

Wolfgang Amadeus
Mozart / Christian Boesch

Die Zauberflöte
für Kinder

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Die Zauberflöte
für Kinder



Eine Fassung der Za
in der Bearbeitung
von Christian P
für 9 Sänger

oder in
von k
für
U
nsemble

Partitur / Full score

Carus 40.263



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Vorwort

Im Frühjahr 1985 regte Professor Hans Peter Doll, damals Landesbeauftragter für den künstlerischen Bühnennachwuchs des Landes Baden-Württemberg, eine Gemeinschaftsproduktion der Opernschule (Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart) und der Bühnenbildklasse (Akademie für Bildende Kunst, Stuttgart) an. Er schlug vor, eine Oper einzustudieren, die im Rahmen einer umfangreichen Tournee in Baden-Württemberg gezeigt werden sollte.

Wir entschieden uns für Christian Boeschs „Zauber(flöten)-reich Theater“ nach Mozart, das zu dieser Zeit an den Städtischen Bühnen Köln unter dem Titel *Die Zauberflöte für Kinder* gespielt wurde.

Unsere Absicht war es zum einen, jungen Sängern in (gekürzten) Fachpartien die Möglichkeit zu geben, auch außerhalb der Hochschule auftreten zu können und zum anderen, ein meist abseits der großen Städte lebendes jugendliches Publikum für unser Metier zu interessieren. Obwohl wir nur etwa die Hälfte der Anfragen befriedigen konnten, wurde unsere Produktion in 21 Aufführungen von mehr als 16 000 Jugendlichen und Kindern mit ihren Eltern gesehen. Die lebhafteste, gelegentlich lautstarke Anteilnahme der Kinder, eine erstaunliche Offenheit der „kritischen“ Jahrgänge, die ermutigende Dankbarkeit von Lehrern und Kulturchefs sowie die herzlichen Kontakte und Gespräche wurden für alle Beteiligten zum sehr nachhaltig wirkenden Erlebnis.

Bei der Realisierung waren wir von vornherein mit besonderen Problemen konfrontiert. Christian P. davon aus, das Stück auf der Grundlage einer „stehenden“ Zauberflöten-Inszenierung unserer Ausstattung zu spielen. Wir hatten weder Inszenierung noch eine solche Ausstattung. Die musikalische und technische Rahmer jeder Stadthalle oder größerer Saal- und Festspielhäuser sind unterschiedlich groß und technisch möglicherweise verschieden. Da wir aber gerade für diese Aufführungen Zuschauer auf die Bühne bringen wollten, war die Inszenierung, die wir vorsehen, eine Überraschung. Die Regie, die wir vorsehen, ist eine freie Kreativität, die wir vorsehen, ist eine Überraschung.

Die Instrumentalpart: Weder die Sängern noch die Instrumentalisten sind oft auf Reisen, noch sind die Instrumentalisten aus Kostengründen eine vernünftige Größe. So entstand aus der Not die für den Aufführer geeignete Partitur für Kammerensemble – 5 Solostreicher, 4 Hornen, Glockenspiel – einzurichten. Dabei war Papagenos Perspektive, seine Sicht des Stückes, seine Szenenauswahl für die Wahl der Instrumente entscheidend: kein

Blech, keine Pauken. Der Donner während der Dialoge wurde bei uns von Dirigent und Celestaspieler mittels Großer Trommel und Donnerblech erzeugt, das Signal bei der Ankunft Sarastros am Ende des ersten Teiles kam vom Band. Die Streicher-Partien sind nur geringfügig verändert, die Bläser so gesetzt, daß möglichst viel vom Original in Einzelstimme und Klang erhalten blieb. Keinerlei akustische Probleme gab es in großen Sälen mit über 1000 Kindern; das beste Klangergebnis wurde interessanterweise im Großen Haus der Württembergischen Staatstheater Stuttgart (1400 Personen) erreicht.

Die Nachfrage aus professionellen Theatern und nun, diese Instrumentation im Druck, Theatermann weiß, daß Aktivitäten im Theatereinsatz oft schon an der Produktion scheitern. Die einzelnen Mitarbeiter, die benötigt, stehen aber eher

Die vorliegende Ausgabe ist eine Produktion der Verlage Carus-Verlag. Die Nummerierung entspricht in der Stuttgarter Ausgabe von Christian Boeschs; für die Stuttgarter Ausgabe ein eigenes Textbuch vorzuziehen. Die Stuttgarter Fassung (Nr. 8) wurden mit „a“ und „b“ gekennzeichnet. Die Satz- und Artikulationsbezeichnungen in der Stuttgarter Ausgabe (Bärenreiter) wurden durch spezifische Abweichungen (Streifen) verändert. Die Schreibweise der Noten wurde an Schikaneders Original. Von den Veränderungen gegenüber allgemein eine (bei Boesch vorsehene) Pause erbeten. Sie wurde, entsprechend dem Original, zwischen dem ersten und zweiten Original eingeschoben. Die Sorge darüber, daß die Aufführungsdauer (inkl. Pause 110 Min.) die Kinder überfordern könnte, erwies sich jedoch als unbegründet – gelegentlich wünschten sich Kinder in anschließenden Gesprächen sogar noch mehr Musik!

Besonders sei darauf hingewiesen, daß es sich schon bei Christian Boeschs Version um eine im Prinzip offene Theaterform handelt, innerhalb der je nach Anlaß, Besetzungsmöglichkeit und persönlichem Geschmack mehr oder weniger Musiknummern oder z. B. auch ganze Szenen mit Dialogen Verwendung finden können.

Stuttgart, 24. März 1998 Klaus Nagora, Ernst Poettgen

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

- Partitur (CV 40.263), Klavierauszug (CV 40.263/03),
- 4 Harmoniestimmen (CV 40.263/09), Violine I (CV 40.263/11),
- Violine II (CV 40.263/12), Viola (CV 40.263/13),
- Violoncello/Kontrabaß (CV 40.263/14),
- Textbuch der Stuttgarter Fassung (CV 40.263/08).

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Zauberflöten-Theater

Erster Teil

- ⊕ Partner: Halt, so ist das ganz schlecht...
- ⊕⊕ Dirigent: Einverstanden!

Wolfgang Amadeus Mozart
1756 - 1791

Einrichtung für Kammerensemble:
Klaus Nagora

1. Aria (Papageno)

Andante

3

Flauto

Oboe

Clarinetto
(in Sib)

Fagotto

Papageno

Violino I

Violino II

Viola

Violoncello
e Basso

5

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10

13

Musical score for measures 10-13. The top system contains vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment. The piano part features a rhythmic pattern of eighth notes. The vocal lines have rests in measures 10 and 11, followed by melodic phrases in measures 12 and 13. Dynamics include *p* (piano) in measures 12 and 13.

(pfeift von ferne)

Flute part for measures 10-13. The flute enters in measure 12 with a melodic line corresponding to the vocal lines, marked with the instruction *(pfeift von ferne)*.

Piano accompaniment for measures 10-13. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

15

Musical score for measures 15-18. The top system contains vocal staves and piano accompaniment. The piano part features a rhythmic pattern of eighth notes. The vocal lines have rests in measures 15 and 16, followed by melodic phrases in measures 17 and 18. Dynamics include *cresc.* (crescendo) in measures 17 and 18.

Piano accompaniment for measures 15-18. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *crescendo* in measures 17 and 18.

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Musical score for measures 20-23. The score includes a vocal line and piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

(kommt heraus)

Musical score for measures 24-25. The score includes piano accompaniment with dynamics *f* and *p*.

Musical score for measures 26-27. The score includes piano accompaniment with dynamics *f* and *p*.

Der Vo - gel - fän - ger bin ich ja, stets lu - stig, hei - ßa
 Der Vo - gel - fän - ger bin ich ja, stets lu - stig, hei - ßa
 3. Wenn al - le Mäd - chen wä - ren mein, so tausch - te ich brav

Musical score for measures 28-31. The score includes piano accompaniment with dynamics *f* and *p*.



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hop - sa - sa! Ich Vo - gel - fän - ger bin be - kannt bei Alt und Jung im gan - zen Land.
 hop - sa - sa! Ich Vo - gel - fän - ger bin be - kannt bei Alt und Jung im gan - zen
 Zuk - ker ein: die, wel - che mir am lieb - sten wär', der gäb' ich gleich den Zuk - k

mit dem Lok - ken um - zu - gehn und mich aufs Pfei - fen
 Netz für Mäd - chen möch - te ich, ich fing' sie dut - zend -
 Und küß - te sie mich zärt - lich dann, wär' sie mein Weib und

Musical notation for measures 40-43. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The key signature has one sharp (F#). Dynamics include *p* (piano).

zu ver-
stehn.
weis für mich.
ich ihr Mann.

(pfeift)

Drum kann ich froh und lu-
stig denn
Dann sperr-
te ich sie bei mir
Sie schließ an mei-
ner Sei-
te

Musical notation for measures 40-43, including piano accompaniment. The piano part is in the treble and bass clefs. Dynamics include *f* (forte).

Musical notation for measures 45-48. The piano part is in the treble and bass clefs. Dynamics include *f* (forte).

al-
al-
wieg-
ein.
ein.

Musical notation for measures 45-48, including piano accompaniment. The piano part is in the treble and bass clefs. Dynamics include *f* (forte).

⊕ Tamino: Zu Hilfe, zu Hilfe ...
⊕ Papageno: Das ist Oper!

2. Introdution (I. Akt)

Allegro 2

Flauto
Oboe
Clarinetto (in Sib)
Fagotto
Erste Dame
Zweite Dame
Dritte Dame
Tamino
Violino I
Violino II
Viola
Violoncello e Basso

4

7 9

Musical score for measures 7-9. It consists of four staves. The top three staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature has two flats. The music features a melodic line in the vocal parts and a rhythmic accompaniment in the piano. The word "cresc." is written above the vocal staves in measures 8 and 9.

Musical score for measures 8-10. It consists of four staves. The top staff is a vocal part with trills (tr) and a crescendo (cresc.) marking. The bottom three staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes. The word "scen-" is written below the piano part in measure 10.

11

Musical score for measures 11-13. It consists of four staves. The top three staves are vocal parts with a forte (f) dynamic marking. The bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth notes. The word "scen-" is written below the piano part in measure 13.

Musical score for measures 14-16. It consists of four staves. The top three staves are vocal parts with trills (tr) and a forte (f) dynamic marking. The bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth notes. The word "do" is written below the vocal parts in measures 14 and 15.

15

17

Musical score for measures 15-17. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has two flats (B-flat and E-flat). The vocal lines are mostly whole and half notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Tamino

Zu Hil - fe! zu Hil sonst

Musical score for measures 18-19. It consists of four staves: two vocal staves and two piano staves. The vocal lines continue with lyrics. The piano accompaniment includes dynamic markings 'p' (piano) in several places. A large watermark 'PROBENPARTITUR' is overlaid diagonally across the page.

19

Musical score for measures 20-21. It consists of four staves: two vocal staves and two piano staves. The vocal lines have dynamic markings 'fp' (fortissimo piano). The piano accompaniment continues with a consistent rhythmic pattern.

bin

lo - ren,

zu Hil - fe!

Zu Hil - fe!

sonst

Musical score for measures 22-23. It consists of four staves: two vocal staves and two piano staves. The vocal lines have dynamic markings 'f' (fortissimo) and 'p' (piano). The piano accompaniment continues with a consistent rhythmic pattern.

Musical score for measures 22-24. The score includes vocal lines and piano accompaniment. Dynamics include *fp* and *p*. The piano part features a rhythmic accompaniment with *f* and *p* dynamics.

8 bin ich ver - lo - ren, der li - sti - gen Schlan - zum

Piano accompaniment for measures 22-24. The score includes treble and bass clefs with dynamic markings *f* and *p*. A trill (*tr*) is indicated in the right hand.

Musical score for measures 25-27. The score includes vocal lines and piano accompaniment. Dynamics include *sf* and *p*. The piano part features a rhythmic accompaniment with *sf* and *p* dynamics.

