*

*mfp Tutti.*

*lead me to my prize*

*moon*

*now lead me to my prize*

*that my prize*

frown or grant the boon?  
- ste - cke dich da - zu,

will  
Mond,

she frown or grant the boon?  
ver - ste - cke dich da - zu,

*mfp*

*put*

*if that up - sets you badly*

*moon, then*

*kindly shut your eyes*

*moon, then*

If no hope to me thou bear - est, hide thy sil - ver beam, oh moon, hide thy  
Sollt' es dich zu schr ver - drie - ssen, o so mach' die Au - gen zu, o so

sil - ver beam, oh moon, hide thy sil - ver beam, oh moon, hide thy  
mach' die Au - gen zu, o so mach' die Au - gen zu, o so

*Fl. & Picc.*

*p Str.*

*kindly shut your eyes etc.*

*(steals towards Pamina.)*

sil - ver beam, oh moon, hide thy sil - ver beam, oh moon.  
mach' die Au - gen zu, o so mach' die Au - gen zu.

*Tutti.*

(Thunder, the Queen of Night rises from the earth.)

QUEEN OF NIGHT.—Away!

PAMINA (Waking).—Ye gods!

MONOSTATOS.—Alas, it is the Queen of Night!

PAM.—Mother, oh mother!

MONOS.—Mother? (steals away.)

QUEEN.—Where is the youth I sent to thee?

PAM.—Alas, he has become a servant of the temple.

QUEEN.—Of the temple? Then thou art lost to me for ever.

PAM.—Oh mother, let us fly; by thee protected I defy all danger.

QUEEN.—Alas, child, with thy father's death my power ended: he gave the sevenfold shield of the sun to Sarastro, who wears it on his breast.

PAM.—Then is the young prince lost to me?

QUEEN.—Behold this dagger—'twas sharpened for Sarastro—slay him, and the mighty shield is ours.

PAM.—Oh mother!

QUEEN.—Hush!

KONIGIN.—Zurück!

PAMINA.—Ihr Götter!

MONOSTATOS.—O weh! Was ist die Göttin der Macht?

PAM.—Mutter! meine Mutter!

MONOS.—Mutter?

KONIGIN.—Wo ist der Jüngling, den ich an dich sandte?

PAM.—Ach, Mutter, er hat sich den Eingeweihten gewidmet.

KONIGIN.—Den Eingeweihten? nun bist du auf ewig mir entrissen.

PAM.—Entrissen? O fliehen wir, liebe Mutter! unter deinem Schutze trotz ich jeder Gefahr.

KONIGIN.—Schutz? Mit deines Vaters Tod ging meine Macht zu Grabe. Er übergab freiwillig den siebenfachen Sonnenkreis den Eingeweihten—diesen mächtigen Sonnenkreis trägt Sarastro auf der Brust.

PAM.—So ist wohl auch der fremde Jüngling auf immer für mich verloren?

KONIGIN.—Stiehst du hier diesen Stahl? Er ist für Sarastro geschliffen—du wirst ihn tödten, und den mächtigen Sonnenkreis mir überliefern.

PAM.—Aber, theure Mutter!

KONIGIN.—Kein Wort!

No. 14.

ARIA.—"THE PANGS OF HELL."

Flutes, Oboes, Bassoons, Horns in F, Trumpets in D, Kettle Drums in D & A, & Strings.

*Allegro assai.* QUEEN OF NIGHT.

VOICE. The pangs of hell are ra-ging in my bo-som,  
Der Höl-le Ra-che kocht in mei-nem Her-zen,

PIANO. *p* *f* *Wind sustain. p* *f* *Str.* *f*

Death and des-truc-tion, death and des-truc-tion wild-ly flame a-  
Tod und Ver-zwei-flung, Tod und Ver-zwei-flung, flam-met um mich

*p* *f* *p* *f* *fp* *fp* *cresc.* *p*

- round! Go forth, and bear my vengeance to Sa-ras-tro, my  
her! *Wind.* *f* *fp* *Str.* *cresc.* *Sa-ras-tro To-des-schmer-zen, Sa-*

vengeance to Sa - ra - stro, or as my daugh - ter thou shalt be dis -  
 - ras - tro To - des - schmer - zen, so bist du mei - ne Toch - ter nim - mer -

*p* *cresc.* *p* *fp* *fp*

- own'd, be thou dis - own'd, as my daugh - ter be dis - own'd.  
 - mehr, so bist du mein', mei - ne Toch - ter nim - mer - mehr,

*sf* *p* *sf* *p*

*Wind.* *Str.* *Wind.* *Str.*

as my daugh - ter be dis - own'd,  
 mei - ne Toch - ter nim - mer - mehr;

*Fl. & Ob.* *fp Str.* *fp* *fp* *fp*

*Wind.* *Str.* *Wind.* *Str.*

for e - ver as my daugh - ter  
so bist du mei - ne Toch - ter

*Fl. & Ob.* *fp Str.* *fp* *fp* *cresc.*

be dis - own'd.  
nim - mer - mehr.

*f Tutti.*

I cast thee off for e - ver, the  
Ver - sto - ssen sei auf e - wig, ver -

*vl.* *p* *f* *p Str.* *f*

*Basn.* *Basn.*

ties of love I se - - ver, I spurn thee and re nounce thee. if thou  
- las - - sen sei auf e - - wig, zer-trüm - - mert sei'n auf e - - wig, al - le

*p Str.* *f* *p Str.* *f*

*Basn.* *Basn.*

dar'st to brave my wrath, I spurn thee, I spurn thee and re -  
Ban - de der Na - tur, ver - sto - ssen, ver - las - sen und zer

*Fl. & Ob.* *fp* *Str.* *f* *p Str.*

*Basn.*

- nounce thee, if thou dar'st to brave my wrath, if my  
 - trüm mert, al - le Ban - de der Na - tur, al - le

*f* *fp* *sf Tutti.* *p Str.*

*Basn.*

wrath,  
 Ban

*Fl.*

my wrath thou da - rest to brave; through  
 de, al - le Ban - de der Na - tur, wenn

*cresc.* *f Tutti.*

thee, through thee, Sa - ras - tro is to pe - - - rish!  
 nicht durch dich, Sa - ras - tro wird er - blas - - - sen!

Hear, hear, hear, gods of  
Hört, hört, hört, Ra - che -

*f* *sf Str.*

(Sinks into the earth.)

vengeance! hear a mother's vow!  
göt - ter! hört der Mut - ter Schwur!

*Tutti.*

PAMINA.—Have mercy, ye gods! I cannot shed blood!  
*Enter Monostatos.*

MONOSTATOS.—And is Sarastro's shield so potent?  
To obtain it this maid is to murder him?

PAM.—Oh Heaven, what shall I do?

MONOS.—Confide thyself to me. (*Takes the dagger from her.*)

PAM.—Ha, hast thou heard.

MONOS.—All. There is but one way to save thyself  
and thy mother.

PAM.—What way is that?

MONOS.—Love me.

PAM.—Heaven!

MONOS.—Well, fair one, yea or nay?

PAM. (*resolutely*).—Nay.

MONOS. (*enraged*).—Nay? Then die! (*Sarastro has entered and seizes the Moor's arm.*)

MONOS.—Master, I am not guilty, ~~they had resolved upon thy death, I only intended to avenge thee.~~

SARASTRO.—I know more than enough; thy soul is as black as thy visage. Away!

MONOS.—(I must look after the mother as the daughter has escaped me.) [*Exit.*]

PAM.—Great Sir, do not chastise my mother—her grief at losing me—

SARASTRO.—I know all, I know how she strays about the subterranean vaults beneath the temple brooding on revenge against me and all mankind. Thou shalt see how I will take vengeance on her. May Heaven but grant the noble prince courage and steadfastness to fulfil his pious task, then shall ye both be blest and thy mother return defeated to her castle.

PAMINA.—Morden soll ich? Götter, das kann ich nicht!

MONOSTATOS.—Sarastro's Sonnenkreis hat also auch seine Wirkung?—Und diesen zu erhalten, soll das schöne Mädchen ihn morden!

PAM.—Götter, was soll ich thun?

MONOS.—Dich mir anvertrauen.

PAM.—Ha! Du weisst also.

MONOS.—Alles. Du hast also nur einen Weg dich und deine Mutter zu retten.

PAM.—Der wäre?

MONOS.—Mich zu lieben.

PAM.—Götter!

MONOS.—Nun, Mädchen! Ja oder Nein?

PAM.—Nein.

MONOS.—Nein? Ha! so stirb.

MONOS.—Herr, mein Unternehmen ist nicht strafbar; ~~wenn~~ hat deinen Tod geschworen, darum wollte ich dich rächen

SARASTRO.—Ich weiss nur allzuviel—weiss dass deine Seele eben so schwarz als dein Gesicht ist. Geh!

MONOS.—Jetzt such' ich die Mutter auf, weil die Tochter mir nicht beschieden ist.

PAMINA.—Herr, strafe meine Mutter nicht. Der Schmerz über meine Abwesenheit—

SARASTRO.—Ich weiss alles—weiss, dass sie in unterirdischen Gemächern des Tempels umherirrt, und Rache über mich und die Menschen brütet. Allein, du sollst sehn, wie ich mich an ihr räche. Der Himmel schenke nur dem holden Jüngling Muth und Standhaftigkeit in seinem frommen Vrsatze, dann bist du mit ihm glücklich, und deine Mutter soll beschämt nach ihrer Burg zurückkehren

Flutes, Bassoons, Horns in E, and Strings.

*Larghetto.*  
SARASTRO.

VOICE.  
With - in this hal - low'd dwel - ling re - venge and sor - row  
In die - sen heil' - gen Hal - len kennt man die Ra - che

PIANO.  
*p Str.* *f Triu.* *p Str.*

cease, here trou - bled doubts dis - pel - ling, the wea - ry heart hath peace.  
nicht, und ist ein Mensch ge - fal - len, führt Lie - be ihn zur Pficht.

Fl.

If thou hast stray'd, a bro - ther's hand shall guide thee t'ward the bet - ter  
Dann wan - delt er an Freun - des Hand ver - gnügt und froh in's bess' - re

*Fl.*  
*Hns. sustain.*

land, if thou hast stray'd, a bro - ther's hand shall guide thee t'ward the . . . bet - ter  
Land, dann wan - delt er an Freun - des Hand ver - gnügt und froh in's . . . bess' - re

land, if thou hast stray'd, a bro - ther's hand shall guide thee t'ward the bet - ter  
Land, dann wan - delt er an Freun - des Hand ver - gnügt und froh in's bess' - re  
*Fl. & Vl.*  
*Str.*



land, the bet - ter, the bet - ter land. This  
Land, in's bess' - re in's bess - re Land. In

VI. Fl. Tutti.

hal - low'd fane pro - tects thee from false - hood, guile and fear, a  
die - sen heil' - gen Mau - ern, wo Mensch den Men - schen liebt, kann

Str. p

bro - ther's love di - rects thee, to him thy woes are dear.  
kein Ver - rä - ther lau - ern, weil man dem Feind ver - giebt.

Fl.

Whose soul a - bides in earth - ly strife doth not de - serve the gift . . . of  
Wen sol - che Leh - ren nicht . . . er - freu'n, ver - die - net nicht ein Mensch . . . zu

VI. *Forc. sustain.*

life, whose soul a - bides in earth - ly strife, doth not de - serve the . . . gift of  
sein, wen sol - che Leh - ren nicht er - freu'n ver - die - net nicht ein . . . Mensch zu

life, whose soul a - bides in earth - ly strife, doth not de - serve the gift of  
 sein, wen sol - che Leh - ren nicht er - freu'n, ver - die - net nicht ein Mensch zu

*Fl. & Vl.*  
*Str.*

(*Exeunt.*)

life, the gift, . . . the gift of life.  
 sein, ein Mensch, ein Mensch zu sein.

*Fl.*  
*Tutti.*

SCENE.—A large Hall. Tamino, Papageno, the Speaker, and Priests.

**SPEAKER.**—Here ye shall both be left alone. Once more I say: remember, be silent. (*Exit.*)

**2nd PRIEST.**—Papageno! Whoever breaks silence in this spot, brings down on himself thunder and lightning. Farewell! (*Exit.*)

(*Tamino seats himself.*)

**PAPAGENO.**—This is pleasant! Oh that I were once more in the woods! There one might hear a bird sing sometimes!

**TAMINO.**—St!

**PAP.**—I suppose I may speak to myself?

**TAM.**—St.

**PAP.**—La la la! Not a drop of water is to be got here, much less anything else. (*Enter an old woman with a cup of water.*) Is that for me?

**WOMAN.**—Yes, my love.

**PAP.** (*Drinks.*)—Neither more nor less than water. Come here, Granny, and sit down by me, I am confoundedly dull here. Say, how old are you?

**WOMAN.** Eighteen years and two minutes.

**PAP.**—Eighteen years and two minutes! and have you a lover?

**WOMAN.**—Of course I have.

**PAP.**—Is he as young as you are?

**WOMAN.**—About ten years older.

**PAP.**—And what may be his name?

**WOMAN.**—Papageno.

**PAP.** (*Astonished.*)—Papageno! And what is yours?

**WOMAN.**—Mine is— (*Thunder. Exit.*)

**PAP.**—Oh me! Not another word will I say.

**SPRECHER.**—Hier seid Ihr euch Beide allein überlassen. Noch einmal, vergesst das nicht: Schweigen.

**2ter PRIEST.**—Papageno! wer an diesem Orte sein Still-schweigen bricht, den strafen die Götter durch Donner und Blitz. Leb wohl!

