**NOVELLO'S**  
**ORIGINAL OCTAVO EDITION OF OPERAS**

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**TO BE CONTINUED.**

_London: Novello and Company, Limited._
NOVELLO'S ORIGINAL OCTAVO EDITION.

THE MAGIC FLUTE

AN OPERA

IN TWO ACTS

COMPOSED BY

W. A. MOZART.

EDITED BY
BERTHOLD TOURS
AND TRANSLATED INTO ENGLISH BY
NATALIA MACFARREN.

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.
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 ordinances 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 innate plot, interspersed with scenes of doubtful congenicity, 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 Leipzig in 1855 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 Tamina 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 eternal 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 emblems 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 Schikaneder 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 revolution that took place under Leopold II., led not only to the withdrawal of whatever counterweight 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 significance, must appear as a bold and timely protest 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 Regensberg in 1794, and who in 1795 prohibited it in his dominions. Nevertheless, Schikaneder announced the 100th performance of the "Zauberflöte," November 23, 1792, and the 200th, October 22, 1795. Thus the "Zauberflöte" was the dying day 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

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* Hofrath von Born, a distinguished mezzosopranist and founder of the Lodge "Zur wahren Einrichtung" 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 adoration “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 word be ever so loth.

Ladies. They say whoever plights thine faith,His soul is doomed ’e eternal death.

Tamino. ’Tis naught but babbling women’s talk,But plain’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 Schikaneder 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 new ill befell 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 meInto 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 Schikaneder 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 beguil’d?Trust not to woman’s idle talk,Her joy is counsel 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 significance 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 (1751, 11, 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 seeks 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 Linzana" (Vienna, 1783), published in German with the title "Ignaz Loyola Kutter" (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 right,
We all are doomed 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 adores 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 wards 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 Schikaneder 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 Schikaneder at all, but one Gieseke, an actor and chorus-singer from Brunswick, who earned a humble subsistence in Schikaneder's theatre. He is said to have been a man of talent and some culture; Schikaneder, 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 Papagena and Papageno, and finally assumed the authorship of the piece for himself. Neukomm, who knew Gieseke as an actor auf der Wiaden, 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 ai-devani 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 virage of the Opera, the Queen of Night, the good and noble Maria Theresa, could only have been possible to those who had personally smelted 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:

"Music 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. 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.

Explanation of the Abbreviations.

VI. ... ... ... ... Violins.
Tbn. ... ... ... ... Tenors.
Cello ... ... ... ... Viola.
D. Bass ... ... ... ... Double Basses.
Str. ... ... ... ... ... Stringed Instruments.
Picc. ... ... ... ... Piccolo.
Fl. ... ... ... ... Flutes.
Ob. ... ... ... ... Oboe.
Cl. ... ... ... ... Clarinets.
Bsn. ... ... ... ... Bassoons.
Hns. ... ... ... ... Horns.
Tpts. ... ... ... ... Trumpets.
Tromb. ... ... ... ... Trombones.
K. Dr. ... ... ... ... Kettle Drums.
OVERTURE.

Flutes, Oboes, Clarinets in E flat, Bassoons, Trumpets in E flat, Horns in E flat, 3 Trombones, Kettledrums in E flat and B flat, and Strings.

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, Clarinets in B flat, Bassoons, 2 Horns in B flat and Strings. Afterwards Trumpet in C and Kettledrums in C and G.

Allegro.

Piano.

TAMINO.

Oh hor-vor! des-truc-tion and death are up-on me! Oh
Zu Hüt - fel! zu Hüt-fel! sonst bin ich ver - bo-ren! Zu

Oh help, ere the 
Hüt - fel! zu Hüt-fel! sonst bin ich ver - bo-ren! der Hüt - gen Schlan ge zum

Monaro's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.—(S.)
snake hath undone me! Ye gods, oh have mercy!
O gier er-Kren, barm herzi ge Gött' ter schon
fangs are prepar'd, her fangs are prepar'd, oh
na-het sie sich, schon na-het sie sich, aich
suc-cour me, ye gracious gods, oh suc-cour me, in this dread hour, oh suc-cour ret-tet mich, aich ret-tet, ret-tet, schützet mich, aich schützet, schützet, ret-tet,

(The doors of the Temple open and three veiled ladies appear, each with a stiver spear, they slay the serpent.)
1st & 2nd LADY.
Mon-st'er of night, thou now must die!
Stirb Un-ge-heuer! durch un-ser Macht!
3rd LADY.
Mon-st'er of night, thou now must die!
Stirb Un-ge-heuer! durch un-ser Macht!
(me, ye gods, oh suc-cour me!
ret-tet, ret-tet, schützet mich!

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
Away, no longer may we tarry, the tidings to our Queen to carry; per-

kenchance the peaceful days of yore this noble stranger will restore, this

noble stranger will restore.

Queen, and I will here remain. For you to go were best, and I will guard his

rest. 

No, no, that cannot be, this task shall be for me.

Nay, I will here remain, 
Nay, I will guard his rest. 
I'll watch him, I'll guard him, 
That task shall be for me, 
I'll tend him, I will have me go.

1st Lady. 
2nd Lady.

1st Lady. 
2nd Lady (aside).

1st Lady (aside). 
2nd Lady.

Nay, I will guard his rest. 
That task shall be for me, 
I'll tend him, 
They'd have me go?

I will have me go.

Ich wache hier für ihn, 
Ich bleibe, Ich wache,
Ich schütze ihn allein,
Ich schütze ihn allein,
Ich schütze ihn allein,
Ich schütze ihn allein,

1st Lady. 
2nd Lady (aside).

1st Lady (aside). 
2nd Lady.

That task shall be for me, 
I'll tend him, 
They'd have me go?

Ich bleibe, Ich wache, 
Ich bleibe, Ich wache,

2nd Lady (aside).

They'd have me go?

Ich solle fort.

They'd have me go?

Ich solle fort.

Mozart's "Der Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
and from his side no more to
köünt ich mit díe-sem Jüng-líng
le-ben!

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

mine, would it were mine, would it were mine, They both re-
lein, so ganz al-lein, so ganz al-lein! Dóch kei-ne geht;

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

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

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
gain, until we meet again, until we meet again,

bis ich dich wieder seh', bis ich dich wieder seh',

TAMINO (sighing)—Where am I? (rises and looks round.)

How! the dreadful serpent lies dead at my feet? (the sound of a flute is heard in the distance.)

TAMINO.—Where am I? Wie! die blutige Schlange liegt todt zu meinem Füßen? (the sound of a flute is heard in the distance.)

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
No. 2.

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 sah ich dem Thale.

Aria.—"A FOWLER BOLD IN ME YOU SEE."

Papageno descends by a footpath, he has a large 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.

No. 2.

Piano.

(in the distance.)

Seas.

Ob. & Horn.

Str.

(f on the stage.)

f Ob. & Horn.

f Tritt.

**TAM.**—Holla!
**PAR.**—Who's there?
**TAM.**—Who art thou, friend?
**PAR.**—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.
**PAR.**—That's above me.
**TAM.**—My father reigns over lands and tribes, and I am called a prince.
**PAR.**—Lands? Tribes? and a Prince? Do say, are there other lands and tribes beyond these hills?
**TAM.**—Many thousands!
**PAR.**—Then I might do some business wonder with my birds!
**TAM.**—Tell me who rules over this country.
**PAR.**—I know as little about that as about how I came to inhabit this world. I only know that my cottage stands wonder and that it shelters me from cold and rain!
**TAM.**—And how do you live?
**PAR.**—Of eating and drinking, like other people.
**TAM.**—And how do you obtain it?
**PAR.**—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?
**PAR.**—Can any mortal boast that he has seen her?

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

**PAR.**—How comes it? 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 you now.
**TAM.**—Indeed! Then perhaps it was you who overthrew the Serpent?
**PAR.**—Serpent? What! Is it dead or alive?
**TAM.**—How did you attack the monster? You have no arms.
**PAR.**—That does not matter! A firm grasp of my hand would be enough to settle him.
**TAM.**—Then you strangled it?
**PAR.**—Strangled! *(aside.)* I had no notion I was such a hero.

---

**Enter the Three Ladies (threatening him).**—Papageno!
**PAR.**—Aha! This is my affair. Look round, my friend!
**TAM.**—Who are these ladies?
**PAR.**—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.

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**TAM.**—I suppose they are very beautiful.
**PAR.**—I should be surprised if they were; pretty women don't generally hide their faces.

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**PAR.**—Surely this must be the great Queen of whom my father spake.

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**TAM.**—Holla!
**PAR.**—Was da?
**TAM.**—Wer bist du, Freund?
**PAR.**—Wen bin ich? Dunne Frage! Ein Mensc h wie du.

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**TAM.**—So würde ich dir antworten, dass ich aus fürstlichem Geblüt bin.
**PAR.**—Das ist zu hoch.
**TAM.**—Mein Vater herrschte über Länder und Menschen, darum nennt man mich Prinz.
**TAM.**—Viele Tausende.
**PAR.**—(Du liesse sich eine Spekulation mit meinen Vögeln machen.)
**TAM.**—Nun sage du mir, wer beherrscht diese Gegend?
*PAR.**—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 Strobhütte steht, die mich vor Regen und Kälte schützt.
**TAM.**—Aber wovon lebst du?
*PAR.**—Von Essen und Trinken, wie alle Menschen.
**TAM.**—Wodurch erhältst Du das?
**PAR.**—Durch Taucht. Ich fange für die Sternschnuppe Königin und ihre Jungfrauen Vögel, dafür erhalte ich täglich Speise und Trunk von ihr.
**TAM.**—Sterneinschne fende Königin! Warst du schon so glücklich, diese Göttin der Nacht zu sehen?
**PAR.**—Schen! Die sternschnuppe Königin sehen! Welcher Sterbliche kann sich rühmen, sie je gesehen zu haben?
**TAM.**—Es ist klar, es ist eben diese wöchentliche Königin, von der mein Vater so oft erzählte.
**PAR.**—Wie es mich so sturr anblickt! Warum sieht sie du verdächtig nach mir? Ich zerkibe sich die und trau mir nicht; denn ich habe Riesenkraft wenn ich jemand packe.
**TAM.**—Riesenkraft! Also warst du es, der diese Schlange bekämpfte?
**PAR.**—Schlangen! Was da ist sie todt oder lebendig?
**TAM.**—Wie hast du dieses Ungeheuer bekämpft? du bist ohne Waffen.
**PAR.**—Brauch keine! Bei mir ist ein starker Druck mit der Hand mehr als Waffen.
**TAM.**—Du hast sie also erdrosselt?
**PAR.**—Erdrosselt! *(Bin in meinem Leben nicht so stark gewesen wie heute.)*

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**Die Damen.**—Papageno!
**PAR.**—Aha! das geht mich an! steh dich um, Freund!
**TAM.**—Wer sind diese Damen?
**PAR.**—Wer sie eigentlich sind, weiss ich selbst nicht. Ich weiss nur so viel, dass sie mir täglich meine Vögel abnehmen, und mir dafür Winz, Zuckerbrot und diese Feigen bringen.

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**TAM.**—Sie sind vermutlich sehr schön.
**PAR.**—Ich denke nicht!—den wenn sie schön wäre, würden sie ihre Gerichter nicht bedecken.
LADIES—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. (Placing 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 thee?

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

3rd LADY.—Twas by us, Prince; thouwert saved. Here, take this portrait; it’s 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!

DIE DAMEN.—Papageno!

1st DAMEN.—Dafür schlicht dir unsere Fürstin heute zum erstenmal statt Wein, reinen kalten Wasser.

2nd DAMEN.—Und mir befiehlt sie, dass ich statt Zuckerbrod, dir diesen Stein überreichen soll.

PAP.—Wäs, Steine soll ich fressen?

2nd DAMEN.—Und statt der üblichen Pfeffer, die dir die Ehre, dir diesen goldenen Schlüssel an den Mund zu legen.

1st DAMEN.—Du willst vermutlich wissen, warum die Fürstin dich heute so wunderbar bestrafe?

PAP.—(Seufzt: "es").

2nd DAMEN.—Damit du künftig nie mehr Freunde belügst.

3rd DAMEN.—Und dich nie der Heldenatl von der andre vollzogene.

1st DAMEN.—Sag an, hast du diese Schlange behaupt?

PAP.—(Deutet: "mein.")

2nd DAMEN.—Wer also?

PAP.—(Deutet, dass er es nicht weiß.)

3rd DAMEN.—Wir wollen’s, Jüngling, die dich befreiten.