8 Op - zi - ge Göt - ter! Schon

Piano accompaniment for measures 25-27. The score includes treble and bass clefs with dynamic markings *cresc.*, *f*, *sf*, and *p*. The instruction *una corda (sul g)* is present.

na - het sie sich, schon na - - het sie

sich, - tet mich! Ach, ret - tet, ret - tet, schüt - zet mich! Ach,

Musical score for measures 45-48, featuring piano accompaniment with p dynamics.

1.2. Dame

3. Dame

Tri-umph! Sie ist voll-bracht die Hel-den-tat!
 Tri-umph! Sie ist voll-bracht die Hel-den-tat!

Musical score for measures 49-50, including piano accompaniment and vocal lines.

Musical score for measures 51-54, featuring piano accompaniment.

Er ist be

Er

er ist be - freit durch uns - res Ar - mes

er ist be - freit durch uns - res Ar - mes

Musical score for measures 55-58, including piano accompaniment and vocal lines.

Musical score for measures 57-61. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: Tap - fer - keit, durch uns - res Ar - mes Tap - fer - keit.

Tap - fer - keit, durch uns - res Ar - mes Tap - fer - keit.

Tap - fer - keit, durch uns - res Ar - mes Tap - fer - keit.

Piano accompaniment for measures 57-61, including a bass line with a 'Ba.' marking.

*) Bei Boesch bricht Papageno bereits hier ab.

Musical score for measures 66-70, primarily piano accompaniment.

rit.

2. Dame

...ng sanft und schön!

So schön, als ich noch nie ge -

Musical score for measures 71-75, including vocal lines and piano accompaniment. The lyrics are: So schön, als ich noch nie ge -

Tutti Bassi

Tutti Bassi

Piano accompaniment for measures 74-77, featuring treble and bass staves with various musical notations including rests, notes, and dynamics.

Vocal line for measures 74-77 with lyrics: *sehn. Würd' ich mein Herz der Lie - be*

Vocal line for measures 77-80 with lyrics: *Ja, ja ge - wiß, zum Ma - len schön. Würd' ich mein Her*

Piano accompaniment for measures 77-80, including a section marked *Tutti Bassi*.

Piano accompaniment for measures 81-84, featuring treble and bass staves with musical notation.

Vocal line for measures 81-84 with lyrics: *weihn, so miß*

Vocal line for measures 84-87 with lyrics: *g sein, so müßt' es die - ser Jüng - ling sein!*

Vocal line for measures 87-90 with lyrics: *r Jüng - ling sein, so müßt' es die - ser Jüng - ling sein!*

Piano accompaniment for measures 87-90, including a section marked *Papageno bricht ab*.

⊕ Papageno: Plötzlich finde ich einen wildfremden Menschen ...
 ⊕ Papageno: ... gibt man mir Wasser statt Wein, Steine statt Zucker und statt der süßen Feigen ... (attacca)

3. Quintetto (Papageno, Tamino, 3 Damen)

Allegro 3

Oboe
 Clarinetto (in Sib)
 Fagotto
 Erste Dame
 Zweite Dame
 Dritte Dame
 Tamino
 Papageno
 Violino I
 Violino II
 Viola
 Violoncello e Basso

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

tr *tr*

Hm! hm! hm! hm! hm! hm!

hm!

... n von Stra - fe sa - gen, denn sei - ne Spra - che ist da - hin!

Hm! hm! hm!

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hm! hm! hm! hm! hm! hm! hm! hm! hm! hm!

Ich kann nichts tun, als dich be -

kla - gen, weil ich bin! Ich kann nichts tun, -

Hm! hm! hm! hm! hm! hm! hm! hm! hm! hm!

Tutti Bassi

p

als dich be - kla - gen, weil ich zu schwach zu hel - fen bin,
hm! hm! hm! hm! hm!

weil zu hel - fen bin, weil ich zu schwach zu hel - fen
hm! hm! hm! hm! hm! hm! hm! hm! hm! hm!

Piano accompaniment for measures 33-37. The score is in G major and 3/4 time. It features a treble and bass clef. The right hand plays a melodic line with some grace notes, while the left hand provides a steady bass line. Dynamics include piano (p) markings.

1. Dame

(nimmt ihm das Schloß vom Maul weg)

Vocal line for the first lady. The lyrics are: "Die Kö-ni-gin be-gna-digt dich, ent-läßt die Stra-fe dir durch mich.—
bin!
hm!"

Piano accompaniment for measures 38-43. The score continues with the same melodic and bass lines as the previous system, with some variations in the right hand's phrasing.

Piano accompaniment for measures 40-43. The score continues with the same melodic and bass lines, showing some harmonic shifts in the right hand.

Vocal line for the first lady. The lyrics are: "plau-dre, lü-ge nur nicht wie-der!
- no wie-der!

Piano accompaniment for measures 44-49. The score continues with the same melodic and bass lines, featuring a trill (tr) in the right hand.

die Lüg-ner al - le ein sol - ches Schloß vor ih - - - ren
 die Lüg-ner al - le ein sol - ches Schloß vor ih - - - ren
 die Lüg-ner al - le ein sol - ches Schloß vor ih - - - ren
 die Lüg-ner al - le ein sol - ches Schloß vor ih -

simile

Mund: Statt Haß, Ver leum-dung, schwarzer Gal - le be - stün - de
 Mund: Statt Haß leum-dung, schwarzer Gal - le be - stün - de
 Mund: Statt leum-dung, schwarzer Gal - le be - stün - de
 Mund: leum-dung, schwarzer Gal - le

sf *f* *p* *pl* *p*

67 71

Lieb' und Bru - der - bund! Statt Haß, Ver - leum - dung, schwar - zer Gal - le

Lieb' und Bru - der - bund! Statt Haß, Ver - leum - dung, schwar - zer Gal - le

Lieb' und Bru - der - bund! Statt Haß, Ver - leum - dung, schwar - zer Gal - le

und Bru - der - bund! Statt Haß, Ver - leum - dung, schwar - zer Gal - le

sf f

p sf f

74

be - stün - de Lieb' u

be - stün - de L

be - stii

er - bund.

bru - der - bund.

p sf f

P dim. dim. dim.

Tutti Bassi

Papageno bricht ab

⊕ Papageno: Gut, und wie hätte das heutzutage geklungen?

⊕ Papageno: ... Dies Bildnis ist bezaubernd schön.

4. Aria (Tamino)

Larghetto

Flauto

Clarinetto (in Sib)

Fagotto

Tamino

Violino I

Violino II

Viola

Violoncello e Basso

Dies Bild - nis ist be - zau - bernd schön, wie noch '

6

sehn.

al' es, wie dies Göt - ter - bild mein Herz mit neu - er Re - gung

sfp

sfp

sfp

sfp

füllt, mein Herz mit neu - er Re - gung füllt. Dies

Et was k doch fühl' ich's hier wie Feu - er bren - nen;

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Musical score for measures 22-24. It includes vocal lines and piano accompaniment. The piano part features a prominent bass line with eighth notes. Dynamics include *p* (piano).

soll die Emp-fin - dung Lie - be sein?

Soll die Emp - fin - dung Lie - be sein? -

Musical score for measures 25-26, primarily piano accompaniment. It includes a grand staff with treble and bass clefs. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Musical score for measures 26-27, primarily piano accompaniment. It includes a grand staff with treble and bass clefs. Dynamics include *cresc.* (crescendo), *f* (forte), and *fp* (fortissimo-piano).

- be ist's al - lein, die Lie - be, die Lie - be, die

Musical score for measures 28-29, primarily piano accompaniment. It includes a grand staff with treble and bass clefs. Dynamics include *p* (piano), *mf* (mezzo-forte), and *sfp* (sforzando-piano).

Musical score for measures 32-34, piano part. It consists of three systems of staves. The first system has three staves (treble, middle, bass). The second system has two staves (treble, bass). The third system has four staves (treble, middle, bass, and another bass). Dynamics include *f*, *p*, *cresc.*, and *f p*.

Lie - be ist's al - lein.

Musical score for measures 32-34, vocal and piano accompaniment. It includes a vocal line and a piano accompaniment. The piano part has four staves. Dynamics include *f*, *p*, and *cresc.*.

Musical score for measures 36-37, piano part. It consists of two systems of staves. The first system has three staves (treble, middle, bass). The second system has two staves (treble, bass). Dynamics include *cresc.* and *f*.

O, wenn ich könn - te! O, wenn sie doch schon vor mir

Musical score for measures 36-37, vocal and piano accompaniment. It includes a vocal line and a piano accompaniment. The piano part has four staves. Dynamics include *f*, *p*, and *cresc.*.

39

f p pp

8 stin - - de! Ich wür - de, - wür - de

f p

42

8 warm was wür - de ich? Ich wür - de

p

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Musical notation for measures 46-48. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. Dynamics include *p cresc.* in the vocal line and *p cresc.* in the piano accompaniment.

sie voll Ent-zük-ken an die-sen hei-ßen Bu-sen

Musical notation for measures 49-51. The vocal line continues with the lyrics "cre-scendo". The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *cre-scendo* in the vocal line and *cre* in the piano accompaniment.

cre-scendo

cre

cre

cre

Musical notation for measures 52-54. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. Dynamics include *f* in the vocal line and *f* in the piano accompaniment.

drük-ken, sie dann mein, und e-wig wä-re sie dann

Musical notation for measures 55-57. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. Dynamics include *f* in the vocal line and *p* in the piano accompaniment.

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measures 54-58. Dynamics: p

mei, und e - wig wä - re sie dann mei, e - wig wä - re sie dann

measures 59-63. Dynamics: p, cresc., f, p

mei, e ann mei.

measures 59-63. Dynamics: f, p, f, p, f, p

- ⊕ Papageno: Vielleicht wären viele Probleme dieser Welt ...
- ⊕ Papageno: Pamina ist bewacht vom „bösen“ Monostatos.

5. Terzetto (Monostatos, Pamina, Papageno)

Allegro molto

2

Flauto

Oboe

Clarinetto
(in Sib)

Fagotto

Pamina

Monostatos

Papageno

Violino I

Violino II

Viola

Violoncello
e Basso

Du fei-nes Täub

„wel - che Pein!

Ver - lo - ren ist dein

8 10

fp f fp f fp f

Der Tod macht mich nicht be - ben; nur mei - ne Mut - ter

Le - ben.

tr

fp f fp f fp f

12

fp f fp f fp f

dau - e - rbt vor Gram ganz si - cher -

fp f fp f fp f

Musical score for measures 37-40. The system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with eighth notes and chords. Dynamics include *p* (piano).

bin ich wohl?

Wo mag ich sein?

A - ha,

da find'ich I

Ge-

Piano accompaniment for measures 37-40. The score shows the right and left hand parts with various chords and melodic lines. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical score for measures 43-46. The system includes a vocal line and piano accompaniment. The piano part continues with a steady bass line. Dynamics include *p* (piano).

wagt,

simile

simile

48 51

(Monostatos und Papageno sehen sich, erschrickt einer über den andern)

Schön Mäd-chen jung und rein, viel wei-ßer noch als Krei-de.

53 56

Monostatos

Hu, - das ist fel si - cher - lich, das ist - der

Hu, - zu - fel si - cher - lich, das ist - der

Piano accompaniment for measures 59-62, featuring four staves (treble and bass clefs for both hands) with dynamic markings 'p' (piano) in measures 60 and 61.

Vocal line for measures 59-62. The lyrics are: "Teu - fel si - cher - lich. Hab Mit-leid, - ver -".

Piano accompaniment for measures 63-64, featuring four staves (treble and bass clefs for both hands).

Piano accompaniment for measures 65-68, featuring four staves (treble and bass clefs for both hands).

Vocal line for measures 65-68. The lyrics are: "scho-ne mich! - hu, - hu, - hu! -".

Piano accompaniment for measures 69-72, featuring four staves (treble and bass clefs for both hands).

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⊕ Pamina: Armer Mann, du hast also noch kein Weib?

⊕ Papageno: Wenn er's nur bald schickte!

6. Duetto (Pamina, Papageno)

Andantino 3

Flauto

Clarinetto (in Sib)

Fagotto

Pamina

Papageno

Violino I

Violino II

Viola

Violoncello e Basso

Bei Män - nern, wel - che Lie - be füh - len, feh' n

Violino I: *p*, *st*

Violino II: *p*

Viola: *p*, *vite*

Violoncello e Basso: *p*

5

gu - tes He.