**PAPAGENO.**—Das ist ein lustiges Leben! Wär ich lieber im Walde, so hört ich doch manchmal einen Vogel pfeifen.

**TAMINO.**—St!

**PAP.**—Mit mir selbst werd' ich wohl sprechen dürfen.

**TAM.**—St.

**PAP.**—La la la! Nicht einmal einen Tropfen Wasser bekommt man bei diesen Leuten, viel weniger sonst was. Ist das für mich?

**WEIB.**—Ja, mein Engel.

**PAP.**—Nicht mehr und nicht weniger als Wasser. Geh' her, Alte, setze dich zu mir, mir währt die Zeit verdammt lange. Sag' mir, wie alt bist du?

**WEIB.**—Achtzehn Jahr und zwei Minuten.

**PAP.**—Achtzehn Jahr und zwei Minuten! Hast du auch einen Geliebten?

**WEIB.**—Freilich.

**PAP.**—Ist er auch so jung wie du?

**WEIB.**—Er ist um zehn Jahr älter.

**PAP.**—Wie nennst sich denn dein Liebhaber?

**WEIB.**—Papageno.

**PAP.**—Papageno! Sag' mir, wie heisset du denn?

**WEIB.**—Ich heisse—

**PAP.**—O weh! Nun sprach' ich kein Wort mehr.

(*Enter the three Genii with a table spread with viands, a flute and a chime of bells.*)

Flutes, Bassoons & Strings.

Allegretto.

VI. *p* *Bssn.* *Str.*

1st & 2nd GENIUS.

Yet once a - gain we come to greet ye, in wise Sa - ras - tro's  
 Seid uns zum zwei - ten - mal will - kom - men, ihr Männer, in Sa -

Yet once a - gain we come to greet ye, in wise Sa - ras tro's  
 Seid uns zum zwei - ten - mal will - kom - men, ihr Männer, in Sa -

*Tutti.* *Str.*

great do - main! These flute and bells he sent to meet ye,  
 ras - tro's Reich! Er schickt, was man euch ab - ge - nom - men,

great do - main! These flute and bells he sent to meet ye,  
 ras - tro's Reich! Er schickt, was man euch ab - ge - nom - men,

they will a - vert all woe and pain. When ye've of food and  
 die Flö - te und das Glück - chen euch. Wollt ihr die Spei - sen

they will a - vert all woe and pain. When ye've of food and  
 die Flö - te und das Glück - chen euch. Wollt ihr die Spei - sen

drink par-ta - ken, with hope renew'd pur - sue your way; soon perfect joy for  
 nicht verschmä - hen, so es - set, trin - ket froh da - von, wenn wir zum drit - ten -

drink par-ta - ken, with hope renew'd pur - sue your way; soon perfect joy for  
 nicht verschmä - hen, so es - set, trin - ket froh da - von, wenn wir zum drit - ten -

you shall wa - ken, we shall be nigh up - on that day.  
 mal uns se - hen, ist Freu - de eu - res Mu - thes Lohn.

you shall wa - ken, we shall be nigh up - on that day.  
 mal uns se - hen, ist Freu - de eu - res Mu - thes Lohn.

Fair Prince, take heart! fear thou no ill;  
 Ta - mi - no, Muth! nah' ist das Ziel.

Fair Prince, take heart! fear thou no ill;  
 Ta - mi - no, Muth! nah' ist das Ziel.

*tr tr tr tr tr tr*  
*rit.*

Thou, Pa - pa - ge - no,  
 Du, Pa - pa - ge - no,

Thou, Pa - pa - ge - no,  
 Du, Pa - pa - ge - no,

*tr tr tr tr tr*  
*Sr.*

hush, be still, hush, hush, hush, . . . be still,  
*schwei-ge still, still, still, schwei - ge still,*

hush, be still, hush, hush, hush, be still,  
*schwei - ge still, still, still, schwei - ge still,*

*Tutti.* *Str.* *Fl.* *Vi.*

hush, hush, hush, . . . be still.  
*still, still, schwei - ge still.*

hush, hush, hush, be still.  
*still, still, schwei - ge still.*

*Fl.* *Vi.* *Basn.*

*tr* *tr* *tr* *tr* *tr* *tr*

*Str.* *Tutti.*

PAPAGENO.—Tamino, shall we have something to eat?

TAMINO.—(Plays upon his flute.)

PAP.—Blow away into your flute, I will blow away these crumbs. My lord Sarastro keeps a fair kitchen, let me see if his cellar is equally well provided. (Drinks.) Ha! this is wine for the gods! (Enter Pamina.)

PAM.—Thou here? thanks to the gods for leading me hither! but thou art sad—hast thou not a word for thy Pamina?

TAM.—(Sighs, and motions her to depart.)

PAM.—What, I am to avoid thee? then thou lov'st me no more?

TAM.—(Makes signs for her to leave him.)

PAM.—I am to fly thee, and know not why?

PAP.—(Also makes signs for her to go.)

PAM.—Oh this is cruel! worse than death!

PAPAGENO.—Tamino! wollen wir nicht speisen.

TAMINO.—(bläst auf seiner Flöte.)

PAP.—Blase nur fort auf deiner Flöte. Ich will hier meine Brocken blasen. Herr Sarastro führt eine gute Küche. Lass doch sehen, ob der Keller auch so gut bestellt ist. Ha! das ist Götterwein!

PAM.—Du hier? Dank sei es den Göttern, das sie mich diesen Weg führten. Aber du bist traurig? Sprichst nicht eine Silbe mit deiner Pamina.

TAM.—(winkt ihr fort zugeh'n.)

PAM.—Wie, ich soll dich meiden? Liebst du mich nicht mehr?

TAM.—(winkt wieder fort.)

PAM.—Ich soll fliehen, ohne zu wissen warum? Papageno, sage mir, was ist ihm?

PAP.—(winkt auch, dass sie fortgehe.)

PAM.—O das ist mehr als Kränkung, mehr als Tod! Einzig Geliebter!

No. 17.

ARIA.—“HOURS OF JOY, FOR EVER BANISHED.”

Flute, Oboe, Bassoons & Strings.

Andante. PAMINA.

VOICE.

Hours of joy, for e - ver vanish'd, nought my hope can now re - store, nought my  
 Ach, ich fühl's, es ist ver - schwunden, e - wig hin der Lie - be Glück, e - wig

PIANO.

*p Str.* *Bsn.*

hope can now re - store!  
 hin der Lie - be Glück!

Love's de - light, why art thou banish'd from my  
 Nim - mer kommt ihr Won - ne - stun - den, mei - nem

*f Tutti.* *p Str.*

heart for e - ver - more, from my heart for e - ver - more,  
 Her - zen mehr . . . zu - rück, mei - nem Her - zen, mei - nem Her

. . . for e - ver - more. Ah, Ta - mi - no, see my  
 zen mehr . . . zu - rück. Sich, Ta - mi - no, die - se

*Fl. & Ob.* *mf* *p Str.* *mf* *p Str.*

anguish, 'tis for thee a - lone I sigh, but . . . for thee; let me not in sorrow languish, in sorrow  
 Thränen fließ - sen, Trau - ter, dir al - lein, dir . . . al - lein; fühlst du nicht der Liebe Seh - nen, der Lie - be

lan - guish, oh re - turn or let me die, or let me die, let me not in sor - row  
 Seh - nen, so wird Ruh - he, so wird Ruh' im To - de sein, fühlst du nicht der Lie - be

languish, let me not in sor - row languish, oh . . . re - turn . . . or let . . . me  
 Seh-nen, fühlst du nicht der Lie - be Seh-nen, so . . . wird Ruh - he, so . . . wird

die. or let me die. oh re - turn . . . or let . . . me die, or let me  
 Ruh' im To - de sein, so wird Ruh' . . . im To - - de sein, im To - de

(Exit.)  
 die, or let me die.  
 sein, im To - de sein.

*Str.* *cresc.* *f Tutti* *p*

PAPAGENO.—Can't I be silent too, upon occasions, eh  
 Tamino? (*A sound of trumpets is heard.*)

TAMINO.—(*Makes signs for him to go.*)

PAP.—No, you go first.

TAM.—(*Signs repeated.*)

PAP.—Well, I am going; that summons must be for us.  
 We are coming! But just say, Tamino,  
 whatever is going to be done with us?

TAM.—(*Po'nts to Heaven.*)

PAP.—I am to ask the gods! Yes, of course, they  
 might enlighten us!

TAM.—(*Tears him away.*)

PAP.—Don't be in such a hurry, we shall be there soon  
 enough to be roasted. [*Exeunt.*]

PAPAGENO.—Nicht wahr, Tamino, ich kann auch schweigen,  
 wenn sein muss.

TAM.—(*Winkt Papageno dass er gehen soll.*)

PAP.—Geh nur du voraus.

TAM.—(*Vogre Handlung.*)

PAP.—Ich gehe schon! Das geht uns schon wieder an.  
 Wir kommen schon. Aber hör einmal, Tamino,  
 was wird denn noch Alles mit uns werden?

TAM.—(*Dentes gen Himmel.*)

PAP.—Die Götter soll ich fragen. Ja, die könnten uns frei-  
 lich mehr sagen, als wir wissen.

TAM.—(*Reisst ihn mit gewalt fort.*)

PAP.—Eile nur nicht so, wir kommen immer noch zeitig ge-  
 nug, um uns braten zu lassen.

CHORUS OF PRIESTS.—“OH ISIS AND OSIRIS!”

Flutes, Oboes, Bassoons, Horns in D, Trumpets in D, 3 Trombones & Strings.

*Adagio.*  
1st & 2nd TENORS.

Oh I - - sis and O - si - - ris, day of glo - ry!  
O I - - sis und O - si - - ris, wel - che Won - ne!

SARASTRO with BASS.

*Adagio.* *Tutti.*

*p* *Str.* *Wind.* *f* *p.*

The clouds of night the con - q'ring light dis - per - ses. His  
Die dü - stre Nacht ver - scheucht der Glanz der Son - ne. Bald

*p* *Str.* *Tromb. sustain.* *f* *Tutti.* *tr*

stern pro - ba - tion ends with his al - le - giance; and to our laws the youth will vow o -  
fühlt der - e - die Jüng - ling neu - es Le - ben; bald ist er un - serm Dien - ste ganz er -

be - - dience. His soul is brave, his  
ge - - ben. Sein Geist ist kühn, sein

*p* *f*



heart is pure, his soul is brave, his heart is pure, soon, soon,  
 Herz ist rein, sein Geist ist kühn, sein Herz ist rein, bald, bald,

heart is pure, his soul is brave, his heart is pure, soon, soon,  
 Herz ist rein, sein Geist ist kühn, sein Herz ist rein, bald, bald.

soon will the goal to thee be sure, soon, soon, soon will the  
 bald wird - er un - ser wür - dig sein, bald, bald, bald wird - er

soon will the goal to thee be sure, soon, soon, soon will the  
 bald wird - er un - ser wür - dig sein, bald, bald, bald wird - er

goal to thee be sure, soon will the goal be se - cure.  
 un - ser wür - dig sein, wür - dig . . sein, wür - dig sein.

goal to thee be sure, soon will the goal be se - cure.  
 un - ser wür - dig sein, wür - dig . . sein, wür - dig sein.

SARASTRO.—Let Tamino appear! (*Tamino is led in.*)  
 Tamino! thou hast borne thyself like a brave  
 man thus far. Two perilous trials await thee  
 yet. Give me thy hand! Lead in Pamina.  
 (*Pamina is brought in.*)

PAMINA.—Where am I? Where is my love?

SAR.—He waits to bid thee a last farewell.

PAM.—A last farewell! Oh let me see him!

SAR.—Behold him!

PAM.—Tamino!

TAMINO.—Stand back!

SARASTRO.—*Tamino! dein Betragen war bis hierher männlich und gelassen, nun hast du noch zwei gefährliche Wege zu wandern.—Deine Hand!—Man bringe Pamina!*

PAMINA.—*Wo bin ich? Sagt, wo ist mein Geliebter!*

SAR.—*Er wartet deiner, um dir das letzte Lebewohl zu sagen.*

PAM.—*Das letzte Lebewohl!—Führe mich zu ihm.*

SAR.—*Hier!*

PAM.—*Tamino!*

TAMINO.—*Zurück.*

TRIO.—“OH MY BELOVED ONE, MUST WE PART?”

Oboes, Bassons & Strings.

*Andante moderato.*

VOICE. **PAMINO** **SARASTRO.**

Oh my be-lov'd one, must we part? You do but part to meet a -  
 Soll ich dich, Theu - rer, nicht mehr seh'n? Ihr wer-det froh euch wie - der -

PIANO. *p Str. & Bass.*

**PAMINA.** **TAMINO.**

- gain! A - las, I fear some dead - ly dan - ger! Nay, nay! to fear my heart's a -  
 - seh'n! Dein war - ten tödt - li - che Ge - fah - ren! Die Göt - ter mö - gen mich be -

**PAMINA.** **TAMINO.**

stranger! A - las, I fear some dead - ly dan - ger! Nay, nay, to fear my heart's a -  
 - wah - ren! Dein war - ten tödt - li - che Ge - fah - ren! Die Göt - ter mö - gen mich be -

**SARASTRO.**

Nay, nay, to fear his heart's a -  
 Die Göt - ter mö - gen ihn be -

**PAMINA.**

stranger! Oh that I knew what us a - wait-ed, or that from hence we could with -  
 - wah - ren! Du wirst dem To - de nicht ent - ge - hen, mir flüs-tert Ah - nung die - ses

stranger.  
 - wah - ren!