Hier, dies Gemälde überreichst dir die grosse Fürstin, es ist das Bildnis ihrer Tochter. Auf Wiedersehen!

No. 3.  
ARIAS—“OH WONDROUS BEAUTY, PAST COMPARE.”

Clarioons in F flat, Bassoons, Horns in E flat & Strings.

VOICE.

Largo.

TENOR.

Ob won-drous beau-ty, past com- pare! hast
Dies Viel- nix ist be-zu-bernd schön, wie

mor-tal seen a face so fair! a feel-ing, a feel-ing
noch kein Au-ge je ge-siehn! ich fühlt es, ich fühlt es,

in my heart a-wakes, a
wie das Gött-er-still mein

Oh, in what region shall I find her?
O wenn ich sie nur finden könne!

Tell her that here I have enshrined her!
Oh, sie doch schon vor mir stand-
de!

I would I were she here—what would I do?
Ich wärde, wäre und reih-

Up on my heart, did I behold her, I would with
Ihre wärde sie voll Ent-

transport warm enfold her, and then for ever she were mine, and
be- sen ist sen fest-

Mozart *"The Zauberflöte."*—Novello, Ewer and Co.'s Octavo Edition.
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.)

1st Dame.—Rüste dich mit Muth und Standschaftigkeit, schöner Jüngling!—die Fürstin—

3rd 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.—
1st Dame.—Hat ein mächtiger böser Dämon entrissen.

Tam.—Wo ist des Tyrannen Aufenthalt?
2nd Dame.—Nahe an unseren Bergen.

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

Die 3 Damen.—Sie kommt!
No. 4.

Recitative and Air.—"Be Not Afraid, Oh Noble Youth!"

*Oboes, Bassoons, Horns in B flat & Strings*

**Allegro Maestoso.**

**Recit. Queen of Night.**

*Be not afraid, oh noble youth!*  
*O zitter nicht, mein lieber Sohn!*  

*Thy heart is stainless, gentle, brave.*  
*Duir un-schul-dig, weise, fromm.*

*The mission shall be thine to help and comfort a sore-be-sooth-ed mother in her anguish.*  
*Ein Jungling, so wie du, vermag am besten dies tief-ge-hung-te Mutter-herz zu trösten.*

Messiaen's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.—(25)
AIR. Larghetto.

My days, alas, are spent in sorrow, for I have lost my daughter.

Zum Leid den bin ich ausgerissen, denn weine Töchter fehlt.

Dear, no joy without her can I borrow, no joy without her can I

durch sie ging all mein Glück verloren, durch sie ging all mein Glück verloren.

borrow, a miscreant, a miscreant her hence did bear. With heart un

verwicht entfloß mit dir. Nach solch ich

sentiment, I heard her lamenting, dis

Zuttern, mit bau genm Ersehnten. th
tract ed with terror, re sus tance was hope less. To
shch. ich, ich schach ter nes Streben. Ich
res cuse her I had no pow er! Oh help, oh help! was all that she could
must se mir ras ben se hen? Ach helft, ach half! war al les was sie
say; no eye hath seen her from that hour, her cru el fate I could not
sprach: al lern ge ben war ihr Fichten, denn mei ne Hlit fe war zu
stay, schar sch, denn mei ne Hiit fe, mei ne Hiit fe war zu

Allegro moderato.

stay, schar sch.

Thou, thou, thou shalt
Du, du, du

Allegro moderato.

Mozart's "Die Zauberflöte" - Novello, Ewer and Co.'s Octavo Edition.
rescue my child from thraldom, that noble task I thee as

sieg zu befreien gehem, du wirst der Tochter Retter

—sign, yes, that noble task I thee assign!

Sein, ja, du wirst der Tochter Retter sein!

And when as victor I can hail thee, herplighted

Und werd' ich dich als Sieger siehen, so seid sie

love be ever thine, herplighted love.

denn auf ewig dein, so seid sie denn.

Tam. — Can this be real that I beheld?

Tam. — Ist’s Wirklichkeit, was ich sah?

(As he is going, Papageno steps in his way.)

(Mozart's "Die Zauberflöte." — Novello, Ewer and Co.'s Octavo Edition.)
pow'r to lend thee aid, I have no pow'r to lend thee aid.


1st Lady.

I have no pow'r to lend thee aid. We bear our gracious

bin, weil ich zu schwach zu hel-fen bin.


(takes off the padlock.)

Queen's commands, to set thee free with willing hands.

-gna-digt dich, er-löst die Stra-fe dir durch mich.

Now, Num

2nd Lady.

Yes, chat-ter, bet be-ware of ly-ing.

hap-py Pa-page-no, chat-ter. Yea, hence-forth lies shall

plan-durt I'a-page-no wie-der. Ich lü-ge nie-mer.

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition
The pad-lock was thy tongue to warn,
Dios Schloss soll dein W ur nung sein,

PAPAGENO.

The pad-lock was thy tongue to warn,
Dios Schloss soll dein W ur nung sein,

be for-swn!

mehr, dein, dein!

Str.

sotto voce.

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

PAPAGENO.

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

TAMING.

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

Oh that the lips

Be- kein doch

sotto voce.

It was my tongue to warn.

soll dein W ur nung sein.

PAPAGENO.

It was my tongue to warn.

soll dein W ur nung sein.

Oh that the lips

Be- kein doch

Oh.

by false-hood tain ted

die L ng ner al te

ciu sol ches Schloss

were lockd by fate, with i ron

by false-hood tain ted

die L ng ner al te

ciu sol ches Schloss

were lockd by fate, with i ron

by false-hood tain ted

die L ng ner al te

ciu sol ches Schloss

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die L ng ner al te

ciu sol ches Schloss

were lockd by fate, with i ron

by false-hood tain ted

die L ng ner al te

ciu sol ches Schloss

were lockd by fate, with i ron

spell; instead of
Mund; statt Hass, Ver-
ma-lie, strife and ha-tred,
this world in
ba-sti-n-de

bro-
ther-hood would dwell, in stead of
Lieb' und Bru-
der-bund, statt Hass, Ver-
ma-lie, strifes and ha-tred,
this world in
be-sti-n-de

bro-
ther-hood would dwell, in stead of
Lieb' und Bru-
der-bund, statt Hass, Ver-
ma-lie, strifes and ha-tred,
this world in
be-sti-n-de

bro-
ther-hood would dwell, in stead of
Lieb' und Bru-
der-bund, statt Hass, Ver-
ma-lie, strifes and ha-tred,
this world in
be-sti-n-de

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

this world in broth-
er-hood would dwell.
be-sti-n-de Lieb' und Bru-
der-bund.
Oh Prince, this gift take from my hand, 'tis sent thee from Queen; com-
mand!

The magic flute from him will guard thee,

1st & 2nd Lady.

1st Lady.

The magic flute from him will guard thee,

Die Zauberflöte wird dich schützen.

Unbounded

Unbounded

The magic flute from him will guard thee,

Die Zauberflöte wird dich schützen.

Unbounded

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Unbounded

The magic flute from him will guard thee,

Die Zauberflöte wird dich schützen.

Unbounded

Unbounded

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Die Zauberflöte wird dich schützen.

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The magic flute from him will guard thee,

Die Zauberflöte wird dich schützen.

Unbounded

Unbounded

The magic flute from him will guard thee,
Now commend my self? That you may, if so it may you.

Papageno.

Follow to the castle of Sarastro. No indeed, that I decline! From yourself, my lord, that he's forever than the parrd? If by him I were

Cost-ed, he would have me pluck'd and roast-ed, pluck'd and roasted, roasted, as a

Gia-den nich Saras-tro ra-yfen, bra-ten, ru-yfen, bra-ten, ru-yfen, bra-ten, setz-te


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' dich al - lein, da - für will er

des.

Papageno.

well with word and arm. I wish the Prince at all the devils! For
Die - ner sein. Dass doch der Prinz beim Teufel wür - te! Mein

deadly wise I search, what if, to crown my many evils, he should
Le - ben ist mir lieb, um En - de schleicht, bei mei - ner Eh - re! er von

death in the lurch? Here, take this cas - ket, 'tis for
wir wie ein Dieb. Hier nimmt dies Klein od, es ist

1st Lady (gives Papageno a chime of bells).

Papageno.

A - ha! what may within it be? A chime of bells, full sweet and
dein. El! el! was mag da - rin - nen sein? Das - rin - nen hört du Glöck - chen.
-main, fare ye well, we meet a-gain, fare ye
ge-h'n, 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. But, gentle la-dies, tell me, pray.
wohl! auf Wie-der-seh'n. Hoch schö-ne Da-men, so-get an.

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

Papa-se-go: how shall we find
wie man die Burg
youn dis-tant way, how shall we
wohl fin-den kann, wie man die

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

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
Andante.

1st & 2nd Lady, sotto voce.

Three gentle spirits shall attend ye, shall help in need, and
Drei Knob-chen, jung, schön, hold und weise, un-scheben ben euch auf

3rd Lady, sotto voce.

Three gentle spirits shall attend ye, shall help in need, and
Drei Knob-chen, jung, schön, hold und weise, un-scheben ben euch auf

Counsel lend ye, in posis dire they'll lead ye true, trust them alone in
Counsel se, sie weisen da cu-ve füh ren sein, folgt th'rom Ra-the

TAMING.

all ye do. Three gentle spirits shall attend us, shall help in need and
ganz allein. Drei Knob-chen, jung, schön, hold und weise, un-scheben uns auf

PAPAGENO.

all ye do. Three gentle spirits shall attend us, shall help in need and
ganz allein. Drei Knob-chen, jung, schön, hold und weise, un-scheben uns auf

1st & 2nd Lady.

con- sel lend us. In pe- rils dire they'll lead ye true, trust them alone in

3rd Lady.

con- sel lend us. In pe- rils dire they'll lead ye true, trust them alone in

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

Paraphrasing.

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

The Three Ladies.

Then fare ye well, and thrive a-main, fare-well, fare-well, we meet a-gain, we

TAMINO.

meet a-gain. Fare-well, and may we thrive a-main, fare-well, fare-well, we meet a-gain.

Wieder-schön! So le- bet wohl! wir wol- len geh'n, lebt wohl, lebt wohl, auf Wieder-schön.

Paraphrasing.

meet a-gain. Fare-well, and may we thrive a-main, fare-well, fare-well, we meet a-gain.

Wieder-schön! So le- bet wohl! wir wol- len geh'n, lebt wohl, lebt wohl, auf Wieder-schön.
Scene.—A splendid room in the Egyptian style, with carpets, divans, &c.

Trio.—"MY PRETTY DOVE, ABIDE WITH ME."

VOCAL.

Allegro maistro.

MONOSTATOS.

My pretty dove, abide with me,
Oh who from

PAMINA.

Der Tod macht mich nicht

MONOSTATOS.

him will set me free!

Nur wer lebt Pein!

PAMINA.

Verloren ist dein Leben.

Ah, mother, that I grieve,

Ah, alas, she'll

Peter,
(Enters.)

joy! I some one see.

Oh schö

MONOSTATOS (each terrified at the other).

PAPAGENO.

Monostatos (each terrified at the other).

Monostatos (each terrified at the other).

Monostatos (each terrified at the other).

Monostatos (each terrified at the other).

MONOSTATOS (each terrified at the other).

PAPAGENO.

Papageno.

Papageno.

Papageno.

Papageno.

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Papageno.

Papageno.

Papageno.

Papageno.
PAM.—Oh, mother, mother!

PAP.—(reproachfully) That a fool I was to be frightened!

PAM.—There is the handsome damsel still! Daughter of the mighty Queen!

PAP.—Who art thou?

PAM.—I am sent by her dear majesty—

PAP.—By my mother? Thy name?

PAM.—Papageno—Papageno?

PAP.—I never saw thee.

PAM.—Nor you, for that matter.

PAP.—Then dost thou know my mother?

PAM.—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.

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

PAM.—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 restore 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 hear 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 Sarastro returns from the chase.

PAM.—What, he is not at home? Bah! then the one is ours! Cones, the prince waits for thy coming.

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

PAP.—I am 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 Papageno for this Papagena!

PAM.—Ah, thou hast no wife?

PAP.—Not even a sweetheart!
No. 7.

DEUT.—"THE MANLY HEART THAT CLAIMS OUR DUTY."

Clarinet in B flat, Bassoons, Horns in B flat, and Strings.

Voice.

Andantino.

The man-ly heart that claims our du-ty, must glow with feelings high and

Die Männers, wel-ches Lie- be fühlt, fehlt auch ein gu- tes Her- z-

brave.

