

Overture

W. A. Mozart (K620)

Adagio

Flute *ff* *sfp*

Oboe *ff* *sfp*

Clarinet *ff* *sfp*

Bassoon *ff* *p* *sfp* *p*

Horn *ff* *sfp*

Timpani *ff*

Harmonium *ff* *p*

Violin I *ff* *p* *sf* *p*

Violin II *ff* *p* *sf* *p*

Viola *ff* *p* *sf* *p*

Cello *ff* *p* *sf* *p*

Bass *ff* *p* *sfp* *p*

7

Fl. *sfz*

Ob. *sfz*

Cl. *sfz* *p*

Bsn. *sfz* *p*

Hn. *sfz* *p*

Timp.

Harm.

Vln. I *sf* *p*

Vln. II *sf* *p* *p* *p*

Vla. *sf* *p*

Cello *sf* *p*

Bass *sfz*

Allegro

13

Musical score for orchestra, measures 13-16. The score is in 3/4 time and B-flat major. The instruments and their parts are:

- Fl.**: Measures 13-14: *p* (half note, tied to next measure). Measure 15: rest. Measure 16: rest.
- Ob.**: Measures 13-14: *p* (half note, tied to next measure). Measure 15: rest. Measure 16: rest.
- Cl.**: Measures 13-14: *sfp* (quarter note, quarter rest). Measure 15: *sfp* (quarter note, quarter rest). Measure 16: rest.
- Bsn.**: Measures 13-14: *sfp* (quarter note, quarter rest). Measure 15: *sfp* (quarter note, quarter rest). Measure 16: rest.
- Hn.**: Measures 13-14: *sfp* (quarter note, quarter rest). Measure 15: *sfp* (quarter note, quarter rest). Measure 16: rest.
- Timp.**: Rest throughout.
- Harm.**: Measures 13-14: *sfp* (chord). Measure 15: rest. Measure 16: rest.
- Vln. I**: Measures 13-14: *sf* (quarter note), *p* (quarter note). Measure 15: rest. Measure 16: rest.
- Vln. II**: Measures 13-14: *sf* (quarter note), *p* (quarter note). Measure 15: *f* (eighth notes), *p* (eighth notes), *f* (eighth notes), *p* (eighth notes), *f* (eighth notes). Measure 16: *f* (eighth notes), *p* (eighth notes), *f* (eighth notes), *p* (eighth notes), *f* (eighth notes).
- Vla.**: Measures 13-14: *sf* (quarter note), *p* (quarter note). Measure 15: rest. Measure 16: rest.
- Cello**: Measures 13-14: *sf* (quarter note), *p* (quarter note). Measure 15: rest. Measure 16: rest.
- Bass**: Measure 15: *p* (half note). Measure 16: rest.

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

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

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

Detailed description: This page of a musical score covers measures 19 through 23. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and the percussion section (Timpani, Harp) are currently silent, indicated by rests. The string section is active. Violin I plays a rhythmic pattern of eighth notes, alternating between piano (*p*) and forte (*f*) dynamics. Violin II plays a similar eighth-note pattern, also alternating between *p* and *f*, but with a *sfp* (sforzando piano) dynamic in measures 22 and 23. The Viola, Cello, and Bass parts are silent with rests. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

24

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

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

sfp *sfp* *p* *sfp*

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

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

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

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

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

p *f* *p* *sfz* *p* *f* *p* *f*

sfz

tr *p* *f* *p*

p *f* *p*

p *f* *p* *sfz* *p* *f* *p* *f*

p *f* *p* *f*

35

Fl. *p* *f*

Ob. *f*

Cl. *p* *f*

Bsn. *p* *f* *p* *f* *p* *f*

Hn. *p* *f*

Timp. *f*

Harm. *f*

Vln. I *tr* *sf* *sf* *p* *f*

Vln. II *sfp* *sfp* *p* *f*

Vla. *p* *f* *p* *f* *p* *f*

Cello *p* *f* *p* *f* *p* *f*

Bass *p* *f* *p* *f* *p* *f*

Detailed description: This page of a musical score, numbered 35, contains measures 35 through 38. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trumpet (Timp.) and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The percussion section includes Timpani (Timp.) and Harp (Harm.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The dynamics range from piano (*p*) to fortissimo (*sf*), with accents (*acc.*) and trills (*tr*) used for emphasis. The woodwinds and strings play rhythmic patterns, while the brass and percussion provide harmonic support. The harp plays a sustained chord in the final measure.

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

sf

sf

sf

sf

sf

sf

sf

Detailed description: This page of a musical score covers measures 40 through 44. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Harp (Harm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. Measure 40 begins with a dynamic marking of *sf* (sforzando). The Flute part features a rapid sixteenth-note passage in the first measure, followed by a melodic line. The Oboe, Clarinet, and Bassoon parts have more melodic and harmonic roles. The Horns play sustained notes. The Timpani part has a rhythmic pattern. The Harp provides harmonic support. The Violin I and II parts have melodic lines, while the Viola, Cello, and Bass parts play a rhythmic accompaniment. The dynamic *sf* is repeated in measures 42, 43, and 44.

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

sf sf

sf sf sf sf sf

sf sf

sf sf

sf sf

sf sf

sf sf

Detailed description: This page of a musical score covers measures 46 through 51. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trumpet (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Harp (Harm.) is also present. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins with a treble clef and a key signature of two flats. The woodwinds play melodic lines with various articulations and dynamics. The strings play a rhythmic accompaniment, with the Violin I part featuring a prominent melodic line. The percussion includes a snare drum and cymbals. The score concludes with a double bar line at the end of measure 51.

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

p

Detailed description: This page of a musical score covers measures 52 through 57. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) plays a melodic line with long notes and rests. The strings (Violin I, Violin II, Viola, Cello, Bass) provide harmonic support with rhythmic patterns, including sixteenth-note runs in the Violin II and Cello/Bass parts. The percussion section (Timpani, Harp) has sparse contributions. A dynamic marking of *p* (piano) is present in the Violin II part at measure 57. The score is written in a key signature of two flats and a common time signature.

58

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

Detailed description: This page of a musical score covers measures 58 to 62. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral format. The Flute (Fl.) part is the only one with notes, featuring a melodic line with slurs and ties across measures 58-62. The Violin I (Vln. I) and Viola (Vla.) parts have a rhythmic accompaniment of eighth notes, marked with a piano (*p*) dynamic. The Violin II (Vln. II) part has a simpler accompaniment of quarter notes. All other instruments (Oboe, Clarinet, Bassoon, Horn, Timpani, Harp, Cello, and Bass) are silent, indicated by a horizontal line with a dash in each measure.

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

p

68

Fl. *f sf sf sf*

Ob. *f sf sf sf*

Cl. *f sf sf sf*

Bsn. *f sf sf sf*

Hn. *f sf*

Timp. *f*

Harm. *f*

Vln. I *f sf sf sf*

Vln. II *sf sf sf*

Vla. *f sf sf sf*

Cello *f sf sf sf*

Bass *f sf sf sf*

74

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

Timp. *f*

Harm. *p* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *p* *f*

Detailed description: This page of a musical score covers measures 74 through 78. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral format with woodwinds, strings, and percussion. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) shows a dynamic shift from piano (*p*) to forte (*f*) between measures 75 and 76. The strings (Violins I and II, Viola, Cello, Bass) play a rhythmic pattern of quarter notes, with the Violins and Viola moving to a forte (*f*) dynamic in measure 76. The Harp and Timpani also contribute to the texture, with the Harp playing a rhythmic accompaniment and the Timpani providing a strong pulse in measure 78. The score includes various musical notations such as slurs, accents, and dynamic markings.

79

Fl. *sf* *sf* *sf*

Ob. *sf* *sf* *sf*

Cl. *sf* *sf* *sf*

Bsn. *sf* *sf* *sf* *p*

Hn. *sf*

Timp.

Harm.

Vln. I *sf* *sf* *sf* *p*

Vln. II *sf* *sf* *sf* *p*

Vla. *sf* *sf* *sf* *p*

Cello *sf* *sf* *sf* *p*

Bass *sf* *sf* *sf*

Detailed description: This page of a musical score, numbered 79, features a woodwind and brass section (Flute, Oboe, Clarinet, Bassoon, Horn) and a string section (Violin I, Violin II, Viola, Cello, Bass). The woodwinds and strings play a melodic line marked *sf* (sforzando) in measures 79-81, which then transitions to a *p* (piano) dynamic in measures 82-85. The Bassoon and Viola parts include sixteenth-note passages in the final two measures. The Horn part has a *sf* dynamic in measure 80. The Timpani and Harp parts are mostly silent, with some accompaniment in the Harp part.

86

Fl. *f*

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

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

Bsn. *cresc.* *f*

Hn. *f*

Timp.

Harm. *f*

Vln. I *cresc.*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.*

Bass *f*

Detailed description: This page of a musical score, numbered 86, features a woodwind and brass section at the top, followed by strings and percussion. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Horns play melodic lines with dynamic markings of *p*, *cresc.*, and *f*. The Bassoon and Bass parts feature rapid sixteenth-note passages. The strings (Violins I and II, Viola, Cello, Bass) provide harmonic support with various rhythmic patterns, including sixteenth-note runs in the lower strings. The Horns play a simple melodic line. The Percussion part is mostly silent, with a few notes in the final measure. The Harp part consists of sustained chords. The overall texture is dense and dynamic, with a clear crescendo leading to a fortissimo section.

Adagio

92

The musical score for page 17, measures 92-95, is written for a full orchestra. The tempo is *Adagio*. The key signature has two flats (B-flat and E-flat). The score is divided into two systems of four measures each.
 - **Flute (Fl.):** Measures 92-95: quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; half note G4. Measures 96-99: quarter rest, quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter note G4, quarter note A4.
 - **Oboe (Ob.):** Measures 92-95: quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; half note G4. Measures 96-99: quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter note G4, quarter note A4.
 - **Clarinet (Cl.):** Measures 92-95: quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; half note G4. Measures 96-99: quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter note G4, quarter note A4.
 - **Bassoon (Bsn.):** Measures 92-95: quarter notes G3, A3, B3, C4, D4; quarter notes G3, A3, B3, C4, D4; quarter notes G3, A3, B3, C4, D4; quarter notes G3, A3, B3, C4, D4; half note G3. Measures 96-99: quarter rest, quarter note G3, quarter note A3; quarter rest, quarter note G3, quarter note A3; quarter rest, quarter note G3, quarter note A3; quarter note G3, quarter note A3.
 - **Horn (Hn.):** Measures 92-95: quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; half note G4. Measures 96-99: quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter note G4, quarter note A4.
 - **Timpani (Timp.):** Measures 92-95: quarter notes G3, A3, B3, C4, D4; quarter notes G3, A3, B3, C4, D4; quarter notes G3, A3, B3, C4, D4; quarter notes G3, A3, B3, C4, D4; half note G3. Measures 96-99: quarter rest, quarter note G3, quarter note A3; quarter rest, quarter note G3, quarter note A3; quarter rest, quarter note G3, quarter note A3; quarter note G3, quarter note A3.
 - **Harp (Harm.):** Measures 92-95: quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; half note G4. Measures 96-99: quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter note G4, quarter note A4.
 - **Violin I (Vln. I):** Measures 92-95: quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; half note G4. Measures 96-99: quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter note G4, quarter note A4.
 - **Violin II (Vln. II):** Measures 92-95: quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; half note G4. Measures 96-99: quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter note G4, quarter note A4.
 - **Viola (Vla.):** Measures 92-95: quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; half note G4. Measures 96-99: quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter note G4, quarter note A4.
 - **Cello (Cello):** Measures 92-95: quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; quarter notes G4, A4, B4, C5, D5; half note G4. Measures 96-99: quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter rest, quarter note G4, quarter note A4; quarter note G4, quarter note A4.
 - **Bass (Bass):** Measures 92-95: quarter notes G3, A3, B3, C4, D4; quarter notes G3, A3, B3, C4, D4; quarter notes G3, A3, B3, C4, D4; quarter notes G3, A3, B3, C4, D4; half note G3. Measures 96-99: quarter rest, quarter note G3, quarter note A3; quarter rest, quarter note G3, quarter note A3; quarter rest, quarter note G3, quarter note A3; quarter note G3, quarter note A3.
 - **Dynamic markings:** *f* (forte) appears in measures 96, 97, 98, and 99 for the Flute, Oboe, Clarinet, Bassoon, Horn, and Harp.
 - **Campanella (Cam):** Marked above the Timpani staff in measure 95.

Allegro

101

This page contains the musical score for measures 101 through 105 of an orchestral piece. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Harp (Harm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Allegro'. The score begins with measure 101, which contains the first notes for the woodwinds and strings. Measures 102 and 103 are mostly rests for the woodwinds, while the strings play a rhythmic pattern. Measures 104 and 105 feature a prominent string melody in the first violin, second violin, and viola parts, with the cello and bass providing a rhythmic accompaniment. The first violin part in measure 104 is marked with a piano (*p*) dynamic. The score concludes with a double bar line and repeat sign at the end of measure 105.

107

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

Detailed description: This page of a musical score covers measures 107 to 111. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and the Harp are mostly silent, indicated by rests. The string section (Violins I and II, Viola, Cello, Bass) and the Trombone (Bsn.) are active. The Trombone part begins in measure 108 with a melodic line marked *p* (piano). The Violin I and II parts play a rhythmic pattern of eighth notes, with some melodic movement. The Viola, Cello, and Bass parts also have melodic lines, with the Cello and Bass parts mirroring the Trombone's entry. The dynamic *p* is also indicated for the Cello and Bass parts. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature.