**TAMINO.**

draw! I'll bear what-e'er the gods have fa - ted, their just de - crees shall be my  
 ein. Der Göt - ter Wil - le mag ge - sche - hen, ihr Wink soll mir Ge - se - tze

He'll bear what-e'er the gods have fa - ted, their just de - crees shall be his  
 Der Göt - ter Wil - le mag ge - sche - hen, ihr Wink soll mir Ge - se - tze

**PAMINA.**

law. Thou dost not love as I do love thee, or thou this calm couldst not main -  
 sein. O lieb - test du, wie ich dich lie - be, du würdest nicht so ru - hig

law.  
 sein.

**TAMINO.**

tain, or thou this calm couldst not main - tain. By yon - der sun that flames a -  
 sein, du würdest nicht so ru - hig sein. Glaub' mir, ich füh - le glei - che

By yon - der sun that flames a -  
 Glaub' mir, er füh - let glei - che

- bove me, my love shall e - ver true re - main, my love shall e - - ver true re -  
 Trie - be, werd' e - wig dein Ge - treu - er sein, werd' e - wig dein . . Ge - treu - er

- bove thee, his love shall e - ver true re - main, his love shall e - - ver true re -  
 Trie - be, wird e - wig dein Ge - treu - er sein, wird e - wig dein . . Ge - treu - er

## FAMINA.

A - las, I am nigh broken-hearted!  
Wie bit - ter sind der Trennung Lei - den!

'TAMINO.  
main.  
sein.  
SARASTRO.

A - las, I am nigh broken-hearted!  
Wie bit - ter sind der Trennung Lei - den!

main.  
sein.

The hour hath struck, ye must be par - ted,  
Die Stun - de schlägt, nun müsst ihr schei - den,  
the hour hath die Stun - de

Ob. & Bass

Str.

A - las, I am nigh bro ken - hearted!  
wie bit - ter sind der Tren - nung Lei - den!

A - las, I am nigh bro - ken - hearted!  
wie bit - ter sind der Tren - nung Lei - den!

Farewell, my  
Pa - mi - na,

struck, ye must be par - ted,  
schlägt, nun müsst ihr schei - den,

Ta - mi - no must his fate o -  
Ta - mi - no muss nun wie - der

Ob. & Bass.

Tamino, ah, thou may'st not stay!  
Tami - no muss nun wirk - lich fort!

love, I must o - bey,  
ich muss wirk - lich fort,

must o - bey,  
wirk - lich fort,

A - las, I am nigh bro - ken -  
wie bit - ter sind der Tren - nung

hey, must o - bey. the hour hath struck, ye must be par - ted, Ta - mi - no  
fort, wie - der fort. Die Stun - de schlägt, nun müsst ihr schei - den! Ta - mi - ne

Tutti.

Str.

- mi - no! Ta - mi - no! ah, wretched  
 - mi - no! Ta - mi - no! so musst du

- heart - ed! Farewell, my love, I must o - bey!  
 Lei - den! Pa - mi - na, ich muss wirk - lich fort, I must o - bey!  
 nun muss ich fort!

must his fate o - bey, his fate o - bey, he must o - bey!  
 muss nun wie - der fort, nun wie - der fort, nun muss er fort!

day! ah, wretched day! Ta -  
 fort! so musst du fort! Ta -

I must o - bey!  
 nun muss ich fort!

Pa - mi - na,  
 Pa - mi - na,

he must o - bey!  
 nun muss er fort!

Wind.

- mi - no, fare - thee - well! fare - thee - well! fare - thee - well, . . . ah, . . .  
 - mi - no, le - be wohl! le - le wohl! le - be, le - be, . . .

fare - thee - well! fare - thee - well! fare - thee - well, . . . ah, . . .  
 le - be wohl! le - be wohl! le - be, le - be, . . .

a - way, a - way! no more de - lay, now hast thee, now hast thee,  
 Nun ei - le fort! dich ruft dein Wort, nun ei - le, nun ei - le,

Str.

fare thee - well! Oh hour of sad-ness.  
 le be wohl! Ach gold' - ne Ru - he,

fare thee - well! Oh hour of sad-ness,  
 le be wohl! Ach gold' - ne Ru - he,

a - way, a-way, no more de - lay, The hour is past, the hour is  
 nun ci - le fort! dich ruft dein Wort. Die Stun-de schlägt, Ob. & Bssn. die Stun - de

Oh hour of sad - ness, must . . . we se - ver,  
 ach gold' - ne Ru - he, keh - re wie - der,

Oh hour of sad - ness, must . . . we se - ver,  
 ach gold' - ne Ru - he, keh - re wie - der,

past, the hour is past, thou must a - way, but not for  
 schlägt, die Stun-de schlägt, die Stun-de schlägt, wir seh'n uns

must we, must we se  
 keh - re, keh re wie

must we, must we se  
 keh - re, keh re wie

e - ver, but not for e  
 wie - der, wir seh'n uns wie

- ver! Fare - thee - well!  
 - der! Le - - be wohl!

- ver! Fare - - thee - well!  
 - der! Le - - - be wohl!

- ver, 'tis not for  
 - der, wir seh'n uns

Fare - - thee - well!  
 le - - - be wohl!

Fare - thee - well!  
 le - - - be wohl!

e - - - ver! (Exeunt.)  
 wie - - - der!

Wind. Str.

PAPAGENO.—Tamino, Tamino! While I have life I will follow in your footsteps. Only this once do not desert your faithful squire. (Goes to the door by which Tamino went out.)

A VOICE.—Stand back! (Thunder.)

PAP.—Merciful powers! If I could only find the door I came in by! (Goes to the door by which he entered.)

A VOICE.—Stand back!

PAP.—It seems I can get neither backwards nor forwards. Shall I be left here to starve? It serves me right; why ever did I come here?

SPEAKER (entering).—Wretch! Thou hast deserved to pine for ever in darkness, but the gracious gods remit thy sentence. The joys of the elect, however, thou canst not know.

PAP.—The greatest joy I can think of at this moment is a good glass of wine.

SPEAKER.—Hast thou no other desire?

PAP.—No, not just now.

SPEAKER.—That shall not be denied thee. (Exit.)  
(A cup of wine rises from the ground.)

PAP.—Hurrah! Here it is! Splendid! Divine! I feel a most peculiar sensation about my heart. I will—I would—ah what?

PAPAGENO.—Tamino! Tamino! So lange ich lebe, bleibe ich nicht mehr von dir. Nur diesmal verlass deinen getreuen armen Reisegefährten nicht.

STIMME.—Zurück!

PAP.—Barmherzige Götter! wenn ich nur wüsste, wo ich herein gekommen bin.

STIMME.—Zurück!

PAP.—Nun kann ich weder zurück noch vorwärts. Muss vielleicht am Ende hier gar verhungern! Schon recht, warum bin ich mitgereist?

SPRECHER.—Mensch! du hastest verdient, auf immer in finstern Klüften der Erde zu wandern; die gütigen Götter aber erlassen dir die Strafe—Dafür wirst du das himmlische Vergnügen der Eingeweihten nie fühlen.

PAP.—Mir wäre jetzt ein gutes Glas Wein das grösste Vergnügen.

SPRECHER.—Sonst hast du keinen Wunsch in dieser Welt?

PAP.—Bis jetzt nicht.

SPRECHER.—Man wird dich damit bedienen.

PAP.—Juchhe! da ist er ja schon! Herrlich! Himmlisch! Göttlich! mir wird ganz wunderbarlich um's Herz; ich möchte, ich wünschte—Ja was denn?

ARIA.—“A MAIDEN FAIR AND SLENDER.”

Flutes, Oboes, Bassoons, Horns in F, Strings & Chime of Bells.

8 *Andante.*  
*p Tutti.*  
 PIANO.

PAPAGENO. (*accompanies himself on his chime of bells.*)

A mai - den fair and slen - der is  
 Ein Mäd - chen o - der Weib - chen wünscht

*Str.*

what I fain would own, like tur - tle - dove as ten - der, I'd  
 Pa - pa - ge - no sich, o so ein sanf - tes Täub - chen wär'

*Bells. Str.*

live for her a - lone, I'd live for her a - lone, I'd  
 Se - lig - keit für mich, wär' Se - lig - keit für mich, wär'

*Bells. Str. Bells. Str.*

live for her a - lone.  
 Se - lig - keit für mich.

*Allegro.*  
*Wind & Bells.*



1. The pleasures of life have no sa - vour, the choicest of wines have no  
 2. Will none to my suit be re - spon - sive? ah why is my heart so ex -  
 3. So ma - ny fair creatures a - round me, they quite with their beau - ty con -

1. Dann schmeckte mir Trin - ken und Es - sen, dann könnt' ich mit Für - sten mich  
 2. Ach kann ich denn kei - ner von al - len den rei - zen Mäd - chen ge -  
 3. Wird kei - ne mir Lie - be ge - wä - ren, so muss mich die Flam - me ver -

*Str.*

fla - vour; un - less I can win me a wife, . . . I'm wea - ry, I'm wea - ry of  
 - pan - sive? Ah, must I for sor - row con - sume, . . . and glide in the dark lone - ly  
 - found me, I ask for the love of but one, . . . with - out her my life is un -  
 - mes - sen, des Le - bens als Wei - ser mich freu'n . . . und wie im E - li - si - um  
 - fal - len? helf ei - ne mir nur aus der Noth, . . . sonst gräm' ich mich wahr - lich zu  
 - zeh - ren! Doch küsst mich ein weib - li - cher Mund, . . . so bin ich schon wie - der ge -

*cresc.* *fp*

life, With - out her no plea - sure de - lights me, un -  
 tomb? Ah, why is my heart so ex - pan - sive? Ah,  
 - done; So ma - ny fair creatures a - round me, I  
 sein, dann könnt' ich mit Für - sten mich mes - sen, des  
 Tod, ach kann ich denn kei - ner den kei - fal - len? helf  
 - sund, doch küsst mich ein weib - li - cher Mund, . . . dock

*Bells.* *Str.* *Bells.* *Str.* *Bells.* *Str.*

- less I can win me a wife, . . . I'm wea - ry, I'm wea - ry of life,  
 must I for sor - row con - sume, . . . And glide in the dark lone - ly tomb,  
 ask for the love of but one, . . . with - out her my life is un - done,  
 Le - bens als Wei - ser mich freu'n . . . und wie im E - li - si - um sein,  
 ei - ne mir nur aus der Noth, . . . sonst gräm' ich mich wahr - lich zu Tod,  
 küsst mich ein weib - li - cher Mund, . . . so bin ich schon wie - der ge - sund,

*cresc.* *fp* *Bells.*

I am wea - ry of life,  
the dark lone - ly tomb,  
my life is un - done,  
im E - li - si - um sein,  
mich wahr - lich zu Tod,  
schon wie - der ge - sund,

I am wea - ry of life.  
the dark lone - ly tomb.  
my life is un -  
im E - li - si - um sein.  
mich wahr - lich zu Tod.  
schon wie - der ge

1st & 2nd time.

1st & 2nd time.

Str. Bells. Str.

3rd time.

- done.  
- sund.

3rd time.

Wind & Bells.

f Tutti.

(Enter an old Woman.)

OLD WOMAN.—Here I am, my angel.

PAPAGENO.—So you have taken pity upon me?

OLD WOMAN.—Yes, love.

PAP.—How delightful!

OLD WOMAN.—And if you will promise to be ever true you shall see how your little wife will love you. Come, give me your hand!

PAP.—Don't be in a hurry, my dear.

OLD WOMAN.—Papageno, I advise you not to delay. Give me your hand, or here you shall remain for ever imprisoned.

PAP.—I imprisoned? If that's the case, 'twill be safer to take an old wife than get none at all. There then, take my hand and be sure I'll be true (aside) till I find some one I like better.

OLD WOMAN.—You swear it.

PAP.—Yes, I swear it.

OLD WOMAN (transforms herself into a girl).

PAP. (about to embrace her).—Papagena!

SPEAKER (entering).—Away! He is not worthy of thee yet. [He leads them away.]

WEIB.—Da bin ich schon, mein Engel.

PAPAGENO.—Du hast dich meiner erbarmt?

WEIB.—Ja, mein Engel.

PAP.—Das ist ein Glück.

WEIB.—Und wenn du mir versprichst, mir ewig treu zu bleiben, so sollst du sehn, wie zärtlich dich dein Weibchen lieben wird; komme, reich' mir deine Hand.

PAP.—Nur nicht so hastig, liebes Kind.

WEIB.—Papageno; ich rathe dir, zaudre nicht.—Deine Hand, oder du bist auf immer hier eingekerkert.

PAP.—Eingekerkert? Nein, da will ich doch lieber eine Alte nehmen, als gar keine—Nun, da hast du meine Hand, mit der Versicherung, dass ich dir immer getreu bleibe so lang ich keine schönere sehe.

WEIB.—Das schwörst du?

PAP.—Ja das schwör ich dir.

PAP.—Pa—Pa—Papagena!

SPRECHER.—Fort von hier! er ist deiner noch nicht würdig.

FINALE—"BEHOLD THE GOLDEN SUN."

Flutes, Clarionets in B flat, Bassoons, Horns in E flat and Strings.