Leicht.

The gen-tle bea-nts of love and bea-uty en-cain his wi-l-ling heart their

Die sü-zen Trieben mit Zu-füh-ren, ist der Weib-e her er- sto-

In love a-bides our dearest joy, love guards the heart from all an-

Wie wol-len uns der Lie-be freun, wie le-ben durch die Lieb' al-

slave. Jor love a-bides our dearest joy, love guards the heart from all an-

Pflicht. Wir wol-len uns der Lie-be freun, wie le-ben durch die Lieb' al-

- noy, love guards the heart from all an- noy.

- lein, wir le-ben durch die Lieb' al-lein.

- noy, love guards the heart from all an- noy.

- lein, wir le-ben durch die Lieb' al-lein.

Oh love, thou

Die Lieb' ver-
PAPAGENO.

Of nature 'tis the chief - est
Sil - vest je - de Pia - ge, ihr o - pfelt je - de Kre - a - tur. Sie wü - zet un - ere Le - bens.

Pamina.

Thy glo - rious ray on all - doth
Ihr hö - rer Zweck zeigt deut - lich

Thy glo - rious ray on all - doth pow - er, both throne and
tau - go, sie wacht im Krec - se der Na - tur. Ihr hö - rer Zweck zeigt deut - lich

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

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

Mozart's " Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
FINALE.—"THE GOAL APPOINTED HERE BEHOLD."


A Groce. 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."

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

hier be hold, go forth as he - ro now, and con - quers. These words with - in thy
die - se Bahn, doch mußt du jün - ling unmän - lich sie - gen. Drum hö - re mu - stre

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

Mozart's "Die Zauberflöte."—Novello, Ewer and Co's Octavo Edition.—(53.)
Recit. Tamino.

Your counsels wise with hope inspire me, to gallant deeds, oh, may they fire me! What is this place?

Die Weisheit lehre dieser Knaben, sei e-vieg mir in's Herz ge-graben, Wo bin ihr von?

where have I come? Is this of gods or men the home? This fair sculptur'd gateway.

Was wird mit mir! Ist dies der Sitz der Güter hier? Er zei-gen die Pforten,

these pillars of marble, bear witness that labour and arthence in habit; where

es zei-gen die Säulen, dass Küng-heit und Ar-beit und Künste hier sei-len; wo

Allegro.

Art's gentle magic dull sloth - puts to flight, no vice long can flour-ish the soul to be

Thä.tig-heit thro net und Mü.-ansgang weich, erhält seine Herrschaft das Laster nicht

Allegro assai.

night. I boldly will venture to enter the gate; my cause is a

leicht. Ich wage mich wertig zur Pforte hin-ein, die Abicht ist

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
just one, my purpose is pure, base tyrant, thou shalt tremble now!

Il' SAVE PAM - na, Pa - mi - na, or I' ll die.

stand back! re - pul'd? re - pul'd?
Zu - rück? zu - rück?

then I will venture here.
so near' ich hier mein Glück.

too I am re-puh'd? Ah, you - der there's still a door. Perhaps I'll find an entrance there.

Zu - rück? Auch.

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

Priest.

Oh stranger hold, what goes, kind friend what brings thee to
We will it, you kind friend, what must you here for?

Heiligtum? Der Lieb und Tu-gend Ei-gen-thum.
Die Worte sind von ka-hen Sinn! Al-lein, wie
do- le, a tempo.

Priest.

Sanctum? I seek the meed of love and truth.
A loft-ty gurdon waits on these! But how the
Andante a tempo.

Priest.

prize wilt thou discover? Thou art not led by love and truth, revenge and hatred led thee hither. Revenge up on a
wiltst du die ACE finden? dich lei-tet Lieb und Tuegend nicht, weil Tod und Ra-cche dich ent-zu-den. Nur Ra-cche für den
Adagio a tempo.

Priest. Tamino (rapidly). Priests.

Thou'lt find no mis-creants a-mong us. Is not your reigning chief Sa-ra-tro? He is! Sa-ra-tro herrschet in die-zen Gründen. Da, ja! Sa-

Priest (slowly). Tamino.

sra-tro is our chief. And are ye rul'd by such as he? We bend be-fore his law suprime. All human
sra-tro herrschet hier. Doch in dem Weis-heits tem-pel nicht! Er herrsch't im Weisheits tem-pel hier.

PrieSt.

By woman hast thou been beguil'd? Trust not in woman, or her talk, her joy is counsel wise to balk

Tamino.

Far other thoughts Sarastro sway, our reverent sage and counselor. His motive is not far to seek, did not the

O! legte doch Sarastro dir die Absicht eiser Handlung für. Die Absicht ist nur allzu klar, ries nicht der

Priest.

rob her without mercy Pami na ra-vish from her mother? He did, it cannot be denied. Where is she?

Tamino.

Räuber ohne! Er-barmen Pami nen aus der Mut-ter Ar-men? Ja, Jungling, was du sagst ist wahr. Wo ist sie,

Priest.

How is she bestow'd? Perchance to demons sa-crie'd. My son, be patient yet a while, to tell thee

die er uns ge-raubt? Man a-pfer-te viel-leicht sie schon! Dir dies zu sa-gen, theuer Sohn! Ist jetz-end

Tamino.

this exceeds my task. Without concealment tell me all. A solemn oath binds fast my tongue. When will the

Priest.

mehr noch nicht er-lauft. Erbhr'dest Rühme, thueh mich nicht. Die Zunge bin det Eid und Pflicht. Wann al-so

Tamino.

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition
Priest. \textit{Andante a tempo.}

clouds of darkness vanish? When thou art led by friendship's hand to enter in the sacred
wird die Decke schwinden? So bald dich führt der Freundschaft Hand in's Himmelzum ew'gen

(Exit.) Tamino.

band.

Darkness profound, thou still dost bind me, oh light of truth, where shall I
O ew'ge Nacht! wenn wirst du schwinden? Wann wird das Licht mein Aug'e

Andante.

find thee?
fin. dem?

Soon, or never, did they not
Bald, bald sagt ihr, o-der

Chorus [within].

Tenor, sotto voce.

Soon, or never, severe!
Bald, bald, Jungling, o-der nie!

Bass, sotto voce.

Soon, or never, severe!
Bald, bald, Jungling, o-der nie!

Andante.

Say? Oh speak, ye pow'rs invisible, if yet Pa-
lie? ihr Un-sicht-baren, sa-get mir, lebt denn Pa-mina

\textit{Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.}
Panni-na, Panni-na still doth live!
Panni-na, Panni-na le-bet noch!

(takes out his flute.)

thank ye for that word. Oh that to me the power were granted, ye mighty ones, in ravi'sd accents to

prove my gratitude for that assurance, for my heart rests in hope.

(He plays, wild animals come near and listen.)

Wie

Magie tones shall speak for me, and bear...my message, thou all cares of heart...canst

stark ist nicht dein Zauberton! weil, hol-de Flö-te, hol-de Flö-te, durch...dein

banish, and hate and wrong before thee vanish.
Spie-len selbst will de Thie-re Freude füh-ren.

Tly

Wie

magie tones shall speak for me!
Stark ist nicht dein Zauberton?

for thou all cares of heart canst
weil, hol-de Flö-te, durch dein

banish, thou all cares of heart...canst banish, and hate and wrong before thou—but my Pa-
Spie-len, hol-de Flö-te, durch...dein Spie-

en selbst will de Thie-re Freude—Doch nur Pa-

mi-na, my Pa-mi-na yet is far, my Pa-mi-na yet is far.

mi-na, nur Pa-mi-na bleibt da-con, nur Pa-mi-na bleibt davon.

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
Pa-mi-na!  Pa-mi-na, hear me!
In vain, in vain!  Where, Wa?

where, where? where shall I find thee?  Ha! that
wo? wo?, wo? finde ich dich?
Ha! das

was Pa-geo-no's note.  Per-chance he doth Pa-mi-na
ist Pa-geo-no's Tom.  Vier-leicht er Pa-mi-nen

schoon! per-chance she flies with him to me:  Per-chance, per-chance the sound will lead to
vier-leicht cet sie mit ihm zu mir!  vier-leicht, vier-leicht führt mich der Ton zu
Allegro.

ha! that I have caught! both.

Oh my heart flies forth to meet him, let me hasten soon to greet him!

As we hasten, let us hasten soon to greet him, the tiny heart flies forth to meet him, let us hasten, let us hasten, let us hasten, let me hasten, let me hasten, let me hasten.

Haste, haste, hasten, let me hasten, let me hasten, let me hasten, let me hasten, let me hasten, let me hasten, let me hasten, let me hasten.

Hasten, let me hasten soon to greet him! hasten, let me hasten soon to greet him! hasten, let me hasten soon to greet him!

Ha! hasten, let me hasten soon to greet him!

Hasten, let me hasten soon to greet him! hasten, let me hasten soon to greet him!

In reward for your de- ser-tion
Nur her-bei mit Stahl und Ei-se-n;
I hesi-fied of some co-er-cion,
...
- chance our lives may save, Come, sweet bells, and chime your dit-ty, May the pow'rs that rule have

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

(Bell.)

Monostatos with the Tenors.

Chorus of Slaves. Oh, won-drous en-chantment, oh dul-cet de-light! La-la-

Das klin-get so her-re-lä, das klin-get so seeb'n! La-la-

Bass.

Oh, won-drous en-chantment, oh dul-cet de-light! La-la-

Das klin-get so her-re-lä, das klin-get so seeb'n! La-la-

pleasure, Strife and hate for e- ver flown, love and har- mo- ny his own,

SCHWIN- DEN, und er leb- te oh- ne sie in der be- sten Har- mo- nie.

love, yes, love and har- mo- ny his own. These a- lone the heart can heal

Nur der Freundschaft Har- mo- nie.

on a joy- less mor- row, these de- lights who can- not feel shall a- hide in sor- row

mildert die Be- schwer- den; oh- ne die- se Sym- pa- thie tat kein Glück auf Er- den.
Pamina.

Now will he fail us? with terror I tremble.
Oh friend, no hope on earth is left! The
date is drawing nigh.

No, no, no, no, my dearest one.

Papageno.

Terrible Sarastro comes. O that I were a rose, some rare flower should bloom in me, or that I could but guide thee in—
kündigst den Sarastro an. O wäre ich ein Mäus, wie sollte ich dich verehren, wie ich so klein wie Schnecken, so

unto an unperturbed house. Oh child, say what shall we confess to? The truth—The

whole truth! though 'twere held an crime.

Wahrheit: wär's sie auch Verbrechen.

Chorus.

Long life to Sarastro, our guide and our master!

Es lebe Sarastro, Sarastro soll leben!

Long life to Sarastro, our guide and our master!

Es lebe Sarastro, Sarastro soll leben!
Tis he who can save us from ev'ry disaster!
Er ist es, dem wir uns mit Freuden ergeben!

Tis he who can save us from ev'ry disaster!
Er ist es, dem wir uns mit Freuden ergeben!

Tis he who can save us from ev'ry disaster!
Er ist es, dem wir uns mit Freuden ergeben!

May he in peace and in honor abide, long may he in peace and in

Long may he in honor and

May he in peace and in honor abide, long may he in peace and in

Long may he in honor and

Cello & B. Bom.
Cello & B. Bom.

Ho-nour a-bide, Our counsel-ing mas-ter, our friend and our guide, our counsel-ing mas-ter, our

Wet-ser sich freun', Er ist un-ser Ab-gott, dem al-le sich weih'n, er ist un-ser Ab-gott, den

Ho-nour a-bide, Our counsel-ing mas-ter, our friend and our guide, our counsel-ing mas-ter, our

Wet-ser sich freun', Er ist un-ser Ab-gott, dem al-le sich weih'n, er ist un-ser Ab-gott, den

Peace long a-bide, Our counsel-ing mas-ter, our friend and our guide, our counsel-ing mas-ter, our

Wet-ser sich freun', Er ist un-ser Ab-gott, dem al-le sich weih'n, er ist un-ser Ab-gott, den

Mozart's "Die Zauberflöte"—Novello, Ever and Co.'s definitive edition.
Friend and our guide, our friend and our guide, our friend and our guide.
al-le sich weh'n, dem al-le sich weh'n, dem al-le sich weh'n.

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

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

Fled from thee! H'escape thy pow'r was my in-tent.
-beg-the-rin' ich wol- te dein-ner Mun-kennt-flich'n.

But know not all the guilt was mine, the impious
A-lein die Schuld liegt nicht an mir, der böse

Sarastro.