112

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn. *p*

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 112 to 116. The key signature is three flats (B-flat major or D-flat minor). The Flute (Fl.) part begins in measure 112 with a *p* dynamic, playing a melodic line with slurs. The Oboe (Ob.) part also starts in measure 112 with a *p* dynamic, playing a similar melodic line. The Clarinet (Cl.) part is silent until measure 115, where it plays a single note with a *p* dynamic. The Bassoon (Bsn.) part plays a rhythmic pattern of eighth notes in measures 112-113, then a long, sustained note in measures 114-116. The Horn (Hn.) part plays a long, sustained note across measures 112-116 with a *p* dynamic. The Timpani (Timp.) part is silent throughout. The Harp (Harm.) part is silent throughout. The Violin I (Vln. I) part plays a complex, fast-moving melodic line with many slurs. The Violin II (Vln. II) part plays a rhythmic pattern of eighth notes. The Viola (Vla.) part plays a melodic line with slurs. The Cello and Bass parts play a simple, rhythmic pattern of eighth notes.

117

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Harm. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This page of a musical score covers measures 117 to 121. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trumpet (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A Harp (Harm.) is also present. The dynamic marking *f* (forte) is indicated at the beginning of each staff. The Flute, Clarinet, Bassoon, Violin I, Violin II, Viola, Cello, and Bass parts feature complex rhythmic patterns with many sixteenth and thirty-second notes, often with slurs and accents. The Oboe and Horn parts are mostly rests with occasional notes. The Trumpet part has a steady eighth-note pattern. The Harp part features sustained chords with some movement in the right hand.

122 GP

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

p

f

p

f

p

f

134

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

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

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

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

Detailed description: This page of a musical score covers measures 134 to 138. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Harp (Harm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Flute and Bassoon parts feature a melodic line with slurs and accents, starting in measure 134 and ending in measure 138. The Violin I, Violin II, and Viola parts play a rhythmic accompaniment of eighth notes, with dynamic markings of *p* (piano) and *f* (forte) alternating in a pattern. The Oboe, Clarinet, Horn, Timpani, Harp, Cello, and Bass parts are mostly silent, indicated by rests.

139

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

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

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

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

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

p

144

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

p

Detailed description: This page of a musical score covers measures 144 to 148. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is arranged in a system with 12 staves. The Flute (Fl.) and Oboe (Ob.) parts have melodic lines with slurs and accents. The Clarinet (Cl.) and Bassoon (Bsn.) parts provide harmonic support with sustained notes and rhythmic patterns. The Horn (Hn.) part has a single note in the first measure. The Timpani (Timp.) part is silent. The Harp (Harm.) part is silent. The Violin I (Vln. I) and Violin II (Vln. II) parts have rhythmic patterns. The Viola (Vla.) part has a single note in the third measure. The Cello and Bass parts have sustained notes. The dynamic marking *p* (piano) is indicated at the bottom of the page.

149

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

(b)

Detailed description: This page of a musical score covers measures 149 to 152. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 7/8. The score is arranged in a standard orchestral format. The Flute (Fl.) part begins in measure 149 with a quarter rest, followed by eighth-note patterns in measures 150 and 152. The Oboe (Ob.) part has a quarter rest in measure 149 and eighth-note patterns in measures 150 and 152. The Clarinet (Cl.) part has a quarter rest in measure 149 and a whole rest in measure 150. The Bassoon (Bsn.) part features a complex rhythmic pattern of eighth and sixteenth notes with slurs across all four measures. The Horn (Hn.), Trombone (Timp.), and Harp (Harm.) parts are silent throughout. The Violin I (Vln. I) part has a quarter rest in measure 149 and eighth-note patterns in measures 150 and 152, with a dynamic marking of *bb* in measure 152. The Violin II (Vln. II) part has a quarter rest in measure 149 and eighth-note patterns in measures 150 and 152. The Viola (Vla.) part has a quarter rest in measure 149 and eighth-note patterns in measures 150 and 152. The Cello and Bass parts have a quarter rest in measure 149 and eighth-note patterns in measures 150 and 152.

153

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Harm. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This page of a musical score covers measures 153 to 156. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Cello, Bass) all play a rhythmic pattern of eighth notes in the first measure, marked with a forte (*f*) dynamic. The brass section (Horn, Trumpet) plays sustained notes. The timpani (Timp.) plays a rhythmic pattern of eighth notes. The harp (Harm.) plays a sustained chord. In the second measure, the woodwinds and strings continue their rhythmic pattern, while the brass and timpani play sustained notes. In the third measure, the woodwinds and strings play a more complex rhythmic pattern, while the brass and timpani play sustained notes. In the fourth measure, the woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and timpani play sustained notes.

158

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

sf

sf

sf

sf

sf

sf

164

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

sf sf

sf sf

sf sf

sf sf

sf sf

Detailed description: This page of a musical score covers measures 164 to 169. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is arranged in a standard orchestral layout with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Harp (Harm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Flute part features melodic lines with slurs and accents. The Oboe and Bassoon parts play rhythmic patterns, with the Bassoon having a prominent sixteenth-note figure in measures 165 and 168. The Horn part has a melodic line with slurs and accents, starting with a fortissimo (*sf*) dynamic. The Timpani part provides a rhythmic accompaniment with a series of eighth notes. The Harp part features sustained chords and arpeggiated figures. The Violin I part has a melodic line with slurs and accents, starting with a fortissimo (*sf*) dynamic. The Violin II part has a rhythmic accompaniment with slurs and accents. The Viola part has a rhythmic accompaniment with slurs and accents. The Cello and Bass parts have rhythmic accompaniments with slurs and accents. The score includes various musical notations such as slurs, accents, and dynamic markings.

170

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

Musical score for orchestra, measures 175-180. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Harp (Harm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass.

Measures 175-180 are shown. The key signature is two flats (B-flat major/D minor). The score includes various instruments with their respective parts. The Flute part has a measure rest in measures 176 and 177. The Clarinet part has a measure rest in measures 176 and 177, and a *p* dynamic marking in measure 180. The Bassoon part has a measure rest in measures 176 and 177. The Horn part has a measure rest in measures 176 and 177. The Timpani part has a measure rest in measures 176 and 177. The Harp part has a measure rest in measures 176 and 177. The Violin I part has a measure rest in measure 178 and a *p* dynamic marking in measure 180. The Violin II part has a *p* dynamic marking in measure 179. The Viola part has a measure rest in measure 178 and a *p* dynamic marking in measure 180. The Cello part has a measure rest in measure 178 and a *p* dynamic marking in measure 180. The Bass part has a measure rest in measure 178.

180

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

Detailed description: This page of a musical score covers measures 180 to 184. The key signature is B-flat major (two flats). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Harp (Harm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Flute part begins in measure 183 with a *p* dynamic and a melodic line. The Clarinet and Bassoon parts have melodic lines starting in measure 182, with the Bassoon part marked *p*. The Violin I, Viola, and Cello parts feature rhythmic patterns of eighth notes, while the Violin II part has a steady quarter-note accompaniment. The Horn, Timpani, and Harp parts are silent throughout this section.

185

Fl.

Ob. *p* *f*

Cl. *f*

Bsn. *f*

Hn. *p* *f*

Timp. *p* *f*

Harm. *p* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *p* *f*

Detailed description: This page of a musical score, numbered 185, contains ten staves for various instruments. The Flute (Fl.) staff features melodic lines with slurs and accents. The Oboe (Ob.) and Clarinet (Cl.) staves play rhythmic patterns, with the Oboe starting at a piano (*p*) dynamic and moving to forte (*f*) by measure 189. The Bassoon (Bsn.) and Horn (Hn.) staves also show dynamic changes from piano to forte. The Timpani (Timp.) part has a simple rhythmic accompaniment. The Harp (Harm.) part consists of arpeggiated chords. The Violin I (Vln. I) and Violin II (Vln. II) staves play sustained notes, with the Violin I moving to forte in measure 189. The Viola (Vla.) part has a rhythmic accompaniment. The Cello and Bass staves provide a steady bass line, with the Bass moving from piano to forte in measure 189. The score is written in a key signature of two flats and a common time signature.

190

Fl. *sf sf p*

Ob. *sf sf p*

Cl. *sf sf p*

Bsn. *sf sf p*

Hn. *sf sf p*

Timp. *p*

Harm. *p*

Vln. I *sf sf p*

Vln. II *sf sf p*

Vla. *sf sf p*

Cello *sf sf p*

Bass *sf sf p*

Detailed description: This page of a musical score covers measures 190 to 195. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral format with woodwinds, brass, percussion, and strings. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Cello, Bass) play a melodic line that starts with a forte (*sf*) dynamic and transitions to piano (*p*) by measure 194. The brass section (Horn) provides harmonic support with a similar dynamic shift. The percussion section (Timpani) has a rhythmic pattern that changes in measure 194. The Harp (Harm.) plays a sustained chord in the background. The score includes various musical notations such as slurs, accents, and dynamic markings.

201

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

207

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Harm. *f*

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 207 to 211. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Harp (Harm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The dynamic marking *f* (forte) is present at the beginning of each instrument's part. The Flute and Oboe parts feature melodic lines with slurs. The Clarinet and Bassoon parts play sustained notes. The Bassoon part has a more active role in the later measures. The Horn part has a melodic line. The Timpani part has a rhythmic pattern. The Harp part has a sustained chordal texture. The Violin I and II parts play chords. The Viola, Cello, and Bass parts play a rhythmic pattern of eighth notes.

212

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Timp. *ff*

Harm. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

217

Fl. *p sf p sf p sf*

Ob. *p sf p sf p sf*

Cl. *p sf p sf p sf*

Bsn. *sf sf sf*

Hn. *sf sf sf*

Timp. *p*

Harm.

Vln. I *p sf p sf p sf*

Vln. II *p sf p sf p sf*

Vla. *p sf p sf p sf*

Cello *p sf p sf p sf*

Bass *p sf p sf p sf*

Detailed description: This page of a musical score, numbered 217, contains measures 217 through 221. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Harp (Harm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The woodwinds (Fl., Ob., Cl.) and strings (Vln. I, Vln. II, Vla., Cello, Bass) play a rhythmic pattern of eighth notes, alternating between piano (*p*) and fortissimo (*sf*) dynamics. The Bassoon (Bsn.) and Horn (Hn.) parts feature sustained notes with fortissimo (*sf*) dynamics. The Timpani (Timp.) part has a steady eighth-note accompaniment starting in measure 218, marked piano (*p*). The Harp (Harm.) part provides harmonic support with chords and single notes. The score is written in a standard orchestral layout with staves grouped by instrument family.

222

The musical score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Harp (Harm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The dynamic marking *f* (forte) is present at the beginning of each staff. The woodwinds and strings play rhythmic patterns, while the harp provides harmonic support with chords in the final measures.

ACT ONE

1. Introduction

Allegro

Flute

Oboe *p* *fp*

Clarinet

Bassoon *p* *fp*

Horn *p* *fp*

Timpani

Harmonium *p*

Three Ladies

Tamino

Violin I *p* *f* *p*

Violin II *p* *f* *p*

Viola *p* *f* *p*

Cello *p* *f* *p*

Bass *p* *f* *p*

Detailed description: This page contains the musical score for the introduction of Act One. The score is written for a full orchestra and includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Timpani, Harmonium, Three Ladies, Tamino, Violin I, Violin II, Viola, Cello, and Bass. The music is in 2/4 time and features a key signature of two flats. The tempo is marked 'Allegro'. The score is divided into four measures. The Oboe, Bassoon, and Horn parts feature a melodic line that starts with a piano (*p*) dynamic and then increases to fortissimo (*fp*) in the third measure. The Violin I, Violin II, Viola, Cello, and Bass parts feature a rhythmic accompaniment that starts with a piano (*p*) dynamic and then increases to fortissimo (*f*) in the third measure. The Flute, Clarinet, and Three Ladies parts are silent throughout the introduction. The Tamino part is also silent. The Harmonium part provides a harmonic accompaniment that starts with a piano (*p*) dynamic and then increases to fortissimo (*f*) in the third measure. The Timpani part is silent throughout the introduction.

5

Fl.

Ob. *fp*

Cl.

Bsn. *fp*

Hn. *fp*

Timp.

Harm.

Vln. I *f p tr*

Vln. II *f p tr*

Vla. *f p*

Cello *f p*

Bass *f p*

Detailed description: This page of a musical score, numbered 43, contains measures 5 through 9. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) has a melodic line starting in measure 5 with a dynamic of *fp* (fortissimo piano). The strings (Violin I, Violin II, Viola, Cello, Bass) play a rhythmic accompaniment, with dynamics ranging from *f* (forte) to *p* (piano). Trills (*tr*) are indicated in the Violin I and II parts in measures 7 and 8. The Harp part provides harmonic support with sustained chords. The Timpani part is silent throughout these measures.

10

Fl.

Ob. *cresc.* *f*

Cl.

Bsn. *cresc.* *f*

Hn. *cresc.* *f*

Timp.

Harm. *f*

Vln. I *cresc.* *f* *tr*

Vln. II *cresc.* *f* *tr*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Bass *cresc.* *f*

Detailed description: This page of a musical score covers measures 10 through 13. The key signature is B-flat major (two flats). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The percussion section includes Timpani (Timp.) and Harp (Harm.). The score features a dynamic crescendo from *cresc.* to *f* across the measures. The Oboe and Bassoon parts have long, sweeping lines. The Violin I and II parts feature trills (*tr*) and are marked with *f*. The Viola, Cello, and Bass parts play a steady eighth-note accompaniment. The Harp part provides harmonic support with chords and arpeggios.

14

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Tam.