*Andante.*  
*sotto voce.*  
*Cl. Bsn. & Hns.*

PIANO.

1st & 2nd GENIUS.  
 Be - hold the gol - den sun up -  
 Bald prangt, den Mor - gen zu ver -

3rd GENIUS.  
 Be - hold the gol - den sun up -  
 Bald prangt, den Mor - gen zu ver -

- soar - ing, now night shall rend her veil; the clouds of er - ror melt be - fore him, and  
 - kün - den, die Sonn' auf gold' - ner Bahn, bald soll der A - ber - glau - be schwin - den, bald

- soar - ing, now night shall rend her veil; the clouds of er - ror melt be - fore him, and  
 - kün - den, die Sonn' auf gold' - ner Bahn, bald soll der A - ber - glau - be schwin - den, bald

wis - dom shall pre - vail, oh bless - ed peace, up - on us show - er thy balm di -  
 siegt der wei - se Mann. O hol - de Ru - he steig' her - nie - der, keh'r' in der

wis - dom shall pre - vail, oh bless - ed peace, up - on us show - er thy balm di -  
 siegt der wei - se Mann. O hol - de Ru - he steig' her - nie - der, keh'r' in der

*Cl. & Hns.*

*Bsn.*

- vine, thy ho - ly pow - er; let these but in our hearts a - rise, then  
Men - schen Her - zen wie - der; dann ist die Erd' ein Him - mel - reich, und

- vine, thy ho - ly pow - er; let these but in our hearts a - rise, then  
Men - schen Her - zen wie - der; dann ist die Erd' ein Him - mel - reich, und

*Str.*

1st GENIUS.  
were this earth a pa - ra - dise, then were this earth a pa - ra - dise. But,  
Sterb - li - che sind Göt - tern gleich, und Sterb - li - che sind Göt - tern gleich. Doch

were this earth a pa - ra - dise, then were this earth a pa - ra - dise.  
Sterb - li - che sind Göt - tern gleich, und Sterb - li - che sind Göt - tern gleich.

*f* *Basn.* *p* *Wind.* *Str.*

ah, Pa - mi - na is des - pair - ing! be - reft of rea - son,  
seht, Ver - zwei - fung quält Pa - mi - nen! 2nd & 3rd GENIUS. Sie ist von Sin - nen,

I see her not, by pangs of  
Wo ist sie denn? Sie quält ver -

by pangs of love is she dis - trac - ted, her tri - al was too long pro -  
sie quält ver - schmäh - ter Lie - be Lei - den. Lasst uns der Ar - men Trost be -

love is she dis - trac - ted, Her tri - al was too long pro -  
- schmäh - ter Lie - be Lei - den. Lasst uns der Ar - men Trost be -

*mf* *p*

trac - ted, Oh let us has - ten to her aid, and so -  
 rei - ten, für-wahr, ihr Schick - sal geht uns nah' o . . wü -

trac - ted, Oh let us has - ten to her aid, . . and so-lace  
 rei - ten, für-wahr, ihr Schick - sal geht uns nah' . . o wä - re

*mf* *p*

lace bring the hap - less maid, She comes, a-while I'll stand a -  
 re nur ihr Jüng - ling da! Sie kommt, lasst uns bei Sei - te

bring the hap - less maid! She comes, she comes, a-while I'll stand a -  
 nur ihr Jüng - ling da! Sie kommt, sie kommt, lasst uns bei Sei - te

Wind sustain.

side, un - til we know what will be - tide, un - til we know what  
 geh'n, da-mit wir, was sie ma - che, seh'n, da - mit, da - mit wir

side, un - til we know what will be - tide, un - til we know, un - til we  
 geh'n, da-mit wir, was sie ma - che, seh'n, da - mit wir, was sie ma - che,

PAMINA (almost mad, bearing a dagger).

will, what will be - tide. And art thou he, my destined love? This bit - ter  
 was sie ma - che, seh'n. Du al - so bist, mein Bräu-ti - gam? durch dich voll-

know what will be - tide. (They stand aside.)  
 was sie ma - che, seh'n.

*Str.*

**PAMINA.** woe - for thee I prove! What words ob - scure are those she  
 - end'. ich mei - nen Gram. Welch' dun - kle Wor - te sprach sie

**1st & 2nd GENIUS.**

**3rd GENIUS.** What words ob - scure are those she  
 Welch' dun - kle Wor - te sprach sie

*Wind sustain.*

Will Rea-son's light her mind for - sake?  
 Die Ar - me ist dem Wahn - sinn nah'.

**PAMINA.** Oh come, be-  
 Ge - duld, mein

spake?  
 da?

Will Rea-son's light her mind for - sake?  
 Die Ar - me ist dem Wahn - sinn nah'.

spake?  
 da?

Will Rea-son's light her mind for - sake?  
 Die Ar - me ist dem Wahn - sinn nah'.

lov'd one, I am thine, ah wilt thou soon the nup - tial flow - ers for me twine, wilt thou the  
 Trau - ter, ich bin dein; bald wer - den wir, bald wer - den wir ver - mäh - let sein, bald wer - den

*mf* *mf* *mf*

nup - tial flow - ers twine?  
 wir ver - mäh - let sein.

**1st & 2nd GENIUS (aside).**

**3rd GENIUS (aside).** Mad - ness in her brain is ra - ging; death and vi - o - lence pre -  
 Wahn - sinn tobt ihr im Ge - hir - ne; Selbst - mord steht auf ih - rer

Mad - ness in her brain is ra - ging; death and vi - o - lence pre -  
 Wahn - sinn tobt ihr im Ge - hir - ne; Selbst - mord steht auf ih - rer

*f* *p* *f* *p* *Fl. & Cl.* *Str.*

(to Pamina.)

PAMINA.

sa - ging. Maid - en fair - est, turn to us! I will  
 Stir - ne. Hol - des Mäd - chen, sieh uns an. Ster - ben

sa - ging. Maid - en fair - est, turn to us!  
 Stir - ne. Hol - des Mäd - chen, sieh uns an.

Fl. & Cl. Str.

pe - rish, if my love can for - sake his bride e - lec - ted, if by  
 will ich, weil der Mann, den ich nim - mer - mehr kann has - sen, sei - ne

cresc. fp Cl. & Bssn. Hns.

(showing the dagger.)

him I am re - jec - ted. By my mo - ther this was giv'n.  
 Frau - te kann ver - las - sen. Dies gab mei - ne Mut - ter mir.

Str.

1st & 2nd GENIUS. PAMINA.

Ah, be - ware the wrath of heav'n! By this steel I'd ra - ther pe - rish than to lose . . .  
 Selbst - mord stra - fet Gott an dir. Lie - ber durch dies Ei - sen ster - ben als durch Lie . . .

3rd GENIUS.

Ah, be - ware the wrath of heav'n!  
 Selbst - mord stra - fet Gott - an dir.

fp Tutti. Str. f

what most I che-rish. Mo-ther, mo-ther, thro' thee 'tis I die, from thy curse I can - not  
 - bes - gram ver - der - ben, Mut - ter, Mut - ter! durch dich lei - de ich, und dein Fluch ver - fol - get

1st & 2nd GENIUS. PAMINA.  
 fly. Maiden, come with us a - way! Yes! of hope I hear the  
 mich. Mädchen, willst du mit uns geh'n? Ha! des Jam - mers Maass ist

3rd GENIUS.  
 Maiden, come with us a - way!  
 Mädchen, willst du mit uns geh'n?

knell! Lov'd, but false one, fare-thee well! Lo, Pa - mi - - - na,  
 voll! ful - scher Jüng - ling, le - be wohl! Sieh, Pa - mi - - - na

Fl. Cl. & Bssn.  
 Str.

(is about to stab herself.)  
 dies for thee. Thou, oh steel, shalt set me free!  
 stirbt durch dich, die - ses Ei - sen töd - te mich.

1st & 2nd GENIUS (arresting her arm).  
 Stay, un-hap - py maid, oh  
 Ha! Unglück - li - che, halt

3rd GENIUS.  
 Stay, un-hap - py maid, oh  
 Ha! Unglück - li - che, halt

sfp f Wind.



*Allegro.*

stay!  
ein!

If the youth thou lov'st should hear thee,  
Soll-te dies dein Jüng - ling se - hen,

Think what  
wür - de

stay!  
ein!

If the youth thou lov'st should hear thee,  
Soll-te dies dein Jüng - ling se - hen,

Think what  
wür - de

*Allegro.*

*p Str. cresc. f p Cl. & Bssn. Str. cresc. f p Cl. & Bssn.*

PAMINA. (recovering herself.)

an - ger he would bear thee, 'tis for thee he all en-dures. What, oh say, and doth he  
er vor Gram ver - ge - hen; denn er lie - bet dich al - lein. Was? er fuhl - te Ge - gen

an - ger he would bear thee, 'tis for thee he all en-dures.  
er vor Gram ver - ge - hen; denn er lie - bet dich al - lein.

*p Str.*

love me? and with grief he would but prove me, how that word my heart as - sures!  
lie - be, und ver - barg mir sei - ne Trie - be, wand - te sein Ge - sicht von mir?

*p Str.*

1st & 2nd GENIUS.

ah why doth he leave me lone? This to tell thee is for -  
wa - rum sprach er nicht mit mir? Die - ses müs - sen wir ver -

3rd GENIUS.

This to tell thee is for -  
Die - ses müs - sen wir ver -

*cresc. f p Cl. & Bssn.*

- bid - den, but al - tho' the fu - ture's hid - den, thou shalt see him from a -  
 - schwei - gen, doch wir wol - len dir ihn zei - gen, und du wirst mit Stau - nen

- bid - den, but al - tho' the fu - ture's hid - den, thou shalt see him from a -  
 - schwei - gen, doch wir wol - len dir ihn zei - gen, und du wirst mit Stau - nen

*Fl.*

*cresc.* *f* *p Cl. & Bsn.* *Str.*

*Hrs. sustain.*

- far ; and thou'lt know with loy - al breath, he is thine ev'n un - to  
 seh'n, dass er dir sein Herz ge - weih't, und den Tod für dich nicht

- far ; and thou'lt know with loy - al breath, he is thine ev'n un - to  
 seh'n, dass er dir sein Herz ge - weih't, und den Tod für dich nicht

*cresc.*

PAMINA.

Guide my steps, oh let me see, . . .  
 Führt mich hin, ich möcht' ihn seh'n, . . .

death. Come, thy lo - ver thou shalt see,  
 scheid. Komm, wir wol - len zu ihm geh'n,

death. Come, thy lo - ver thou shalt see,  
 scheid. Komm, wir wol - len zu ihm geh'n,

*f* *p* *cresc.* *f* *p Cl. & Bsn.* *f Str.* *p*

him who's more than life to me, oh let me  
 führt mich hin, ich möcht' ihn seh'n, ich möcht' ihn

come, thy lo - ver thou shalt see, come, thy  
 komm, wir wol - len zu ihm geh'n, komm, wir

come, thy lo - ver thou shalt see, come, thy  
 komm, wir wol - len zu ihm geh'n, komm, wir

*cresc. f p Cl. & Bsn.* *VI.* *Str.*  
*Bssn. & Cello.*

see him who is more than life to me! . . . Two hearts in fond af -  
 seh'n, ich möcht' ihn seh'n, ich möcht' ihn seh'n. . . . Zwei Her - zen, die von

lo - ver thou shalt see. . . . Two hearts in fond af -  
 wol - len zu ihm geh'n. . . . Zwei Her - zen, die von

lo - ver thou shalt see. . . . Two hearts in fond af -  
 wol - len zu ihm geh'n. . . . Zwei Her - zen, die von

*Fl. & Cl.* *Str.*

- fec - tion plighted, can-not by man be dis - u - ni - ted.  
 Lie - be bren - nen, kann Men - schen-ohn - macht nie - mals tren - nen.

- fec - tion plighted, can-not by man be dis - u - ni - ted.  
 Lie - be bren - nen, kann Men - schen-ohn - macht nie - mals tren - nen.

- fec - tion plight-ed, can-not by man be dis - u - ni - ted.  
 Lie - be bren - nen, kann Men - schen-ohn - macht nie - mals tren - nen.

*mf p* *Wind.* *Str.* *mf p* *Wind.*

In vain are threats, in vain is fear, to gods and men their cause is  
 Ver - lo - ren ist der Fein - de Müh', die Göt - ter selb - sten schü - tzen

In vain are threats, in vain is fear, to  
 Ver - lo - ren ist der Feinde Müh', die

In vain are threats, in  
 Ver - lo - ren ist . . . der

Str.

dear, to gods, to gods . . . . . and men their  
 sie, die Göt - ter, Göt - ter . . . . . ter selb - sten

gods and men their cause is dear, to gods and men their cause is dear,  
 Göt - ter selb - sten schü - tzen sie, die Göt - ter selb - sten schü - tzen sie,

vain is fear, to gods and men their cause is dear,  
 Fein - de Müh', die Göt - ter selb - sten schü - tzen sie, *tr.*

*Tutti. mf p m fp tr fp*

cause . . is dear, to gods their cause is dear, to  
 schü - tzen sie, die Göt - ter schü - tzen sie, die

to gods and men their cause is dear, to gods  
 die Göt - ter selb - sten schü - tzen sie, die Göt - ter

to gods and men their cause is dear, to gods and  
 die Göt - ter selb - sten schü - tzen sie, die Göt - ter

*p Wind. Tutti.*

*(Exeunt.)*

gods their cause is dear, gods and men, gods and men.  
 Göt - ter schü - tzen sie, schü - tzen sie, schü - tzen sie.

men their cause is dear. gods and men, gods and men.  
 selb - sten schü - tzen sie, schü - tzen sie, schü - tzen sie.

men, their cause is dear, gods and men, gods and men.  
 selb - sten schü - tzen sie, schü - tzen sie, schü - tzen sie.