Die sü - ßen Trie - be mit - zu - füh - len, ist dann der

Piano introduction for measures 9-11, consisting of three staves (treble, middle, and bass clef) with rests.

Vocal lines for measures 9-11. The lyrics are: "Wir wol - len uns der Lie - be freun, wir le - ben Wei - ber er - ste Pflicht. Wir wol - len uns der Lie - be freun, wir le - ben".

Piano accompaniment for measures 9-11, consisting of four staves (treble, middle, and two bass clefs) with musical notation.

pp

Piano introduction for measures 13-15, consisting of three staves (treble, middle, and bass clef) with rests.

Vocal lines for measures 13-15. The lyrics are: "durch die Lieb' ie - ben durch die Lieb' al - lein. durch wir le - ben durch die Lieb' al - lein.".

Piano accompaniment for measures 13-15, consisting of four staves (treble, middle, and two bass clefs) with musical notation.

mf

mf

mf

mf

p

Piano accompaniment for measures 17-19, consisting of three staves (treble, middle, and bass clefs) in a 3/4 time signature. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Vocal line for measures 17-19. The lyrics are: "Die Lieb' ver - sü - ßet je - de Pla - ge, ihr op - fert". The melody is in a soprano or alto range, with a mix of quarter and eighth notes.

Piano accompaniment for measures 20-21. The music continues with dynamic markings 'p' (piano) and 'simi' (simile). The accompaniment features a mix of eighth and sixteenth notes.

Piano accompaniment for measures 21-22. The music continues with a consistent eighth-note accompaniment pattern.

Vocal line for measures 21-22. The lyrics are: "je - de Kre -". The melody continues with eighth and sixteenth notes.

Piano accompaniment for measures 22-23. The music continues with a consistent eighth-note accompaniment pattern.

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Ihr ho - her Zweck zeigt deut - lich an: nichts Ed - lers
 Krei - se der Na - tur. Ihr ho - her Zweck zeigt deut - lich an: nichts Ed - lers

pp

dolce
 dolce
 dolce

sei als Weib und Mann.
 nichts Ed - lers sei als Weib und Mann.

mf
 mf
 mf
 p
 mf

Piano accompaniment for measures 33-35, featuring treble and bass staves with various musical notations including rests and dynamic markings.

Mann_ und Weib, und Weib_ und Mann, Mann und
 Mann_ und Weib, und Weib_ und Mann, Mann und

sotto voce

Piano accompaniment for measures 36-45, including treble and bass staves with dynamic markings such as *p*.

Piano accompaniment for measures 37-40, including treble and bass staves.

Weib, und Weib
 Weib, u

rei - chen an die Gott - heit an. Mann und
 rei - chen an die Gott - heit an. Mann und

sotto voce

Piano accompaniment for measures 41-45, including treble and bass staves with dynamic markings *f* and *p*. The instruction *Tutti Bassi* is present.

41 43

Weib, und Weib und Mann rei - chen an die Gott - heit an,³

Weib, und Weib und Mann rei - chen an die Gott - heit an,

Dynamic markings: *f*, *p*, *fp*

45 47

die Gott - heit an die Gott - heit an.

an die Gott - heit an.

Dynamic markings: *f*, *p*, *fp*, *cresc.*

(beide ab)

⊕ Papageno: Das Wichtigste aber: Pamina lebt!
⊕ Papageno: ... aber auch diese Szene werden wir Euch vorspielen.

7. Finale I

Andante

Flauto

Oboe

Clarinetto
(in Si b)

Fagotto

Pamina

Monostatos

Papageno

Tamino
(er spielt) (Es kommen wilde Tiere von allen Arten hervor, ihm zuzuhör
Er hört auf, und sie fliehen. Die Vögel pfeifen dazu.)

Violino I

Violino II

Viola

Violoncello
e Basso

4

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Musical score for measures 8-11. It features a vocal line and piano accompaniment. The vocal line is mostly rests, while the piano accompaniment provides harmonic support.

Tamino

Wie stark ist nicht dein Zau - ber - ton, weil hol - de Flö - te. hol - de

Musical score for measures 11-13. The vocal line begins with the lyrics 'Wie stark ist nicht dein Zau - ber - ton, weil hol - de Flö - te. hol - de'. The piano accompaniment continues with a steady rhythmic pattern.

Musical score for measures 13-15. The vocal line has rests, and the piano accompaniment continues.

Flö - len selbst wil - de Tie - re Freu - de füh - len. (spielt)

Musical score for measures 15-18. The vocal line begins with the lyrics 'Flö - len selbst wil - de Tie - re Freu - de füh - len. (spielt)'. The piano accompaniment features a more active melodic line.

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Musical score for measures 17-19. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment of quarter notes. The vocal line is in the soprano register, with lyrics starting at measure 19.

p

p

(spielt)

Wie stark ist doch dein Zau - ber - ton,

Musical score for measures 17-19, continuing from the previous block. It shows the piano accompaniment and the vocal line with lyrics.

Musical score for measures 21-23. The piano part continues with similar rhythmic patterns. The vocal line has lyrics starting at measure 23.

weil, hol de Flö - te, durch dein Spie - len, hol - de

Musical score for measures 21-23, continuing from the previous block. It shows the piano accompaniment and the vocal line with lyrics.

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Musical score for measures 25-28. The top system shows vocal staves and piano accompaniment. The bottom system shows the vocal line with lyrics: "Flö - te, durch dein Spie - len selbst wil - de Tie - re Freu - de. - Doch nur Pa - mi - n' nur Pa -".

Musical score for measures 29-32, showing piano accompaniment. Dynamics include *cresc.*, *mf*, and *p*. The piano part features a rhythmic pattern of eighth notes.

Musical score for measures 33-36, showing piano accompaniment. The piano part continues with a steady eighth-note accompaniment.

Musical score for measures 37-40, showing the vocal line. Lyrics include "mi - n' Pa - mi - na bleibt da - von. (spielt) Pa -".

Musical score for measures 41-44, showing piano accompaniment. The piano part features a *simile* marking, indicating a similar texture to the previous section.

Musical score for measures 35-38. The piano part features a complex texture with multiple voices. The vocal line begins with a melodic phrase in measure 35, followed by a rest in measure 36, and then continues with a series of notes in measures 37 and 38.

(spielt)
 mi - na! Pa - mi - na! Hö - re, hö - re mi - na!
(spielt)

Musical score for measures 35-38 with lyrics. The piano part consists of a steady eighth-note accompaniment. The vocal line includes the lyrics: "mi - na! Pa - mi - na! Hö - re, hö - re mi - na!". The word "spielt" is written above the vocal line in measures 35 and 38.

Musical score for measures 40-43. The piano part features a complex texture with multiple voices. The vocal line begins with a melodic phrase in measure 40, followed by a rest in measure 41, and then continues with a series of notes in measures 42 and 43.

Um-sonst, umsonst! - Wo, wo,
(spielt) *(spielt)*

Musical score for measures 40-43 with lyrics. The piano part consists of a steady eighth-note accompaniment. The vocal line includes the lyrics: "Um-sonst, umsonst! - Wo, wo,". The word "spielt" is written above the vocal line in measures 42 and 43.

musical notation for measures 45-47, including vocal line and piano accompaniment.

cresc.

f

(Papageno antwortet von innen mit seinem Flötchen)

Tamino

wo, ach wo, wo find' ich dich?

Ha das

musical notation for piano accompaniment, including trills (tr) and dynamics (cresc., f).

cresc.

tr

f

cresc.

f

cresc.

f

cresc.

f

musical notation for measures 49-51, including vocal line and piano accompaniment.

ist Pa -

(Papageno antwortet)

(spielt)

(Papageno antwortet)

Tamino

Viel -

musical notation for piano accompaniment, including dynamics (cresc., f).

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pp

pp

leicht sah er Pa-mi-nen schon!— Viel-leicht eilt sie mit ihm zu mir!— Viel-leicht, viel-leich- führt

pp

pp

pp

pp

f

f

f

f

mich der T art mich der Ton zu ihr, führt mich,— führt

f p

f p

f p

f p

f p

f p

f p

f p

mich der Ton _____ zu _____ ihr. *(eilt ab)*
cresc. *f* *p*
cresc. *f* *p*
cresc. *f* *p*
cresc. *f* *p*

Papageno, Pamina
Andante 69

Pamina
(ohne Fesseln)
 Schnel - le Fü - ß - schützt vor Fein - des List - und - Wut. Fän - den
 Papageno
 Schnel - Mut schützt vor Fein - des List - und - Wut. Fän - den
p *p* *p*

Piano introduction for measures 73-75, featuring treble and bass staves with a key signature of one sharp (F#).

wir Ta - mi - no doch! Sonst er - wi - schen, sonst er - wi - schen sie uns noch. Fan - den
 wir Ta - mi - no doch! Sonst er - wi - schen, sonst er - wi - schen sie uns noch. ten

Piano accompaniment for measures 73-75, including treble and bass staves with dynamic markings such as sf and p.

Piano introduction for measures 77-79, featuring treble and bass staves with a key signature of one sharp (F#).

wir Ta Sonst er - wi - schen, sonst er - wi - schen sie uns
 wir doch! Sonst er - wi - schen, sonst er - wi - schen sie uns

Piano accompaniment for measures 77-79, including treble and bass staves with dynamic markings such as sf and p.

Musical score for measures 80-82, featuring piano accompaniment with treble and bass staves. A dynamic marking 'p' is present in measure 81.

noch. Hol - - - der Jüng - ling! -

noch. Stil - le, stil - le, stil - le, st' kann's

Musical score for measures 80-82, featuring vocal lines for two voices and piano accompaniment. The vocal lines include lyrics and a trill marking 'tr'.

Musical score for measures 84-86, featuring piano accompaniment with treble and bass staves.

(m.

bes - se

(pfeift)

(Tamino antwortet)

Wel - che

Wel - che

Musical score for measures 84-86, featuring vocal lines for two voices and piano accompaniment. The vocal lines include lyrics and performance instructions like '(m.', '(pfeift)', and '(Tamino antwortet)'. A trill marking 'tr' is also present.

Freu - de ist wohl grö - ßer? Freund Ta - mi - no hört uns schon, hie - her
 Freu - de ist wohl grö - ßer? Freund Ta - mi - no hört uns schon, er

kam der
 kam ton. Welch ein Glück, wenn ich ihn

96

fin - de, nur ge - schwin - de, nur ge - schwin - de, nur ge - schwin - de! Welch ein
 fin - de, nur ge - schwin - de, nur ge - schwin - de, nur ge - schwin - de! ein

sf p

Vc.

99

Glück, we - e, nur ge - schwin - de, nur ge - -
 Glück, fin - de, nur ge - schwin - de, nur ge - -

sf p

Tutti Bassi

sf p sf p sf p sf p

schwin - de, nur ge - schwin - de, nur ge - schwin - de, nur ge - schwin - de, nur ge - schwin - de, nur ge -
 Monostatos (*ihrer spottend*)

schwin - de, nur ge - schwin - de, nur ge - schwin - de, nur ge - schwin - de, nur ge - r

Allegro

schwin - de,
 schwin - de, r
 schwin - de

- schwin - de... Ha,

f f f f

hab' ich euch noch er - wischt? Nur her - bei mit Stahl und Ei - sen;

sfp *f* *sfp* *f*

wart, Mo - res wei - sen, Mo - res wei - sen! Den Mo - no - sta - tos be -

sfp *f* *sfp* *f* *sfp* *f* *sfp* *f* *sfp* *f* *sfp* *f*

crescendo *crescendo* *crescendo* *crescendo*

Musical score for measures 116-118. It includes vocal lines and piano accompaniment. Dynamic markings include *f* (forte) and *p* (piano). The piano part features a rhythmic pattern of eighth notes in the bass line.