Zur Hil - fe! Zur Hil - fe! sonst

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Tam.
bin ich ver - lo - ren! Zur Hil - fe! Zur Hil - fe! sonst bin ich ver -

Vln. I
f p

Vln. II
f p

Vla.
f p

Cello
f p

Bass
f p

23

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

lo - ren! Der list - ig - en Schlang - e zum Op - fer er - ko - ren! Barm - her - zi - ge Göt - ter!

sf p

sf p

sf p

sf p

tr

tr

cresc.

f sf p

f sf p

cresc.

f sf p

cresc.

f

cresc.

f

28

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Tam.

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

p sf p sf p sf p

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Tam.

p sf p sf p sf p

Vln. I *sul G*

Vln. II

Vla. *sul G*

Cello

Bass

p sf p sf p sf p

32

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Tam.

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

Vln. I

Vln. II

Vla.

Cello

Bass

38

Fl. *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Harm. *f*

Ladies

Stirb Un - ge heu'r, durch uns - re Macht! Tri

Stirb Un - ge heu'r, durch uns - re Macht! Tri

Tam. ret - tet, ret - tet, schüt - zet mich!

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Cello *p* *f*

Bass *p* *f*

44

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

umph! Tri-umph! Sie ist voll-bracht, die

umph! Tri-umph! Sie ist voll-bracht, die

E♭ → C
B♭ → G

49

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Hel - den - tat Er ist_ be - freit, er_ ist_ be - freit durch

Hel - den - tat Er ist_ be - freit, er_ ist_ be - freit durch

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

55

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

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

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

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score, page 55. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion section includes Timpani (Timp.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. There are also vocal parts for Ladies. The woodwinds and strings have various melodic and harmonic lines. The vocal parts have lyrics in German: 'uns - res Ar - mes Tap - fer - keit durch uns - res Ar - mes Tap - fer - keit'. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The page number '55' is at the top left, and '53' is at the top right.

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

1ST

Ein hol - der Jüng - ling, sanft und schön

71

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

2ND

3RD

So schön als_ ich noch nie ge - sehn

Ja, ja! ge-wiss, zum Ma - len_

Detailed description: This page of a musical score covers measures 71 to 76. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion section includes Timpani (Timp.). The keyboard section includes Harp (Harm.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal soloists, labeled 'Ladies', enter in measure 71 with the lyrics 'So schön als_ ich noch nie ge - sehn'. The first vocal line has a '2ND' marking above it. The second vocal line has a '3RD' marking above it and the lyrics 'Ja, ja! ge-wiss, zum Ma - len_'. The woodwinds and strings provide accompaniment, with the Bassoon and Cello playing prominent melodic lines.

78

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Timp.

Harm.

Ladies

Würd' ich mein Herz der Lie - be weih'n, so müsst' es die - ser Jüng - ling sein so
 Würd' ich mein Herz der Lie - be weih'n, so müsst' es die - ser Jüng - ling sein so
 schön Würd' ich mein Herz der Lie - be weih'n, so müsst' es die - ser Jüng - ling sein so

Vln. I

Vln. II

Vla.

Cello

Bass

91

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

p

f

f 3

p

p

f

p

f

p

f

ei - len, ihr die - se Nach-richt zu er - tei - len Viel leicht, dass die - ser schö - ne Mann die
ei - len, ihr die - se Nach-richt zu er - tei - len Viel leicht, dass die - ser schö - ne Mann die
ei - len, ihr die - se Nach-richt zu er - tei - len Viel-leicht, dass die-ser schö-ne Mann die

97

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

vor' - ge Ruh' ihr ge - ben kann die vor' - ge Ruh' ihr ge - ben kann

vor' - ge Ruh' ihr ge - ben kann die vor' - ge Ruh' ihr ge - ben kann

vor' - ge Ruh' ihr ge - ben kann die vor' - ge Ruh' ihr ge - ben kann

p

p

p

105

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp.

Harm. *f*

Ladies

1ST
So geht und sagt es ihr, ich bleib' in-des-sen hier

2ND
Nein, nein! geht ihr nur

Vln. I *f* *p* *f* *p*

Vln. II *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Cello *f* *p* *f* *p*

Bass *f* *p* *f* *p*

109

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

hin, ich wa-che hier für ihn

Nein, nein! das kann nicht sein, ich schüt-ze ihn al - lein

Ich bleib' in des sen

f *3* *p* *f* *3* *p* *f* *3*

f *3* *p* *f* *3* *p* *f* *3*

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

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

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

113

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

hier Ich blei - be!

Ich wa-che hier für ihn Ich wa - che!

Ich schüt-ze ihn al - lein Ich schüt - ze

p *f*³ *p* *f*³ *p* *f*³ *p* *f*³ *p* *f*³

p *f*³ *p* *f*³ *p* *f*³ *p* *f*³ *p* *f*³

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

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

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

118 Allegretto

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

p

p

Ich! Ich! Ich!

Ich soll-te fort?

Ich! Ich!

Ich soll-te fort?

Ich!

Ich soll-te fort?

124

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

Ich soll-te fort? Ei,

Ich soll-te fort? Ei, ei!

Ich soll-te fort? Ei, ei!

130

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

ei! — ei, ei, wie fein, wie fein, ei, ei, wie fein! Sie wä-ren gern bei ihm al-lein, bei ihm al-lein Nein,

ei, ei, wie fein, wie fein, ei, ei, wie fein! Sie wä-ren gern bei ihm al-lein, bei ihm al-lein

ei, ei, wie fein, wie fein, ei, ei, wie fein! Sie wä-ren gern bei ihm al-lein, bei ihm al-lein

137

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

nein, nein, nein, nein, das kann nicht sein Sie wären gern bei ihm allein, bei

Nein, nein, nein, nein, das kann nicht sein Sie wären gern bei ihm allein, bei

Nein, nein, nein, nein, das kann nicht sein Sie wären gern bei ihm allein, bei

p

p

p

p

143

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

ihm al-lein Nein, nein, nein, nein, nein, nein, das kann nicht sein

ihm al-lein Nein, nein, nein, nein, nein, nein, das kann nicht sein

ihm al-lein Nein, nein, nein, nein, nein, nein, das kann nicht sein

p

p

149 **Allegro**

Fl. *f* *p* *tr*

Ob. *f* *p* *tr*

Cl. *fp*

Bsn. *fp*

Hn.

Timp.

Harm.

Ladies **3RD**
Was woll-te ich da-rum nicht

Vln. I *f* *p* *tr*

Vln. II *f* *p* *tr*

Vla. *f*

Cello *f*

Bass *p* *f*

154

Fl. *f* *p* *f* *p* *f* *p*

Ob. *f* *p* *f* *p* *f* *p*

Cl. *fp* *fp* *fp*

Bsn. *fp* *fp* *fp*

Hrn.

Timp.

Harm.

Ladies

Was woll - te ich da - rum nicht ge - ben

ge - ben

könn't ich mit die - sem Jüng - ling

Vln. I *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p*

Vla. *f* *f* *f*

Cello *f* *f* *f*

Bass *f* *f* *f*

Detailed description: This page of a musical score covers measures 154, 155, and 156. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal soloists (Ladies) have lyrics in German. The score features dynamic markings such as *f* (forte), *p* (piano), and *fp* (fortissimo piano), and trills (tr) in the woodwinds and violins. The woodwinds and strings play a rhythmic pattern of eighth notes, while the vocalists sing a melodic line.

157

Fl. *f* *p* *f* *p* *f* *p*

Ob. *f* *p* *f* *p* *f* *p*

Cl. *fp* *fp* *fp*

Bsn. *fp* *fp* *fp*

Hn.

Timp.

Harm.

Ladies
könn't' ich mit die-sem Jüng-ling le - ben!
le - ben! Hätt' ich ihn doch so ganz al -

Vln. I *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f* *p*

Vla. *f* *f* *f*

Cello *f* *f* *f*

Bass *f* *f* *f*

Detailed description: This page of a musical score covers measures 157, 158, and 159. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features a rhythmic pattern of eighth notes with trills, alternating between forte (f) and piano (p) dynamics. The strings (Violins I and II, Viola, Cello, Bass) provide a steady accompaniment with a forte (f) dynamic. The vocal parts (Ladies) have lyrics in German. The score includes various musical notations such as trills (tr), dynamics (f, p, fp), and rests.

160

Fl. *f* *p* *f* *tr*

Ob. *f* *p* *f* *tr*

Cl. *fp* *f*

Bsn. *fp* *f*

Hn. *f*

Timp. *f*

Harm. *p*

Ladies

Hätt' ich ihn doch so ganz al - lein, so ganz al - lein, so ganz al - lein! Doch kei - ne
 Hätt' ich ihn doch so ganz al - lein, ihn doch so ganz al - lein! Doch
 lein, ihn doch so ganz al - lein!

Vln. I *f* *p* *f* *tr* *p*

Vln. II *f* *p* *f* *tr* *p*

Vla. *f* *f*

Cello *f* *f* *f p*

Bass *f* *f* *f p*

164

Fl. *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

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

Bsn. *p* *f* *p* *f*

Hn. *f* *f*

Timp. *f* *f*

Harm.

Ladies
 geht, es kann nicht sein! Am bes-ten ist es nun, ich geh!
 kei - ne geht, es kann nicht sein! Am bes-ten ist es nun, ich
 Doch kei - ne geht, es kann nicht sein!

Vln. I *f* *p* *p*

Vln. II *f* *p* *f* *p*

Vla. *p* *f* *p* *f*

Cello *f* *p* *f* *p*

Bass *f* *p* *f* *p*

169

Fl. *p cresc.* *f*

Ob. *p cresc.* *f*

Cl. *p cresc.* *f*

Bsn. *p cresc.* *f*

Hn. *p cresc.* *f*

Timp. *p cresc.* *f*

Harm. *p cresc.* *f*

Ladies
ich geh', ich geh' Du
geh, ich geh', ich geh' Du
Am bes-ten ist es nun, ich geh', Am bes-ten ist es nun, ich geh', ich geh', ich geh' Du

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

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

Cello *cresc.* *f*

Bass *cresc.* *f*

174

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

dolce

f

f

Jüng - ling, schön und lie - be - voll, du trau - ter Jüng - ling, le - be - wohl! Bis ich dich wie - der - seh', bis...

Jüng - ling, schön und lie - be - voll, du trau - ter Jüng - ling, le - be - wohl! Bis ich dich wie - der - seh',

Jüng - ling, schön und lie - be - voll, du trau - ter Jüng - ling, le - be - wohl! Bis ich dich wie - der - seh',

p

f

p

p

f

f

180

Fl. - - - - -

Ob. - - - - -

Cl. *p* - - - - -

Bsn. *p* - - - - -

Hn. *p* - - - - -

Timp. *p* - - - - -

Harm. *p* - - - - -

Ladies
ich dich wie - - der - seh', bis
bis_ ich dich wie - - der - seh', bis
bis_ ich dich wie - - der - seh', bis

Vln. I *p* - - - - -

Vln. II *p* - - - - -

Vla. *p* - - - - -

Cello *p* - - - - -

Bass *p* - - - - -

Detailed description: This page of a musical score covers measures 180 to 183. It features a full orchestral ensemble and vocalists. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Horn, Timpani, Harp, Violins I & II, Viola, Cello, Bass) all play a melodic line starting in measure 180, marked with a piano (*p*) dynamic. The vocalists (Ladies) enter in measure 181 with the lyrics: "ich dich wie - - der - seh', bis". The Violin I part features a complex triplet pattern starting in measure 181. The score is written in a key with one sharp (F#) and a common time signature.

185

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

dolce

p

p

ich dich wie - der - seh' Du Jüng - ling, schön und lie - be - voll, du trau - ter Jüng - ling,
ich dich wie - der - seh' Du Jüng - ling, schön und lie - be - voll, du trau - ter Jüng - ling,
ich dich wie - der - seh' Du Jüng - ling, schön und lie - be - voll, du trau - ter Jüng - ling,

191

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

le - be-wohl! Bis ich dich wie-der - seh', bis_ ich _ dich wie -

le - be-wohl! Bis ich dich wie-der - seh', bis_ ich _ dich

le - be-wohl! Bis ich dich wie-der - seh', bis_ ich _ dich

f *p* *p*

f *p* *p*

f *p*

p *p*

f *p*

p

p

p

197

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

- der - seh', _____ bis ich dich wie - der - seh', bis
wie - - der - seh', _____ bis ich dich wie - der - seh' bis
wie - - der - seh', _____ bis ich dich wie - der - seh', bis_ ich_ dich

202

Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Harm.
Ladies
Vln. I
Vln. II
Vla.
Cello
Bass

p
p
p
p

ich dich wie - der-seh', dich wie - der - seh, bis ich dich wie - der-seh', bis
ich dich wie - der-seh', dich wie - der - seh, bis ich dich wie - der-seh', bis
wie - der - seh', bis_ ich dich wie-der - seh', bis_ ich dich wie-der - seh', bis

p
p
p

3 3 3

208

Fl. *f*

Ob. *f*

Cl. *p* *f*

Bsn. *f*

Hn. *p* *f*

Timp. *f*

Harm.

Ladies
ich dich wie - der-seh', bis ich dich wie - der-seh', bis ich dich wie - der
ich dich wie - der-seh', bis ich dich wie - der-seh', bis ich dich wie - der
ich dich wie - der-seh', bis ich dich wie - der-seh', bis ich dich wie - der

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This page of a musical score covers measures 208 to 212. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. There are also three vocal soloists labeled 'Ladies'. The score features dynamic markings such as *p* (piano) and *f* (forte). The woodwinds and strings play sustained notes with some melodic movement. The vocal soloists sing the lyrics 'ich dich wie - der-seh', bis ich dich wie - der-seh', bis ich dich wie - der'. The Violin I part includes triplet markings. The overall texture is dense and dramatic.

213

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm. *f*

Ladies

seh!

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 213 through 218. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trompano (Timp.) and Harmonica (Harm.), with a forte (*f*) dynamic marking. The vocal soloists (Ladies) have a vocal line with the exclamation 'seh!' written below the staff. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The vocalists have a sustained note with a vocal flourish. The score concludes with a double bar line at the end of measure 218.