*Flutes, Oboes, Bassoons, 3 Trombones & Strings.*

*Adagio.*

Str. & Tromb. *f* Wind. *f* Str. & Tromb. *f* Wind. *p* 2nd Vl.

1st Vl.

Tnr. & Cello.

D. Bass.

## TWO MEN IN ARMOUR

He who would wan - der on this path of  
 Der, wel - cher wan - dert die - se Stras - se

He who would wan - der on this path of  
 Der, wel - cher wan - dert die - se Stras - se

tears and toi - - - ling, needs wa - - - ter,  
 voll Be - schwer - - - den, wird rein durch

tears and toi - - - ling, needs wa - - - ter,  
 voll Be - schwer - - - den, wird rein durch

fire and earth for his as - soi - - - ling;  
 Feu - - er, Was - ser, Luft und Er - - - den;

fire and earth for his as - soi - - - ling;  
 Feu - - er, Was - ser, Luft und Er - - - den;

if he can o - ver - come the fear of grie - vous  
 wenn er can des To - des Schre - cken ü - - ber win - den

if he can o - ver - come the fear of grie - vous  
 wenn er can des To - des Schre - cken ü - - ber win - den

*Wind sustain.*

death, he shall be lord of all that  
 kann, schwingt er sich aus der Er - de

The first system of the musical score consists of four staves. The top two staves are vocal lines for the soprano and alto parts, with lyrics in German. The bottom two staves are piano accompaniment, featuring a complex rhythmic pattern with sixteenth and thirty-second notes.

lives be - neath.  
 him - mel - an. A  
 Er -

lives be - neath.  
 him - mel - an. A  
 Er -

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics in German. The bottom two staves are piano accompaniment, continuing the complex rhythmic pattern from the first system.

ray of light di - vine shall flood his soul,  
 leuch - tet wird er dann im Stan - de sein,

ray of light di - vine shall flood his soul,  
 leuch - tet wird er dann im Stan - de sein,

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics in German. The bottom two staves are piano accompaniment, continuing the complex rhythmic pattern.

to him is gran - ted in this life to reach the  
 sich den My - ste - ri - en der I - sis ganz zu

to him is gran - ted in this life to reach the  
 sich den My - ste - ri - en der I - sis ganz zu

The fourth system of the musical score consists of four staves. The top two staves are vocal lines with lyrics in German. The bottom two staves are piano accompaniment, continuing the complex rhythmic pattern.

## TAMINO.

goal. *weih'n.* I fear not death, I'll brave his  
*Mich schreckt kein Tod als Mann zu*

goal. *weih'n.*

*Str.*

ter-rors, let me be cleans'd . . from mortal er-rors, at once the aw - - ful gates un -  
*han-deln, den Weg der Tu - - gend fort zu wandeln, schliesst mir des Schre - - ckens Pfor - - ten*

*fp fp*

(about to enter.) PAMINA (within).  
 - bar! I fol-low glad my beek' - ning star. Ta-mi-no, stay! oh fly me  
*auf! ich wa-ge froh den küh - nen Lauf. Ta-mi-no, halt! ich muss dich*

*f p fp*

*Allegretto.* TAMINO.  
 not! Pa-mi-na, 'tis she who calls me!  
*seh'n. Was hör' ich? Pa-mi-nens Stim-me?*

TWO MEN IN ARMOUR.  
 It is, it is Pa-mi-na,  
*Ja, ja! das ist Pa-mi-nens*

*Allegretto.*  
 It is, it is Pa-mi-na,  
*Ja, ja! das ist Pa-mi-nens*



Com - pa - nion'd by her faith - ful heart, no more in life or death to  
 Wohl mir, nun kann sie mit mir geh'n, nun tren - net uns kein Schick - sal

calls thee, com - pa - nion'd by her faith - ful heart, no more in life or death to  
 Stim - me, wohl dir, nun kann sie mit dir geh'n, nun tren - net euch kein Schick - sal

calls thee, com - pa - nion'd by her faith - ful heart, no more in life or death to  
 Stim - me, wohl dir, nun kann sie mit dir geh'n, nun tren - - net euch kein Schicksal

part, such be my blest and glo - rious lot, such be my blest and glo - rious  
 mehr, wenn auch der Tod be - schie - den wär', wenn auch der Tod be - schie - den

part, such be thy blest and glo - rious lot, such be thy blest and glo - rious  
 mehr, wenn auch der Tod be - schie - den wär', wenn auch der Tod be - schie - den

part, such be thy blest and glo - rious lot, such be thy blest and glo - rious  
 mehr, wenn auch der Tod be - schie - den wär', wenn auch der Tod be - schie - den

lot. With her to speak do ye for - bid me? What  
 wär'. Ist mir er - laubt, mit ihr zu spre - chen? Welch'

lot. Nay, speak, we do not that for - bid thee.  
 wär'. Dir ist er - laubt, mit ihr zu spre - chen.

lot. Nay, speak, we do not that for - bid thee.  
 wär'. Dir ist er - laubt, mit ihr zu spre - chen.

*mf*  
*Bem.*

joy, when af - ter tri - als sore our hands in love u - nite once  
*Glück, wenn wir uns wie - der - seh'n, froh Hand in Hand in Tem - pel*

What joy, when af - ter tri - als sore, our hands in  
*Welch' Glück, wenn wir euch wie - der - seh'n, froh Hand in*

What joy, when af - ter tri - als sore, our hands in  
*Welch' Glück, wenn wir euch wie - der - seh'n, froh Hand in*

*fl.*  
*p*

*more.* A maid that death and dark - ness dares, is  
*geh'n. Ein Weib, das Nacht und Tod nicht scheut, ist*

love u - nite once *more.* A maid that death and dark ness dares, is  
*Hand in Tem - pel geh'n. Ein Weib, das Nacht und Tod nicht scheut, ist*

love u - nite once *more.* A maid that death and dark-ness dares, is  
*Hand in Tem - pel geh'n. Ein Weib, das Nacht und Tod nicht scheut, ist*

*fp Tutti. fp fp fp fp fp f p Str.*

wor - thy, and my tri - umph shares, is wor - thy, and my tri - umph shares.  
*wür - dig, und wird ein - ge - weiht, ist wür - dig, und wird ein - ge - weiht.*

wor - thy, and thy tri - umph shares, is wor - thy, and thy tri - umph shares.  
*wür - dig, und wird ein - ge - weiht, ist wür - dig, und wird ein - ge - weiht.*

wor - thy, and thy tri - umph shares, is wor - thy, and thy tri - umph shares.  
*wür - dig, und wird ein - ge - weiht, ist wür - dig, und wird ein - ge - weiht.*

*fl.*  
*Tutti. Str.*

(The gates are opened, Pamina and Tamino embrace.)

Andante.

PAMINA.

TAMINO.

Ta - mi - no mine! oh joy di - vine! Pa -  
Ta - mi - no mein! o welch ein Glück! Pa -

*p Str.*

- mi - na mine! oh joy di - vine!  
- mi - na mein! o welch ein Glück!

*Hrs. & Bssn. sustain.*

PAMINA.

Be - hold the aw - ful por - tals, fore - bo - ding gloom and fear. The grace of the Im -  
Hier sind die Schreckensforten, die Noth und Tod mir drau'n. Ich wer - de at - ler

- mor - tals, shalt with my love be near; I, love, am by thy side, 'tis  
Or - ten an dei - ner Sei - te sein, ich selb - sten füh - re dich; die

*fp Str*

*Wind sustain.*

(takes his hand.)

love thy steps shall guide! And tho' the way's be - set with thorns, the rose of love thy heart a -  
Lie - be lei - te mich! Sie mag den Weg mit Ro - sen streu'n, weil Ro - sen stets bei Dor - nen

*Str.*

- dorns. The ma - gie flute our hearts in - spire, to bear us through the . . aw - ful  
 sein. Spiel' du die Zau - ber - flö - te an, sie schü - tze uns auf . . un - srer

*ob.*

fire; My Sire in hour and place en - chan - ted did carve it in the gloomy  
 Bahn; es schnitt in ei - ner Zau - ber - stun - de mein Va - ter sie aus - tiefstem

*Str.* *Basn.*

fo - rest, and o'er it breath'd full many a spell, 'mid storm and thun - der and lightning flash. Now  
 Grun - de der tau - sendjäh - ren Ki - che aus, bei Blitz und Don - ner, Sturm und Braus. Nun

*fp* *tratt.* *fp* *vi.*

come, a - wake the slumb'ring spell, all an - gry foes its . . . voice can quell. The  
 komm und spiel' die Flö - te an; sie lei - te uns auf . . grau - ser Bahn. Wir

*Str.*

**PAMINA.**  
 pow'r of sound will guide . . . us through, 'mid death and night . . 'twill  
*wan - deln durch des To - nes Macht . froh durch des To - des*

**TAMINO.**  
 The pow'r . . of sound will guide us through, 'mid . . death and night 'twill  
*Wir wan - deln durch des To - nes Macht froh . . durch des To - des*

**TWO MEN IN ARMOUR.**  
 The pow'r of sound will guide **ye** through, 'mid death and night . . 'twill  
*Ihr wan - delt durch des To - nes Macht froh durch des To - des*

The pow'r of sound will guide **ye** through, 'mid death and night 'twill  
*Ihr wan - delt durch des To - nes Macht froh durch des To - des*

lead . . us true. The pow'r . . of sound . . will guide . . us through, 'mid  
*dü - stre Nacht. Wir wan - deln durch . . des To - nes Macht froh*

lead . . us true. The pow'r . of sound will guide . . us through, 'mid  
*dü - stre Nacht. Wir wan - deln durch des To - nes Macht froh*

lead . . ye true. The pow'r of sound . . will guide . . ye through, 'mid  
*dü - stre Nacht. Ihr wan - delt durch . . des To - nes Macht froh*

lead ye true. The pow'r of sound . . will guide . . ye through,  
*du - stre Nacht. Ihr wan - delt durch . . des To - nes Macht,*

*Wind sustain.*

*Basn.*

. . . death and night 'twill lead . . us true, lead us true, lead us true.  
 durch des To - - des dü - stre Nacht, dü - stre Nacht, dü - - stre Nacht.

death! and night 'twill lead . . us true, lead us true, lead us true.  
 durch des To - - des dü - stre Nacht, dü - stre Nacht, dü - stre Nacht.

. . . death and night . . twill lead us true, lead us true, lead us true.  
 durch des To - - des dü - - stre Nacht, dü - stre Nacht, dü - - stre Nacht.

yea, it will e - - ver lead us true, lead us true, lead us true.  
 froh durch des To - des dü - stre Nacht, dü - stre Nacht, dü - stre Nacht.

*Tutti.*  
*mf p mf p* *Vi. & Bsn.*

(Pamina and Tamino pass through the gates. which close after them; they are seen beyond, entering

*Str.*

a mountain of fire, Tamino playing on the flute; when they have passed through it they embrace

MARCH. *Adagio.*

*Flute solo.* *tr.* *tr.*

*p* *Wind.*

*K. Dr.*

and come forward.

PAMINA.

When  
Wir

TAMINO.

Wher  
Wir

*Ob. & Bsn.*

*Str.*

dead - ly flames were hov'ring round us, our hearts were steadfast in the fire, Oh  
 wan - del - ten durch Feu - er - glu - ten, be - kämpf - ten mu - thig die Ge - fahr, Dein

dead - ly flames were hov'ring round us, our hearts were steadfast in the fire, Oh  
 wan - del - ten durch Feu - er - glu - ten, be - kämpf - ten mu - thig die Ge - fahr, Dein

grant the waves may not con-found us, be - yond the flood our souls as - pire, Oh  
 Ton sei Schutz in Was - ser - flu - ten, so wie er es im Feu - er war, dein

grant the waves may not con-found us, be - yond the flood our souls as - pire, Oh  
 Ton sei Schutz in Was - ser - flu - ten, so wie er es im Feu - er war, dein

grant the waves may not con - found us, be - yond the flood our souls as - pire.  
 Ton sei Schutz in Was - ser - flu - ten, so wie er es im Feu - er war.

grant the waves may not con - found us, be - yond the flood our souls as - pire.  
 Ton sei Schutz in Was - ser - flu - ten, so wie er es im Feu - er war.

(Tamino plays again on the flute, they descend, and shortly re-appear, the gates of the temple

*Fl. Solo.*

*Wind.*

K. Dr.

are then thrown open and brilliant light is shed on the scene.)

Oh joy! im-mor-tal visions rise! great I - sis doth a-ward the prize!  
Ihr Göt - ter, welchein Au-gen-blick! ge-wäh-ret ist uns I - sis Glück.

Oh joy! im-mor-tal visions rise! great I - sis doth a-ward the prize!  
Ihr Göt - ter, welchein Au-gen-blick! ge-wäh-ret ist uns I - sis Glück.

CHORUS (within).

Allegro.

TREBLE.

Re-joyce, re-joyce, re-joyce! ye no - ble pair! The gods on  
Tri-umph, Tri-umph, Tri-umph! du e - dles Paar! be - sie - get

ALTO.