I bore with love pursued me, H'escape from him
blohr ver-lang-er Lie-ber, da-rum, O Herr!

I fled these walls, A-rise, oh
ent-flieh ich dir. Steh auf, er

Maiden, fear no longer! I ask thee not to make confession; I know thy heart is pledg'd in love; no envious snare thy faith shall prove, none thy faith shall prove. To me I will not compel thee, but yet I cannot set thee free, to me I will not compel thee, but, but yet I cannot set thee free.

Pamina.

Wilt thou not heed a daughter's tears, my hapless maid?-

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s German Edition.
mother—Is within my pow'r, destruction waits thee from that hour that thou'rt a-bawdon'd to her

Mother—Stehst in meiner Macht; du würdest um dein Glück gebraucht, wenn ich dich Ih-ven Himm-chen

Pamina.

knowledge. My mother's name to me sounds sweetly; I love her, I

Lieber. Mir klingt der Mut-ter-na-me sü-ßer; sie ist es, sie

f

p Wind.

Sarastro.

love her. Proud is she and false. 'Tis man must guide your hearts to

liebt es. Und ein stolzes Weib. Ein Mann muss eu-re Her-zen

mfp

f

f p

Regiet.

son, without its light doth woman s-terp her sphere, and end in fals-ly.

lief-ten, denn ah-ve ihn pflegt je-den Weib aus ih-rem Wirkungs-kreis zu schochten.

Allegro. (Enter Monostatos and Pamina.)

Monostatos.

Moor-baugh-ty youth, now come this

man, sich—zie. Jung-fang, nur blei-

(he parts them.)

-ride me thus? Come, slaves, and part them,
Glück aus e in an der, this is too much.
das geht zu weit!

(kneeling before Sarastro.)

Dein Selcro te liegt zu den n Fü - sen, lass den ver -

-venge he doth im- plore thee. This youth au - da- cious goes too far! With his at -
weg'von Frei- ter blü - sen, Be - denk, wie frech der Kna be ist! Durchdach - sen

ten - dant he would fain have scratch'd Pa - mi - na from my keep - ing; had but my
self - nem Vo - gels List wollet er Pa - mi - nen dir ent - füh - ren; al - lein ich

watch - ful eye been sleep - ing. Tuen know'st me!

wann! ihn aus - zu - eif - ren.
Du kennst mich!

Mosz or 's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
Sarastro.

Obedient slave—
Dost serves, in sooth, a laurel crown!
Ven-dient, dass von der Lor-ber strich!

Her, slaves, at once to him be given—Thanks, valiant
Ge: gibt dem Thy reu-morn so gleich—Selon dei-ne

Sage of high renown! Oh, good bas-ti-na-do strokes, seven times seven,
Nur die noch mich reich. Nur tie ben und sieben-stu. Sola len streich!

Great soul, indeed I log'd not this reward. No thanks! 'Tis
Ach Herr! ach Herr, den Lohn ver-nugt ich nicht. Nicht Dank!

Chorus. TREBLE. sotto voce.

ALTO.

Long life to Sar-astro, the sage sent from
Es ble be Sar-as-trö, der gott-li-che

(Tenor sotto voce.)

Long life to Sar-astro, the sage sent from
Es ble be Sar-as-trö, der gott-li-che

 mine th'op-prest to guard.

Long life to Sar-astro, the sage sent from
ist ju mei-ne Pflicht, Es ble be Sar-as-trö, der gott-li-che

(Monostatos is led off.)

Bass. sotto voce.

(Bass. sotto voce.)

Bass. sotto voce.

(Bass. sotto voce.)

Text not visible due to the nature of the content.
then doth the heav'n-ly reign commence,
dann ist die Erd' ein Him-nel-reich,
then doth the heav'n-ly reign commence,
dann ist die Erd' ein Him-nel-reich,
then doth the heav'n-ly reign commence,
dann ist die Erd' ein Him-nel-reich,
then doth the heav'n-ly reign commence,
dann ist die Erd' ein Him-nel-reich,

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

**Act I**

Kurz darauf, während des Abendmahls.

**Act II**

Später in derselben Nacht.

**Act III**

Am nächsten Abend, noch in der gleichen Kammer.

**Act IV**

Am Morgen des nächsten Tages.
Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.

END OF THE FIRST ACT
ACT II.
SCENE.—A Grove of Palm.

No 9.

MARCH OF PRIESTS.

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


1st PRIEST.—Besitzt er Tugend?
SAR.—Tugend.
2nd PRIEST.—Auch Verwudtenheit?
SAR.—Verwudtenheit.
3rd PRIEST.—Ist er wahrhaftig?
SAR.—Wahrhaftig. Haltet ihr ihm für wahrig, so tregt mit unseren Beispiele.
(They blow into their horns after Sarastro.)

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 evildoers. Suffer him and his companions 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.


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

No. 10.

AIR WITH CHORUS.—"O ISIS AND OSIRES."

Cori di Bassetti, Buzzoni, 3 Timbriker, Tenors and Violoncelli.

SARASTRO.

Voice.

Adagio.

O I-sis and O-si-ri-s, lead ye in wisdom's path this faith-ful pair! Your blest pro-tec-tion now con-cede yo,

GE-DEH dem neu-ern Paar! die ihr der Hand'-rer Schüt-z'te he-nen-

strongen their hearts when dan-ger's near.

strengthen their hearts when danger's near.

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
Choirs of Priests.

SARASTRO.

Grant that they brawly bear the trial,
Lassst sie der jungen Früchte sehe

Strengthen their hearts when danger's near.
Stärkt mit Geduld sie in Gefahr.

and to their prayers give not denial, but have you failed they shall succumb,
doch sündten sie zu Grabe gesunken, so lobet der Fu gemd kühnen Lauf,

oh grant them life beyond the tomb, oh grant them life beyond the
nehmt sie in euren Wohnsitz auf, nehmt sie in euren Wohnsitz

(Exit Sarastro followed by the Priests.)

SCHWEIZ. — Torholf der Tempel. Tamino and Papageno are led by priests.

TAMINO. — Papageno, art thou still near me?

PAPAGENO. — Of course I am!

TAMINO. — Where dost thou think we are?

PAPAGENO. — If it were not so dark I'd be able to tell you.

TAMINO. — What is it?

PAPAGENO. — Don't feel easy about this affair.

TAMINO. — Thou art afraid.

PAPAGENO. — Not exactly afraid, only I feel an icy shiver all down my back. (Thunder.) Oh me!

TAMINO. — What does this mean?

PAPAGENO. — I think I feel a slight fever coming on.

TAMINO. — Fie, Papageno, be a man!

PAPAGENO. — Indeed I wish I were a girl! Oh! it's all over with me now.

SPEAKER. — What has impelled ye to seek entrance here?

TAMINO. — Friendship and love.

SPEAKER. — Wouldst thou venture thy life for either?

TAMINO. — I would.

SPEAKER. — Willst thou submit to every trial?

TAMINO. — Yes.

SPEAKER. — Give me thy hand. (They take hands.) (To PAPAGENO.) And wouldst thou also confer wisdom?

PAPAGENO. — I am not much given to conferring, 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.

TAMINO. — And what does your probation consist in?

2nd PRIEST. — To obey our laws, and to brave even death.

PAPAGENO. — I'll stay as I am.

2nd PRIEST. — Suppose Sarastro had reserved a maiden for thee, thy counterfeit in form and garb?

PAPAGENO. — My counterpart? A young one?

2nd PRIEST. — Young and pretty.

PAPAGENO. — Her name?

2nd PRIEST. — Papageno.

PAPAGENO. — What — Pa —

2nd PRIEST. — Papageno.

PAPAGENO. — Oh how I should like to see her — only out of curiosity.

2nd PRIEST. — You may see her.

PAPAGENO. — And when I have seen her will you kill me? (The priest makes a doubtful gesture.) Yes? I'd rather remain alone.

2nd PRIEST. — You shall see her, but not a word must you say to her. Have you firmness enough to control your tongue?

PAPAGENO. — Aye, surely!

2nd PRIEST. — Give your hand — you shall see her.

SPEAKER. — On the toe, prince, the gods enjoy silence; thou shalt behold Pamina, but speak not a word; for the commencement of thy probation.
No 11. *MY SON, BEWARE OF WOMAN'S FALSEHOLD.*

*Voices.*

Andante.

My son, beware of woman’s falsehood, that is the test of manly

Be-achtret euch vor Wei-ber-fä-chen, dies ist des Bun-des er-sce

My son, beware of woman’s falsehood, that is the test of manly

Be-achtret euch vor Wei-ber-tück-en, dies ist des Bun-des er-sce

*Piano.*

Piano. 1st Priest.

*Piano.*

Piano. 2nd Priest.

Manch’weiter Mann liess sich be-rück-en, er fehl-te, er fehl-te,

Manch’weiter Mann liess sich be-rück-en, er fehl-te, er fehl-te,

hath he borne the smart

und ver-sah sich’s nicht.

At last, abandon’d and des-pair-ing, his faith de-voted all for-

Ver-las-sen sah er sich am En-de, ver-got-ten sel-ten Treu mit

hath he borne the smart

und ver-sah sich’s nicht.

At last, abandon’d and des-pair-ing, his faith de-voted all for-

Ver-las-sen sah er sich am En-de, ver-got-ten sel-ten Treu mit

Hohn! Ver-go-bens rang er sel-ten Hohn-de,

Hohn! Ver-go-bens rang er sel-ten Hohn-de,

*Horn.*

Voiced in the highest key.

Hohn! Ver-go-bens rang er sel-ten Hohn-de,

Hohn! Ver-go-bens rang er sel-ten Hohn-de,

Moerle’s *Die Zauberflöte.*—Novello, Ewer and Co.’s Octavo Edition.—1871.
death and destruction were his lot.
Tod und Verzweiflung war sein Lohn.

Pap.—He, 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.)

No. 12.

QUINTET.—“HOW, OH HOW.”

Allegro. 1st & 2nd Lady.

Voices.

Alla breve.

Piano.

Di-thon.

Thou, Pa-pa-geo-no, shar'st his mission.
Du Pa-pa-geo-no, bist ver-lo-ren.

Pa-pa-geo-no, schweige still! Willet du dein Ge-üb-de brechen, nichts mit far.

- stain from wo-men's cha'ler? Hush, I tell thee, say no mere.
Wei-bern hier zu sprechen? Stil-le nug't ich, schweige still!

Dost thou not hear, we both are lost!
Du bist ja, wir sind bei de ben.

Our gracious Queen ye soon will
Ganz nahe ist euch, die Kôn-í.

Hush and say no more, when death and ru-min's at the door!
Our gra-cious

Mozart's *Die Zauberflöte*—Novello, Ewer and Co.'s Octavo Edition.
TAMINO (aside).

the crafty priest may e· vil mean. A wise man ponders well the truth, to heed the mob he's er is von dieser Priester falschem Sinne. Ein Weiser prüft und achtet nicht was der gemeine Pf. bei

Much ground there is for dark sus· pi· cion.
Man ert· schellt viel sich in die Oh· ren.

1st LADY.

Much ground there is for dark sus· pi· cion.
Man ert· schellt viel sich in die Oh· ren.

OTH.

the crafty priest may e· vil mean;
von dieser Priester falschem Sinne.

2nd & 3rd LADY.

They say, who e· ver plights them faith, his soul is doom'd to· ter· nal
Man sagt, wer th· rem Ban· de schuart, der fährt zur Hölle mit Haut und

the crafty priest may e· vil mean;
von dieser Priester falschem Sinne.

2nd LADY.

They say, who e· ver plights them faith, his soul is doom'd to· ter· nal
Man sagt, wer th· rem Ban· de

Moncrief's "Die Zauberflöte."—Novello, Ewer and Co., Octavo Edit.®
They say, who ever plights them faith: his soul is doomed to eternal death.

**TAMINO.**

Is that so? I've sought but babbling women's talk, devised by false and crafty folk. But if the Queen believes it true—

**PAPAGENO.**

...
let my word suffice, 
trust all to me, and thou'lt be
Wort sei dir gestehn,
deine Pflicht und Hand - le

1st & 2nd Lady (to Tamino),

wir. Why dost thou turn as though to fly us? 
And 

3rd Lady (to Tamino),

Wor. Why dost thou turn as though to fly us? 
And 

Tamino,

Pa - pa - ge - no too; say, why this? 
If I might whisper - what -

Panagino (secretly to the ladies),

Hush!

Still!