2. Aria

Andante

This musical score is for the second aria, marked 'Andante'. It is written for a chamber ensemble of ten instruments. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into ten staves, each for a different instrument. The Flute, Oboe, and Papageno parts are mostly silent, indicated by rests. The Bassoon and Horn parts play a simple, rhythmic melody in the lower register, starting with a piano (*p*) dynamic. The Harmonium part consists of two staves, both of which are silent. The Violin I part plays a melodic line with a piano (*p*) dynamic. The Violin II, Viola, Cello, and Bass parts provide a harmonic accompaniment, with the Violin II and Viola playing a steady eighth-note pattern and the Cello and Bass playing a more rhythmic accompaniment. The overall mood is calm and reflective, consistent with the 'Andante' tempo marking.

7

Fl.

Ob.

Bsn.

Hn.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

p

13

Fl. *cresc.*

Ob. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Harm. *p cresc.*

Pap'o (panpipe offstage)

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

20

Fl.

Ob.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

f

p

(panpipe, entering)

Detailed description: This page of a musical score covers measures 20 through 25. The score is for a full orchestra and includes a panpipe. The woodwind section (Flute, Oboe, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Cello, Bass) all play a melodic line that starts in measure 20 and returns in measure 25. The dynamics for these parts are *f* (forte) in measures 20, 21, and 25, and *p* (piano) in measures 22, 23, and 24. The panpipe (Pap'o) enters in measure 22 with a rhythmic pattern of eighth notes and rests, playing a melody that is also present in the woodwinds and strings. The Harp (Harm.) plays a chordal accompaniment in measures 20-21 and 25, with rests in measures 22-24. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Fl.

Ob.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

p

Der. Vo - gel - fäng - er_ bin ich ja, stets lust - ig hei - sa hop - sa - sa! Ich Vo - gel - fäng - er_ bin be - kannt bei
 Der. Vo - gel - fäng - er_ bin ich ja, stets lust - ig hei - sa hop - sa - sa! Ich Vo - gel - fäng - er_ bin be - kannt bei
 Wenn al - le Mäd - chen wä - ren mein, so_tausch - te ich brav Zuc - ker ein Die, wel - che mir am lieb - sten wär', der

33

Fl.

Ob.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Alt und Jung im gan - zen Land Weiss mit dem Loc - ken um - zu - gehn und
 Alt und Jung im gan - zen Land Ein. Netz für Mäd - chen möch - te ich, ich
 gäb' ich gleich denZuc - ker her Und küss - te sie_ michzärt - lich dann, wär'

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

39

Fl.

Ob.

Bsn.

Hn.

Harm.

Pap'o (panpipe)

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

mich au's Pfei - fen_ zu ver steh'n
fing sie dut - zend - weis für mich
sie mein Weib und ich ihr Mann

D'rumkann ich froh und lust - ig sein, denn
Dann sperr - te ich_ sie_ bei mir ein und
Sie_ schlief' an mei - ne_ Sei - te ein, ich_

45

Fl.

Ob.

Bsn.

Hn.

Harm.

Pap'o

(panpipe)

al - le Vö - gel_ sind ja_ mein
 al - le Mäd - chen wä - ren_ mein
 wieg - te wie_ ein_ Kind sie_ ein

Vln. I

Vln. II

Vla.

Cello

Bass

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

3. Aria

Larghetto

Flute *ten.* *p*

Oboe *ten.* *p*

Clarinet *ten.* *p*

Bassoon *ten.* *p*

Horn *ten.* *p*

Tamino

Dies Bild-niss ist be-zau-bernd schön, wie noch kein Au-ge je ge sehn Ich

Violin I *p*

Violin II *p*

Viola *p*

Cello *ten.* *p*

Bass *ten.* *p*

7

Fl. *sfp*

Ob. *sfp* *p*

Cl. *sfp* *p*

Bsn. *sfp* *p*

Hn. *sfp* *p*

Tam. *sfp* *p*

Vln. I *sfp* *p*

Vln. II *sfp* *p*

Vla. *sfp* *p*

Cello *sfp* *p*

Bass *sfp* *p*

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

14

Fl.

Ob.

Cl.

Bsn.

Hn.

Tam.

neu - er Re - gung füllt, Dies et - was kann ich zwar nicht nen - nen doch

Vln. I

Vln. II

Vla.

Cello

Bass

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

fühl ich's hier wie Feu-er bren-nen Soll die Emp-fin - dung Lie-be sein? Soll die Emp-fin - dung

mf *p*

Detailed description: This is a page of a musical score, page 20. It features a vocal line with German lyrics and an orchestral accompaniment. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The percussion section includes a Tambores (Tam.). The vocal line has lyrics: "fühl ich's hier wie Feu-er bren-nen Soll die Emp-fin - dung Lie-be sein? Soll die Emp-fin - dung". The orchestral parts include various melodic and harmonic lines. Dynamics like *mf* and *p* are indicated. The score is in a key with two flats and a 4/4 time signature.

25

Fl. *p cresc. f sfp*

Ob. *p cresc. f sfp*

Cl. *p cresc. f sfp*

Bsn. *p cresc. f sfp f*

Hn. *p cresc. f sfp f*

Tam. Lie-be sein? Ja, ja, die Lie-be ist's al-lein, die Lie-be, die Lie-be, die Lie-be

Vln. I *mf p sfp f*

Vln. II *mf p sfp*

Vla. *mf p sfp f*

Cello *mf p sfp f*

Bass *mf p sfp f*

Detailed description: This page of a musical score, numbered 25, features a key signature of two flats and a 4/4 time signature. It includes staves for Flute, Oboe, Clarinet, Bassoon, Horn, Tambores, Violin I, Violin II, Viola, Cello, and Bass. The woodwinds and strings play a rhythmic pattern of eighth notes, with dynamic markings of *p*, *cresc.*, *f*, and *sfp*. The Horn part has a melodic line with dynamics *p*, *cresc.*, *f*, *sfp*, and *f*. The Tambores part has a vocal line with lyrics in German. The strings play a rhythmic accompaniment with dynamics *mf*, *p*, *sfp*, and *f*.

33

Fl. *p* *p*

Ob. *p* *p*

Cl. *p* *p*

Bsn. *p* *p*

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

Tam. ist's al - lein O, wenn ich sie nur fin - den könn - te!

Vln. I *p cresc.* *f p* *cresc.* *f p*

Vln. II *p cresc.* *f p* *cresc.* *f p*

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

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

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

38

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *cresc.* *f p*

Tam. O, wenn sie doch schon vor mir stän - del! Ich wür - de, wür - de

Vln. I *cresc.* *f p*

Vln. II *cresc.* *f p*

Vla. *cresc.* *f p*

Cello *cresc.* *f p*

Bass *cresc.* *f p*

Detailed description: This page of a musical score covers measures 38 to 41. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic pattern of eighth notes, starting in measure 39 with a piano (*p*) dynamic. The Horns play a melodic line that begins in measure 38 with a crescendo (*cresc.*) and a forte (*f*) dynamic, then softens to piano (*p*) in measure 39. The string section (Violins I and II, Viola, Cello, Bass) provides a rhythmic accompaniment, also starting in measure 39 with a crescendo (*cresc.*) and forte (*f*) dynamic, then softening to piano (*p*) in measure 40. The Tambores play a melodic line with lyrics: "O, wenn sie doch schon vor mir stän - del! Ich wür - de, wür - de".

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Tam.

warm und rein, was wür - de ich? Ich wür - de sie__ voll__ Ent

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 42 to 45. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A vocal line (Tam.) is present with the lyrics: "warm und rein, was wür - de ich? Ich wür - de sie__ voll__ Ent". The score is in a key signature of two flats and a 3/4 time signature. Measures 42 and 43 contain active musical notation for all instruments, while measures 44 and 45 feature rests for the woodwinds and strings, and a sustained vocal line.

47

Fl.

Ob.

Cl.

Bsn.

Hn.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

p cresc. *f*

p cresc. *f*

p cresc. *f*

cresc. *f*

züc - ken an die-sen heis - sen Bu - sen drüc-ken und e-wig wä-re sie dann mein, und

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

52

Fl.

Ob.

Cl.

Bsn.

Hn.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

e - wig wä - re sie dann mein, und e - wig. wä - re sie dann mein, — e - wig

Detailed description: This page of a musical score, numbered 52, features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and a string section (Violin I, Violin II, Viola, Cello, Bass). The woodwinds play a melodic line starting in the second measure, marked with a piano (*p*) dynamic. The strings provide a rhythmic accompaniment. A Tam-tam instrument is used for a percussive effect, with lyrics written below it: "e - wig wä - re sie dann mein, und e - wig. wä - re sie dann mein, — e - wig". The score is written in a key signature of two flats and a common time signature.

4. Aria

Allegro maestoso

The musical score is arranged in a system with the following parts from top to bottom:

- Flute:** Rests throughout the passage.
- Oboe:** Rests throughout the passage.
- Clarinet:** Rests until the final measure, where it plays a single note marked *f*.
- Bassoon:** Rests until the third measure, then plays a half note marked *p cresc.*, followed by a melodic line in the final measure marked *f*.
- Horn:** Rests until the second measure, then plays a half note marked *p*, followed by a melodic line in the final measure marked *f*.
- Harmonium:** Rests throughout the passage.
- Queen of the Night:** Rests throughout the passage.
- Violin I:** Plays a melodic line starting at *p*, with a *cresc.* marking in the third measure and reaching *f* in the final measure.
- Violin II:** Plays a melodic line starting at *p*, with a *cresc.* marking in the third measure and reaching *f* in the final measure.
- Viola:** Rests until the second measure, then plays a half note marked *p*, followed by a melodic line in the final measure marked *f*.
- Cello:** Plays a rhythmic accompaniment starting at *p*, with a *cresc.* marking in the third measure and reaching *f* in the final measure.
- Bass:** Plays a rhythmic accompaniment starting at *p*, with a *cresc.* marking in the third measure and reaching *f* in the final measure.

6

Fl. *f*

Ob. *f*

Cl.

Bsn.

Hn.

Harm. *f*

Vln. I

Vln. II

Vla.

Cello

Bass

11 Recit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Queen

O zit-t're nicht, mein lie-ber Sohn Du bist un-schul-dig, wei-se, fromm

Vln. I

Vln. II

Vla.

Cello

Bass

17

Fl.

Ob.

Cl.

Bsn.

Hn.

Queen

Vln. I

Vln. II

Vla.

Cello

Bass

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

Ein Jüng-ling so wie du, ver-mag am bes-ten, dies tief be-trüb-te Mutter-herz zutrös-ten

21 **Larghetto**

The musical score consists of several staves. The Queen's part is the central vocal line with German lyrics. The string section includes Violin I, Violin II, Viola, Cello, and Bass. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, and Horn. The score is in 3/4 time with a key signature of two flats. Dynamics include piano (p) and mezzo-forte (mf).

Queen
Zum Lei- den bin ich aus-er-ko-ren, denn mei-ne Toch-ter feh-let mir_ Durch sie ging all' mein Glück ver

Vln. I
p *mf* *p*

Vln. II
p *mf* *p*

Vla.
p *mf* *p*

Cello
p *mf* *p*

Bass
p *mf* *p*

Ob.
p

Bsn.
p

29

Fl.

Ob.

Cl.

Bsn.

Hn.

Queen

lo - ren, durch sie ging all' mein Glück ver - lo - ren Ein Bö-se wicht, ein Bö - -

Vln. I

Vln. II

Vla.

Cello

Bass

35

Fl.

Ob.

Cl.

Bsn.

Hn.

Queen

- se-wicht ent-floh mit ihr Noch seh' ich ihr Zit-tern mit bang-em Er-

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Queen

Vln. I

Vln. II

Vla.

Cello

Bass

schüt-tern, ihr ängst-lich - es Be - ben, ihr schüch-ter - ne Stre-ben Ich

p

45

Fl. *fp fp*

Ob. *fp fp p*

Cl. *fp fp*

Bsn. *fp fp p*

Hn.

Queen
muss - te sie mir rau - ben seh - en "Ach - helft, ach - helft!" war al - les, was sie sprach Al - lein ver -

Vln. I *fp fp p*

Vln. II *fp fp p*

Vla. *fp fp p*

Cello *fp fp p*

Bass *fp fp p*

51

Fl.

Ob.

Cl.

Bsn.

Hn.

Queen

Vln. I

Vln. II

Vla.

Cello

Bass

ge - bens war ihr Fleh - en, denn mei - ne Hil - fe war zu schwach,

p

Allegro moderato

58

Fl. *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *f* 3 3

Hn. *f*

Queen
 denn mei-ne Hil - fe, mei - ne Hil - fe war zu schwach

Vln. I *f*

Vln. II *f*

Vla. *f* 3 3

Cello *f* 3 3

Bass *f* 3 3

64

Fl.

Ob.

Cl.

Bsn.

Hn.

Queen

Du, du, du wirst sie zu be-frei - en ge - ben Du wirst der

Vln. I

Vln. II

Vla.

Cello

Bass

p

ff

p

p

p

p

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Queen
dein So ist sie dann

Vln. I

Vln. II

Vla.

Cello

Bass

82

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Queen

Vln. I *cresc.* *fp* *p*

Vln. II *cresc.* *fp* *p*

Vla. *cresc.* *fp* *p*

Cello *cresc.* *fp* *p*

Bass *cresc.* *fp* *p*

Detailed description: This page of a musical score covers measures 82 to 85. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) enters in measure 83 with a rhythmic pattern of eighth notes, marked *p*. The string section (Violin I, Violin II, Viola, Cello, Bass) begins in measure 82 with a rhythmic pattern of eighth notes, marked *cresc.*. In measure 83, the strings play a more complex rhythmic pattern, marked *fp*. In measure 84, the strings play a rhythmic pattern of eighth notes, marked *p*. The Queen part features a melodic line with a rhythmic pattern of eighth notes, marked *p*. The score is in 3/4 time and the key signature has two flats.