Re-joyce, re-joyce, re-joyce! ye no - ble pair! The gods on  
Tri-umph, Tri-umph, Tri-umph! du e - dles Paar! be - sie - get

TENOR.

Re-joyce, re-joyce, re-joyce! ye no - ble pair! The gods on  
Tri-umph, Tri-umph, Tri-umph! du e - dles Paar! be - sie - get

BASS.

Re-joyce, re-joyce, re-joyce! ye no - ble pair! The gods on  
Tri-umph, Tri-umph, Tri-umph! du e - dles Paar! be - sie - get

Allegro.



high have heard your pray'r, the ho-ly mys - te-ries are thine! come, come,  
*hast du die Ge-fahr! der I-sis Wei-he ist nun dein! kommt, kommt,*

high have heard your pray'r, the ho-ly mys - te-ries are thine! come,  
*hast du die Ge-fahr! der I-sis Wei-he ist nun dein! kommt,*

high have heard your pray'r, the ho-ly mys - te-ries are thine! come,  
*hast du die Ge-fahr! der I-sis Wei-he ist nun dein! kommt,*

high have heard your pray'r, the ho-ly mys - te-ries are thine! come,  
*hast du die Ge-fahr! der I-sis Wei-he ist nun dein! kommt,*

come, come, en - - ter in the sa - cred shrine, in the sa - - cred  
*kommt, kommt, tre - - tet in den Tem - pel ein, in den Tem - - pel*

come, come, come, en - - ter, en - ter in the sa - - cred  
*kommt, kommt, kommt, tre - - tet, tre - tet in den Tem - - pel*

come, come, come, en - - ter, en - ter in the sa - - cred  
*kommt, kommt, kommt, tre - - tet, tre - tet in den Tem - - pel*

come, come, come, en - - ter in the sa - cred  
*kommt, kommt, kommt, tre - - tet in den Tem - pel*

shrine, come, come, come, en - - ter in the sa - cred shrine, come, come,  
*ein, kommt, kommt, kommt, tre - - tet in den Tem - pel ein, kommt, kommt,*

shrine, come, come, en - - ter in the sa - cred shrine, come,  
*ein, kommt, kommt, tre - - tet in den Tem - pel ein, kommt,*

shrine, come, come, en - - ter in the sa - cred shrine, come,  
*ein, kommt, kommt, tre - - tet in den Tem - pel ein, kommt,*

shrine, come, come, en - - ter in the sa - cred shrine, come,  
*ein, kommt, kommt, tre - - tet in den Tem - pel ein, kommt,*

come, *kommt,* en - - ter in the sa - cred shrine. *tre - - tet in den Tem - pel ein.*

come, *kommt,* en - - ter in the sa - cred shrine. *tre - - tet in den Tem - pel ein.*

come, *kommt,* en - - ter in the sa - cred shrine. *tre - - tet in den Tem - pel ein.*

come, *kommt,* en - - ter in the sa - cred shrine. *tre - - tet in den Tem - pel ein.* (*Exeunt.*)

*f*

(Scene changes to a Garden.)

Flutes, Oboes, Bassoons, Horns in G & Strings (afterwards Clarionets in B flat, Trumpets in B flat, 3 Trombones & Kettle Drums).

*Allegro.* PAPA GENO (*plays*). *Sva* *Sva*

*str.* *p* *Ob. & Hrn.* *Str.*

*f* *Tutti.* *tr*

Pa - pa - ge - na! Pa - pa - ge - na! Pa - pa - ge - na!  
 Pa - pa - ge - na! Pa - pa - ge - na! Pa - pa - ge - na!

*(plays.)* *Sva.* *sva*

*p Str.* *Ob. & Hns.*

*Sva.....*

Wi - fie! Dar - ling! oh where art thou? She's vanish'd! Ah me, she is  
 Weibchen! Täub - chen, mei - ne Schö - ne! ver - ge - bens! Ach! sie ist ver -

*M.* *Str.*

vanish'd, and in - to mi - se - ry I'm ban - ish'd! By chat - ter - ing, chat - ter - ing,  
 - lo - ren, ich bin zum Un - glück schon ge - bo - ren! Ich plau - der - te, plau - der - te,

*cresc.* *Tutti* *f* *p Str.*

I am un - done, 't has caus'd most griefs be - neath the sun, . . . caus'd most griefs be - neath the  
 und das war schlecht, und drum ge - schieht es mir schon recht, . . . drum ge - schieht es mir schon

*mf* *p* *tr*

sun.  
 recht.

Since of that charm - ed wine I  
 Seit ich ge - ho - stet die - sen

*Vi.* *Wind sustain.*

drank,  
Wein,

Since I be-held the maid di -  
seit ich das schö - ne Weib - chen

- vine, with lo-ver's pangs I melt, I pine. the cru-el dart is in my  
sah,— so brennt's im Her-zen's-käm-mer-lein, so zwickt es hier, so zwickt es

*Fl. & Ob. Str. Fl. & Ob.*

heart. Pa-pa-ge-na! charmer pret-ty. Pa-pa-ge-na, oh have pi-ty! All in  
da. Pa-pa-ge-na! Her-zen's-weibchen! Pa-pa-ge-na, lie-bes Täub-chen! 'Sist um-

*Str. cresc. f p*

vain, She doth not hear me; world, farewell, of life I'm wea-ry. Death, oh let my sor-rows  
- sonst, es ist ver-ge-bens, mü-de bin ich mei-nes Le-bens! Ster-ben macht der Lieb' ein

*fp fp fp fp Tutti. f p str. tr*

(Takes a rope from his girdle.)

cease, . give my lone-ly heart re-lease. From this  
End, . wenn's im Her-zen noch so brennt. Die-sen

tree I will suspend me, here, this sturdy branch shall  
 Baum da will ich zie - ren, mir an ihm den Hals zu -

*Bssn.*

end me, with this evil world I've done, so good night, thou hateful sun! If no  
 - schü - ren, weil das Le - ben mir miss - fällt. Gu - te Nacht, du fal - sche Welt! weil du

*Bssn. sustain.*

wi - fie thou wilt bring me, in - to Ha - des I will fling me, so no more, I say a -  
 bö - se an mir han - delst, mir kein schö - nes Kind zu - ban - delst, so ist's aus, so ster - be

- dieu, cru - el maid, I lov'd thee true, cru - el maid, I lov'd thee true.  
 ich, schö - ne Mäd - chen denkt an mich, schö - ne Mäd - chen denkt an mich!

*fp*

Will no damsel fair and pret - ty, Take a lo - ver out of pi - ty? Then a  
 Will sich ei - ne um mich Ar - men, eh' ich hän - ge, noch er - bar - men, wohl, so

*Wind sustain.*

hang-ing I'd fore-go! Say the word— is't yes or no? say the word, is't yes or  
*lass ich's dies-mal sein! Ru-fet nur— ja, o-der nein! ru-fet nur— ja, o-der*

*Str.*

no? No one an-swers, none will have me, none at all will  
*nein! Kei-ne hört mich, al-les stil-le, al-les, al-les*

*(looks round.)*

have me, none will say a word to save me! Pa-pa-ge-no, there's no hope!... come, make  
*stil-le, al-so ist es eu-er Wil-le? Pa-pa-ge-no, frisch hin-auf!... en-de*

*fp Tutti. fp f p Str. tr*

fast the fa-tal rope, Pa-pa-ge-no, there's no hope, . . . come, make fast the fa-tal  
*dei-nen Le-bens-lauf, Pa-pa-ge-no, frisch hin-auf, . . . en-de dei-nen Le-bens-*

*Wind. Str. tr*

rope! Still, I'll wait a-while, and see! I'll  
*lauf! Nun, ich war-te noch, es sei! Ich*

*Vl. & Fl.*

*Vl. & Bass.*

*Str.*

wait a while, wait, and see, till I've count - ed one, two,  
 war - te noch. nun! es sei! bis man zäh - let: eins, zwei,

*Vl. & Bssn.* *Tutti.*

three! one! two! . . . three! No one comes, my time is  
 drei! Eins! Zwei! . . . Drei! Nun wohl - an, es bleibt da -

*(plays.)* *8va* *Andante.* *p Str.*

past, I must do the deed at last; none the grie - vous tale to  
 - bei, nun wohl - an, es bleibt da - bei, weil mich nichts zu - rü - cke

*Wind.* *Str.* *Wind.* *Str.*

tell, so good night, false world, fare - well, so good night, false world, fare -  
 hält, gu - te Nacht, du fal - sche Welt! gu - te Nacht du fal - sche

*Wind sustain.*

*1st & 2nd GENIUS.*  
*Allegretto.*  
 - well! Oh stay, oh stay, oh stay, Hold, Pa - pa - ge - no! and be wise, nor of thy  
 Welt! Halt ein, halt ein, halt ein, o Pa - pa - ge - no! und sei klug, man lebt nur

*3rd GENIUS.*  
 Oh stay, oh stay, Hold, Pa - pa - ge - no. and be wise, nor of thy  
 Halt ein, halt ein, o Pa - pa - ge - no, und sei klug, man lebt nur

*Allegretto.* *cresc.* *Tutti.* *f* *p Wind.* *Str.* *Wind sustain*

## PAPAGENO.

life the precious boon des-pise, nor of thy life the precious boon des-pise. I have no  
 ein - mal, dies sei dir ge - nug, man lebt nur ein - mal, dies sei dir ge - nug. Ihr habt gut

life the precious boon des-pise. nor of thy life the precious boon des-pise.  
 ein - mal, dies sei dir ge - nug, man lebt nur ein - mal, dies sei dir ge - nug.

pa - tience with your preach - ing; will a - ny course of mo - ral teach - ing al - lay the  
 re - den, gut zu scher - zen; doch brennt' es euch, wie mich im Her - zen, ihr wü - det

bur - ning pangs I prove, the pangs of un - re - qui - ted  
 auch nach Mäd - chen geh'n, ihr wü - det auch nach Mäd - chen

love?  
 geh'n.  
 1st & 2nd GENIUS.  
 Go, set thy magic bells a - ring - ing, maybe thy love is hi - ther wing - ing.  
 So las - se dei - ne Glückchen klin - gen; dies wird dein Weibchen zu dir brin - gen.

3rd GENIUS.  
 Go, set thy magic bells a - ring - ing, maybe thy love is hi - ther wing - ing.  
 So las - se dei - ne Glückchen klin - gen; dies wird dein Weibchen zu dir brin - gen.

*Tutti.*



PAPAGENO. (takes out the bells;)

Oh what a block-head to for - get them, oh what a block-head to for - get them,  
 Ich Narr ver - gass der Zau - ber - din - ge, ich Narr ver - gass der Zau - ber - din - ge.

*fp* Ob. & Bsn. *f* Tutti *fp* Ob. & Bsn. *f* Tutti

I will at once a - chi - ming set them, oh may they bring my char - mer  
 Er - klin - ge Glock - en - spiel, er - klin - ge, ich muss mein lie - bes Mäd - chen

*p* Str. *f*

(They step aside and come forth with a woman.)

here, oh may they bring my char - mer here!  
 seh'n, ich muss mein lie - bes Mäd - chen seh'n.

*Vl. & Bsn.*

*Allegro.*

Bells.

Chi - ming sweet and clear - ly, let my mai - den  
 Klin - get, Glück - chen, klin - get, schafft mein Mäd - chen

*Str.*

hear! Tell who loves her dear - ly, let her now ap - pear!  
her! klin - get, Glück - chen, klin - get, bringt mein Weib - chen her!

*tr*

*Bells.*

chi-ming sweet and clear - ly, let my maid - en  
klin - get, Glück - chen, klin - get, schafft mein Mäd - chen

*Str.* *Bells.* *Str.*

hear, . . . tell who loves her dear - ly, let her now ap - pear!  
her! . . . klin - get, Glück - chen, klin - get, schafft mein Weib - chen her!

*tr*

*Wind.*

chi-ming sweet and clear - ly, let my maid - en hear, let her hear,  
klin - get, Glück - chen, klin - get, bringt mein Weib - chen her, bringt sie her,

*tr*

*Bells.* *Tutti.* *Bells.*

let her ap - pear, let her ap - pear! Now, Pa - pa - ge - no, turn and see!  
mein Mäd - chen her, mein Weib - chen her! Nun, Pa - pa - ge - no, sieh dich um!

1st & 2nd GENIUS.

3rd GENIUS.

Now, Pa - pa - ge - no, turn and see!  
Nun, Pa - pa - ge - no, sieh dich um!

*Tutti.* *Bells.* *Tutti.* *Str. cresc.* *Tutti.*

*Allegro.*

Allegro. *tr.* *p Str.*

PAPAGENA.

PAPAGENO.

Pa - pa - pa pa - pa - pa  
 Pa - pa - pa pa - pa - pa

Pa - pa - pa pa - pa - pa - pa  
 Pa - pa - pa pa - pa - pa

*tr.* *tr.*

pa pa - pa - pa - pa - pa - pa - pa pa - pa - pa - pa - pa - pa - pa - pa - pa - pa

pa - pa - pa - pa - pa - pa - pa pa - pa - pa - pa - pa  
 pa - pa - pa - pa - pa - pa - pa pa - pa - pa - pa - pa

*tr.* *tr.*

pa pa - pa - pa - pa - pa - pa - pa - ge - no!  
 pa - pa - pa - pa - pa - pa - pa - ge - no!

pa - pa - pa - pa - pa - pa - ge - na! Wilt thou now be mine for  
 pa - pa - pa - pa - pa - pa - ge - na! Bist du mir nun ganz ge

*tr.*

Yes, I'll be thine own for e - ver, Yes, too  
 Nun bin ich dir ganz ge - ge - ben. Nun so

e - ver?  
 - ge - ben?