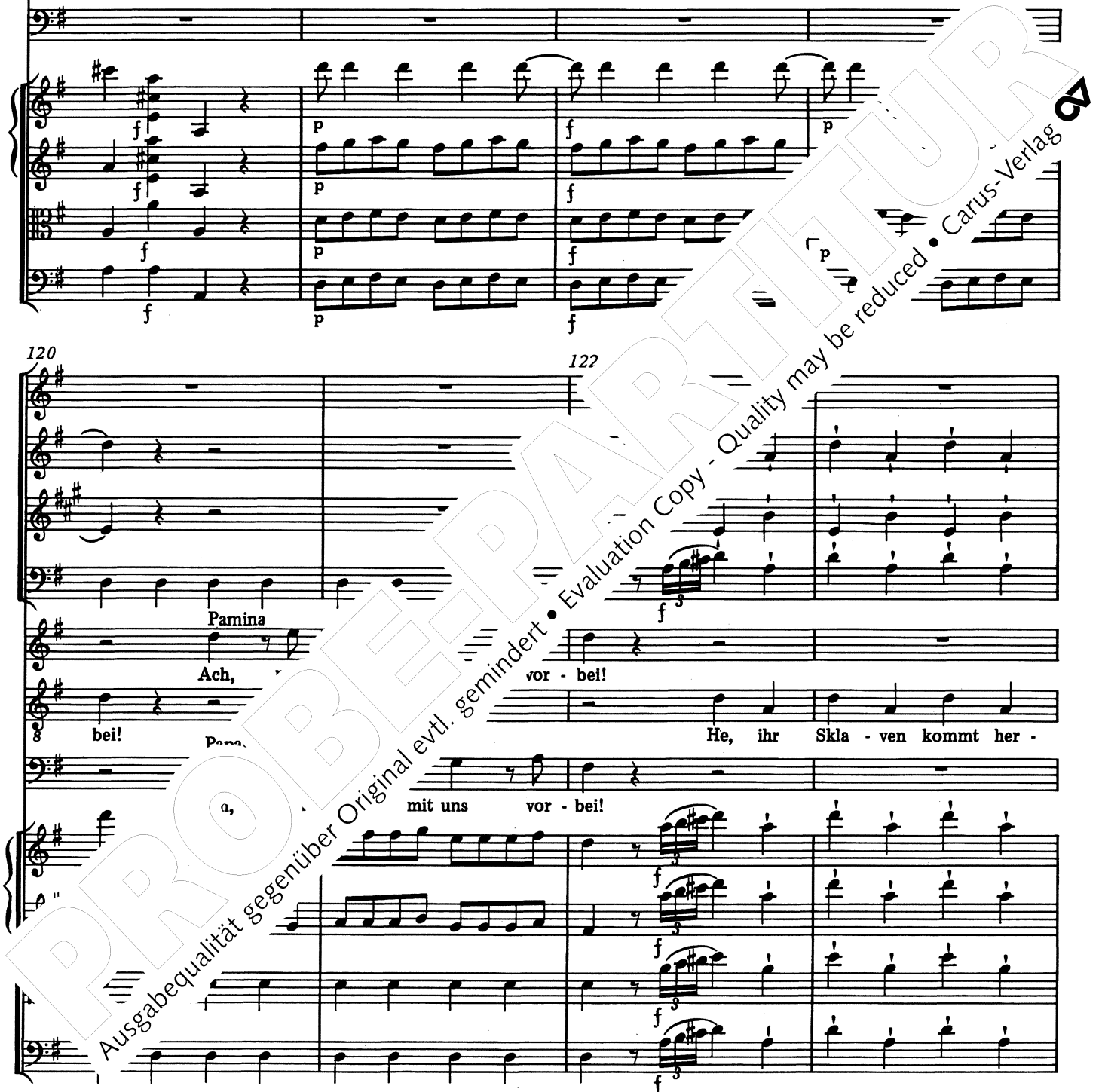
rik - ken! Nur her - bei mit Band und Strik - ken, he, ihr Skla - ven kommt her -

Musical score for measures 119-120. It includes vocal lines and piano accompaniment. Dynamic markings include *f* (forte) and *p* (piano). The piano part continues with a rhythmic pattern of eighth notes.

Musical score for measures 120-122. It includes vocal lines and piano accompaniment. Dynamic markings include *f* (forte) and *p* (piano). The piano part features a rhythmic pattern of eighth notes.

Pamina
 Ach,
 bei! Pamina
 a,
 mit uns vor - bei!
 vor - bei!
 He, ihr Skla - ven kommt her -

Musical score for measures 123-124. It includes vocal lines and piano accompaniment. Dynamic markings include *f* (forte) and *p* (piano). The piano part continues with a rhythmic pattern of eighth notes.



124

127

Musical score for measures 124-127. It includes vocal staves and piano accompaniment. The piano part features a prominent bass line with a 'p' (piano) dynamic marking.

bei!

Wer viel wagt, wer viel wagt, wer viel wagt, ge - winn'

(Die Sklaven kommen mit Fesseln)

pizz.

pizz.

pizz.

Tutti Bassi

129

132

schö - nes

die Glöck - chen klin - gen, klin - gen, daß die Oh - ren ih - nen

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Musical score for Istromento d'acciaio* (134-138). The score is written for a single melodic line in treble clef and a bass line in bass clef. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, while the bass line features block chords.

(schlägt auf seinem Instrument)

sin-gen.

Musical score for Glockenspiel (134-138). The score is written for a single melodic line in treble clef and a bass line in bass clef. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, while the bass line features block chords.

* Glockenspiel

Musical score for the beginning of the vocal part (141). The score is written for a single melodic line in treble clef and a bass line in bass clef. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, while the bass line features block chords.

Drei Sklaven*

das klin-get so schön! La-ra - la, la - la -
 herr - lich, das klin - get so schön! La-ra - la, la - la -

Piano accompaniment for the vocal part (141). The score is written for a single melodic line in treble clef and a bass line in bass clef. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, while the bass line features block chords.

*) Stuttgarter Fassung: 3 Sklaven (früher 3 Damen, später 3 Knaben: Sopran, Mezzosopran, Alt. Im Original Monostatos und Männerstimmen)

148

151

Piano accompaniment for measures 148-151, featuring a treble and bass clef with a key signature of one sharp (F#).

la - ra-la, la - la, la - ra - la. Nie hab' ich so et - was ge - hört und ge -
 la - ra-la, la - la, la - ra - la. Nie hab' ich so et - was ge - hört und ge -

Piano accompaniment for measures 152-153, continuing the piece with a treble and bass clef.

154

157

Piano accompaniment for measures 154-157, including a section marked '(gehen marschmäßig ab)'.

sehn! La-ra - la, la - ra - la. Nie hab' ich so et - was ge -
 sehn! J la - la, la - ra - la. Nie hab' ich so et - was ge -

Piano accompaniment for measures 158-161, concluding the section with a treble and bass clef.

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161 164

hört und ge-sehn! La-ra-la, la-la-la-ra-la, la-la, la-ra-la.

hört und ge-sehn! La-ra-la, la-la-la-ra-la, la-la, la-ra-la.

167 170

Pamina (*lacht*)

Könn-te
Papageno

sol - che Glöck - chen fin - den, sei - ne Fein - de

ve Mann sol - che Glöck - chen fin - den, sei - ne Fein - de

mf *p*

arco *p*

p coll'arco *mf* *p*

wür-den dann oh - ne Mü - he schwin - den. Und er leb - te oh - ne sie in der be - sten

wür - den dann oh - ne Mü - he schwin - den. Und er leb - te

Har - mo - nie.

der be - - - sten, be - sten Har - mo - nie!

in e - - - nie, in der be - sten Har - mo - nie!

184 187

Nur der Freund-schaft Har - mo - nie mil - dert die Be - schwer - den, oh - ne die - se
 Nur der Freund-schaft Har - mo - nie mil - dert die Be - schwer - den, oh - ne

189

Sym - pa - thie Er - den.
 Sym - pa - thie auf Er - den.

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Stuttgarter Fassung:

Text des Papageno wie bei Boesch bis:
 „Es beginnt eine fürchterliche Zeit.
 Es blitzt und donnert, daß man sein
 eigenes Wort nicht mehr verstehen kann.“
 Donner und Blitz.

P a u s e

Der zweite Teil beginnt (nach Nr.8a
Marcia ad libitum) mit dem Dialog
 (Boesch, S.37): „Eine schreckliche Nacht...“

Zweiter Teil
8a. Marcia *

Flauto
sotto voce

Oboe
sotto voce

Clarinetto
(in Sib)
sotto voce

Fagotto
sotto voce

Violino I
sotto voce

Violino II
sotto voce

Viola
sotto voce

Violoncello
e Basso
sotto voce

*) In der Stuttgarter Fassung nicht enthalten, empfiehlt r

Ein. in einer Pause.

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9

17

4

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Sta. 10: (in der Mitte von Seite 38 bei Boesch: Umbau, Pamina auf einer Bank schlafend.)

Pamina 10: „Da könnte einem die Liebe wirklich auf immer vergehen. Aber es kommt noch viel schlimmer.

Monostatos (tritt auf): „Ha, da find' ich ja die spröde Schöne! Welcher Mensch könnte bei so einem Anblick kalt

und unempfindlich bleiben. Wenn ich wüßte, daß ich so ganz allein und unbelauscht wäre, ein Küßchen, denke ich, ließe sich entschuldigen.“— Es folgt die Arie des Monostatos (Musik Nr. 8 b).

8b. Aria (Monostatos)*)

(Alles wird so piano gesungen und gespielt, als wenn die Musik in weiter Entfernung wäre)

Allegro

Flauto piccolo
sempre pp

Oboe
sempre pp

Clarinetto (in Do/C)
sempre pp

Fagotto
sempre pp

Monostatos

Violino I
sempre pp

Violino II
sempre pp

Viola
sempre pp

Violoncello e Basso
sempre pp

*) bei Boesch nicht enthalten

5

Piano accompaniment for measures 10-13, featuring a treble and bass clef with various rhythmic patterns.

1. Al - les fühlt der Lie - be Freu - den, schnä - belt, tän - delt, her - zet, küßt; -
 2. Drum so will ich, weil ich le - be, schnä - beln, küs - sen, zärt - lich sein! -

Piano accompaniment for measures 10-13, featuring a grand staff with treble and bass clefs and a central piano part.

Piano accompaniment for measures 15-18, featuring a treble and bass clef with various rhythmic patterns.

und Lie - mei - den, weil ein Schwar - zer häß - lich ist, weil ein
 ver - ge - be, ei - ne Wei - ße nahm mich ein, ei - ne

Piano accompaniment for measures 15-18, featuring a grand staff with treble and bass clefs and a central piano part.

Musical score for measures 20-23. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has two sharps (F# and C#). The tempo is marked with a common time signature (C).

Vocal line for measures 20-23.

Schwar - zer häß - lich ist!
 Wei - ße nahm mich ein.

Piano accompaniment for measures 20-23. The right hand is in treble clef and the left hand is in bass clef. The piano part features a rhythmic pattern of eighth notes.

Musical score for measures 25-28. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has two sharps (F# and C#). The tempo is marked with a common time signature (C). Dynamics markings 'mfp' are present.

Vocal line for measures 25-28.

Ist
 We kein Herz ge - ge - ben, bin ich
 ich muß sie küs - sen. Mond, ver -

Piano accompaniment for measures 25-28. The right hand is in treble clef and the left hand is in bass clef. The piano part features a rhythmic pattern of eighth notes. Dynamics markings 'mfp' are present.

mfp

mfp

mfp

mfp

nicht von Fleisch und Blut, bin ich nicht von Fleisch und Blut?
 stek - ke dich da - zu, Mond, ver - stek - ke dich da - zu!

mfp

mfp

mfp

mfp

Im Sollt' le - ben, wä - re wahr - lich Höl - len - glut, wä - re
 - - drie - ßen, o so mach die Au - gen - zu, o so

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Musical score for measures 40-43. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has one sharp (F#) and the time signature is 4/4.

(Er schleicht langsam und leise hin)

8 wahr - lich Höl - len - glut, wä - re wahr - lich Höl - len - glut.
mach die Au - gen zu, o so mach die Au - gen zu.

Musical score for measures 44-47, featuring piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for measures 48-51. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for measures 52-53, featuring piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for measures 54-57, featuring piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Dal segno

- ⊕ Partner erklärt Technik etc. ...
- ⊕ Partner: ... und jetzt hören wir uns die Arie der Königin der Nacht an.