86

Fl.

Ob.

Cl.

Bsn.

Hn.

Queen

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 86 through 89. The key signature is one flat (B-flat), and the time signature is 7/8. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Queen part is also present. In measure 86, the Flute and Horn play a rhythmic eighth-note pattern, while the Oboe, Clarinet, Bassoon, and Queen play a more complex eighth-note melody. Measures 87-89 show the woodwinds and Queen continuing their patterns, while the strings provide harmonic support with sustained notes and rhythmic patterns.

90

Fl.

Ob.

Cl.

Bsn.

Hn.

Queen

Vln. I

Vln. II

Vla.

Cello

Bass

p

tr

auf e - - - - - wig

94

Fl.

Ob.

Cl.

Bsn.

Hn.

Queen

Vln. I

Vln. II

Vla.

Cello

Bass

dein, auf e - wig dein, auf e - wig dein!

cresc.

f

3

99

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Cello

Bass

3

3

3

Detailed description: This page of a musical score covers measures 99 to 103. The key signature is B-flat major (two flats). The score is arranged in a system with ten staves. The Flute (Fl.) and Oboe (Ob.) parts begin in measure 99 with a quarter rest, followed by a sixteenth-note triplet in measure 100, and then a continuous sixteenth-note pattern through measure 103. The Clarinet (Cl.) part has a quarter rest in measure 99, followed by a quarter rest in measure 100, and then a sixteenth-note triplet in measure 101, leading into a sixteenth-note pattern. The Bassoon (Bsn.) part starts with a sixteenth-note triplet in measure 99, followed by a sixteenth-note pattern. The Horn (Hn.) part has a quarter rest in measure 99, followed by a quarter rest in measure 100, and then a sixteenth-note pattern. The Violin I (Vln. I) part begins with a quarter rest in measure 99, followed by a sixteenth-note triplet in measure 100, and then a sixteenth-note pattern. The Violin II (Vln. II) part starts with a quarter rest in measure 99, followed by a quarter rest in measure 100, and then a sixteenth-note pattern. The Viola (Vla.) part begins with a quarter rest in measure 99, followed by a quarter rest in measure 100, and then a sixteenth-note pattern. The Cello and Bass parts both start with a sixteenth-note triplet in measure 99, followed by a sixteenth-note pattern. The page concludes with a double bar line at the end of measure 103.

5. Quintet

Allegro

Flute

Oboe *f*

Clarinet

Bassoon *f p*

Horn *f p*

Three Ladies

Tamino *8* Der Ar-me

Papageno Hm hm hm hm.hm hm hm hm.hm hm hm hm

Violin I *f p tr*

Violin II *f p tr*

Viola *f p*

Cello *f p*

Bass *f p*

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Tam.

kann von Stra-fe sa-gen, denn sei-ne Spra-che ist da - hin

Pap'o

Hm hm hm hm_hm hm hm hm_hm hm hm hm_hm

Vln. I

Vln. II

Vla.

Cello

Bass

15

Fl.

Ob.

Cl.

Bsn.

Hn.

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Ich kann nichts tun als dich be - kla-gen, weil ich zu schwach zu hel-fen bin Ich kann nichts

hm Hm hm hm hm_

21

Fl.

Ob.

Cl.

Bsn.

Hn.

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

tun_ als dich be - kla-gen, weil ich zu schwach zu hel - fen_ bin,

Hm hm hm hm_ Hm hm hm hm_ Hm hm hm

28

Fl.

Ob.

Cl.

Bsn.

Hn.

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

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

hm_ hm hm hm hm_ hm hm hm hm hm hm hm_ hm hm_ hm hm

34

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

1ST

Die Kö - ni-gin be - gna - digt dich, er - lässt die Stra-fe dir_ durch mich

Nun

41

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Ladies
Dies
Ja plau-d're, lü-ge nur nicht wie-der! Dies
Dies

Pap' o
plau-dert Pa - pa - ge - no wie-der Ich lü - ge nim-mer-mehr, nein, nein!

Vln. I *tr*

Vln. II *tr*

Vla.

Cello

Bass

Musical score page 128, measures 47-52. The score includes woodwind instruments (Flute, Oboe, Clarinet, Bassoon, Horn), string instruments (Violin I, Violin II, Viola, Cello, Bass), and vocal parts (Ladies and Pap'o). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes dynamics such as *f* and *cresc.*.

47

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Schloss soll dei-ne War-nung sein, soll dei - ne War-nung, dei - ne War-nung sein

Schloss soll dei-ne War-nung sein soll dei - ne War-nung, dei - ne War-nung sein

Schloss soll dei-ne War-nung sein soll dei - ne War-nung, dei - ne War-nung sein

Pap'o

Dies Schloss soll mei-ne War nung sein, soll mei - ne War-nung sein

Vln. I

Vln. II

cresc. **Vla.**

cresc. **Cello**

cresc. **Bass**

f

f

f

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

f

53

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

Be - kä-men doch die Lüg-ner al - le ein sol-ches Schloss vor

Be - kä-men doch die Lüg-ner al - le ein sol-ches Schloss vor

Be - kä-men doch die Lüg-ner al - le ein sol-ches Schloss vor

Be - kä-men doch die Lüg-ner al - le ein sol-ches Schloss vor

p

p

p

p

p

60

Fl. *sf f*

Ob. *sf f p*

Cl. *f*

Bsn. *sf f*

Hn. *f*

Ladies
ih - ren Mund Statt Hass, Ver - lem - dung, schwar-zer_ Gal-le
unis.

Tam. ih - ren Mund Statt Hass, Ver - lem - dung, schwar-zer_ Gal-le

Pap'o ih - ren Mund Statt Hass, Ver - lem - dung, schwar-zer_ Gal-le

Vln. I *sf f*

Vln. II *sf f*

Vla. *sf f*

Cello *sf f*

Bass *sf f*

66

Fl. *sf f*

Ob. *sf f p*

Cl. *f*

Bsn. *p sf f*

Hn. *f*

Ladies

be-stün-de Lieb' und Brü - der-bund Statt Hass, Ver - lem - dung, schwar-zer Gal-le

be-stün-de Lieb' und Brü - der-bund Statt Hass, Ver - lem - dung, schwar-zer Gal-le

be-stün-de Lieb' und Brü - der-bund Statt Hass, Ver - lem - dung, schwar-zer Gal-le

Tam. *p*

Pap'oe *p*

und Brü - der-bund Statt Hass, Ver - lem - dung, schwar-zer Gal-le

Vln. I *p sf f*

Vln. II *p sf f*

Vla. *p sf f*

Cello *p sf f*

Bass *p sf f*

73

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

be-stün-de Lieb' und Brü - der - bund

be-stün-de Lieb' und Brü - der - bund

be-stün-de Lieb' und Brü - der - bund

be-stün-de Lieb' und Brü - der - bund

be-stün-de Lieb' und Brü - der - bund

p

p

p

p

p

80

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Ladies **1ST**
O Prinz, nimm dies Ge - schenk von mir_ Dies sen - det un - sre Fürst - in_

Vln. I

Vln. II

Vla.

Cello

Bass

87

Fl.

Ob.

Cl. *p*

Bsn.

Hn. *p*

Ladies
dir Die Zau - ber - flö - te wird dichschüt - zen

Vln. I

Vln. II

Vla.

Cello

Bass

93

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

im gröss - ten_ Un - glück un - ter - stüt - zen Hie - mit kannst du all - mäch - tig han - deln, der

Hie - mit kannst du all - mäch - tig han - deln, der

Hie - mit kannst du all - mäch - tig han - deln, der

p

fp *fp*

fp *fp*

fp *fp*

99

Fl. *f* *p*

Ob. *f* *p*

Cl.

Bsn. *f* *p*

Hn. *p*

Ladies

Men - schen Lei - den - schaft ver - wan - deln Der Trau - ri - ge wird freu - dig

Men - schen Lei - den - schaft ver - wan - deln Der Trau - ri - ge wird freu - dig

Men - schen Lei - den - schaft ver - wan - deln Der Trau - ri - ge wird freu - dig

Vln. I *fp* *fp* *p*

Vln. II *fp* *fp*

Vla. *fp* *fp*

Cello

Bass

105

Fl. *f* *p*

Ob. *f* *p*

Cl. *f*

Bsn. *p*

Hn. *f* *p*

Ladies

sein Den Ha-ge - stolz nimmt Lie - be ein O *sotto voce*

sein Den Ha-ge - stolz nimmt Lie - be ein O *sotto voce*

sein Den Ha-ge - stolz nimmt Lie - be ein O *sotto voce*

Tam. *sotto voce*

Pap'oe *sotto voce*

Vln. I *f* *p*

Vln. II *f*

Vla. *p*

Cello *p*

Bass *p*

112

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

so ei - ne Flö - te ist mehr als Gold und Kro - nen wert, denn durch

so ei - ne Flö - te ist mehr als Gold und Kro - nen wert, denn durch

so ei - ne Flö - te ist mehr als Gold und Kro - nen wert,

so ei - ne Flö - te ist mehr als Gold und Kro - nen wert, denn durch

so ei - ne Flö - te ist mehr als Gold und Kro - nen wert,

118

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Ladies
 sie wird Men-schen glück und Zu - frie - den - heit_ ver - mehrt,
 sie wird Men-schen glück und Zu - frie - den - heit_ ver - mehrt,
 denn durch sie wird Men-schen glück und Zu - frie - den - heit_ ver - mehrt,

Tam. *f*
 sie wird Men-schen glück und Zu - frie - den - heit_ ver - mehrt,

Pap'o *f*
 denn durch sie wird Men-schen glück und Zu - frie - den - heit_ ver - mehrt,

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

125

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *p* *f* *p*

Hn. *f*

Ladies

— wird — Men - schen-glück ver - mehrt, — Zu - frie - den - heit ver -

wird Men - schen-glück ver - mehrt, Zu - frie - den - heit ver -

wird Men - schen-glück ver - mehrt, Zu - frie - den - heit ver -

Tam. *8* wird Men - schen - glück ver - mehrt, Zu - frie - den - heit ver -

Pap'o wird Men - schen - glück ver - mehrt, Zu - frie - den heit ver -

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Cello *p* *f* *p*

Bass *p* *f* *p*

132

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *p*

Ladies
mehrt

Ladies
mehrt

Ladies
mehrt

Tam.
mehrt

Pap'o
mehrt Nun, ihr schö-nen Frau-en - zim-mer, darf ich,

Vln. I *f* *p* *tr*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

138

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Pap'ò

Vln. I

Vln. II

Vla.

Cello

Bass

Dich emp - feh - len kannst du im - mer, doch bestimmt die Fürst - in

Dich emp - feh - len kannst du im - mer, doch bestimmt die Fürst - in

so emp - fehl' ich mich

p

p

tr

143

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies
 dich mit dem Prin-zen ohn' Ver - wei - len nach Sa - ras - tros Burg zu ei - len

Pap'o
 dich mit dem Prin-zen ohn' Ver - wei - len nach Sa - ras - tros Burg zu ei - len
 Nein, da - für be - dank' ich

Vln. I
f p

Vln. II
f p

Vla.

Cello
f p

Bass
f p

Detailed description: This is a page of a musical score, page 143. It features a full orchestral arrangement with vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. There are two vocal parts: Ladies and Pap'o. The Ladies part has lyrics: "dich mit dem Prin-zen ohn' Ver - wei - len nach Sa - ras - tros Burg zu ei - len". The Pap'o part has lyrics: "dich mit dem Prin-zen ohn' Ver - wei - len nach Sa - ras - tros Burg zu ei - len" and "Nein, da - für be - dank' ich". The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *f* and *p*. The key signature has two flats, and the time signature is 4/4.

149

Fl.

Ob.

Cl.

Bsn.

Hn.

Pap'o

mich! Von euch selbs-ten hör - te ich, dass er wie ein Ti - ger - tier Sich-er

Vln. I

Vln. II

Vla.

Cello

Bass

154

Fl.

Ob.

Cl.

Bsn.

Hn.

Pap'o
liess ohn' al - le Gna-den mich Sa-ras-tro rup-fen, bra-ten, rup-fen, bra-ten, rup-fen, bra-ten, setz - te

Vln. I

Vln. II

Vla.

Cello

Bass

f

f

f

p

cresc.

f

p

cresc.

f

p

p

f

p

f

p

158

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

cresc. *f*

Dich schützt der Prinz, trau' ihm al - lein! Da-für sollst du sein Die - ner

Dich schützt der Prinz, trau' ihm al - lein! Da-für sollst du sein Die - ner

mich den Hün - den für

cresc. *f* *f* *p*

cresc. *f* *f* *p*

cresc. *f* *f* *p*

cresc. *f*

cresc. *f*

163

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

sein

sein

Dass doch der Prinz beim Teu - fel wä - re! Mein Le - ben ist mir lieb Am En - de

p

mfp

mfp

mfp

mfp

mfp

p

p

p

p

168

Fl.

Ob. *p*

Cl.

Bsn.

Hn.

Ladies **1ST**
Hier, nimm dies

Pap'ò
schlecht bei mei - ner Eh - re, er vor mir wie ein Dieb

Vln. I

Vln. II

Vla.

Cello

Bass

174

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Klein-od, es ist_ dein

Da-rin-nenhörst du Glöck-chen

Da-rin-nenhörst du Glöck-chen

Ei ei! Was mag da - rin-nen sein

p

Detailed description: This page of a musical score covers measures 174 to 178. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The woodwinds play melodic lines with various articulations and dynamics, including a piano (*p*) marking. The vocal soloists, Ladies and Pap'o, have lyrics in German. The Ladies sing "Klein-od, es ist_ dein" and "Da-rin-nenhörst du Glöck-chen". Pap'o sings "Ei ei! Was mag da - rin-nen sein". The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The strings provide harmonic support with sustained notes and rhythmic patterns.