On this day we must be mar-ried!  
 Nun so sei mein lie - bes Weib - chen!

*Fl.*  
*Hns. sustain.* *Str.*

long methinks we've tar-ried, too long we've tar-ried, too long we've tar-ried!  
 sei mein Her - zens - täub - chen, mein Her - zens - täub - chen, mein Her - zens - täub - chen!

we must be mar-ried, we must be mar-ried!  
 mein lie - bes Weib - chen, mein lie - bes Weib - chen!

*cresc.* *Tutti.* *f*

Oh what pleasures will be ours,  
 Wel - che Freu - de wird das sein,

Oh what pleasures will be ours, if the gods will deign to  
 Wel - che Freu - de wird das sein, wenn die Göt - ter uns be -

*str.*  
*p*

if the gods will deign to bless us, send us dar-lings to ca-ress us, send us  
 wenn die Göt - ter uns be - den - ken, un - srer Lie - be Kin - der schen - ken, un - srer

bless us, send us dar-lings to ca-ress us, send us  
 - den - ken, un - srer Lie - be Kin - der schen - ken, un - srer

*ritard.*

dar-lings to ca - ress us, our life will be a chain of flow'rs, oh what joy!  
 Lie - be Kin - der schen - ken, so lie - be klei - ne Kin - der - lein, Kin - der - lein,

dar-lings to ca - ress us, our life will be a chain of flow'rs, oh what joy!  
 Lie - be Kin - der schen - ken, so lie - be klei - ne Kin - der - lein, Kin - der - lein, *ritard.*

oh what joy!  
 Kin - der - lein, oh what joy! our life will be a chain of  
 Kin - der - lein, so lie - be klei - ne Kin - der -

oh what joy!  
 Kin - der - lein, oh what joy! our life will be a chain of  
 Kin - der - lein, so lie - be klei - ne Kin - der -

*Tutti.*

flow'rs, our life will be a chain of flow'rs,  
 - lein, so lie - be klei - ne Kin - der - lein.

flow'rs, our life will be a chain of flow'rs, First . . . comes a lit - tle Pa - pa -  
 - lein, so lie - be klei ne Kin - der - lein. Erst . . . ei - nen klei - nen Pa - pa -

*a tempo.*

*f* Wind. *p* tr Str.

*Hns. sustain.*

Then . . . comes a lit - tle Pa - pa - ge - na.  
 Dann . . . ei - ne klei - ne Pa - pa - ge - na.

- ge - no. Then . . . yet an - o - ther Pa - pa -  
 - ge - no, dann . . . wie - der ei - nen Pa - pa -

*p* *f* *tr*

then . . . yet an - o - ther Pa - pa - ge - na, Pa - pa -  
 dann . . . wie - der ei - ne Pa - pa - ge - na, Pa - pa -

ge - no,  
 ge - no, Pa - pa - ge no,  
 Pa - pa - ge no,

*f* *p* *tr* *str.*

ge - na, Pa - pa - ge - na, Pa - pa - ge - na, Pa - pa - ge - na.  
 ge - na, Pa - pa - ge - na, Pa - pa - ge - na, Pa - pa - ge - na.

Pa - pa - ge - no, Pa - pa - ge - no, Pa - pa - ge - no.  
 Pa - pa - ge - no, Pa - pa - ge - no, Pa - pa - ge - no.

*cresc. Tutti.* *fp*

They are the great - est of all trea - sures, the pret - ty  
 Es ist das höch - ste der Ge - fühl - le, wenn vie - le,

they are the great - est of all trea - sures,  
 Es ist das höch - ste der Ge - fühl - le,

*str. p* *Fl.* *str.*

dar - ling  
 vie - le le

the pret - ty dar - ling Pa - pa - ge - nos, Pa - pa - pa - pa - pa - ge - nos, Pa - pa - pa - pa - pa -  
 wenn vie - le Pa - pa - pa - pa - ge - no, Pa - pa - pa - pa - pa - ge - no, Pa - pa - pa - pa - pa -

*mfp Tutti.* *mfp* *mfp*

pa-pa-pa-pa-pa-pa-pa-ge-nas, the ve-ry i-mage of Pa-  
 pa-pa-pa-pa-pa-pa-pa-ge-na der El-tern Se-gen wer-den

pa-pa-pa-pa-pa-pa-pa-ge-nos, the ve-ry i-mage of Ma-  
 pa-pa-pa-pa-pa-pa-pa-ge-no der El-tern Se-gen wer-den

*f* *p str.*

pa. They are the great-est of all  
 sein. Es ist das höch-ste der Ge-

ma. They are the great-est of all trea-sures,  
 sein. Es ist das höch-ste der Ge-füh-le,

*Fl.* *Ob. & Bsn.*

trea-sures, the pret-ty dar-ling Pa-pa-ge-nas, Pa-pa-pa-pa-pa-pa-  
 füh-le wenn vie-le Pa-pa-pa-pa-ge-na, Pa-pa-pa-pa-pa-pa-

the pret-ty dar  
 wenn vie-le, vie-

*Tnr.* *mf* *Tutti.* *mf*

ge-nas, Pa-pa-pa-pa-pa-pa-ge-nas, Pa-pa-pa-pa-pa-ge-nas, the  
 ge-na, Pa-pa-pa-pa-pa-ge-na, Pa-pa-pa-pa-pa-ge-na, der

ling Pa-pa-pa-pa-pa-pa-ge-nos, the  
 le Pa-pa-pa-pa-pa-pa-ge-no, der

*mf* *f*

ve - ry i - - mage of Pa - - pa, Pa - pa - ge - na, Pa - pa -  
 El - tern Se - - gen wer - den sein, Pa - pa - ge - na, Pa - pa -

ve - ry i - - mage of Ma - - ma, Pa - pa - ge - no, Pa - pa -  
 El - tern Se - - gen wer - den sein, Pa - pa - ge - no, Pa - pa -

*p Str.* *Hns. sustain.*

- ge - na, Pa - pa - pa - pa - pa - pa - pa - pa - ge - na, the ve - ry i - mage of Pa -  
 - ge - na, Pa - pa - pa - pa - pa - pa - pa - pa - ge - na, der El - tern Se - gen wer - den

- ge - no, Pa - pa - pa - pa - pa - pa - pa - pa - ge - no, the ve - ry i - mage of Ma -  
 - ge - no, Pa - pa - pa - pa - pa - pa - pa - pa - ge - no, der El - tern Se - gen wer - den

*cresc.* *Tutti.* *f*

- pa, Pa - pa - ge - na, Pa - pa - ge - na, Pa - pa - pa - pa - pa - pa - pa - pa -  
 sein, Pa - pa - ge - na, Pa - pa - ge - na, Pa - pa - pa - pa - pa - pa - pa - pa -

- ma, Pa - pa - ge - no, Pa - pa - ge - no, Pa - pa - pa - pa - pa - pa - pa - pa -  
 sein, Pa - pa - ge - no, Pa - pa - ge - no, Pa - pa - pa - pa - pa - pa - pa - pa -

*Str.* *p Hns. sustain.*

- ge - na, the ve - ry i - mage of Pa - pa, the ve - ry i - mage of Pa -  
 - ge - na, der El - tern Se - gen wer - den sein, der El - tern Se - gen wer - den

- ge - no, the ve - ry i - mage of Ma - ma, the ve - ry i - mage of Ma -  
 - ge - no, der El - tern Se - gen wer - den sein, der El - tern Se - gen wer - den

*cresc.* *Tutti.* *f* *p Str.*



pa, the ve - ry i - mage of Pa - pa, Pa - pa - pa - pa - pa - pa -  
 sein, der El - tern Se - gen wer - den sein, Pa - pa - pa - pa - pa - pa -

ma, the ve - ry i - mage of Ma - ma,  
 sein, der El - tern Se - gen wer - den sein,

*Tutti.* *p* Fl. & Ob. *Str.*

- ge - na, Pa - pa - pa - pa - pa - pa -  
 - ge - na, Pa - pa - pa - pa - pa - pa -

Pa - pa - pa - pa - pa - pa - ge - no, Pa - pa - pa - pa - pa - pa -  
 Pa - pa - pa - pa - pa - pa - ge - no, Pa - pa - pa - pa - pa - pa -

Ob. & Bsns. *Str.* *f*

- ge - na, Pa - pa - pa - pa - pa - pa - ge - na, Pa - pa - pa - pa - pa - pa - ge - - -  
 - ge - na, Pa - pa - pa - pa - pa - pa - ge - na, Pa - pa - pa - pa - pa - pa - ge - - -

- ge - no, Pa - pa - pa - pa - pa - pa - ge - no, Pa - pa - pa - pa - pa - pa - ge - - -  
 - ge - no, Pa - pa - pa - pa - pa - pa - ge - no, Pa - pa - pa - pa - pa - pa - ge -

*Wind.*

- na!  
 - na!

- no!  
 - no!

*Tutti.*

*Più moderato.*

*p str.* *mf* *p* *mf* *p* *tr* *tr*

**MONOSTATOS.** *pp*

Hush, hush, be wa - ry, tread with cau - tion, the tem - ple's  
 Nur stil - le, stil - le, stil - le, stil - le! bald drin - gen

*mf* *p* *tr*

**THE QUEEN.**

Hush, hush, be wa - ry, tread with cau - tion, the tem - ple's  
 Nur stil - le, stil - le, stil - le, stil - le! bald drin - gen

**1st & 2nd LADY.**

Hush, hush, be wa - ry, tread with cau - tion, the tem - ple's  
 Nur stil - le, stil - le, stil - le, stil - le! bald drin - gen

**3rd LADY.**

Hush, hush, be wa - ry, tread with cau - tion, the tem - ple's  
 Nur stil - le, stil - le, stil - le, stil - le! bald drin - gen

fane will soon be ours.  
 wir im Tem - pel ein.

*mf* *p* *tr* *Wind.*

fane will soon be ours.  
 wir im Tem - pel ein.

fane will soon be ours.  
 wir im Tem - pel ein.

**MONOSTATOS.**

fane will soon be ours. Re - mem - ber, Queen, thy  
 wir im Tem - pel ein. Doch Für - stin, hal - te

*str.*

## THE QUEEN.

word is gi - ven, that fair Pa - mi - na shall be mine. I gave my  
 Wort er - fül - le, dein Kind muss mei - ne Gat - tin sein. Ich hal - te

Ob. & Bsn. Str.

word, and will ful - fil it, yea, thou shalt call Pa - mi - na  
 Wort, es ist mein Wil - le, mein Kind soll dei - ne Gat - tin

thine!  
 sein!

'Tis said, Pa - mi - na shall be thine.  
 Mein Kind soll dei - ne Gat - tin sein.

1st LADY.

'Tis said, 'tis said, Pa - mi - na shall be thine.  
 Ihr Kind, ihr Kind soll dei - ne Gat - tin sein.

2nd LADY.

'Tis said, 'tis said, Pa - mi - na shall be thine.  
 Ihr Kind, ihr Kind soll dei - ne Gat - tin sein.

3rd LADY.

'Tis said, 'tis said, Pa - mi - na, Pa - mi - na shall be thine.  
 Ihr Kind soll dei - ne Gat - tin, soll dei - ne Gat - tin sein.

Wind sustain. Str.

MONOSTATOS.

But ah, a sound of dis - tant thun der, or trou - bled waves is on the  
 Doch still, ich hö - re schrecklich rau - sachen, wie Don - ner - ton und Was - ser -

*mf p mf p*

THE QUEEN.

Yea! dread - ful is that sound of thun - der, it fills the trembling heart with  
 Ja, fürch - ter - lich ist die - ses Rauschen, wie fer - nen Don - ners Wie - der

1st & 2nd LADY.

Yea! dread - ful is that sound of thun - der, it fills the trembling heart with  
 Ja, fürch - ter - lich ist die - ses Rauschen, wie fer - nen Don - ners Wie - der

3rd LADY.

Yea! dread - ful is that sound of thun - der, it fills the trembling heart with  
 Ja, fürch - ter - lich ist die - ses Rauschen, wie fer - nen Don - ners Wie - der

air.  
fall

Wind.

Tutti.

fear.  
hall!

Now shall they  
Dort wol - len

fear.  
hall!

Now shall they  
Dort wol - len

fear.  
hall!