8c. Aria (Königin der Nacht)*

Allegro assai $\underline{\underline{mf}}$ 3

Flauto

Oboe

Clarinetto (in Sib)

Fagotto

Königin der Nacht

Der Höl-le Ra-che kocht in meinem

Violino I

Violino II

Viola

Violoncello e Basso

**) in der Stuttgarter Fassung auf Tonband*

5

Tod

Tod und Ver-zweif-lung flam-met um mich

10 13

15

Empty musical staves for measures 20-23, including vocal and piano parts.

mehr, so bist du, nein, meine Toch - ter nim - mer-mehr,

Piano accompaniment for measures 20-23, featuring dynamic markings *sf* and *p*.

Piano accompaniment for measures 25-28, featuring dynamic marking *p*.

Piano accompaniment for measures 29-32, featuring dynamic marking *p*.

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Musical score for measures 30-33. The top system contains four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

mei - ne Toch - ter nim - mer -

Piano accompaniment for measures 30-33. The score includes dynamic markings such as *fp* (fortissimo piano) and *Tutti Bassi*. The piano part features a complex rhythmic texture with many sixteenth notes.

Musical score for measures 35-38. This system contains four staves for piano accompaniment. The music continues with the same rhythmic patterns as the previous system.

mehr, -

Piano accompaniment for measures 35-38. The score includes dynamic markings such as *fp*. The piano part continues with its intricate rhythmic accompaniment.

40

Musical score for measures 40-43. It includes vocal staves and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

so bist du mei - ne

Musical score for measures 44-47. The piano accompaniment continues with the established rhythmic pattern. Dynamic markings include *fp* (fortissimo piano) and *Tutti*. The vocal line continues with the lyrics.

Tutti

fp

45

47

f

f

f

f

Musical score for measures 45-47. The piano accompaniment is marked with *f* (forte). The vocal line continues with the lyrics.

Toch - te ... - mehr.

Musical score for measures 48-51. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. Dynamic markings include *f* and *cruc.* (crescendo).

f

f

f

f

cruc.

49 52

Ver - sto - ßen sei auf

54

e - wig, auf e - wig, zer - trüm - mert sei'n auf e - wig al - le

59 61

p p p f f f

Ban - de der Na - tur! Ver - sto - ßen, ver - las - sen und zer -

fp fp fp fp fp

64

p p p sf sf sf

trüm - mert der Na - tur, al - le

fp fp fp f p p

Musical score for measures 71-74, featuring five staves with rests.

Musical score for measure 75, featuring a single staff with a triplet of eighth notes and the word "Ban" below it.

Musical score for measures 76-79, featuring a grand staff with piano dynamics and "simile" markings.

Musical score for measures 80-82, featuring five staves with rests.

Musical score for measures 83-86, featuring a grand staff with piano dynamics and "simile" markings.

78

simile

81

Musical score for measures 78-81, top system. It features a vocal line and piano accompaniment. The vocal line starts with a 'simile' marking. Dynamics include 'cresc.' and 'f'.

Vocal line for measures 78-81 with lyrics: "de, al - le Ban - de der Na - tur, wenn"

Musical score for measures 78-81, bottom system. It includes piano accompaniment and a 'Tutti Bassi' marking. Dynamics include 'cresc.' and 'f'.

Musical score for measures 83-86, top system. It features a vocal line and piano accompaniment.

Vocal line for measures 83-86 with lyrics: "nicht ra - stro wird er - blas - sen!"

Musical score for measures 83-86, bottom system. It includes piano accompaniment.

88 91

Hört, hört, hört, Ra-che-göt-ter,

una corda (*sul g*)
sf una corda (*sul g*)

94 97

hört ur!

(Sie versinkt)

⊕ Papageno: Ein Baß? Das ist zum Beispiel Sarastro.

⊕⊕ Papageno: ... wir wollen das taktvoll übergehen und Sarastro zuhören.

9. Aria (Sarastro*)

Larghetto

Flauto

Clarinetto (in Sib)

Fagotto

Sarastro

Violino I

Violino II

Viola

Violoncello e Basso

1. In die - sen heil' - gen Hal
2. In die - sen heil' - gen M

*) in der Stuttgarter Fassung nicht enthalten, bei Bo...
Auch auf Tonband denkbar

5

man d...
Mensch

...nd ist ein Mensch ge - fal - len, führt Lie - be ihn... zur
kann kein Ver - rä - ter lau - ern, weil man dem Feind ver -

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Musical score for measures 10-12, piano part. It consists of three staves: Treble, Middle, and Bass clefs. The key signature has three sharps (F#, C#, G#). Measure 10 starts with a piano (p) dynamic marking. The music features a mix of eighth and sixteenth notes with some rests.

Pflicht.
gibt.

Dann wandelt er an Freun - des Hand
Wen sol - che Lehren nicht er - freun,

vergnügt und
ver - die - net

Musical score for measures 10-12, vocal and piano accompaniment. It includes vocal staves and piano accompaniment staves. The piano part features a 'simile' marking in measures 11 and 12. A large diagonal watermark 'PROBENPARTITUR' is overlaid across the page.

Musical score for measures 14-16, piano part. It consists of three staves: Treble, Middle, and Bass clefs. The key signature has three sharps. The music continues with eighth and sixteenth notes.

froh ins
nicht, ein

dann wan-delt er an Freun - des Hand
wen sol - che Leh - ren nicht er - freun, vergnügt und
ver - die - net

Musical score for measures 14-16, vocal and piano accompaniment. It includes vocal staves and piano accompaniment staves. The piano part continues with eighth and sixteenth notes. A large diagonal watermark 'PROBENPARTITUR' is overlaid across the page.

18

21

froh ins_ bess - re Land, - dann wan-delt er an Freun-des Hand vergnügt und froh ins bess - re
 nicht, ein Mensch zu sein, - wen sol - che Leh - ren nicht er - freun, ver - die - net nicht, ein Mensch zu

23

Land, ins
sein, ein

re - Land.
zu - sein.

(gehen beide ab)

Basso

Dal segno

⊕ Papageno: Pamina findet ihren Tamino ...
⊕ Papageno: ... dann brauchen sie Euch, um wieder in's Gleichgewicht zu kommen!

10. Finale II (Teil A)

Andante

Flauto *sotto voce*

Oboe

Clarinetto (in Sib) *sotto voce*

Fagotto *sotto voce*

Pamina

1. Knabe

2. Knabe

3. Knabe

Violino I

Violino II

Viola I, II

Violoncello e Basso

3

f

p

6

f

p

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Musical score for measures 10-13. It includes vocal staves and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music consists of quarter and eighth notes, with some rests.

Bald prangt, den Mor-gen zu ver-kün-den, die Sonn' auf gold-ner- Bahn, bald

Bald prangt, den Mor-gen zu ver-kün-den, die Sonn' auf gold-ner

Piano accompaniment for measures 10-13. It features a grand staff with piano (p) markings. The accompaniment includes chords and melodic lines in both hands.

Musical score for measures 15-18. It includes vocal staves and piano accompaniment. The key signature has two flats, and the time signature is 4/4. The music continues with quarter and eighth notes.

soll der A-ber-zi-

en, bald siegt der wei-se Mann. O hol-de Ru-he, steig her-

sc.

en, bald siegt der wei-se Mann. O hol-de Ru-he, steig her-

Piano accompaniment for measures 15-18. It features a grand staff with piano (p) markings. The accompaniment includes chords and melodic lines in both hands.

Flauto

Clarinetto

Fagotto

seht, Ver-zweif-lung quält Pa-mi-nen!

Sie ist von Sin-nen!

Wo ist sie denn?

Sie ar-

Sie quält ver-schr

men,

läßt uns der Ar-men Trost be-

schmäh-

Lei-den, läßt uns der Ar-men Trost be-

mf p
mf
mf

rei - ten! Für - wahr, ihr Schick - sal geht uns nah! O wä -

rei - ten! Für - wahr, ihr Schick - sal geht uns nah! re

mf p simile
mf p simile
mf p simile
mf p

- re nur ihr Sie kommt! laßt uns bei - sei - te

nur da! Sie kommt, sie kommt, laßt uns bei - sei - te

gehn, da - mit wir, was sie ma - che, sehn, da - mit, da - mit wir, wir, da - mit, da - mit wir, was sie ma - che,

was sie ma
was si
mein Bräuti - gam? Durch dich voll -

end' ich mei - nen Gram! (beiseite)
 1. und 2. Knabe
 3. Knabe Welch dunk - le Wor - te sprach sie
 (beiseite)
 Welch dunk - le Wor - te
simile
simile
si

Die Ar -
 da?
 da?
 sinn nah! Ge - duld, mein Trau - ter, ich bin
 ist dem Wahnsinn nah!
 dem Wahn - sinn nah!
 Tutti Bassi
 mfp
 mfp
 mfp

Musical notation for measures 55-57, including vocal staves and piano accompaniment.

dein — bald wer-den wir, bald wer-den wir vermäh - let sein, bald wer-den wir — ver - mäh - let

1. Kanbe

2. und 3. Knabe

Piano accompaniment for measures 55-57, including dynamic markings like *mfp* and *p*.

Musical notation for measures 59-61, including vocal staves and piano accompaniment.

sein.
(beiseite)

Wahn - sinn tobt ihr

Wahn - sir

(zu Pamina)

Selbst - mord steht auf ih - rer Stir - ne!

Selbst - mord steht auf ih - rer Stir - ne!

Hol - des

Hol - des

Piano accompaniment for measures 59-61, including dynamic markings like *f*, *p*, and *fp*.

Musical score for measures 64-66. It includes vocal lines for a male voice and a female voice, piano accompaniment, and a bass line. The lyrics are: "Ster - ben will ich, weil der Mäd - chen, sieh uns an! Mäd - chen, sieh uns an!". The piano part includes the instruction "Tutti Bassi" and a dynamic marking "p".

Musical score for measures 68-70. It includes vocal lines for a male voice and a female voice, piano accompaniment, and a bass line. The lyrics are: "Mann, den ich nim - me Trau - te kann ver - las - sen! Dies gab". The piano part includes dynamic markings "fp", "cresc.", and "f". The instruction "(auf den Dolch zeigend)" is present above the male vocal line.

72 Flauto 74

Oboe

Clarinetto

Fagotto

mei - ne Mut - ter mir. Lie - ber durch dies Ei - sen

Selbst - mord stra - fet Gott an dir!

simile Selbst - mord stra - fet Gott an dir!

simile

simile

simile

fp

76 78

ster - ben, als durch er - der - ben. Mut - ter, Mut - ter, durch dich lei - de

Tutti Bassi

f fp

81

83

p

ich, und dein Fluch ver - fol - get mich!

Ja des

Mäd - chen, willst du mit uns gehn?

Mäd - chen, willst du mit uns gehn?

fp

fp

fp

Vc. 1/3

85

87

p

p

p

Jam - mers Maß

scher Jüng - ling, le - be wohl!

Sieh, Pa -

Vc. Tutti Bassi

p

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89 92

sfp *f*

sfp (*will sich erstechen*)

mi - - na stirbt durch dich: die - ses Ei - sen tö - te mich!

(*halten ihr den Arm*)

Ha, Un - glück halt

Ha

simile *sfp* *f*

simile *sfp* *f*

simile *sfp* *f*

sfp

94 **Allegro** 97

p *f*

ein!

Soll - te dies dein Jüng - ling se - hen, wür - de

Soll - te dies dein Jüng - ling se - hen, wür - de

f *p* *cresc.* *f*

f *p* *f*

Pamina (*erholt sich*)
 Was? Er fühl-te Ge-gen - lie - be und ver-
 er vor Gram ver - ge - hen, denn er lie - bet dich al - lein.
 er vor Gram ver - ge - hen, denn er lie - bet dich al - lein.

p
p
p
 Tutti, Bassi
p

barg mir sei - ne T... on mir? War - um sprach er nicht mit mir?

Die - ses müs - sen wir ver - schwei - gen, doch wir wol - len dir ihn
 Die - ses müs - sen wir ver - schwei - gen, doch wir

p cresc. f

zei - gen, und
 ze - ei d
 mit Stau - nen sehn, daß er dir sein Herz ge - weicht und den

p simile simile

Musical score for measures 129-132. The score includes piano and bass staves. Dynamics include *cresc.*, *f*, and *p*. The key signature has two flats.