179

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

tö-nen O ganz ge-wiss, ja, ja, ge-wiss! Sil - ber -

tö-nen O ganz ge-wiss, ja, ja, ge-wiss! Sil - ber -

Tam.

Pap'o

Werd' ich sie auch wohl spie-len kön-nen Sil - ber -

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

185

Fl. *mf p mf p*

Ob. *mf p mf p*

Cl. *p*

Bsn. *mf p mf p*

Hn. *p*

Ladies
 glöck-chen, Zau - ber - flö-ten sind__ zu eu - rem Schutz von - nö-ten
 glöck-chen, Zau - ber - flö-ten sind__ zu eu - rem Schutz von - nö-ten
 glöck-chen, Zau - ber - flö-ten sind__ zu eu - rem Schutz von - nö-ten

Tam. glöck-chen, Zau - ber - flö-ten sind__ zu un - serm Schutz von - nö-ten

Pap'o glöck-chen, Zau - ber - flö-ten sind__ zu un - serm Schutz von - nö-ten

Vln. I *mf p mf p*

Vln. II *mf p mf p*

Vla. *mf p mf p*

Cello *mf p mf p*

Bass *mf p mf p*

192

Fl. *sfp* *sfp* *sf p*
 Ob. *sfp* *sfp*
 Cl. *sf p*
 Bsn. *sfp* *sfp* *sf p*
 Hn. *sfp* *sfp* *sf p*
 Ladies
 Le - bet_ wohl! Wir wol - len_ gehn Le - bet wohl, auf
 Tam. *sf p*
 Pap'o *sf p*
 Vln. I *sfp* *sfp* *sf p*
 Vln. II *sfp* *sfp* *sf p*
 Vla. *sfp* *sfp* *sf p*
 Cello *sfp* *sfp* *sf p*
 Bass *sfp* *sfp* *sf p*

198

Fl. *sf p*

Ob. *p*

Cl. *sf p*

Bsn. *sf p*

Hn. *sf p*

Ladies
wie - der - sehn! Le - bet wohl, auf wie - der - sehn!

Tam. *8*
wie - der - sehn! Le - bet wohl, auf wie - der - sehn! Doch schö-ne Da-men, sa-get

Pap'o
wie - der - sehn! Le - bet wohl, auf wie - der - sehn!

Vln. I *sf p*

Vln. II *sf p*

Vla. *sf p*

Cello *sf p*

Bass *sf p*

205

Fl.

Ob. *p*

Cl.

Bsn.

Hn.

Ladies

Tam. an wie man die Burg wohl fin - den

Pap'o Wie man die Burg wohl fin-den kann, wie man die Burg wohl fin - den

Vln. I

Vln. II

Vla.

Cello

Bass

211

Andante

Fl. *p*

Ob. *p dolce*

Cl. *p dolce*

Bsn. *p* *p dolce*

Hn. *p*

Tam.

Pap'o

kann, wie man die Burg wohl fin - den kann

kann, wie man die Burg wohl fin - den kann

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 211 to 215. The tempo is marked 'Andante'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Tambores (Tam.), Percussion (Pap'o), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. Measures 211-213 feature woodwinds and strings playing a melodic line, while the vocal parts (Tam. and Pap'o) sing the lyrics 'kann, wie man die Burg wohl fin - den kann'. In measure 214, the woodwinds and strings continue their melodic line, with the vocal parts resting. Measure 215 shows the woodwinds and strings playing a more complex rhythmic pattern, with the vocal parts still resting. Dynamics include piano (*p*) and piano dolce (*p dolce*). Performance instructions include *pizz.* (pizzicato) for the violins.

217

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

Drei Knäb-chen, jung, schön, hold und wei - se um-schwe - ben euch auf eu - rer Rei - se Sie

Drei Knäb-chen, jung, schön, hold und wei - se um-schwe - ben euch auf eu - rer Rei - se Sie

222

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

sf *p*

p

wer - den eu - re Füh - rer sein, folgt ih - rem Ra - te ganz al - lein

wer - den eu - re Füh - rer sein, folgt ih - rem Ra - te ganz al - lein

wer - den eu - re Füh - rer sein, folgt ih - rem Ra - te ganz al - lein

Drei Knäb - chen, jung, schön,

Drei Knäb - chen, jung, schön,

pizz.

p

pizz.

p

227

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Sie wer - den eu - re Füh - rer sein,

Sie wer - den eu - re Füh - rer sein,

Sie wer - den eu - re Füh - rer sein,

hold und wei - se um - schwe - ben uns auf uns - rer Rei - se

hold und wei - se um - schwe - ben uns auf uns - rer Rei - se

232

Fl.

Ob.

Cl.

Bsn.

Hn.

Ladies

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

sf *p*

sf *p*

sf *p*

sf *p*

sf

folgt ih-rem Ra - te__ ganz al - lein

folgt ih-rem Ra - te__ ganz al - lein

folgt ih-rem Ra - te__ ganz al - lein

So le - bet wohl! Wir wol - len__ gehn Lebt wohl, lebt wohl, auf__

So le - bet wohl! Wir wol - len__ gehn Lebt wohl, lebt wohl, auf

242

Fl. *p*

Ob.

Cl.

Bsn. *p*

Hn. *p*

Ladies
wie - der-sehn! Auf wie - der-sehn!

Tam.
Auf wie - der-sehn! Auf wie - der-sehn!

Pap'o
Auf wie - der-sehn! Auf wie - der-sehn!

Vln. I arco *p*

Vln. II arco *p*

Vla. *p*

Cello arco *p*

Bass arco *p*

6. Trio

Allegro molto

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, and Horn. The string section includes Violin I, Violin II, Viola, Cello, and Bass. The vocal soloists are Pamina, Monostatos, and Papageno. The score is in common time (C) and the key signature has one sharp (F#). The tempo is marked 'Allegro molto'. The dynamics range from *f* (forte) to *p* (piano). The woodwinds and strings play sustained notes with dynamic changes. The vocal soloists have lyrics in German. The Flute part has a treble clef with a sharp sign above it. The Clarinet and Bassoon parts have a sharp sign above the clef. The Horn part has a sharp sign above the clef. The Violin I and II parts have a sharp sign above the clef. The Viola, Cello, and Bass parts have a sharp sign above the clef. The vocal parts have a sharp sign above the clef. The lyrics are: Pamina: O wel-che; Monostatos: Du fei-nes Täub - chen nur her - ein!; Papageno: (no lyrics shown).

Flute *f*

Oboe *f*

Clarinet *f* *p*

Bassoon *f* *p*

Horn *f* *p*

Harmonium *f* *p*

Pamina O wel-che

Monostatos Du fei-nes Täub - chen nur her - ein!

Papageno

Violin I *f* *p*

Violin II *f* *p*

Viola *f* *p*

Cello *f* *p*

Bass *f* *p*

5

Fl. *p* *fp*

Ob. *p* *fp*

Cl. *fp*

Bsn. *fp*

Hn. *fp*

Harm.

Pam. Mar - ter, wel - che Pein! Der Tod macht mich nicht

Mon. Ver - lo - ren ist dein Le - ben!

Vln. I *tr* *fp*

Vln. II *fp*

Vla. *fp*

Cello *fp*

Bass *fp*

Detailed description: This page of a musical score, numbered 163, features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), with dynamic markings of *p* and *fp*. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, with dynamic markings of *fp*. The woodwind parts for Flute and Oboe play sustained notes with a crescendo from *p* to *fp*. The Clarinet and Bassoon play rhythmic patterns, while the Horns play sustained notes. The Harp (Harm.) provides harmonic support with sustained chords. The vocal soloists, Pam. and Mon., perform dramatic passages with lyrics in German. The strings provide a rhythmic foundation with patterns of eighth and sixteenth notes, and trills in the Violin I part.

10

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Harm. *f*

Pam. *f* be-ben, nur mei-ne Mut - ter dau - ert mich Sie stirbt vor Gram ganz

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

Detailed description: This page of a musical score covers measures 10 through 15. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and Harp all play a consistent rhythmic pattern of quarter notes in the first measure, marked with a forte (*f*) dynamic. The vocal line (Pam.) begins in measure 10 with the lyrics 'be-ben, nur mei-ne Mut - ter dau - ert mich Sie stirbt vor Gram ganz'. The string section (Violins I & II, Viola, Cello, Bass) provides accompaniment, starting with a forte (*f*) dynamic in measure 10 and switching to piano (*p*) in measure 11. The score is written in a key signature of one sharp (F#) and a common time signature.

16

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl.

Bsn. *p* *cresc.*

Hn. *p*

Harm.

Pam. sich - er - lich

Mon. He Skla - ven, legt ihr Fes-seln an! Mein Hass soll dich ver -

Vln. I *tr* *tr* *tr* *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

21

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Harm. *f*

Pam. O_ lass mich lie - ber ster-ben, weil nichts, Bar - bar, dich rüh-ren

Mon. der-ben!

Vln. I *f* *p* *cresc.* *f*

Vln. II *f* *p* *cresc.* *f*

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

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

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

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

Mon.

Vln. I

Vln. II

Vla.

Cello

Bass

kann!

Nun fort, nun fort! Lasst mich bei ihr al - lein!

p

p

p

p

p

p

34

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

Wo bin ich wohl? Wo mag ich sein?

40

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Harm.

Pap'o
A - ha! Da find' ich Leu-te Ge wagt, ich geh' hin - ein

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 40 to 45. The key signature has two sharps (F# and C#). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A Bassoon Soloist (Pap'o) has a vocal line with lyrics. Dynamics are marked 'p' (piano) for the woodwinds. The score shows various musical notations including rests, notes, and slurs.

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Schön_ Mäd-chen jung und_ fein, viel_

p

p

p

p

p

51

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Harm. *f*

Mon. Hu! Das ist der Teu - fel sich - er - lich! Das

Pap'o weis-ser noch als Krei-de Hu! Das ist der Teu - fel sich - er - lich! Das

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This page of a musical score, numbered 51, features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Harp (Harm.), all marked with a forte (*f*) dynamic. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, all marked with a piano (*p*) dynamic. Two vocal soloists, Mon. and Pap'o, are featured with lyrics in German. The Mon. part has lyrics: "Hu! Das ist der Teu - fel sich - er - lich! Das". The Pap'o part has lyrics: "weis-ser noch als Krei-de Hu! Das ist der Teu - fel sich - er - lich! Das". The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play rhythmic patterns, while the vocalists deliver their lines with specific phrasing and dynamics.

58

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Mon.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

ist der Teu - fel sich - er - lich! Habt Mit-leid! Ver

ist der Teu - fel sich - er - lich! Habt Mit-leid! Ver-scho-ne mich!

65

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Mon.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

scho-ne mich! Hu! Hu! Hu! Hu!

Hu! Hu! Hu! Hu!

7. Duet

Andantino

Flute

Oboe

Clarinet

Bassoon

Horn

Papagena

Papageno

Violin I

Violin II

Viola

Cello

Bass

p

p

p

p

p

p

p

p

p

Bei Män-nern, wel - che Lie - be füh-len, fehlt auch ein gu - tes Her - ze

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.
nicht Wir wol - len uns der Lie - be

Pap'o
Die süs - sen Trie - be mit_ zu füh-len, ist dann der Wei - ber er - ste Pflicht Wir wol - len uns der Lie - be

Vln. I

Vln. II

Vla.

Cello

Bass

12

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.
freu'n Wir le-ben durch die Lieb' al - lein Wir le - ben durch die Lieb' al - lein

Pap'o
freu'n Wir le-ben durch die Lieb' al - lein Wir le - ben durch die Lieb' al - lein

Vln. I
pp *mf*

Vln. II
pp *mf*

Vla.
pp *mf*

Cello
pp *mf*

Bass
pp *mf*

p

p

p

p

17

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.

Vln. I

Vln. II

Vla.

Cello

Bass

Die Lieb' ver - süs - set je - de_ Pla-ge, ihr op - fert je - de_ Cre - a -

22

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

-tur—

Ihr ho - her

Sie wür - zet un - sre Le - bens - ta - ge, sie wirkt im Krei - se der Na - tur Ihr ho - her

27

Fl. *dolce*

Ob. *dolce*

Cl. *dolce*

Bsn. *dolce*

Hn. *dolce*

Pam. Zweck zeigt deut - lich an Nichts ed - ler's sei als Weib und Mann

Pap'o Zweck zeigt deut - lich an Nichts ed - ler's sei als Weib und Mann

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Cello *pp* *mf*

Bass *pp* *mf*

33

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.
Mann_und_Weib und Weib_und_Mann Mann und Weib und Weib und Mann rei - chen

Pap'o
Mann_und_Weib und Weib_und_Mann Mann und Weib und Weib und Mann rei - chen

Vln. I
p *f*

Vln. II
p *f*

Vla.
p *f*

Cello
p *f*

Bass
f

Detailed description: This page of a musical score, numbered 180, contains measures 33 through 37. The score is for a full orchestra and two vocal soloists. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Pam. and Pap'o), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal soloists, Pam. and Pap'o, sing the lyrics: "Mann_und_Weib und Weib_und_Mann Mann und Weib und Weib und Mann rei - chen". The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). The score is written in a clean, professional style with clear notation and lyrics.