Pa - pa - ge - no too; say, why this? 
Ich wiss - te ger - ne - woll-

You see, I dare not speak -
Dass ich nichts von dem dachte 

Hush!

Still!

Caust thou not 

Dass du nicht 

I can not slay my tongue from talking. 
Dass ich nichts von dem dachte
stay thy tongue from talking, more than thou know'st thou art to blame. They will not speak, they've
I do confess I am to blame. They will not speak they've

1st & 2nd LADY. sotto voce.

1st LADY.

leant precaution, let us go hence the way we came. They will not speak, they've
Schat ver - las-sen, es plaudert kei - ner si - cher - lich. Wir müs - sen sie mit

2nd & 3rd LADY.

leant precaution, let us go hence the way we came. They will not speak, they've
Schat ver - las-sen, es plaudert kei - ner si - cher - lich.

TAMING, sotto voce.

We will not speak, we've learnt precaution,
Sie müssen uns mit Scham ver - las-sen,

PAPAGENO, sotto voce.

We will not speak, we've learnt precaution,
Sie müssen uns mit Scham ver - las-sen.

Bass. & Flutes, divisi.

they may return the way they came,
sie fel Scham ver - las-sen,
sie will Scham ver - las-sen,

they may return the way they came,

Von

Von

Von

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
man of purpose is not weak, he ponders what his tongue shall speak,
fe-stem Gei-ste ist ein Mann, er den- ket was er spre-ch'en

A man of purpose is not weak, he ponders what his tongue shall speak,
von fe-stem Gei-ste ist ein Mann, er den-ket

1st & 2nd Lady.
what his tongue shall speak, he ponders what his tongue shall speak,
was er spre-ch'en kann, er den-ket was er spre-ch'en kann, 3rd Lady.

what his tongue shall speak, he ponders what his tongue shall speak,
was er spre-ch'en kann,
(The Ladies are about to go.)

CHORUS (within).

Our thres-hold hath borne pro-fa-nation, a-way, be ye doom'd to dam-

1st LADY. (They sink below.)

2nd LADY. O weh!

Sol LADY. O weh! o weh!
Papageno. (falls on the ground).

A las! a las! a las!
O weh! o weh! o weh!

Tamino, Papageno, Speaker and Priests.

SPEAKER.—Hail, valiant youth! Thy constancy has triumphed; with souls untroubled we will now pass on our pilgrimage. (Throws a veil over Tamino.) So, now come with me. (Exit with Tamino.)

2nd PRIEST.—How is it 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, throw a veil over him.)
PAP.—This incessant marching about takes away all thoughts of love. (Exeunt.)


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 spring and listening, I think one little kiss might be forgiven.

No. 13

ARIA.—"ALL CONFESSION THE TENDER PASSION"

Allegro.

Piccolo, Flute, Clarinets in C. Bassoons and Strings.


Mozart’s "Die Zauberflöte"—Novello, Ewer and Co.'s Octavo Edition.
men I'll live in feud, with all men I'll live in feud

Then while ary life is left me, I will toy and still and

though of hope she hath bereft me, still the witching fair I'll woo,

Mozart's "Die Zauberflöte." - Novello, Ewer and Co.'s Octavo Edition
White is fair—
and she is fairer;
Will she
forever
frown or grant the boon?
Mond, ver - str - che dich da - zu,
If no hope to me then bear - est, hide thy
Sol - stic - es ich zu sehr ver - dir - eter, o so
sile - ver beam, oh moon, hide thy
macht die Au - gen zu, o so mach die Au - gen zu.
(Thunder, the Queen of Night rises from the earth.)

QUEEN OF NIGHT.— Away!  
AMIN (Waking)— Ye gods!  
MONOSTATON— Alas, it is the Queen of Night!  
PAM— Mother, oh mother!  
MOROS— (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 Göttin!  
MONOSTATON— O welche ist die Göttin der Macht!  
PAM— Mutter, meine Mutter!  
MOROS— Mutter?  
KONIGIN—Wo ist der Jungling, den ich an dich sandte?  
PAM— Ich, Mutter, er hat sich den Eingeweihten gewandt.  

PAM— Excaliber! O flichten wir, liebe Mutter! unter  
denmütigen Sonnenkreis träge Sarastro auf der  
Brust.

KONIGIN—Schütze! Mit deins Vaters Tod ging mich  
Macht zu Grabe. Er überging freiwillig den siebenmütigen Sonnenkreis den Eingeweihten—dieser  
mächtigen Sonnenkreis trägt Sarastro auf der  
Brust.

PAM— So ist wohl auch der fremde Jungling auf immer für  
Mich verloren?  
KONIGIN—Sichert du hier diesem Stuhl? Er ist für Sarastro geschliffen—du wirst ihn dulden, wohl den  
mächtigen Sonnenkreis mir überliefern.

PAM— Aber, thronen Mutter!  
KONIGIN— Kein Wort!

**No. 14.**

*aria—“THE Pangs of HELL.”*

Flute, Oboe, Bassoon, Horns in F, Trumpets in D, Kettled Drums in D & F, Strings.

**Voice.**

*Allegro assai.*

*The pangs of hell are raging in my bosom,*

*Der Tod im Herzen brennt in meinem Herzen,*

*Death and destruction, death and destruction wildly flame aaround!*

*Tod und Verzweiflung, Tod und Verzweiflung, flammend fremden.*

*Go forth, and bear my vengeance to Sarastro, my Sire!*

*Nicht mich durch dich, nicht mich durch dich, To—das—schmerzen, Sarastro.*

*Mozart—“Die Zauberflöte”—Novello, New and Full Score Edition.*
vengeance to bar - ra - stro, 
or as my daugh - ter thou shalt be dis - 

ownd, be thou dis - own'd, as my daugh - ter be disown'd,

as my daugh - ter be disown'd, me - ne Toch - ter num - mer - mehr;
for e - ver as my daugh - ter
be dis - own'd.
I cast thee off for e - ver, the
ties of love I se - ver.
dar' st to brave my wrath,

Ver - sto - sen, ver - las - sen und zer
ver - sto - sen, ver - las - sen

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
Announce thee, if thou dar'st to brave my wrath, if my thron must, alleluia, alleluia der Natur, alleluia.
Pamina.—Hear, Hört, Hört, Hört, Hört, Hört, the voice of the god—Ga - che -

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, yes or no?

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 persisted upon this death, I only intended to revenge them.

Sarastro.—I know more than enough; thy soul is 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 stars 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 fulfill 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 auch seine Wirkung? — Und dieses zu erhalten, soll das schöne Mädchen thun werden!

Pam.—Götter, was soll ich thun?

Monos.—Dich wird anwenden.

Pam.—Ha! Du weist also, Altes. Du hast also nur einen Weg dich bei deine Mutter zu retten.

Pam.—Der wäre?
Monos.—Nicht zu sieden.

Pam.—Götter?
Monos.—Ja, Mädchens! Ja oder Nein?

Pam.—Nein.

Monos.—Nein! Ha! so steh.

Monos.—Herr, mein Unternehmen ist nicht strafbar; war, hat deinen Tod geschaffen, darum wollte ich dich rücken.

Sarastro.—Ich weiß nur allzuweit—weiss dass deine Seele eben so schwarz als dein Gesicht ist. Geh!

Monos.—Jetzt sehe ich die Mutter auf, weil die Tochter mir nicht beschULDet ist.

Pamina.—Herr, strafe meine Mutter nicht. Der Schmerz über meine Abweisung—


With in this hal-low'd dwel-ling re-venge and sor-row
In die-sen hell-gen Hal- len kennt man die Ro-ch e

cease, her tron-bledd doubl dis-pel-ling, the wea-ry heart hath peace.

If thou hast stray'd, a bro-ther's hand shall guide thee 'tward the bet- ter
Land, dann wan-delt er an Freun des Hand ver-gnügt und froh in's bes' re
Land, in's best're in'r best're Land.

Hal-low'd fane protects thee from false-hood, guile and fear,

die-sen heil'-gen Man-en, wo Men-ch en den Men-schen liebt,

brother's love directs thee, to him thy woes are dear.

hein Ver-ri-ther lau-ern, wei ver man dem Feind ver-gicht.

Whose soul a-bides in earth-ly strife doth not de-serve the gift of

Wen sol-ch Le-hren nicht er-freu'n, ver-die-net nicht ein Men-ch zu

life, whose soul a-bides in earth-ly strife, doth not de-serve the gift of

sein, von sol-ch Le-hren nicht er-freu'n ver-die-net nicht ein Men-ch zu

Scene. — A large Hall. Tamino, Papageno, the Speaker, and Priest.

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.)

(Papageno scents himself.)

Papageno. — This is pleasant! Oh that we were once more in the woods! There one might hear a bird sing sometimes!

Tamino. — Strike!

Pap. — I suppose I may speak to myself?

Tam. — Strike.

Pap. — 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. (Drinking). — 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. — Papagiano.

Pap. (astonished). — Papagiano! And what is yours?

Woman. — Mine is. (Thunder. Exit.)

Pap. — Oh me! Not another word will I say.

Enter the three Genii with a table spread with viands, a flute and a chime of bells.

Trio.—"YET ONCE AGAIN WE COME TO GREET YE."

Fileaks, Bassoon & Strings.

No. 16.

Allegretto.

Yet once again we come to greet ye, in wise Sarastro's wise Sarastro's
Seid uns zum zweiten willkommen, Ihr Mönner, in Su-

1st & 2nd Genius.

great do-main! These flutes and bells he sent to meet ye,
Great do-main! Er schickt, was man euch abge-nom-men,

2nd Genius.

Yet once again we come to greet ye, in wise Sarastro's wise Sarastro's
Seid uns zum zweiten willkommen, Ihr Mönner, in Su-

Great do-main! These flutes and bells he sent to meet ye,
Great do-main! Er schickt, was man euch abge-nom-men,

They will a-vert all woe and pain. When ye've of food and die Fü-te und das Glück-chen euch.

they will a-vert all woe and pain. When ye've of food and die Fü-te und das Glück-chen euch.

drink par-ta-ken, with hope renew'd pur-sue your way; soon perfect joy for
nicht verschmä-hen, so es-set, trinket froh da-von.

you shall wa-ken, we shall be righ-up-on that day.
mal uns se-hen, ist Freu-de eu- res Mu-thes Lohn.

Fair Prince, take heart! Ta-mi-no, Muth!
fear thou no ill; nah! ist das Ziel.

Thou, Pa-pa-ge-no.
Du, Pa-pa-ge-no.

PAPAGENO.—Tamino, shall we have something to eat?

TAMINO.—Ihr Flöten auf, Flöte.

PAP.—Blow away into your flute, I will blow away these crumbles. My lord Sarastro keeps a fair kitchen, let me see if his collar is equally well provided. (Drinks.) Ha! this is wine for the gods! (Enter Pamino.)

PAM.—Thou here? thanks to the gods for leading me hither; but thou art sad—hast thou not a word for thy Pamino?

TAM.—(Sighs, and motions her to depart.)

PAM.—What, I am to avoid thee? then thou lovest 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 hin meine Brocken blasen. Herr Sarastro führt eine gute Küche. Laust doch schon, ob der Keller auch so gut bestellt ist. Ha! das ist Gütterwein!


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 thou?

PAP.—(winkt auch, dass sie fortgehe.)

PAM.—O das ist mehr als Kränkung, mehr als Tod! Einsig Geliebter!

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s German Edition.
Aria—"Hours of Joy, For Ever Banished."

Andante. Pamina.

**Voice.**

*Hours of joy, for e·ver vanisht, nought my hope can now re·store, nought my*  
*Ach, ich nieder, es ist ver·schwunden, e·wig hin der Lie·be Glük, e·wig*  

*Love's de·light, why art thou banish'd from my*  
*Nimmer kommst ihr Wo·nhun·den, mei·now*  

*Hope can now re·store!*  

**Piano.**

*hin der Lie·be Glük!*  

*heart for e·ver·more, from my heart for e·ver·more,*  

*Her·zen mehr zu·rück, mei·nem Her·zen, mei·nem Her·zen*  

*... for e·ver·more.*  

**Ah, Ta·mi-no, see my*  

*Sich, Ta·mi-no, se·ne*  

*anguish, his for thee a·lone I sigh, but... for thee; let me not in sorrow languish, in sorrow*  

*Tä·nen flie·sen, Trau·ter, dir e·l·lein, dir... e·l·lein; fändest, sich der Lie·be Sch·nen, der Lie·be*  

*Monart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.—(112.)*
Can't I be silent too, upon occasions, eh, Tamino?