Vocal and piano accompaniment for measures 129-132. The vocal line includes the lyrics: "Tod für dich nicht scheut. Komm, wir wol - len zu ihm". The piano accompaniment includes a section for "Tutti Bassi" with a *crescendo* marking. Dynamics include *crescendo*, *f*, and *p*. The key signature has two flats.

Musical score for measures 135-140. The score includes piano and bass staves. Dynamics include *f* and *p*. The key signature has two flats.

Vocal and piano accompaniment for measures 135-140. The vocal line includes the lyrics: "hin, ich möcht'ihn führt mich hin, ich möcht'ihn gehn, komm, wir wol - len zu ihm gehn, gehn, komm, wir wol - len zu ihm gehn,". The piano accompaniment includes a section for "Tutti Bassi" with a *cresc.* marking. Dynamics include *f* and *p*. The key signature has two flats.

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141 144

sehn, ich möcht'ihn sehn, ich möcht'ihn sehn, ich möcht'ihn sehn. Zwei Her - zen
 komm, wir wol - len zu ihm gehn. Zwei Her - zen
 komm, wir wol - len zu ihm gehn.

crescendo *f* *p*
crescendo *f*
crescendo *f*
f
 Tutti Bassi *p*

148 151 155

die von Lie - die vor nen, kann Men - schen - ohn - macht nie - mals tren - nen.
 kann Men - schen - ohn - macht nie - mals tren - nen.
 kann Men - schen - ohn - macht nie - mals tren - nen.

mf *mfp* *mfp* *mfp*

Ver - lo - ren ist der Fein - de Müh', die Göt - ter selb - stenschüt - zen
 1. Knabe 2. Knabe
 3. Knabe Ver - lo - ren ist der Fein - de Müh', die
 Ver - lo - - ren ist -

sie, die die Göt - ter selb - s. die Göt - ter selb - sten schüt - zen
 die Göt - ter selb - sten schüt - zen
 die Göt - ter selb - sten schüt - zen
 die Göt - ter selb - sten schüt - zen

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selb - sten schüt - zen_ sie, die Göt - ter_ schüt - zen
 sie, die Göt - ter selb - sten schüt - zen_
 sie, die Göt - ter selb - sten

2. Knabe
3. Knabe

sie, schüt - zen sie, schüt - zen
 sie, die sten schüt - zen sie, schüt - zen
 sie, selb - sten schüt - zen sie, schüt - zen

f Tutti

180

182

Musical score for measures 180-182. The piano part includes dynamics *f*, *p*, and *f*. The vocal part includes the instruction *(gehen ab)*. A *simile* marking is present in the piano part at measure 182.

sie, schüt - zen sie.

sie, schüt - zen sie.

sie, schüt - zen sie.

Musical score for measures 180-182, featuring piano and vocal staves. Dynamics include *f*, *p*, and *f*. The instruction *(gehen ab)* is present. A *simile* marking is present in the piano part at measure 182.

184

simile

1.

Musical score for measures 184-186. The piano part includes dynamics *f*, *p*, and *f*. The instruction *1.* is present. A *simile* marking is present in the piano part at measure 184.

simile

Musical score for measures 184-186, featuring piano and vocal staves. Dynamics include *f*, *p*, and *f*. The instruction *1.* is present. A *simile* marking is present in the piano part at measure 184.

Musical score for measures 184-186, featuring piano and vocal staves. Dynamics include *f*, *p*, and *f*. The instruction *1.* is present. A *simile* marking is present in the piano part at measure 184.

⊕ Sprecher: Sonst hast du keinen Wunsch auf dieser Welt?

⊕ Papageno: Ich möchte - ich wünschte - ja was denn?

11/12. Aria (Papageno)

Andante

das dritte Mal (1. und 2. Mal tacet) 2

Flauto

Oboe

Clarinetto
(in Sib)

Fagotto

Strumento
d'acciaio
(Glocken-
spiel)

Papageno

Violino I

V:

Violoncello
e Basso

The image displays a musical score for piano and voice, consisting of several systems of staves. The first system includes four staves: two for the voice (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The second system consists of two grand staff systems (treble and bass clefs). The third system also consists of two grand staff systems. The fourth system features a grand staff with a large melodic line in the treble clef and a bass line in the bass clef. The fifth system is a grand staff. The sixth system is a grand staff. The seventh system is a grand staff. The eighth system is a grand staff. The score includes various musical notations such as notes, rests, beams, and slurs. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. A smaller watermark 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag' is also present. The page number '108' is at the bottom left, and 'Carus 40.263' is at the bottom right.

8

10

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- der Weib - chen wünscht Pa - pa - ge - no

sich! O ... en wär' Se - lig - keit für mich! wär' Se - lig - keit für

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Musical score for strings and woodwinds, measures 18-21. The score is in 6/8 time and features a dynamic marking of *p* (piano) in measures 19 and 20.

Musical score for piano, measures 18-21. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Musical score for piano, measures 18-21. This system continues the piano part with similar melodic and harmonic textures.

Musical score for piano, measures 18-21. This system continues the piano part with similar melodic and harmonic textures.

Vocal line with lyrics "mich, wär". The melody is in a higher register and includes a fermata over the word "wär".

Musical score for piano, measures 18-21. This system continues the piano part with similar melodic and harmonic textures.

Musical score for piano, measures 18-21. This system continues the piano part with similar melodic and harmonic textures.

Vc. das dritte Mal

p

*) Beim ersten Mal bricht der Dirigent ab, siehe Boesch S. 56, dann nochmals von Anfang als No. 12

.. Dann schmeck-te mir Trin-ken und Es - sen, dann
 2. Ach, kann ich denn kei - ner von al - len den
 3. Wird kei - ne mir Lie - be ge - wäh - ren, so

27 29

p cresc. fp

könn't' ich mit Für - sten
 rei - zen - den Mäd - c'
 muß mich die Flam

des Le - bens als Wei - ser mich freun — und
 Helf' ei - ne mir nur aus der Not, — sonst
 doch küßt mich ein weib - li - cher Mund — so

cresc. fp p
 cresc. fp p
 cresc. cresc. fp p
 Tutti Bassi
 Basso p

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wie im E - ly - si - u - m
 gräm' ich mich wahr-lich
 bin ich schon wie

Dann küßt mich

mit Für-
 denn kei-
 ein weib-
 -li -

chen

mich mes - sen, des
 ge - fal - len? Helf'
 cher Mund, — doch

unis.

Musical score for measures 36-38. The first four staves show a melodic line with dynamics *cresc.*, *fp*, and *p*. The bottom staff shows a bass line with *cresc.* and *fp*.

Musical score for measures 39-42. It shows piano accompaniment for strings and woodwinds. A large watermark 'PROBENPARTITUR' is overlaid diagonally across the page.

Le - bens als Wei - ser mi - wie im E - ly - si - um sein,
 ei - ne mir nur au - gräm' ich mich wahr - lich zu Tod,
 küßt mich ein weib - so bin ich schon wie - der ge - sund,

Musical score for measures 43-46. It includes a vocal line and piano accompaniment. Dynamics include *cresc.*, *fp*, and *re*. The marking *Tutti Bassi* is present in the bass line.

40 1.2. | 3.

im E - ly - si
 mich wahr - l'
 schon wie -

1. im E - ly - si - um sein!
2. mich wahr - lich zu Tod.
3. schon wie - der ge - sund.

Da capo

45 47

f

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49 51

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⊕ Sprecher: Fort mit dir, junges Weib!
⊕ Papageno sinkt hinab: O ihr Götter!

13. Finale II (Teil B)

Allegro 3

Flauto

Oboe

Clarinetto
(in Sib)

Fagotto

Papagena

1. Knabe
2. Knabe

3. Knabe

Papageno

Violino I

Violino II

Viola

Violoncello
Contrabbasso

(pfeift)

p

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6

A large diagonal watermark 'PROBENPAPIER' is overlaid on the score. A smaller watermark 'Carus-Verlag' is also visible.

Musical score for measures 12-15, featuring piano accompaniment with treble and bass staves. The music includes various rhythmic patterns and melodic lines.

Pa - pa - ge - na! Pa - pa - ge - na! Pa - pa - ge - na!

(pfeift)

Musical score for measures 16-20, featuring piano accompaniment with treble and bass staves. The music includes various rhythmic patterns and melodic lines.

Musical score for measures 21-25, featuring piano accompaniment with treble and bass staves. The music includes various rhythmic patterns and melodic lines.

Weib - chen! Täub - chen! Mei - ne Schö - ne! Ver -

Musical score for measures 26-30, featuring piano accompaniment with treble and bass staves. The music includes various rhythmic patterns and melodic lines.

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23

26

Musical score for measures 23-26. The top system shows vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. Dynamics include *f* (forte) and *fz* (forzando).

ge - bens! Ach, sie ist ver - lo - ren! Ich, bin zum Un - glück schon ge - bo - ren! Ich

Piano accompaniment for measures 23-26. The score includes a *Tutti Bassi* instruction and a *cresc.* (crescendo) marking. The piano part features arpeggiated chords and moving bass lines.

28

Musical score for measures 28-31. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. Dynamics include *p* (piano).

plau - der - te

und das war schlecht, und drum ge - schieht es mir schon

Piano accompaniment for measures 28-31. The score includes dynamic markings *p* (piano) and *mfp* (mezzo-forte piano). A trill (*tr*) is indicated in the right hand.

33 35

33 35

recht, — drum ge - schieht es mir — schon recht!

tr

37

p

set die - sen Wein,

p

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41

43

seit ich das schö - ne Weib - chen sah, so brennt's im Her - zens-käm - mer -

45

lein, so ket's da. Pa - pa - ge - na! Her - zens - weib - chen! Pa - pa -

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Musical score for measures 50-53. The vocal line is in G major. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

ge - na, lie - bes Täub - chen! S'ist um - sonst, es ist ver - ge - bens! Mü - de bin ich mei - nes

Musical score for measures 54-57. The piano accompaniment includes dynamics such as *cresc.* (crescendo), *f* (forte), and *p* (piano). The texture is more complex with multiple voices in the piano part.

Musical score for measures 58-61. The piano accompaniment includes dynamics such as *p* (piano). The texture continues with multiple voices in the piano part.

Le - bens' (nimmt einen Strick von seiner Mitte)
 ein End', wenn's im Her - zen noch so brennt.

Musical score for measures 62-65. The piano accompaniment includes dynamics such as *p* (piano) and *tr* (trill). The texture continues with multiple voices in the piano part.

Musical score for measures 60-63. The score includes vocal lines and piano accompaniment. The piano part features a prominent bass line with a 3/4 time signature. Dynamics include 'p' (piano).

Die - sen Baum da will ich zie - ren, mir an

Piano accompaniment for measures 60-63, showing intricate chordal textures and melodic lines in both hands.

Musical score for measures 66-69. The score includes vocal lines and piano accompaniment. The piano part features a prominent bass line with a 3/4 time signature. Dynamics include 'p' (piano).

ihm den Hal - das Le - ben mir miß - fällt, gu - te Nacht, du schwar - ze

Piano accompaniment for measures 66-69, showing intricate chordal textures and melodic lines in both hands. The word 'simile' is written above the piano part in the final measure.

Musical score for measures 71-74. It includes vocal staves and piano accompaniment. The piano part features a prominent bass line with eighth notes and chords. Dynamics include *p* (piano).

Welt! Weil du bö - se an mir han - delst, mir kein schö - nes Kind zu - ban - delst, so ist's

Piano accompaniment for measures 71-74. The right hand plays a melodic line with eighth notes and chords, while the left hand provides harmonic support with chords and bass notes.

Musical score for measures 76-79. It includes vocal staves and piano accompaniment. Dynamics include *fp* (fortissimo).

aus, so ne Mäd - chen, denkt an mich! Schö - ne Mäd - chen, denkt an

Piano accompaniment for measures 76-79. The right hand features a melodic line with eighth notes and chords, marked with *fp* and *simile*. The left hand provides harmonic support with chords and bass notes, also marked with *fp*.

81 84

p

p

p

p

mich!