39

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f*

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

Pap'o
an die Gott - heit an Mann und Weib und Weib und Mann rei - chen an die Gott - heit

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *f* *p*

Cello *p* *f* *p*

Bass *p* *f* *p*

44

Fl. *fp* *fp* *p*

Ob. *fp* *fp* *p*

Cl. *fp* *fp* *p*

Bsn. *fp* *fp* *p*

Hn. *fp* *fp* *p*

Pam. an, an die Gott-heit an, an die Gott-heit an

Pap'o an, an die Gott-heit an, an die Gott-heit an

Vln. I *fp* *fp* *cresc.* *f* *p*

Vln. II *fp* *fp* *cresc.* *f* *p*

Vla. *fp* *fp* *cresc.* *f* *p*

Cello *fp* *fp* *cresc.* *f* *p*

Bass *fp* *fp* *cresc.* *f* *p*

Detailed description: This page of a musical score, numbered 182, covers measures 44 to 47. It features a full orchestral ensemble and two vocal soloists. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Cello, Bass) all play a similar rhythmic pattern of eighth notes, starting with a forte-piano (*fp*) dynamic and transitioning to piano (*p*) by measure 47. The vocal soloists, Pamphile and Pap'ouche, sing the lyrics "an, an die Gott-heit an, an die Gott-heit an" with a melodic line that includes triplet figures. The vocal parts also follow the *fp* to *p* dynamic scheme. The score is written in a key signature of two flats and a common time signature.

8. Finale

Larghetto

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute:** Part 1, marked *p*. Features a melodic line with a long slur across the first four measures.
- Oboe:** Part 1, marked *p*. Features a melodic line with a long slur across the first four measures.
- Clarinet:** Part 1, marked *p*. Features a melodic line with a long slur across the first four measures.
- Bassoon:** Part 1, marked *p*. Features a melodic line with a long slur across the first four measures.
- Horn:** Part 1, marked *p*. Features a melodic line with a long slur across the first four measures.
- Timpani:** Part 1, marked *p*. Features a rhythmic pattern of eighth notes.
- Harmonium:** Part 1, marked *p*. Features a harmonic accompaniment with chords.
- Three Genies:** Part 1, marked *p*. Features a melodic line with a long slur across the first four measures.
- Violin I:** Part 1, marked *p*. Features a melodic line with a long slur across the first four measures.
- Violin II:** Part 1, marked *p*. Features a melodic line with a long slur across the first four measures.
- Viola:** Part 1, marked *p*. Features a melodic line with a long slur across the first four measures.
- Cello:** Part 1, marked *p*. Features a melodic line with a long slur across the first four measures.
- Bass:** Part 1, marked *p*. Features a melodic line with a long slur across the first four measures.

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Genies

Zum Zie - le führt dich die - se Bahn, doch

Zum Zie - le führt dich die - se Bahn, doch

Vln. I

Vln. II

Vla.

Cello

Bass

tr

tr

tr

tr

tr

12

Fl. *ten.* *p* *ten.*

Ob. *p*

Cl. *ten.* *p* *ten.*

Bsn.

Hn. *ten.* *p* *ten.*

Timp. *p*

Harm.

Genies
 musst du, Jüng-ling, männ-lich sie - gen Drum hö - re un - sre Leh - re an Sei stand-haft, duld-sam und ver
 musst du, Jüng-ling, männ-lich sie - gen Drum hö - re un - sre Leh - re an Sei stand-haft, duld-sam und ver

Vln. I

Vln. II

Vla.

Cello

Bass *ten.* *p* *ten.*

18

Fl. *ten.*

Ob.

Cl. *ten.*

Bsn.

Hn. *ten.*

Timp.

Harm.

Genies
schwie-gen Dies
schwie-gen Dies

Tam.
Ihr hol-den kna - ben, sagt mir an, ob ich Pa - mi - na ret - ten kann

Vln. I

Vln. II

Vla.

Cello

Bass *ten.*

23

Fl. *ten.*
p

Ob.

Cl. *ten.*
p

Bsn. *p*

Hn. *ten.*
p

Timp. *p*

Harm.

Genies
kund zu tun, steht uns nicht an Sei stand-haft, duld-sam und ver-schwie-gen Be -
kund zu tun, steht uns nicht an Sei stand-haft, duld-sam und ver-schwie-gen Be -

Vln. I

Vln. II

Vla.

Cello

Bass *ten.*
p

28

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn. *p*

Timp. *p*

Harm. *p*

Genies
 Tenor: den - ke dies: kurz, sei ein Mann Dann, Jüng-ling wirst du männ-lich sie - gen
 Bass: den - ke dies: kurz, sei ein Mann Dann, Jüng-ling wirst du männ-lich sie - gen

Vln. I *tr*

Vln. II *tr*

Vla.

Cello

Bass

33

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Genies

Dann, Jüing-ling wirst du männ-lich sie - gen

Dann, Jüing-ling wirst du männ-lich sie - gen

Vln. I

Vln. II

Vla.

Cello

Bass

39 Recit

Tam. Die Weis-heits-leh-re die-ser Kna-ben sei e-wig mir in's Herz ge-gra-ben Wo bin ich nun? Was wird mit mir?

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*



Tam. 44 Ist dies der Sitz der Göt-ter hier? Es zei-gen die Pfor-ten, es zei-gen die Säu-len, dass Klug-heit und

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Cello *fp*

Bass *fp*

Allegro

49

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

Ar-beit und Kün-ste hier wei-len wo- Tä - tig-keit thro net und Müs - sig-gang

p

Allegro assai

54

The musical score consists of the following parts:

- Fl.** (Flute): Treble clef, rests in measures 54-55, then plays a melodic phrase in measures 56-57 starting with a forte (*f*) dynamic.
- Ob.** (Oboe): Treble clef, rests in measures 54-55, then plays a melodic phrase in measures 56-57 starting with a forte (*f*) dynamic.
- Cl.** (Clarinet): Treble clef, rests in measures 54-55, then plays a melodic phrase in measures 56-57 starting with a forte (*f*) dynamic.
- Bsn.** (Bassoon): Bass clef, plays a rhythmic accompaniment throughout, starting with a forte (*f*) dynamic in measure 54.
- Hn.** (Horn): Treble clef, rests throughout.
- Harm.** (Harp): Treble and Bass clefs, rests throughout.
- Tam.** (Tambourine): Treble clef, plays a rhythmic accompaniment throughout, starting with a forte (*f*) dynamic in measure 54.
- Vln. I** (Violin I): Treble clef, plays a rhythmic accompaniment throughout, starting with a forte (*f*) dynamic in measure 54.
- Vln. II** (Violin II): Treble clef, plays a rhythmic accompaniment throughout, starting with a forte (*f*) dynamic in measure 54.
- Vla.** (Viola): Bass clef, plays a rhythmic accompaniment throughout, starting with a forte (*f*) dynamic in measure 54.
- Cello**: Bass clef, plays a rhythmic accompaniment throughout, starting with a forte (*f*) dynamic in measure 54.
- Bass**: Bass clef, plays a rhythmic accompaniment throughout, starting with a forte (*f*) dynamic in measure 54.

Vocal soloist (Tam.):

weicht, er-hält sei-ne Herr-schaft das Las-ter nicht leicht Ich wa ge mich mu-tig zur Pfor-te hin

58

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn.

Harm. *f*

Tam. *f*

ein Die Ab-sicht ist e-del und lau-ter und rein

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Cello *f* *p* *f*

Bass *f* *p* *f*

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

— Er-zitt- 're,fei-ger Bö - se-wicht Pa-mi-na ret-ten, Pa-mi-na ret-ten ist mir Pflicht

Vln. I

Vln. II

Vla.

Cello

Bass

68

Fl. *p* *f* *tr*

Ob. *f*

Cl.

Bsn. *p* *f*

Hn.

Harm.

Tam. Zu-rück? Zu-

Voice (off) Zu-rück!

Vln. I *p* *f* *tr*

Vln. II *p* *f* *tr*

Vla. *p* *f*

Cello *p* *f*

Bass *p* *f*

73

Fl. *p* *f*

Ob. *f*

Cl. *f*

Bsn. *p* *f*

Hn.

Harm.

Tam. rück? So wag' ich hier mein Glück!

Voice (off) Zu

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Cello *p* *f*

Bass *p* *f*

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Voice (off)

Vln. I

Vln. II

Vla.

Cello

Bass

Auch hier ruft man "zu- rück"? Da seh'ich noch ei-ne Tür! Viel-leicht find' ich den Ein-gang

rück!

Adagio

82

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Priest

Vln. I

Vln. II

Vla.

Cello

Bass

hier

Wo willst du, küh-ner

p

tr

Andante

87

Fl. *dolce*

Ob.

Cl. *dolce*

Bsn. *dolce*

Hn.

Harm.

Tam. Der Lieb' und Tu - gend Ei - gen - tum

Priest Fremd-ling, hin? Was suchst du hierim Hei-lig-tum? Die-Wor-te sind von ho-hem

Vln. I

Vln. II

Vla.

Cello *dolce*

Bass

a tempo adagio

91

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Priest

Sinn! Al - lein, wie willst du die - se fin - den? Dich lei - tet Lieb' und Tu - gend nicht, weil Tod und

Vln. I

Vln. II

Vla.

Cello

Bass

mf

p

mf

p

mf

p

mf

p

mf

p

94

Tam. *8*

Nur Ra-che für den Bö-se-wicht Sa-ras-tro herrscht in die sen

Priest

Ra-che dich ent-zün-den Den wirst du wohl bei uns nicht fin den

Vln. I *cresc. f p*

Vln. II *cresc. f p*

Vla. *cresc. f p*

Cello *cresc. f p*

Bass *cresc. f p*

97

Tam. *8*

Grün-den? Doch in dem Weis-heits-tem-pel nicht?

Priest

Ja, ja! Sa - ras - tro herr-schet hier Er herrscht im

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Cello *fp*

Bass *fp*

100

Tam. So ist denn al - les Heuch-e - lei!

Priest Weis-heits-tem-pel hier Willst du schon wie der gehn?

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f*

Bass *f*

104

Tam. Ja, ich will gehn, froh un frei, nie eu-ren Tem-pel sehn

Priest Er klär' dich nä-her mir, dich

Vln. I *f* *p dolce*

Vln. II *f* *p dolce*

Vla. *f* *p dolce*

Cello *f*

Bass *f*

108

Fl. *fp*

Ob. *fp*

Cl. *fp*

Bsn. *fp*

Hn.

Harm.

Tam. Sa - ras-tro woh-net hier, das ist mir schon ge-nug

Priest täu-schet ein Be-trug Wenn du dein Le-ben lieb-st, so

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Cello *fp* *f*

Bass *fp* *f*

112

Fl. *fp*

Ob. *fp*

Cl. *fp*

Bsn. *fp*

Hn. *fp*

Harm.

Tam. Ich hass' ihn e-wig, ja!

Priest re - de, blei-be da! Sa - ras - tro has-sest du? Nun gib mir dei - ne

Vln. I *p* *fp*

Vln. II *p* *fp*

Vla. *p* *fp*

Cello *p* *fp*

Bass *p* *fp*

115

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Harm.

Tam. Er ist ein Un-mensch, ein Ty-rann! Durch

Priest Grün-de an Ist das, was du ge-sagt, er-wie-sen?

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Cello *p* *f* *p*

Bass *p* *f* *p*

118

Tam. ein un-glück-lich Weib be-wie-sen, das Gram und Jam-mer nie - der drückt

Priest Ein Weib hat also dich berückt? Ein Weib tut

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*



122

Priest we-nig, plau-dert viel Du, Jüng-lingglaubst dem Zung en spiel? O, leg-te doch Sa-ras-tro dir die

Vln. I

Vln. II

Vla.

Cello

Bass

125

Tam. *Die Ab-sicht ist nur all-zu klar! Riss nicht der Räu-ber, ohn' Er-bar-men, Pa-*

Priest *Ab sicht sei-ner Hand-lung für*

Vln. I

Vln. II

Vla.

Cello

Bass

f

128

Tam. *mi - na aus der Mut-ter Ar men? Wo ist sie, die er uns ge-raubt? Man*

Priest *Ja, Jüng-ling, was du sagst, ist wahr*

Vln. I

Vln. II

Vla.

Cello

Bass

131

Tam. *op - fer-te viel-leicht sie schon? Er-klär' dies*

Priest *Dir dies zu sa-gen, teu - rer Sohn, ist jetzt und mir noch nicht er laubt*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

134

Tam. *Rät-sel, täusch' mich nicht! Wann al-so wird die Dec-ke schin-den?*

Priest *Die Zun-ge bin-det Eid und Pflicht So -*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

137 Andante

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Priest

Vln. I

Vln. II

Vla.

Cello

Bass

bald dich führt der Freund-schaft Hand ins Hei - lig-tum zum ew - 'gen Band

p

141

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

O ew -'ge Nacht! Wann wirst duschwin-den? Wann wird das Licht mein Au-ge fin den?

Bald,

p

p

p

144

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

Bald, bald, bald, sagt ihr, o-der nie? Ihr Un-sicht-ba-ren,

bald, Jüng-ling, o - der nie!

f

f

f

f

f

148

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

sa-get mir, lebt denn Pa-mi-na noch? Sie lebt? Sie lebt? Ich

Pa-mi - na, Pa-mi - na le-bet noch!

fp *f* *f* *f* *f* *f* *f* *f*

153

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

dan-ke euch da-für O, wenn ich doch im Stan-de wä-re, Allmäch-ti-ge, zu eu-rer Eh-re, mit Je-dem To-ne mei-nen

Andante

157

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

Dank zu schil- dern, wie er hier, hier_ ent sprang

p

f

p

p

p

p

f

p

p

f

p

162

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 162 to 165. The Flute (Fl.) part is the only one with active notation, featuring a melodic line with eighth and sixteenth notes, including a trill in measure 163. The Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Harp (Harm.) parts are all marked with a whole rest, indicating they are silent during these measures. The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic accompaniment of eighth notes. The Viola (Vla.), Cello, and Bass parts play a steady bass line of quarter notes.