This is the entrance to the tem - ple  
 Nun sind sie in - des Tempels Hat - ten.

tr

mf p Str.

mf p Wind sustain.

feel our ven - geance am - ple, now shall they feel our ven - geance  
 wir sie ü - ber - fal - len, dort wol - len wir sie ü - ber -

now shall they feel our vengeance am - ple, now shall they feel our vengeance  
 Dort wol - len wir sie ü - ber - fal - len, dort wol - len wir sie ü - ber -

feel our ven - geance am - ple, now shall they feel our ven - geance  
 wir sie ü - ber - fal - len, dort wol - len wir sie ü - ber -

now shall they feel, now shall they feel our ven - geance  
 Dort wol - len wir sie ü - ber - fal - len, ü - ber -

am - ple, thus may all hy - po - crites be doom'd, With fire and sword be they en -  
 - fal - len, die Frömm-ler til - gen von der Erd', mit Feu - ers - glut und mächt'-gem

am - ple, thus may all hy - po - crites be doom'd, With fire and sword be they en -  
 fal - len, die Frömm-ler til - gen von der Erd', mit Feu - ers - glut und mächt'-gem

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am - ple, thus may all hy - po - crites be doom'd, With fire and sword be they en -  
 - fal - len, die Frömm-ler til - gen von der Erd', mit Feu - ers - glut und mächt'-gem

*Tutti.*

tomb'd.  
Schwert. *(kneeling)*

tomb'd. Thou, great and migh - ty Queen of Night,  
Schwert. Dir, gro - sse Kö - ni - gin der Nacht,

tomb'd. Thou, great and migh - ty Queen of Night,  
Schwert. Dir, gro - sse Kö - ni - gin der Nacht,

tomb'd. Thou, great and migh - ty Queen of Night,  
Schwert. Dir, gro - sse Kö - ni - gin der Nacht,

Wind *tr*

*Str.* *mf* *p*

thou, great and migh - ty Queen of Night, these wi - ly trai - tors  
 dir, gro - sse Kö - ni - gin der Nacht, sei un - srer Ra - che

thou, great and migh - ty Queen of Night, these wi - ly trai - tors  
 dir, gro - sse Kö - ni - gin der Nacht, sei un - srer Ra - che

thou, great and migh - ty Queen of Night, these wi - ly trai - tors  
 dir, gro - sse Kö - ni - gin der Nacht, sei un - srer Ra - che

Wind. *tr*

*Str.* *mf* *p* *Wind.*

QUEEN OF NIGHT with 1st & 2nd LADY.

now shalt re-quite. Des-  
 O - pfer ge-bracht. (Thunder, lightning, and tempest.) Zer-

now shalt re-quite. Des-  
 O - pfer ge-bracht. Zer-

now shalt re-quite. Des-  
 O - pfer ge-bracht. Zer-

*f Tutti.*

- - troy'd, ah, des - troy'd is for e - ver our pow'r, in  
 - - schmet - - tert, zer - nich - tet ist un - se - re Macht, wir

- - troy'd, ah, des - troy'd is for e - ver our pow'r, in  
 - - schmet - - tert, zer - nich - tet ist un - se - re Macht, wir

- - troy'd, ah, des - troy'd is for e - ver our pow'r, in  
 - - schmet - - tert, zer - nich - tet ist un - se - re Macht, wir

dark - - ness e - ter - nal we're doom'd from this hour.  
 al - - le ge - stür - zet in e - wi - ge Nacht.

dark - - ness e - ter - nal we're doom'd from this hour.  
 al - - le ge - stür - zet in e - wi - ge Nacht. (They sink below.)

dark - - ness e - ter - nal we're doom'd from this hour.  
 al - - le ge - stür - zet in e - wi - ge Nacht.

*p*  
*Tpts. & Tromb. sustain.*

(A flood of light is cast over the scene, and discovers Sarastro with Pamina and Tamino and his retinue of priests.)

SARASTRO.

The ra-diance of morn-ing all dark-ness shall  
Die Strah-ten der Son-ne ver-tri-ben die

Andante.

rend, the wiles of im-pos-ture no bless-ings at-tend.  
Nacht, zer-nich-ten der Heuch-ler er-schli-che-ne Macht.

CHORUS.

Hail, ye true and faith-ful, hail, ye true and faith-ful, ye've  
Heil sei euch Ge-weih-ten, Heil sei euch Ge-weih-ten! Ihr

Hail, ye true and faith-ful, hail, ye true and faith-ful,  
Heil sei euch Ge-weih-ten, Heil sei euch Ge-weih-ten!

Hail, ye true and faith-ful, hail, ye true and faith-ful,  
Heil sei euch Ge-weih-ten, Heil sei euch Ge-weih-ten!

Hail, ye true and faith-ful, hail, ye true and faith-ful,  
Heil sei euch Ge-weih-ten, Heil sei euch Ge-weih-ten!

con - quer'd through love. Thanks,  
 dran - get durch Nacht. Dank,  
 ye've con - quer'd thro' love. Thanks,  
 Ihr dran - get durch Nacht. Dank,  
 ye've con - quer'd thro' love. Thanks,  
 Ihr dran - get durch Nacht. Dank,

*Str.* *p* *f* *vi.* *tr.* *p Hns. sustain.*

thanks, thanks to thee, O - si - ris, thanks,  
 Dank, Dank sei dir, O - si - ris, Dank,  
 thanks, thanks to thee, O - si - ris, thanks,  
 Dank, Dank sei dir, O - si - ris, Dank,  
 thanks, thanks to thee, O - si - ris, thanks,  
 Dank, Dank sei dir, O - si - ris, Dank,

*f* *p* *f*

thanks to I - sis a - bove!  
 Dank, dir I - sis ge - bracht!  
 thanks to I - sis a - bove!  
 Dank, dir I - sis ge - bracht!  
 thanks to I - sis a - bove!  
 Dank, dir I - sis ge - bracht!

*Allegro.*

*f* *p* *Str.* *Allegro. Vi. & Fl.*



*f Tutti.*

To strong heart and constant doth Heav'n give the crown, with  
 Es sieg - te die Stär - ke und krö - net zum Lohn, die

To strong heart and constant doth Heav'n give the crown, with  
 Es sieg - te die Stär - ke und krö - net zum Lohn, die

To strong heart and constant doth Heav'n give the crown, with  
 Es sieg - te die Stär - ke und krö - net zum Lohn, die

To strong heart and constant doth Heav'n give the crown, with  
 Es sieg - te die Stär - ke und krö - net zum Lohn, die

*p Str.*

beau - ty and wis - dom, e - ter - nal re - nown!  
 Schön - heit und Weis - heit mit e - wi - ger Kron'.

beau - ty and wis - dom, e - ter - nal re - nown!  
 Schön - heit und Weis - heit mit e - wi - ger Kron'.

beau - ty and wis - dom, e - ter - nal re - nown!  
 Schön - heit und Weis - heit mit e - wi - ger Kron'.

beau - ty and wis - dom, e - ter - nal re - nown!  
 Schön - heit und Weis - heit mit e - wi - ger Kron'.

*f Tutti.* *Str. p*

*p*  
To strong heart and con - stant, to  
*Es sieg - te die Stär - ke,* es

*p*  
To strong heart and con - stant, to  
*Es sieg - te die Stär - ke,* es

*p*  
To strong heart and con - stant, to  
*Es sieg - te die Stär - ke,* es

*p*  
To strong heart and con - stant, to  
*Es sieg - te die Stär - ke,* es

*Wind.* *Str.* *Wind.*

*cresc.*  
strong heart and con - stant doth Heav'n give the crown, doth Heav'n give the  
*sieg - te die Stär - ke und krö - net zum Lohn, und krö - net zum*

*cresc.*  
strong heart and con - stant doth Heav'n give the crown, doth Heav'n give the  
*sieg - te die Stär - ke und krö - net zum Lohn, und krö - net zum*

*cresc.*  
strong heart and con - stant doth Heav'n give the crown, doth Heav'n give the  
*sieg - te die Stär - ke und krö - net zum Lohn, und krö - net zum*

*cresc.*

*f*  
crown. With beau - ty and wis -  
*Lohn. die Schön - heit und Weis -*

*f*  
crown. With bean - ty and wis - dom  
*Lohn. die Schön - heit und Weis - heit*

*f*  
crown. With beau - ty and  
*Lohn. die Schön - heit und*

*f* *Tutti.* *p* *Str.*

dom, e - ter - nal . . re - nown, . . with beau - ty and wis - dom,  
 - heit mit e - wi - - ger Kron', . . die Schön - heit und Weis -

e - ter - nal . . re - nown, . . with beau - ty and wis - dom,  
 mit e - wi - - ger Kron', . . die Schön - heit und Weis - heit

wis - dom e - ter - nal re - nown, . . with beau - ty and  
 Weis - heit mit e - wi - ger Kron', . . die Schön - heit und

dom o - ter - nal . . re - nown, to strong heart and con - stant doth  
 - heit mit e - wi - - ger Kron'. Es sieg - te die Stär - ke und

e - ter - nal . . re - nown, to strong heart and con - stant doth  
 mit e - wi - - ger Kron'. Es sieg - te die Stär - ke und

wis - dom e - ter - nal re - nown, to strong heart and con - stant doth  
 Weis - heit mit e - wi - ger Kron'. Es sieg - te die Stär - ke und

*f* *Hns.* *Tutti.*

Heav'n give the crown, with beau - ty and wis - dom, e - ter - nal re - nown,  
 krö - net zum Lohn, die Schön - heit und Weis - heit mit e - wi - ger Kron',

Heav'n give the crown, with beau - ty and wis - dom, e - ter - nal re - nown,  
 krö - net zum Lohn, die Schön - heit und Weis - heit mit e - wi - ger Kron',

Heav'n give the crown, with beau - ty and wis - dom, e - ter - nal re - nown,  
 krö - net zum Lohn, die Schön - heit und Weis - heit mit e - wi - ger Kron',

e - - ter - - nal re - nown, e - - ter - -  
 mit e - - wi - ger Kron', mit e - -

e - - ter - - nal re - nown, e - - ter - -  
 mit e - - wi - ger Kron', mit e - -

e - - ter - - nal re - nown, e - - ter - -  
 mit e - - wi - ger Kron', mit e - -

Piano accompaniment for the first system, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

- nal re - nown.  
 - wi - ger Kron'.

- nal re - nown.  
 - wi - ger Kron'.

- nal re - nown.  
 - wi - ger Kron'.

Piano accompaniment for the second system, starting with a *p Str.* marking and transitioning to *f Tutti* later in the system.

Piano accompaniment for the third system, continuing the rhythmic pattern from the previous systems.

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***Kurtis H. Brownell***

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— Ditto. Tonic Sol-fa only	1	0	— Ditto. Tonic Sol-fa only	1	6
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— Ditto. Tonic Sol-fa only	1	0	— Ditto. Tonic Sol-fa only	1	6
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— Ditto. Tonic Sol-fa only	1	0	Somerhall, A.—King Theobald (both Notations)*†	3	0
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— Ditto. Tonic Sol-fa only	1	0	— Princess Zara (both Notations)*†	3	0
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— Ditto. Tonic Sol-fa only	1	0	— The Enchanted Palace (both Notations)*	3	0
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— Ditto. Tonic Sol-fa only	1	0	Wareing, H. W.—Ho-Ho of the Golden Belt (both Notations)†	1	6
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(March—1926.)

LONDON: NOVELLO AND COMPANY, LIMITED.

*Kurtis H. Brownell*

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18. Norma cometh—*Norma viene* ... 1½d.
19. Not yet gone?—*Non parti? finora è al campo* (T.T.B.B.) ... 1½d.
20. Vengeance, vengeance—*Guerra, guerra!* ... 1½d.

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21. Hail! Amina—*Viva! viva, Amina!* ... 1½d.
22. Fairest flower of the mountains—*In Elvezia non v'ha rosa* ... 1½d.
23. When dusky twilight—*Ah fosco cielo* ... 1½d.
24. Here a moment we'll shelter—*Qui la sevla è più folta ed ombrosa* 3d
93. Finale to Act I. ... 18.

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45. What pleasure, what gladness—*Cantiamo, cantiamo* ... 3d.
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27. Rataplan, rataplan (T.T.B.B.) ... 1½d.

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30. What from vengeance—*Chi raffrena il mio furore* ... 3d.
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66. Noble Chief! thee we hail. (Sol-fa, 2d.) ... 4d.

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78. Why so long wilt thou try our patience—*C'est trop faire de résistance* ... 4d.
79. See what grace—*Que d'attraits* ... 3d.
80. Paris never beheld—*Non jamais aux regards* ... 3d.
81. { Be sad no more—*Rassurez-vous* ... 3d.  
Ah! You essay in vain—*Vous es savez en vain* }
82. Come, sing to the praise—*Chantez, célébrez* ... 3d.
83. This altar never heard—*Jamais à tes autels* ... 2d.
84. Up to the vault of heaven—*Jusques aux voûtes éthérées* ... 4d.

## GLUCK'S IPHIGENIA IN TAURIS.

85. { The Gods their anger turn away—*Les Dieux apaisent leur courroux* (T.T.B.) ... 3d.  
Blood can alone appease—*Il nous fallait du sang* (T.T.B.) ... }
86. Heaven's sanger passes away—*Les Dieux, longtemps en courroux* 2d.
92. { O Diana, who us beholdest—*O Diane, sois nous propice* ... 3d.  
O Latona's virgin daughter—*Chaste fille de Latone* }

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108. Soldiers' Chorus (T.T.B.B.). (Sol-fa, 1½d.) ... 3d.
111. Ditto (Arr. for S.A.T.B.). (Sol-fa, 1½d.) ... 3d.
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110. Light as Air (Waltz and Chorus). (Sol-fa, 3d.) ... 6d.

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104. Siori, buy, Siori, buy (Market Chorus) ... 6d.  
Let the past be dead ... M.T. 483 2d.

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35. Let's enjoy while the season invites us—*Giovinette, che fate all' amore* ... 1½d.

## MOZART'S LE NOZZE DI FIGARO.

36. Come, deck with flowers—*Giovani liete* ... 1½d.
37. Noble Lady—*Ricevete, o padroncina* ... 1½d.
38. Each voice now rejoices—*Amanti, costanti* ... 1½d.

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7. Oh, Isis and Osiris (T.T.B.B.) ... 1½d.