(A sound of trumpets is heard.)

PAPAGENO.—Nicht wahr, Tamino, ich kann auch schweigen,

wenn sein manns.

TAMINO.—(Winkt Papageno dass er gehen soll.)

PAP.—Geh nur du voran,

TAM.—(Fugue Handelung.)

PAP.—Ich gehe schon! Das geht man schon wieder an.

Wir kommen schon. Aber hier einmal, Tamino, was wird denn noch alles mit uns werden?

TAM.—(Dentetz gen Huwel.)


TAM.—(Relot zuu mit gewalt fort.)

PAP.—Krie zig nicht zuo, wir kommen immer noch zeitig ge-

nom, um uns braten zu lassen.

PAPAGENO.—Can't I be silent too, upon occasions, eh, Tamino?

TAMINO.—(Wink at Papageno that he should go.)

PAP.—Go on ahead,

TAM.—(Fugue Handelung.)

PAP.—I'm going! That summons must be orders.

We are coming! But just say, Tamino, whatever is going to be done with us?

TAM.—(Wink to Heaven.)

PAP.—I am to ask the gods! Yes, of course, they might enlighten us!

TAM.—(Wink at him away.)

PAP.—Don't be in such a hurry, we shall be there soon enough to be roasted.

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
No. 18.

**Scene.** - A vault beneath the Temple. Sarastro and Priests.

**Chorus of Priests.** - "Oh Isis AND Osiris!"

Adagio, Flutes, Oboes, Bassoons, Horns in D, Trumpets in D, 3 Trombones & Strings.

*Sarastro with Bass.*

A MUSICAL COMPOSITION.

Oh I-sis and O-si-ris, day of glo-ry!

*Stern probation ends with his allegiance; and to our laws the youth will vow o-

The clouds of night the con-dring light dis-per-sees. His soul is brave, his

His soul is brave, his

His soul is brave, his

Mozart's "Die Zauberflöte." - Novello, Ewer and Co.'s Octavo Edition.—(114.)
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.—Where are I? Where is my love?

ERIN.—He waits to bid thee a last farewell;

PAMINA.—A last farewell! Oh let me see him!

SARASTRO.—Tamino! dein Bitten war bis hierher männ-
lieh und gelassen, nun hast du noch zwei gefähr-
dliche Wege zu wandern—Deine Hand!—Man
bringe Pamina!

PAMINA.—Wo bin ich? Sagst, wo ist mein Geliebter?

ERIN.—Er wartet deiner, um dir das letzte Lebewohl zu sagen.

PAMINA.—Das letzte Lebewohl!—Führe mich zu ihm.

SARASTRO.—Hier!

PAMINA.—Tamino!

TAMINO.—Zwisch.
Trio.—"OH MY BELOVED ONE, MUST WE PART?"

**No. 19.**

*Audante moderato.*

**PAMINO**

*Oh my beloved one, must we part?*

**SARASTRO**

*You do but part to meet a stranger!*

**PAMINA.**

*Alas, I fear some deadly danger!*

**TAMINO.**

*Nay, nay to fear my heart's woe.*

**PAMINA.**

*Dein worten tödtliche Gefahr!*

**TAMINO.**

*Nay, nay, to fear his heart's woe.*

**SARASTRO.**

*Nay, nay, to fear his heart's woe.*

**PAMINA.**

*Du würst dem Tode nicht entgehen, mir flüstert Ahnung dieses.*

**TAMINO.**

*Ich dich, Thenen, nicht noch nieren!*
Tamino.

I'll bear what e'er the gods have fated, their just decrees shall be my law.

He'll bear what e'er the gods have fated, their just decrees shall be his law.

Pamina.

Thou dost not love as I do love thee, or thou this calm couldst not maintain.

By yonder sun that flames a

Tamino.

Love me, my love shall ever true remain, my love shall ever true remain,

Love thee, his love shall ever true remain, his love shall ever true remain.

Tamino.  
A - las, I am nigh broken-hearted!

Sarastro.  
A - las, I am nigh broken-hearted!

Tamino said, "The hour hath stricken, ye must be parted,
Die Stunde schlägt, nun müsst ihr scheiden.

Farewell, my fate o -
Ta - mi - no must his fate o -

Tamino, oh, thou may'st not stay!

love, I must o - bey,
A - las, I am nigh bro - ken -

O. & S.  
Str.  

Ah, wretched day! Farewell, my love, I must obey! I must obey!

Leiden! Pa-mi-na, ich muss wied-lich fort, nun muss ich fort!

Must his fate obey, his fate obey, he must obey!

Must nun wied-der fort, nun wied-der fort, nun muss er fort!

I must obey! Pa-mi-na, nun muss ich fort!

He must obey! Nun muss er fort!

Mi-no, fare-thee-well! fare-thee-well! fare-thee-well... ah...

Mi-no, le-be wohl! le-be wohl! le-be, le-be, le-be...

Fare-thee-well! fare-thee-well! fare-thee-well... ah...

Le-be wohl! le-be wohl! le-be, le-be, le-be...

Away, away! No more de-lay, now hast thee, now hast thee, now hast thee, now hast thee!

Nun ei-le fort! Dick ruff dein Wort, nun ei-le, nun ei-le,

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
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! (Thunder.)

PAP.—It seems I can get neither back 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.)

PAP.—Hurrah! Here it is! Splendid! Divine! I feel a most peculiar sensation about my heart. I will—I would—ah what?


STIMM.—Zurück!

PAP.—Barmherzige Götter! wenn ich nur wüsste, wo ich hierher gekommen bin.

STIMM.—Zurück!

PAP.—Nun kann ich weder zurück noch vorwärts. Muss vielleicht am Ende hier gar verhungern! Schon recht, warum bin ich mitgerissen?

SPECHER.—Mensch! du bist verdient, auf immer in jüngern Kästen der Erde zu wandern; die göttlichen Götter aber erlassen dir die Strafe—Dafür wirst du das himmlische Vergnügen der Einseitlichen nie fühlen.

PAP.—Mir wäre jetzt ein bisschen Wein das größte Vergnügen.

SPECHER.—Sowohl hast du keinen Wunsch in dieser Welt?

PAP.—Das ist jetzt nicht.

SPECHER.—Man wird dich damit bedienen.

PAP.—Tuchel! da ist er ja schon! Herrlich! Himmlisch! Göttlich! mir wird ganz wunderlich um's Herz; ich möchte, ich wünschte—Ja was denn?

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
ARIA.—"A MAIDEN FAIR AND SLENDER,"

Papageno. (accompanies himself on his chime of bells.)

A maiden fair and slender is
Ein Mädchen o. der Weben wünschet

what I fain would own, like tur-tho-dove so tender, I'd
Papa-gen-no stich, o so ein sung-tes Weben wol'bre

live for her a lone, I'd live for her a lone, I'd
Sei-heit für mich, wal' Se-heit für mich, wal'

live for her a lone.
Se-heit für mich.

Allegro.

Windr of Bells.

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.—1872.
1. The pleasures of life have no savour, the ebullience of youth have no why is my heart so ex-
2. Will none to my suit be responsive? ah
3. So many fair creatures round me, they quit with their beauty con-
1. Dasn schmeckt mir Trinken und Essen, dann könnt ich mit Früsten mich
2. Ach kann ich denn keiner von alt-ten den Blüthen ge-
3. Wird keiner mir Liebe gewähr, so muss mich die Flamme ver-

flavor; unless I can win me a wife... I'm weary. I'm weary of
pan-sive? Ah, must I for sorrow con-
found me, I ask for the love of but one... with her my life is un-
fat-ten? self I see me on from the North, so long grumich mich währen ich zu

No., Doch könnt ich ein weiblich, Mund, so bin ich schon wie der ge-

life, tomb? With out her no pleasure delighes me, un-
Ah, why is my heart so ex-
So many fair creatures round me, I

dann könnt ich mit Freuden und wie im E-li-si-am sein,
denn könnt ich endlich ichmich währen ich zu

Tod, Doch könnt ich ein weiblich-


Mozart's "The Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
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 am imprisoned? If that’s the case, ‘twill be safer to take an old wife than get one 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).—Papageno!

SPEAKER (entering).—Away! He is not worthy of thee yet.

PAP.—Fa-Pa-Pa-Papageno!

SPEAKER.—Fort von hier! er ist deiner noch nicht würdig!
FINALE—"BEHOLD THE GOLDEN SUN."

Andante.

1st & 2nd GENIUS.

Be-hold the gol-den sun up-

3rd GENIUS.

Bald praunget, den Morgen zu ver-

rear-ing, now night shall rend her veil; the clouds of er-
rormelt be-fore him, and

bald, bold soll der A-
ther-gla-
hrend, bold

rear-ing, now night shall rend her veil; the clouds of er-
rormelt be-fore him, and

bald, bold soll der A-
ther-gla-
hrend, bold

wis-dom shall pre-
vail, oh bless-ed peace, up-on us show-
er thy halm di-
siegt der we-
si-
Mosen. O hol-de Ru-he steigel her-

Mozart's "Die Zauberflote." — Novello, Ewer and Co.'s Ottavo Edition. (188.)
Ah, Pamina is despairing!

Second and Third Genius.

Pamina is distressed, her trial was too long.

Love is she distracted, her trial was too long.

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
traced, Oh let us hasten to her aid, and so — —
traced, Oh let us hasten to her aid, and so-lace

lace bring the hap-less maid. She comes, a-while I'll stand a —
re nur der Jung - ring da! Sie kommt, laat uns bei Sel - te

side, un-till we know what will be - tide, un-till we know what
geh's, da - mit wir, was sie ma - che, seh'n, da - mit, da - mit wir

side, un-till we know what will be - tide, un-till we know, un-till we
geh's, 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. Da al - so bist, mein Bräut - zu - gon! durch dich voll-

know what will be - tide. (They stand aside.)
was sie ma - che, seh'n.
Pamina.

1st & 2nd Genius.

Wond'r for thee I prove! What words obscure are those she

ich meinem Gram. Welch' dem sie Wor-te sprach sie

Selt Geniuus.

Welt ergeben.

Wind sustain.

Will Reason's light her mind forsake?

Die Ar-me ist dem Wahnsinn nah'.

Oh come, be-

spake? Will Reason's light her mind forsake?

Die Ar-me ist dem Wahnsinn nah'.

Geduld, nein

-lov'd one, I am taine, ah wilt thou soon the nup-tial flow'ers for me twine, wilt then the

Trauer, ich bin dein; bald wer-den wir, bald wer-den wir ver-muthet sein, bald wer-den

mfp

nup-tial flow'ers twine?

wir ver-rathet sein.

1st & 2nd Genius (aside).

Madness in her brain is raging; death's and vio-lence pre-

Selt-mord stehet auf ih-ver

Sth Geniuus (aside). Wahnsinn tucht ihr im Ge-hir-ne;

Mozart's "Die Zauberflöte." Novello, Ewer and Co.'s Octavo Edit.
(to Pamina.)

Singing. Maid-en fairest, turn to us! I will
Stir-ne. Hol-des Mäd-chen, sich uns an.

Singing. Maid-en fairest, turn to us!
Stir-ne. Hol-des Mäd-chen, sich uns an.

pe-rish, if my love can for-sake his bride ele-tee-d, if by
will ich, weil der Mann, den ich nimmer mehr kann has-seen, sei-ne

(fast)

him I am re-jec-teed. By my mo-ther this was giv’n.
Prun-te kann ver-las-seen. Dies gab mei-ne Mut-ter mir.

1st & 2nd Genius.

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. Lieber 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.

E*
what most I e-ter-ns. Mo-th-er, mo-th-er, thyr thee 'tis I 3e, from thy curse I can-not
for thee, Thou, oh steel, shalt set me free!

Pamina:
Maiden, come with us a-way! Yes! of hope I hear the

3rd Genius:
Maiden, come with us a-way!

(is about to stab herself.)

1st & 2nd Genius:
Stay, un-hap-py maid, oh

3rd Genius:
Stay, un-hap-py maid, oh

Allegro.

stay!

If the youth thou lov'st should hear thee,
Soll-te die des Jung - ling se - nen,
Think what
wir - de

why!

If the youth thou lov'st should hear thee,
Soll-te die des Jung - ling se - nen,
Think what
wir - de

Pamina. (recovering herself.)

anger he would bear thee,
er vor Gram ver - ge - hen; denn er lie - ben dich al - fehn. Was er fühl - te Ge - gen

anger he would bear thee,
er vor Gram ver - ge - hen; denn er lie - ben dich al - fehn.

love me? and with grief he would but prove me, how that word my heart assures!
lie - be, und verbarg mir sei - ne Trie - be, wund - te sein Ge - nicht von mir?