Willsich ei - ne um mich Ar - men, eh'ich hän - ge, noch er -

87

bar - men w

! Ru-fet nur, ja o-der nein, ru-fet nur, ja o-der

93 96

nein! Kei - ne hört mich, al - les stil - le, stil - le, stil - le,

(sieht sich um)

99

cresc. f

cresc. f

cresc. f

stil - le! A' -le! Pa - pa - ge - no, frisch hin - auf, en - de dei - nen Le - bens-

f p f p f p p tr

cresc. f p

105

108

p

p

tr

p

lauf, Pa-pa - ge - no, frisch hin - auf, *(sieht sich um)* en-de dei - nen Le - bens- lauf!

tr

110

p

Nun, es sei, ich war - te noch,

114

117

Musical score for measures 114-117. It includes vocal staves and piano accompaniment. The key signature has two sharps (F# and C#). The tempo is marked 'Andante'.

nun, es sei, bis man zäh - let: eins, zwei, drei!

(pfeift)

Piano accompaniment for measures 114-117. The piano part features a rhythmic pattern of eighth and sixteenth notes.

119

Andante

Musical score for measures 119-122. It includes vocal staves and piano accompaniment. The tempo is marked 'Andante'.

(sieht sich um) (pfeift)
ein

drei! Nun wohl - an, es bleibt da - bei, nun wohl - an, es bleibt da -

Piano accompaniment for measures 119-122. The piano part features a rhythmic pattern of eighth and sixteenth notes.

125 128

bei! Weil mich nichts zu-rück - ke hält, gu-te Nacht, du fal - sche Welt, gu-te Nacht, du fal - sche

131 Allegretto

133

1. Knabe

2. und 3. Knabe Halt ein!

Halt ein!

Welt!

o Pa - pa - ge - no, und sei klug! Man lebt nur
 o Pa - pa - ge - no, und sei klug! Man lebt nur

Musical score for measures 135-137. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "ein - mal, dies sei dir ge - nug, man lebt nur ein - mal, dies sei dir ge - nug." The piano part consists of chords and single notes.

Vocal lines for measures 135-137. The lyrics are: "ein - mal, dies sei dir ge - nug, man lebt nur ein - mal, dies sei dir ge - nug." The melody is in a major key with a simple, rhythmic pattern.

Piano accompaniment for measures 135-137. The piano part features a steady accompaniment with chords and single notes, supporting the vocal melody.

Musical score for measures 139-141. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "her-zen; doch brennt es euch, wie mich im Her - zen, ihr wür-det". The piano part includes a dynamic marking of *mp* (mezzo-piano).

Vocal lines for measures 139-141. The lyrics are: "her-zen; doch brennt es euch, wie mich im Her - zen, ihr wür-det". The melody is more expressive and includes some grace notes.

Piano accompaniment for measures 139-141. The piano part features a more active accompaniment with eighth notes and chords, supporting the vocal melody.

143 145

So las - se dei - ne Glöck - chen
 So las - se dei - ne Glöck - chen

auch nach Mäd - chen gehn, ihr wür - det auch nach Mäd - chen gehn.

147

f *fp*

klin - gen, dir brin - gen.
 klin - gen, ab - chen zu dir brin - gen.

Ich Narr ver - gaß der Zau - ber -

151

153

Musical score for measures 151-153. The score consists of five staves. The first four staves are for the piano accompaniment, and the fifth is for the vocal line. Dynamics include *f* (forte) and *fp* (fortissimo piano). The key signature has one sharp (F#).

(nimmt sein Instrument heraus)

din - ge,

ich Narr ver-gaß der Zau-ber - din - ge!

Er - klin - ge,

Musical score for measures 154-156. The score consists of five staves. The first four staves are for the piano accompaniment, and the fifth is for the vocal line. Dynamics include *p* (piano) and *tr* (trill). The key signature has one sharp (F#).

155

Musical score for measures 155-157. The score consists of five staves. The first four staves are for the piano accompaniment, and the fifth is for the vocal line. Dynamics include *p* (piano). The key signature has one sharp (F#).

Glok - ker

Ich muß mein lie - bes Mäd - chen sehn, ich muß mein -

Musical score for measures 158-160. The score consists of five staves. The first four staves are for the piano accompaniment, and the fifth is for the vocal line. Dynamics include *p* (piano). The key signature has one sharp (F#).

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Musical score for measures 159-162. It includes vocal lines in treble and bass clefs and piano accompaniment in treble and bass clefs. A dynamic marking 'p' is present in the piano part.

lie - bes_ Mäd - chen sehn.

Piano accompaniment for measures 159-162, showing the left and right hand parts.

Allegro

Musical score for measures 164-167, featuring piano accompaniment in treble and bass clefs.

Istromento d'acciaio

Musical score for measures 164-167, featuring Istromento d'acciaio in treble and bass clefs.

Empty musical staves for measures 164-167, likely representing a continuation or a specific performance instruction.

171

174

Klin - get, Glöck - chen, klin - get, schafft mein Mäd - chen her!

176

Klin - g' get, bringt mein Weib - chen her!

Musical notation for measures 181-184. The vocal line consists of a melody with notes and rests. The piano accompaniment features chords and moving lines in both hands.

Klin - get, Glöck - chen, klin - get,

schaft

Piano accompaniment for measures 181-184, showing the right and left hand parts.

Vocal line for measures 181-184, showing the melody and lyrics.

Piano accompaniment for measures 185-186, showing the right and left hand parts.

Musical notation for measures 187-189. The vocal line includes a trill (tr) and a piano (p) dynamic marking. The piano accompaniment continues with chords and moving lines.

her!

x - chen, klin - get,

bringt mein Weib - chen her!

Piano accompaniment for measures 187-189, showing the right and left hand parts.

Vocal line for measures 187-189, showing the melody and lyrics.

Piano accompaniment for measures 190-192, showing the right and left hand parts.

Vocal line for measures 190-192, showing the melody and lyrics.

tr tr tr

Klin - get, Glöck - chen, klin - get, bringt mein Weib - chen her, bringt sie

p

1. Knabe

2. und 3. knabe

Nun Pa - pa - ge - no, sieh dich um!

Nun Pa - pa - ge - no, sieh dich um!

mein Weib - chen her!

crescendo

crescendo

f

204 207 210

p *tr*

Pa - Pa - Pa - Pa - Pa

212

Papageno

p *tr*

simile simile

Pa - Pa - Pa - Pa - Pa

Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa - Pa -

tr. tr.

Pa - -pa - ge - no! Nun bin -

Pa-P Bist du - mir nun ganz ge - ge - ben?

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Musical score for measures 231-234, piano accompaniment. It consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features a melodic line in the upper treble and a rhythmic accompaniment in the lower staves.

Vocal line for measures 231-234. The lyrics are: "ich dir ganz ge - ge - ben. Nun, so sei mein Her - zens
Nun, so sei mein lie - bes Weib - chen,"

Piano accompaniment for measures 231-234. It consists of three staves: two treble clefs and one bass clef. The music features a flowing melodic line in the upper treble and a rhythmic accompaniment in the lower staves.

Musical score for measures 236-238, piano accompaniment. It consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features a melodic line in the upper treble and a rhythmic accompaniment in the lower staves.

Vocal line for measures 236-238. The lyrics are: "täub - chen, mein Her - zens - täub - chen!
mein an lie - bes Weib - chen! Wel - che

Piano accompaniment for measures 236-238. It consists of three staves: two treble clefs and one bass clef. The music features a flowing melodic line in the upper treble and a rhythmic accompaniment in the lower staves. Dynamics include *f*, *p*, *cresc.*, and *crescendo*.

Wel - che_ Freu - de wird das sein,
 Freu - de wird das sein, wenn die_ Göt - t be -

wenn
 den - k
 den - k
 uns - rer Lie - be Kin - der schen - ken, uns - rer
 uns - rer Lie - be Kin - der schen - ken, uns - rer

Piano introduction for measures 251-254. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music is in a 4/4 time signature. The introduction ends with a *p* (piano) dynamic marking and a *ritardando* instruction.

Vocal melody for measures 251-254. The lyrics are: "Lie - be Kin - der schen - ken, so lie - be klei - ne Kin - der - lein, Kin - der - lein, Kin - der -". The melody is written on a single treble staff. The tempo is *ritardando*.

Piano accompaniment for measures 251-254. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music is in a 4/4 time signature. The piano part features arpeggiated chords and moving lines in both hands. The tempo is *ritardando*.

Piano introduction for measures 257-260. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music is in a 4/4 time signature. The introduction features arpeggiated chords and moving lines in both hands.

Vocal melody for measures 257-260. The lyrics are: "lein, so lie - be klei - ne Kin - der - lein, so lie - be - lein, so lie - be klei - ne Kin - der - lein, so lie - be -". The melody is written on a single treble staff. The tempo is *ritardando*.

Piano accompaniment for measures 257-260. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music is in a 4/4 time signature. The piano part features arpeggiated chords and moving lines in both hands. The tempo is *ritardando*.

262 *in tempo* 264

klei - ne Kin - der - lein! Dann...

klei - ne Kin - der - lein! Erst ei - nen klei - nen Pa - pa - ge - no!

in tempo *f* *fp* *tr* *p*

266

ei - ne kl Dann...

Dann wie - der ei - nen Pa - pa - ge - no!

f *fp* *tr* *p*

270 272

wie-der ei-ne Pa-pa - ge-na! Pa-pa - ge-na! Pa-pa - ge-na! Pa-pa - ge-na! Pa - pa -
 Pa - pa - ge - no! Pa - pa - ge - no! Pa - pa - a -

f *f* *f*

p *p*

esc.

274 277

ge - na! Es ist das höch-ste der Ge - füh - le,
 ge - Es ist das höch-ste der Ge -

fp *fp* *fp* *fp* *p*

p *p* *p* *p*

282

wenn vie - le, vie - - - - - le
 füh - le, wenn vie - le Pa - pa - pa - pa - ge - no, Pa - pa - pa - pa - pa - ge - no, Pa - pa - - pa -

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Pa - pa - pa - pa - I - - - - - er El - tern Se - gen wer - den
 pa - pa - - - - - o der El - tern Se - gen wer - den

Tutti Bassi

Musical score for measures 289-292. The upper staves (treble and bass clefs) show piano accompaniment with a dynamic marking of *p* (piano). The melody consists of eighth and sixteenth notes.

sein.

Es ist das höch-ste der Ge-füh-le,

sein. Es ist das höch-ste der- Ge-füh-le,

wenr

Musical score for measures 292-293. This section includes a *Vc.* (Violoncello) part with a dynamic marking of *p*. The piano accompaniment continues with chords and moving lines.

Musical score for measures 294-295. The piano accompaniment is marked with *mfp* (mezzo-forte). The melody features eighth notes and rests.

wenn vie-le

Pa-pa-pa-pa-pa-pa-ge-na, Pa-pa-pa-pa-pa-

vie-

-le

Musical score for measures 295-296. This section includes a *Tutti Bassi* instruction and continues with *mfp* dynamics. The piano accompaniment features sustained chords and moving lines.

Musical score for measures 297-300, piano accompaniment. It features four staves: two for the right hand and two for the left hand. The music consists of rhythmic patterns of eighth and sixteenth notes. Dynamics markings include *p* (piano) and *f* (forte).

Vocal line for measures 297-300. The lyrics are: "ge-na, Pa - pa - pa - pa - pa - pa - ge - na der El - tern Se - gen wer - den" and "Pa - pa - pa - pa - pa - pa - pa - ge - no der El - tern Se - gen wer".

Musical score for measures 297-300, piano accompaniment (continued). It features four staves: two for the right hand and two for the left hand. The music consists of rhythmic patterns of eighth and sixteenth notes. Dynamics markings include *p* (piano) and *f* (forte).

Musical score for measures 302-305, piano accompaniment. It features four staves: two for the right hand and two for the left hand. The music consists of rhythmic patterns of eighth and sixteenth notes. Dynamics markings include *p* (piano).

Vocal line for measures 302-305. The lyrics are: "sein, Pa - pa - ge - na! Pa - pa - pa - pa - pa - pa - pa - pa - pa -" and "sein, Pa - pa - ge - no! Pa - pa - pa - pa - pa - pa - pa - pa - pa -".

Musical score for measures 302-305, piano accompaniment (continued). It features four staves: two for the right hand and two for the left hand. The music consists of rhythmic patterns of eighth and sixteenth notes. Dynamics markings include *p* (piano).