1st & 2nd Genius.

Oh why doth he leave me lone?

This to tell thee is for -

3rd Genius.

This to tell thee is for -

Mozart's "Die Zauberflöte."—correlle, Fauer and Co.'s German Edition.
Guided my steps, oh let me see...

- far; and thou'lt know with loyal breath, he is thine ev'n unto

- far; and thou'lt know with loyal breath, he is thine ev'n unto

Pamina.

Death. Come, thy love thou shalt see,

Death. Come, thy love thou shalt see,

him who's more than life to me, oh let me
führt mich hin, ich möchte ihn seh'n, ich möchte ihn

come, thy lover thou shalt see,
kommen, wir wollen zu ihm geh'n,
come, thy lover thou shalt see,
kommen, wir

cresc., f
p Cl. & Bsn.

see him who is more than life to me!
sehen, ich möchte ihn seh'n, ich möchte ihn seh'n,
Two hearts in fond af-
Zwei Herzen, die von

lo- ver thou shalt see.
lover thou shalt see.

lo- ver thou shalt see.

Two hearts in fond af-
Zwei Herzen, die von

Two hearts in fond af-
Zwei Herzen, die von

feec- tion plighted, can-not by man be di- un-i-ted.
Lie-be brenn'en, kann Men-schen-ohm-macht nie-mals tren-nen.

feec- tion plighted, can-not by man be di- un-i-ted.
Lie-be brenn'en, kann Men-schen-ohm-macht nie-mals tren-nen.

feec- tion plighted, can-not by man be di- un-i-ted.
Lie-be brenn'en, kann Men-schen-ohm-macht nie-mals tren-nen.
In vain are threats, in vain is fear,
To gods and men their cause is dear,
Verloren ist der Feinde Müh,
Die Götter selbst schützen sie,

In vain are threats, in vain is fear,
To gods and men their cause is dear,
Verloren ist der Feinde Müh,
Die Götter selbst schützen sie,

Dear, to gods, to gods and men their cause is dear,
Die Götter, Götter selbst schützen sie,

Vain is fear, to gods and men their cause is dear,
Feinde Müh, die Götter selbst schützen sie,

Dear, to gods, to gods and men their cause is dear,
Sich hüten sie, die Götter schützen sie,

To gods and men their cause is dear, to gods and men their cause is dear,
Die Götter selbst schützen sie, die Götter

Götter, their cause is dear, gods and men, gods and men.
selbst, their cause is dear, gods and men, gods and men.

Adagio.

Str. & Tromb. Wind.

1st Fl. 2nd Fl.

Tut. & Cello

W. Bass.

Mozart "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
Two Men in Armour

He who would wander on this path of tears and toil, needs water,

voll le - schmer - den, wird rein durch

fire and earth for his assailing;

Feuer, Wasser, Luft und Erden;

if he can overcome the fear of grievous

wenn er des To-des Schrecken ü - ber win - den

Monart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
death, kann, he shall be lord of all that

lives beneath. A Er

ray of light divine shall flood his soul,

the souls of men in this life to reach the
to sich den Mysterein der Iss ganz zu
TAMINO.

goal.
weit'n.

I fear not death,
Mich schecket kein Tod

I fear not death,
Mich schecket kein Tod

let me be clean'd from mortal errors, as one the woe ful gatos un-

let me be clean'd from mortal errors, as one the woe ful gatos un-

PAMINA (within):

(about to enter.)

bar! I follow glad mybeck'ning star.
ich was'ge froh den küh nen Lauf.

bar! I follow glad mybeck'ning star.
ich was'ge froh den küh nen Lauf.

Allegretto, TAMINO.

not! Pa-mi-na, 'tis she who calls me!
Wass höre ich? Pa-mi-nens Stimme!

not! Pa-mi-na, 'tis she who calls me!
Wass höre ich? Pa-mi-nens Stimme!

Two Men in Amour.

It is, it is Pa-mi-na.
Ja, ja! Das ist Pa-mi-nens

It is, it is Pa-mi-na.
Ja, ja! Das ist Pa-mi-nens

Allegretto.

Com- pa- nion'd by her faith- ful heart, no more in life or death to
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

Scher- bee my blest and glo- rious lot, such be thy blest and glo- rious
part, mehr, wenn auch der Tod be- schie- den wär', wenn auch der Tod be- schie- den wär'
part, mehr, wenn auch der Tod be- schie- den wär', wenn auch der Tod be- schie- den wär'
part, mehr, wenn auch der Tod be- schie- den wär', wenn auch der Tod be- schie- den wär'

lot. With her to speak do ye for- bid me? What
lot. wär'. Nay, speak, we do not that for- bid thee. Nay, speak, we do not that for- bid thee.

What
Welch

Nay, speak, we do not that for- bid thee. Nay, speak, we do not that for- bid thee.

Dit ist er- laubt, mit ihr zu spre- chen.

Mozart's Die Zauberflöte.—Novello, Feurig and Co.'s Octavo Edition.
Jay, when after trials sore
our hands in love unite once

Glück, wenn wir uns wiedersehen,
 froh Hand in Hand in Tempel

What joy, when after trials sore,
our hands in love unite once

Welch Glück, wenn wir euch wiedersehen,
froh Hand in Hand in

more.
A maid that death and darkness dares,
is Hand in Tempel gehen.

A maid that death and darkness dares,
is Hand in Tempel gehen.

Worthy, and my triumph shares, is worthy, and my triumph shares.

würdig, und wird eingeweiht, ist würdig, und wird eingeweiht.

Worthy, and thy triumph shares, is worthy, and thy triumph shares.

würdig, und wird eingeweiht, ist würdig, und wird eingeweiht.

Worthy, and thy triumph shares, is worthy, and thy triumph shares.

würdig, und wird eingeweiht, ist würdig, und wird eingeweiht.

Monté's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
Pamina: "The gates are opened, Pamina and Tamino embrace.") Andante.

Tamino: "Tamino mine! oh joy divine! Pa-

Pamina: "-mi-na mine! oh joy divine!

Tamino: "-mi-no mein! o welch ein Glück! Pa-

Pamina: "Be hold the awful por tals, fore - bo - ding gloom and fear. The grace of the Im -

Tamino: "-chor sind die Schreckenpforten, die Not und Tod mir dräu'n. Ich wer de al - ler -

Pamina: "-mor-tals, shall with my love be near; I, love, am by thy side, 'tis

Tamino: "-ten an dei - ner Sei - te sein, ich sel - ten füh' - re dich; die

Pamina: "(takes his hand.)

Tamino: "love thy steps shall guide! And tho' the way's be set with thorns, the rose of love thy heart a -

Pamina: "Lie - be lei - te mich! Sie mag den Weg mit Ro - sen streu'n, weil Ro - sen stets bei Dor - nen

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Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
...derns. The magic flute our hearts inspire, to bear us through the awful
sein. Spiel' du die Zauberroße an, sie schließt uns auf... un-re-

fire; My Sire in hour and place enchanted did carve it in the gloomy
Bahn; es schnitt in einer Zauberszene mein Vater sie aus-leeren

fo-rest, and o'er it breath'd full many a spell, midst storm and thun-der and lightning flash. Now
Grund der tausendjahr-sen Eiche aus, bei Blitz und Donner, Sturm und Braue. Nun

come, awake the slumbering spell, all angry foes its... voice can quell. The
kommen und spiel die Flöte an; sie schließt uns auf... gru-new Bahn. Wir
TAMINO.

The pow'r of sound will guide us through, 'mid death and night, 'twill

WIR WANDERN DURCH DES TONES MACHT, FROH DURCH DES TODES

Two Men in Armour.

The pow'r of sound will guide ye through, 'mid death and night, 'twill

IHR WANDERN DURCH DES TONES MACHT, FROH DURCH DES TODES

Pamina.

lead us true. The pow'r of sound will guide us through, 'mid
düstre Nacht.

Wir wandeln durch des Tones Macht, froh

lead ye true. The pow'r of sound will guide ye through, 'mid
düstre Nacht.

Ihr wandelt durch des Tones Macht, froh

Mozart's "Die Zauberflöte"—Novello, Ewer and Co.'s Octavo Edition.
and night 'twill lead us true, lead us true, lead us true.
durch den Tod der düstere Nacht, düstere Nacht, düstere Nacht.

yea, it will ever lead us true, lead us true, lead us true.
froh durch den Tod der düstere Nacht, düstere Nacht, düstere Nacht.

Pamina and Tamino pass through the gates which close after them; they are seen beyond, entering

a mountain of fire. Tamino playing on the flute; when they have passed through it they embrace

March Adagio.
Flute solo.

and come forward.

When Wir
Tamino.

When Wir
O. B. Huns.

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
dead - ly flames were hov'ring round us, our hearts were steadfast in the fire,
wan - del - ten durch Feu - er - glu - ten, be - kämpf - ten mu - thig die Ge - fahr, Oh

grant the waves may not con - found us, be - yond the flood our souls as - pire,
Tun sei Schutz in Was - ser - flut - ten, so wie er es im Feu - er war, dein

(Tamino plays again on the flute, they descend, and shortly re-appear, the gates of the temple
Fl. Solo.
Oh joy! immortal visions rise! great is doth a-ward the prize!

Die Götter, welche die Augen blickt: ge-wohret ist uns J-sis Glück.

Oh joy! immortal visions rise! great is doth a-ward the prize!

Die Götter, welche die Augen blickt: ge-wohret ist uns J-sis Glück.

Chorus (within).

Allegro.

Tenor.

Rejoice, rejoice, rejoice! ye noble pair! The gods on
Triumph, Triumph, Triumph! do e - dles Paar! be - ste - get

Alto.

Rejoice, rejoice, rejoice! ye noble pair! The gods on
Triumph, Triumph, Triumph! do e - dles Paar! be - ste - get

Bass.

Rejoice, rejoice, rejoice! ye noble pair! The gods on
Triumph, Triumph, Triumph! do e - dles Paar! be - ste - get

Rejoin, rejoice, rejoice! ye noble pair! The gods on
Triumph, Triumph, Triumph! do e - dles Paar! be - ste - get

Come, kommt, enter in the sacred shrine.

(Scene changes to a Garden.)

Flutes, Oboes, Bassoons, Horns in G & Strings (afterwards Clarinets in B flat, Trumpets in D flat, 3 Trombones & petite Drums).

Allegro. Papageno (plucks). Sec. Sec.

Papa-ge-na! Papa-ge-na! Papa-ge-na!
Papa-ge-na! Papa-ge-na! Papa-ge-na!

Wi-fio! Darling! oh where art thou? She's vanish'd! Ah no, she is
Weilchen! Taubchen, mein ne Schone! ver-hens! Ach! sie ist ver-

vanish'd, and into misery I'm banish'd! By chat-ter-ing, chat-ter-ing,

to-ren, ich bin zum Un-glu chen ge-bo-ren! Ich plau-der-te, plau-der-te,

Am undone, 'thus caus'd most griefs beneath the sun, caus'd most griefs beneath the
und das war schlecht, und des ge-schicht es mir schon recht, des ge-schicht es mir schon

sun.

Since of that charm ed wine I
Seit ich ge - ko

Wind sustains.

Mozart's "Die Zauberflote."—Novello, Ewer and Co.'s Opera Edition.
drunk,
Wein,
Since I behold
the maid
di-

- vine, with lover's pangs I melt, I pine.
the cruel dart
is in my
so brennt im Herz'schen, so zieht es hier,
so zieht es.

heart.
Pa-pa-ge-na! charmer pret-ty.
Pa-pa-ge-na! Oh have pi-ty! All in
Pa-pa-ge-na! Herz'schen-chen! Pa-pa-ge-ne, lie-bes Tum-bchen! Sinn un-

vain, She doth not hear me; world, farewell, of life I'm wea-ry. Death, oh let my sorrows
sonst, es ist eer-ge-ben, mui-de bin ich mit-nes Le-bens! Sterb-bin macht der Lieb' ein

(Takes a rope from his girdle.)
 cease, give my lone-ly heart re-lease.
End; won't in Herz-sen noch so brennt.

tree I will suspend me,
Bann du will ich sie - eru,
here, this surdy branch shall
mir an ihm den Hals zu -

end me, with this evl world I've done, so good night, thou hate ful sun! If ne
seh - ren, weil das Le - ben mir miss - folgt. Ge - to Nacht, du vil - sche Welt! weil du

wi - sh thou will bring me, is - to Ha - des I will fng me, so no more, I say a
b - se an mir han - delst, mir kein schö - nes Kind zut - han - delst, so let's aus, so ster-be

-dien, cru - el maid, I lov'd thee true, cru - el maid, I lov'd thee true.
ich, schö - ne Möd - chen denkt an mich, schö - ne Möd - chen denkt an mich!

Will no damsel fair and pret - ty, Take a lo - ve out of pi - ty? Thena
Will ich ei - ne um mich Ar - men, eh ich län - ge, noch er - bar - men, wohl, so

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
hanging I'd forego!
Say the word—
is't yes or no?
say the word, is't yes or no?
leave ich's dir—mat sein?
Ru-get we—
ja, o—der nein?
rufet we—
ja, o—der

No one an-swers,
none have me, none at all will
nein!
Kri- ne hört mich,
al-les stil-le,
al-les, al-les

have me, none will
say a word to save me!
Pa-ge-no, there’s no hope!
... come, make
still-le, al-so ist es eu-er Wil-le!
Pa-ge-no, frisch hin-auf!
... en-de

fast the fa-tal rope,
Pa-ge-no, there's no hope!
... come, make fast the fa-tal
dei-nen Le-bens-lauf,
Pa-ge-no, frisch hin-auf;
... en-de dei-nen Le-bens-

Nun, ich war-te noch, es sei!
ich

PAPAGENO.

(take out the bells)

Oh what a block-head to forget them,
Ich Narr vergaß der Zauberdüne,
or what a block-head to forget them,
ich Narrvergaß der Zauberdüne.

I will at once a-chiming set them, oh may they bring my charmer
Er klin-ge Glückchen spiel, er klin-ge, ich muss mein liebes Mäd-chen

(They step aside and come forth with a woman.)

here, oh may they bring my charmer here!
schön, ich muss mein liebes Mäd-chen schön.

Allegro.

Chí-ming sweet and clearly, let my maiden
Klin-get, Glückchen, klin-get, schafft mein Mäd-chen

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
Tell who loves her dearly, let her now appear!

Klin - get, Glückchen, klin - get, bringt mein Weibchen her!

Chiming sweet and clearly,

Klin - get, Glückchen, klin - get, schafft mein Mädelchen.

Hear, tell who loves her dearly, let her now appear!

Klin - get, Glückchen, klin - get, schafft mein Weibchen her!

Chiming sweet and clearly,

Klin - get, Glückchen, klin - get, bringt sie her.

Let her appear, let her appear!

Mein Mädelchen here, mein Weibchen here! Nun, Pa - pageno, turn and see!

Now, Pa - pageno, turn and see!

Yes, I'll be thine own for ever.
Oh this day we must be married!

Yes, too
Nun sei mein liebes Weibchen!

long methinks we've tarried, too long we've tarried, too long we've tarried!
we must be married, we must be married!

Oh what pleasures will be ours,
if the gods will deign to bless us, send us darlings to caress us, send us

Oh what pleasures will be ours.
if the gods will deign to bless us, send us darlings to caress us, send us

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
Then yet another Papa-gena, Papa-
geno,

Yet another Papa-gena, Papa-
geno,

They are the greatest of all treasures,

Es ist das höchste der Ge-
sind visible,

The pretty darling Papa-genos, Papa-papa-papa-papa-genos, Papa-papa-papa-papa-geno,

The pretty darling Papa-genos, Papa-papa-papa-papa-genos, Papa-papa-papa-papa-geno.
They are the greatest of all treasures,
The pretty darling Paganas, Paganas,
Füllte
Wenn viel, viel, viel, viel, viel,
Paganas, Paganas, Paganas, Paganas,
Das ist das höchste der Gestein.

They are the greatest of all treasures,
The pretty darling Paganas, Paganas,
Füllte
Wenn viel, viel, viel, viel, viel,
Paganas, Paganas, Paganas, Paganas,
Das ist das höchste der Gestein.

Very image of Papa, Papa-gena, Papa.
Very image of Mama, Papa-geno, Papa.

Papa-gena, Papa-gena, the very image of Papa-gena, der Eltern Segen werden sein.

Papa-geno, Papa-geno, the very image of Mama, der Eltern Segen werden sein.


Papa-gena, der Eltern Segen werden sein, der Eltern Segen werden.

Papa-geno, der Eltern Segen werden sein, der Eltern Segen werden.

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
Hush, hush, be wary, tread with caution, the temple's bald drisen.

**The Queen.**

Hush, hush, be wary, tread with caution, the temple's bald drisen.

**1st & 2nd Lady.**

Nur still, stille, stiller, stille!

**3rd Lady.**

Hush, hush, be wary, tread with caution, the temple's bald drisen.

Nur stille, stille, stille, stille!

fane will soon be ours.

wir im Tempel ein.

wir im Tempel ein.

wir im Tempel ein.

wir im Tempel ein.

fane will soon be ours.

Re-member, Queen, thy

wir im Tempel ein.

Doch Für-halt,}

Mozart's *Die Zauberflöte.* — Novello, Ewer and Co.'s Octavo Edition
THE QUEEN.

Word is given, that fair Pamina shall be mine. I gave my

word, and will fulfill it, yea, thou shalt call Pamina

Thine! 'Tis said. Pamina shall be thine,

1st LADY. Mein Kind soll dein Gattin sein.

'Tis said, 'tis said, Pamina shall be thine.

2nd LADY. Ihr Kind, ihr Kind soll dein Gattin sein.

'Tis said, 'tis said, Pamina shall be thine.

3rd LADY. Ihr Kind soll dein Gattin sein.

'Tis said, 'tis said, Pamina shall be thine.

MONOSTATOS.

But ah, a sound of distant thunder, or troubled waves is on the

Dachstil, ich höre schrecklich rauuchen, wie Donner ton und Wasser

 Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
The Queen.

1st & 2nd Lady.

Yea! dreadful is that sound of thunder, it fills the trembling heart with fear.

Ja, fürchterlich ist diese Rauchens, wie forten Donners Wiedere.

3rd Lady.

Yea! dreadful is that sound of thunder, it fills the trembling heart with fear.

Ja, fürchterlich ist diese Rauchens, wie forten Donners Wiedere.

Now shall they fear, Dort wollen.

This is the entrance to the temple.

Nun sind sie in den Tempehs Haupt.

Mozart's "Die Zauberflöte."—Novello, Ewer and Co.'s Octavo Edition.
Queen of Night with 1st & 2nd Ladies

now shalt re-quite.
O - yfer ge-brucht. (Thunder, lightning, and tempest.)

Des-
3rd Lady Zer-
now shalt re-quite.
O - yfer ge-brucht.

Des-
Zer-
now shalt re-quite.
O - yfer ge-brucht.

Des-
now shalt re-quite.
O - yfer ge-brucht.

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now shalt re-quite.
O - yfer ge-brucht.

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O - yfer ge-brucht.

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O - yfer ge-brucht.

Des-
now shalt re-quite.
O - yfer ge-brucht.

Des-
now shalt re-quite.
O - yfer ge-brucht.

Des-
now shalt re-quiet.
(A flood of light is cast over the scene, and discovers Sarastro with Pamina and Tamino and his retinue of priests.)

SARASTRO.

The radiance of morning all darkness shall
Die Strahlen der Sonne vertrieben die

Andante.

rend. the wiles of imposters no blessings attend.
Nachk, die nischen der Henchbr er schicche Macht.

Chorus.

Hail, ye true and faithful, hail, ye true and faithful, ye've
Heil sei euch Gewehrt, Heil sei euch Gewehrt! lbr

Hail, ye true and faithful, hail, ye true and faithful,
Heil sei euch Gewehrt, Heil sei euch Gewehrt!

Hail, ye true and faithful, hail, ye true and faithful,
Heil sei euch Gewehrt, Heil sei euch Gewehrt!

Hail, ye true and faithful, hail, ye true and faithful,
Heil sei euch Gewehrt, Heil sei euch Gewehrt!

To strong heart and constant doth Heav'n give the crown, with
Es siegt die Stärke und krönt zum Lohn, die
To strong heart and constant doth Heav'n give the crown, with
Es siegt die Stärke und krönt zum Lohn, die
To strong heart and constant doth Heav'n give the crown, with
Es siegt die Stärke und krönt zum Lohn, die
To strong heart and constant doth Heav'n give the crown, with
Es siegt die Stärke und krönt zum Lohn, die
To strong heart and constant doth Heav'n give the crown, with
Es siegt die Stärke und krönt zum Lohn, die

beauty and wisdom, eternal renown!
Schönheit und Weisheit mit ewiger Kron.
beauty and wisdom, eternal renown!
Schönheit und Weisheit mit ewiger Kron.
beauty and wisdom, eternal renown!
Schönheit und Weisheit mit ewiger Kron.
beauty and wisdom, eternal renown!
Schönheit und Weisheit mit ewiger Kron.
beauty and wisdom, eternal renown!
Schönheit und Weisheit mit ewiger Kron.
beauty and wisdom, eternal renown!
Schönheit und Weisheit mit ewiger Kron.

f Tutti.
str. p


Monaco's "Die Zauberflöte."
Heav'n give the crown, with beauty and wisdom, eternal renown, kro'net zum Lohn, die Schönheit und Weis'heit mit e-wi'ger Kron'.
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Kurtis H. Brownell
NOVELLO'S

NTATAS & OPERETTAS

FOR FEMALE VOCALS.

CURTIS H. BROWNELL.
NOVELLO'S OPERA CHOIRS

Orchestral Parts are obtainable for most of the following Choruses.

For Mixed Voices when Not otherwise Stated.

AUBER'S FRA DIAVOLO.
1. Comrades, fill your glasses—En bons militaires (T.T.B.)... 34.
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33. From his window—Stecherata e in finestra (T.T.B.)... 34.
34. Would you know how to while away sorrow—Il segreto per... 34.
35. Hark! to that joyous strain—Senti, senti (T.T.B.)... 34.

FLOTOW'S MARTHA.
36. Bright and burnished lasses—Madelena bruado tram. (Chorus of farmers) (Sol-da, 34... 34.
37. Ditto (Arr. by W. C. Maquaugh) (Sol-da, 34... 34.
38. Finale. The fair begins with sound of bell—Der Markt beginnt... 34.
39. Why must every joy be banished—Dari nicht nachts distress... 34.
40. Ah, may heaven above forgive thee—Himmel euch vergeben... 34.

GLINKA'S LIFE FOR THE CZAR.
41. Noble Chief we hail (Sol-da, 34... 34.

GLUCK'S I PIFIGENIA IN AULIS.
42. Why so long wilt thou try our patience—C'est trop faites de... 34.
43. See what grace—Que d'attrait... 34.
44. Paris never behold—Nin jamais aux regards... 34.
45. De sa main prendre—Recueillons vous... 34.
46. Ah! You essay in vain—Vous et nay en vain... 34.
47. Come, sing to the praise—Chantez, célèbres... 34.
48. This altar never bared—Jamais a les autels... 34.
49. Up to the vault of heaven—Jusques aux voutes éternelles... 34.

GLUCK'S I PIFIGENIA IN TAURIS.
50. The Gods their anger turn away—Les Dieux envoient leur... 34.
51. Blood can abuse appearance—Il faut sauve le sang (T.T.B.)... 34.
52. Heaven's anger pass away—Les Dieux, longtemps courroux... 34.
53. O Diana, who art beholdest—O Diane, tu non v'asproti... 34.
54. O Latona's virgin daughter—Chaste fille de Latone... 34.

GOUNOD'S FAUST.
55. Soldiers' Chorus (T.T.B.) (Sol-da, 34... 34.
56. Ditto (Arr. for S.A.T.B.) (Sol-da, 34... 34.
57. The Kermesse Scene. (Sol-da, 34... 34.
58. Light as Air (Waltz and Chorus) (Sol-da, 34... 34.

MACKENZIE'S COLOMBA.
59. Siori, buy, Siori, buy (Market Chorus)... 34.
60. Let the past be dead... 34.

MOZART'S DON GIOVANNI.
61. Let's enjoy while the season invites us—Giunovette, che fate... 34.

MOZART'S LE NOZZE DI FIGARO.
62. Come, deck with flowers—Venne ai fiori... 34.
63. Noble Lady—Riccora, e padroncina... 34.
64. Each voice now rejoices—Amanti, contentati... 34.

MOZART'S DIE ZAUBERFLETE.
65. Oh, lais and Oisiris (T.T.B)... 34.