306

308

Musical score for measures 306-308. The score includes vocal lines and piano accompaniment. The vocal lines are in German and Latin. The piano accompaniment features dynamic markings such as *cresc.*, *f*, and *p*. The lyrics are:

ge - na der El - tern Se - gen wer - den sein, Pa - pa - ge - na! Pa - pa -
 ge - no der El - tern Se - gen wer - den sein, Pa - pa - ge - no! a -

310

Musical score for measures 310-312. The score includes vocal lines and piano accompaniment. The vocal lines are in German and Latin. The piano accompaniment features dynamic markings such as *cresc.* and *f*. The lyrics are:

ge - na!
 ge - no!
 pa - pa - pa - pa - pa - ge - no der El - tern Se - gen wer - den

Musical score for measures 314-317. The score includes vocal lines and piano accompaniment. Dynamics include piano (p) and forte (f). The piano part features a rhythmic pattern of eighth notes.

sein, der El - tern Se - gen wer - den sein, der El - tern Se - gen wer - den sein,

sein, der El - tern Se - gen wer - den sein, der El - tern Se - gen wer - den sein

Piano accompaniment for measures 314-317. The piano part features a rhythmic pattern of eighth notes. Dynamics include piano (p) and forte (f).

Musical score for measures 319-322. The score includes vocal lines and piano accompaniment. Dynamics include piano (p) and forte (f). The piano part features a rhythmic pattern of eighth notes.

Pa - pa - 1

Pa - pa - pa - pa - pa - pa -

Pa - pa - pa - pa - pa - ge - no! Pa - pa - pa - pa - pa -

Piano accompaniment for measures 319-322. The piano part features a rhythmic pattern of eighth notes. Dynamics include piano (p) and forte (f).

323

325

Musical score for measures 323-325. It includes vocal lines for two voices and piano accompaniment. The key signature has one sharp (F#). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

(beide ab)

ge - na, Pa - pa - pa - pa - pa - pa - ge - na, Pa - pa - pa - pa - pa - ge - - - na!

ge - no, Pa - pa - pa - pa - pa - pa - ge - no, Pa - pa - pa - pa - pa - ge - - - no!

Piano accompaniment for measures 323-325. The piano part consists of chords and single notes in both hands, supporting the vocal lines.

327


330

Musical score for measures 327-330. This section contains piano accompaniment for two voices. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Piano accompaniment for measures 327-330. The piano part consists of chords and single notes in both hands, supporting the vocal lines.

Piano accompaniment for measures 327-330. The piano part consists of chords and single notes in both hands, supporting the vocal lines.

Appendix
Overture

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Appendix

Ouverture

Adagio

Flauto
Oboe
Clarinetto (in Sib)
Fagotto
Violino I
Violino II
Viola
Violoncello e Basso

sf sfp p sf sfp p sf p sf p sf p

3 5

7

cresc. p cresc. p

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Musical score for measures 13-17, measures 1-4 of a system. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. Dynamics include *sfp*, *sfp p*, *sf*, and *p*.

Musical score for measures 13-17, measures 5-8 of a system. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. Dynamics include *sf*, *p*, *f*, and *sf*.

Musical score for measures 13-17, measures 9-12 of a system. It consists of four staves, all of which are empty.

Musical score for measures 13-17, measures 13-16 of a system. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. Dynamics include *f*, *p*, *fp*, and *f*.

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35 38

p *f* *p* *f* *p* *f* *sf*

tr. *tr.* *simile*

sfp *fp* *simile*

simile *simile*

p *f* *p* *f* *p* *f* *sf*

40

sf *sf* *sf*

sf *sf* *sf*

sf *sf* *sf*

46

49

simile

sf

sf

sf

sf

sf

sf

sf

51

simile

sf

sf

sf

sf

sf

sf

sf

56

59

Musical score system 1, measures 56-59. It features four staves: three treble clefs and one bass clef. The music is in a minor key. Measures 56-58 show a melodic line in the top treble staff with a piano (p) dynamic marking. Measure 59 features a more active melodic line in the top treble staff. The bass clef staff provides a steady accompaniment.

Musical score system 2, measures 60-63. It features five staves: two treble clefs, two bass clefs, and one grand staff. The music continues with various melodic and harmonic textures. Dynamic markings of piano (p) are present in measures 60, 61, and 62.

Musical score system 3, measures 64-66. It features four staves: two treble clefs and two bass clefs. The music includes a change in the bass clef staff in measure 65. Dynamic markings of piano (p) are present in measures 65 and 66.

Musical score system 4, measures 67-70. It features five staves: two treble clefs, two bass clefs, and one grand staff. The music concludes with a final melodic flourish in the top treble staff. A 'Vc.' (Violoncello) part is indicated in the bottom staff, with the label 'Basso' below it.

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88 91

f

f

f

f

f

f

f

f

94 97 Adagio

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Musical score for measures 103-106, top system. It consists of four staves (treble and bass clefs) with rests, indicating that the instruments are silent during this section.

Musical score for measures 103-106, bottom system. It features piano (p) dynamics and includes a Violoncello (Vc.) part starting in measure 106. The score includes a large watermark: "PROBEPARTITUR".

Musical score for measures 108-111, top system. It consists of four staves with rests, indicating that the instruments are silent during this section.

Musical score for measures 108-111, bottom system. It features piano (p) dynamics and includes a "Tutti Bassi" section. The score includes a large watermark: "PROBEPARTITUR".

Musical score for measures 113-116, top system. It consists of five staves. The first staff has a dynamic marking of *p* at the beginning and *f* at the end. The second and third staves have a dynamic marking of *f* at the end. The fourth staff has a dynamic marking of *p* at the end. The fifth staff has a dynamic marking of *f* at the end.

Musical score for measures 113-116, bottom system. It consists of five staves. The first two staves are for the piano. The third staff is for the *Vc.* (Violoncello). The fourth and fifth staves are for the *Basso* (Bass). A dynamic marking of *f* is present at the end of the fifth staff.

Musical score for measures 118-120, top system. It consists of three staves. The first staff has a dynamic marking of *f* at the end. The second and third staves have a dynamic marking of *f* at the end.

Musical score for measures 118-120, bottom system. It consists of five staves. The first two staves are for the piano. The third staff is for the *Vc.* (Violoncello). The fourth and fifth staves are for the *Basso* (Bass).

123

126

Musical score for measures 123-126, first system. It consists of four staves: two vocal staves (soprano and alto) and two piano staves (right and left hand). The key signature has two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, with some rests. A piano dynamic marking 'p' is present in the second measure of the piano part.

Musical score for measures 123-126, second system. It continues the four-staff arrangement from the first system. The piano part includes dynamic markings 'p' and 'f' in the later measures. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

129

Musical score for measures 129-132, first system. It consists of four staves: two vocal staves and two piano staves. The piano part features a melodic line with a piano dynamic marking 'p' in the first measure.

Musical score for measures 129-132, second system. It continues the four-staff arrangement. The piano part includes dynamic markings 'p' and 'f' in a rhythmic pattern. The word 'simile' is written above the piano part in two measures. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

134 137

139

Musical score for measures 144-147, top system. It consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The music is in a minor key and 4/4 time. Dynamics include piano (p) and fortissimo (ff). A large watermark 'PROBENPARTITUR' is overlaid diagonally across the page.

Musical score for measures 144-147, bottom system. It consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The music is in a minor key and 4/4 time. Dynamics include piano (p) and fortissimo (ff). A large watermark 'PROBENPARTITUR' is overlaid diagonally across the page.

Tutti Bassi

Musical score for measures 149-152, top system. It consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The music is in a minor key and 4/4 time. Dynamics include fortissimo (ff). A large watermark 'PROBENPARTITUR' is overlaid diagonally across the page.

Musical score for measures 149-152, bottom system. It consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The music is in a minor key and 4/4 time. Dynamics include fortissimo (ff). A large watermark 'PROBENPARTITUR' is overlaid diagonally across the page.

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153 156

Musical score for measures 153-156. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has two flats (B-flat and E-flat). Measure 153 starts with a piano (p) dynamic in the first treble staff. Measures 154-156 feature a forte (f) dynamic in the first treble staff. The second treble staff has a piano (p) dynamic in measure 153 and a forte (f) dynamic in measure 154. The first bass staff has a forte (f) dynamic in measure 153 and a sforzando (sf) dynamic in measure 154. The second bass staff has a forte (f) dynamic in measure 154. The score includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

158 161

Musical score for measures 158-161. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has two flats (B-flat and E-flat). Measure 158 starts with a sforzando (sf) dynamic in the first bass staff. Measures 159-161 feature a sforzando (sf) dynamic in the first bass staff. The first treble staff has a sforzando (sf) dynamic in measure 159. The second treble staff has a sforzando (sf) dynamic in measure 159. The first bass staff has a sforzando (sf) dynamic in measure 159. The second bass staff has a sforzando (sf) dynamic in measure 159. The score includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

164

167

Musical score for measures 164-167, top system. It consists of four staves: three treble clefs and one bass clef. The music features various note values, rests, and dynamic markings such as *p* and *sf*. A slur is present over measures 165 and 166.

Musical score for measures 164-167, bottom system. It consists of four staves: two treble clefs and two bass clefs. The music includes complex rhythmic patterns, slurs, and dynamic markings like *sf*. A watermark is visible across the system.

170

Musical score for measures 170-173, top system. It consists of four staves: three treble clefs and one bass clef. The music features slurs and dynamic markings. A watermark is visible across the system.

Musical score for measures 170-173, bottom system. It consists of four staves: two treble clefs and two bass clefs. The music includes complex rhythmic patterns, slurs, and dynamic markings. A watermark is visible across the system.

175 178

Musical score for measures 175-178. It features four staves: two vocal staves (soprano and alto) and two piano staves (right and left hand). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measures 175 and 178 are marked with measure numbers. The piano part has a dynamic marking 'p' in measure 178.

Musical score for measures 179-182. It features four staves: two vocal staves and two piano staves. The key signature has two flats. The piano part has dynamic markings 'p' in measures 180 and 181.

180

Musical score for measures 183-186. It features four staves: two vocal staves and two piano staves. The key signature has two flats. The piano part has dynamic markings 'p' in measures 184 and 185.

Musical score for measures 187-190. It features four staves: two vocal staves and two piano staves. The key signature has two flats. The piano part has dynamic markings 'p' in measures 188 and 189.

Musical score for measures 185-188. The score is written for four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. The first staff has a melodic line with slurs and accents. The second and third staves have rhythmic accompaniment with slurs. The fourth staff has a bass line with slurs. Dynamics include piano (p) and forte (f).

Musical score for measures 189-190. The score is written for four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. The first staff has a melodic line with slurs and accents. The second and third staves have rhythmic accompaniment with slurs. The fourth staff has a bass line with slurs. Dynamics include piano (p) and forte (f). The label "Vc. Basso p" is present at the bottom left.

Musical score for measures 191-194. The score is written for four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. The first staff has a melodic line with slurs and accents. The second and third staves have rhythmic accompaniment with slurs. The fourth staff has a bass line with slurs. Dynamics include piano (p) and forte (sf). The label "Vc. p Basso" is present at the bottom right.

195 198

Musical score for measures 195-198. The score is written for a piano with four staves. Measures 195 and 196 feature a piano (*p*) dynamic. Measures 197 and 198 feature a forte (*f*) dynamic, with a sforzando (*sf*) dynamic marking in the final measure of 198. The music includes various melodic lines and accompaniment patterns.

200 20

Musical score for measures 200-203. The score is written for a piano with four staves. Measure 200 features a sforzando (*sf*) dynamic. Measure 201 features a piano (*p*) dynamic. Measure 202 features a piano (*p*) dynamic. Measure 203 features a piano (*p*) dynamic and a crescendo (*cresc.*) dynamic marking. The music includes various melodic lines and accompaniment patterns.

Musical score for measures 206-209. The score includes five staves: Violin I, Violin II, Viola, Cello/Double Bass, and Piano. Dynamics include *p*, *cresc.*, and *f*. The Cello/Double Bass part is labeled *f Basso* and *f Tutti Bassi*.

Musical score for measures 211-214. The score includes five staves: Violin I, Violin II, Viola, Cello/Double Bass, and Piano. Dynamics include *f*.

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