166

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

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

171

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

Flö - te, hol-de Flö - te, durch dein Spie - len selbst wil-de Tie-re Freu-de füh - len

176

Fl.

Ob.

Cl. *p*

Bsn. *p*

Hn.

Harm.

Tam. ₈

Wie stark ist nicht dein Zauberton

Vln. I

Vln. II

Vla.

Cello

Bass

180

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

Weil, hol-de Flö - te, - durch dein Spie - len hol-de Flö - te, - durch — dein

191

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

mi - na bleibt da - von Pa - mi - na! Pa

196

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

mi - na! Hö - re, hö - re mich! Um

201

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

sonst, um-sonst! Wo, wo, wo, ach, wo, wo, find' ich dich?

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

206

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Ha, das ist Pa-pa-ge-nos Ton!

(panpipe, offstage)

Presto

Adagio

211

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

pp

pp

pp

pp

ff

ff

ff

ff

ff

p

p

p

p

p

Viel-leicht sah er Pa-mi-na schon Viel-leicht eilt sie mit ihm zu mir! Viel-leicht, viel

Presto

217

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *p* *f*

Bsn. *f* *p* *f*

Hn.

Harm.

Tam. -leicht führt mich der Ton zu ihr, führt mich der Ton zu ihr, führt

Vln. I *fp* *fp*

Vln. II *fp* *fp*

Vla. *fp* *fp*

Cello *fp* *fp*

Bass *fp* *fp*

222

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

mich— der. Ton, der Ton, ——— der Ton zu ihr

fp *cresc.* *f* *p*

fp *cresc.* *f* *p*

fp *cresc.* *p*

fp *cresc.* *p*

fp *cresc.* *p*

Andante

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

Schnel-le Füs-se, rasch-er Mut schützt vor Fein - des List_ und_ Wut Fän-den wir Ta - mi - no

Schnel-le Füs-se, rasch-er Mut schützt vor Fein - des List_ und_ Wut Fän-den wir Ta - mi - no

233

Fl. *sf p*

Ob. *sf p*

Cl. *sf p*

Bsn. *sf p*

Hn. *sf*

Harm.

Pam.
doch, sonst er - wi - schen, sonst er-wi-schen sie uns noch Fän-den wir Ta - mi - no_ doch, sonst er -

Pap'o
doch, sonst er - wi - schen, sonst er-wi-schen sie uns noch Fän-den wir Ta - mi - no_ doch, sonst er -

Vln. I *sf p*

Vln. II *sf p*

Vla. *sf p*

Cello *sf p*

Bass *sf p*

238

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

-wi-schen, sonst er-wi-schen sie uns noch

Hol - - der_ Jüng - ling!

-wi-schen, sonst er-wi-schen sie uns noch

Stil-le,

p

tr

3 3 3 3 3 3 3 3

Detailed description: This page of a musical score covers measures 238 to 241. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The Horn part includes a dynamic marking of *p*. A Harp (Harm.) is present but has no notation. The vocal soloists, Pamphile (Pam.) and Pap'ou (Pap'o), have lyrics in German. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Violin II part features triplet markings (3) in measures 239 and 240. The score includes various musical notations such as slurs, ties, and dynamic markings.

242

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

stil-le, stil-le, stil-le! Ich kann's bes-ser

(panpipe)

Vln. I

Vln. II

Vla.

Cello

Bass

247

Fl.
Ob.
Cl.
Bsn.
Hn.
Harm.
Pam.
Pap'o
Vln. I
Vln. II
Vla.
Cello
Bass

Wel-che Freu - de ist wohl grös-ser? Freund Ta - mi - no hört uns schon Hie-her kam der Flö - ten
Wel-che Freu - de ist wohl grös-ser? Freund Ta - mi - no hört uns schon Hie-her kam der Flö - ten

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

f
f
f
f
cresc. *f*
f
f

253

Fl. *p* *sf p*

Ob. *p* *sf p*

Cl. *p* *sf p*

Bsn. *p* *sf p*

Hn. *sf*

Harm. *sf p*

Pam. ton _____ Welch' ein Glück, wenn ich ihn fin - de! Nur ge - schwin - de, nur ge - schwin - de, nur ge -

Pap'o ton _____ Welch' ein Glück, wenn ich ihn fin - de! Nur ge - schwin - de, nur ge - schwin - de, nur ge -

Vln. I *p* *sf p*

Vln. II *p* *sf p*

Vla. *p* *sf p*

Cello *p* *sf p*

Bass *sf p*

257

Fl. *sf p sf p sf p*

Ob. *sf p sf p sf p*

Cl. *sf p sf p sf p*

Bsn. *sf p sf p sf p*

Hn. *p*

Harm. *sf p sf p sf p*

Pam. schwin-de Welch' ein Glück, wenn ich ihn finde! Nur ge-schwin-de, nur ge-schwin-de, nur ge-

Pap'o schwin-de Welch' ein Glück, wenn ich ihn finde! Nur ge-schwin-de, nur ge-schwin-de, nur ge-

Vln. I *sf p sf p sf p*

Vln. II *sf p sf p sf p*

Vla. *sf p sf p sf p*

Cello *sf p sf p sf p*

Bass *sf p sf p sf p*

262

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

Mon.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

schwin-de, nur ge-schwin-de, nur ge - schwin-de, nur ge-schwin-de, nur ge - schwin - de!

Nur ge - schwin-de, nur ge-schwin-de, nur ge -

schwin-de, nur ge-schwin-de, nur ge - schwin-de, nur ge-schwin-de, nur ge - schwin - de!

Detailed description: This page of a musical score covers measures 262 to 264. It features a full orchestral ensemble and three vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal soloists are Pamphile (Pam.), Monette (Mon.), and Papillon (Pap'o). The score is in a key with one sharp (F#) and a 3/4 time signature. The vocal parts have lyrics in German. The instrumental parts consist of various rhythmic patterns, including eighth and sixteenth notes, and rests.

265 **Allegro**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *sfp*

Hn. *f*

Harm. to Celesta

Mon. *f* *sfp*

schwin-de! Ha! Hab' ich euch noch er-wischt Nur her-bei mit Stahl und

Vln. I *f* *sfp*

Vln. II *f* *sfp*

Vla. *f* *sfp*

Cello *f* *sfp*

Bass *f* *sfp*

270

Fl. *sfp*

Ob. *sfp*

Cl. *sfp*

Bsn. *f sfp cresc. f sfp*

Hn. *sfp*

Cel.

Mon. *f sfp cresc. f sfp*
 Ei-sen! Wart' ich will euch Mo-res wei-sen, Mo-res wei-sen, Mo-res wei -sen, Den Mo - no - sta-tos be-

Vln. I *f sfp cresc. f sfp*

Vln. II *f sfp cresc. f sfp*

Vla. *f sfp cresc. f sfp*

Cello *f sfp cresc. f sfp*

Bass *f sfp cresc. f sfp*

275

Fl. *f*

Ob. *f* *p*

Cl. *f*

Bsn. *f* *p* *f* *p*

Hn. *f* *f* *p*

Cel.

Pam. Ach, nun

Mon. rü-cken! Nur her-bei mit Band und Stric-ken! He, ihr Skla-ven, kommt her-bei!

Pap'o Ach, nun

Vln. I *f* *p* *f* *p*

Vln. II *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Cello *f* *p* *f* *p*

Bass *f* *p* *f* *p*

280

Fl. *p*

Ob. *f* *p*

Cl. *p*

Bsn. *f* ³

Hn. *f* *p*

Cel.

Pam. ist's mit uns vor - bei!

Mon. He, ihr Skla - ven, kommt her - bei!

Pap'o ist's mit uns vor - bei! Wer viel wagt, wer viel

Vln. I *f* ³

Vln. II *f* ³

Vla. *f* ³ *p*

Cello *f* ³ *p*

Bass *f* ³ *p*

291

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'oe

Vln. I

Vln. II

Vla.

Cello

Bass

kling-en, dass die Ohr-en ihn-en sing-en

p

298

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Slaves

Vln. I

Vln. II

Vla.

Cello

Bass

Das kling-et so herr-lich, das. kling-et so

Das kling-et so herr-lich, das. kling-et so

Detailed description: This page of a musical score, numbered 298, contains measures 298 through 304. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) is mostly silent, indicated by rests. The strings (Violin I, Violin II, Viola, Cello, Bass) play a rhythmic accompaniment of quarter notes. The vocal soloists (Slaves) enter in measure 299 with the lyrics "Das kling-et so herr-lich, das. kling-et so". The vocal parts are written in a simple, homophonic style. The piano accompaniment (Cel.) features a melodic line in the right hand and a bass line of chords in the left hand.

305

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Slaves

Vln. I

Vln. II

Vla.

Cello

Bass

schön La-ra - la - la - la - la - ra-la-la - la - la - ra - la Nie hab' ich so et-was ge -

schön La-ra - la - la - la - la - ra-la-la - la - la - ra - la Nie hab' ich so et-was ge -

312

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Slaves

Vln. I

Vln. II

Vla.

Cello

Bass

hört und ge-seh'n La-ra-la - la-la - la - ra-la-la - la - la - ra-la Nie hab' ich so

hört und ge-seh'n La-ra-la - la-la - la - ra-la-la - la - la - ra-la Nie hab' ich so

Detailed description: This page of a musical score, numbered 244, covers measures 312 to 318. It features a full orchestral arrangement with woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), strings (Violin I, Violin II, Viola, Cello, Bass), and a vocal part for Slaves. The woodwinds and horn parts are mostly rests. The strings play a rhythmic accompaniment. The vocal part consists of two staves with lyrics in German. The lyrics are: "hört und ge-seh'n La-ra-la - la-la - la - ra-la-la - la - la - ra-la Nie hab' ich so". The score is written in a key signature of one sharp (F#) and a common time signature (C).

319

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Slaves

Vln. I

Vln. II

Vla.

Cello

Bass

et - was ge - hört und ge-seh'n La-ra - la - la - la - la - ra-la - la - la - la - ra-

et - was ge - hört und ge-seh'n La-ra - la - la - la - la - ra-la - la - la - la - ra-

Detailed description: This page of a musical score covers measures 319 to 324. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), and a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings play sustained chords and rhythmic patterns. The vocal soloists (Slaves) sing the lyrics: "et - was ge - hört und ge-seh'n La-ra - la - la - la - la - ra-la - la - la - la - ra-". The score is written in a key with one sharp (F#) and a common time signature.

325

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pam.

Pap'o

Slaves

Vln. I

Vln. II

Vla.

Cello

Bass

to Harmonium

Könn-te je - der bra - ve Mann sol - che Glöck - chen fin - den Sei - ne Fein - de

la

la

arco

p arco *mf* *p*

p arco *mf* *p*

p arco *mf* *p*

p arco *mf* *p*

p *mf* *p*

332

Fl. *p*

Ob.

Cl.

Bsn. *p*

Hn.

Harm.

Pam.
wür-den dann oh-ne Mü-he schwin-den Und er leb-te oh-ne sie in der bes-ten Har-mo-nie,

Pap'o
wür-den dann oh-ne Mü-he schwin-den Und er leb-te oh-ne sie in der bes-ten

Vln. I *mf p*

Vln. II *mf p*

Vla. *mf p*

Cello *mf p*

Bass *mf p*

339

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

in der bes - ten, bes - ten Har - mo - nie! Nur der Freund - schaft Har - mo - nie

Har - mo - nie, in der bes - ten Har - mo - nie! Nur der Freund - schaft Har - mo - nie

345

Fl. *p* *mf* *p*

Ob.

Cl. *p* to Bass Horn

Bsn. *p* *mf* *p*

Hn. *p*

Harm.

Pam. mil - dert die Be - schwer - den Oh - ne die - se Sym - pa - thie ist kein Glück auf Er - den

Pap'o mil - dert die Be - schwer - den Oh - ne die - se Sym - pa - thie ist kein Glück auf Er - den

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Cello *p* *mf* *p*

Bass *p* *mf* *p*

351 **Allegro maestoso**

Fl.
Ob.
B. Hn.
Bsn.
Hn.
Timp.
Harm.
Pap'o
Chorus
Vln. I
Vln. II
Vla.
Cello
Bass

f *f*

Was soll das be-deu-ten? Ich

Es le - be Sa-ras-tro! Sa-ras-tro le - be!

p *p* *p* *p* *p* *p*

tr *tr*

356

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Pam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

tr

tr

O Freund, nun ist's um uns ge-tan, dies kün-digt den Sa-ras-tro an

zitt-'re! Ich be-be! O,

360

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Pap'o

wär ich ei-ne Maus, wie wollt' ich mich ver-stec-ken Wär' ich so klein wie Schneec-ken, so kröch' ich in mein Haus Mein

Vln. I

Vln. II

Vla.

Cello

Bass

364

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Pam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Die Wahr - heit die Wahr - heit, wär' sie auch ver

Kind, was wer - den wir nun spre - chen?

f

f

f

f

f

f

370

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Pam.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

f

f

f

f

f

f

f

brech-en

Es

tr.

tr.

* lower notes are to be played if performing the basset horn part on a B \flat clarinet

375

Fl.

Ob.

B. Hn.
(cues continue in part)

Bsn.

Hn.

Timp.

Harm.

Chorus
le - be Sa-ras-tro, Sa - ras-tro soll le - ben! Er ist es, dem wir uns mit Freu-den er-ge-ben

Vln. I

Vln. II

Vla.

Cello

Bass

tr

tr

Detailed description: This page of a musical score covers measures 375 to 380. It features a variety of instruments and a choral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trumpet (B. Hn.) and Trombone (Bsn.). The percussion section includes Timpani (Timp.) and Harp (Harm.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A Chorus is also present, with lyrics in German. The score includes various musical notations such as slurs, accents, and trills (tr). The B. Hn. part has a specific instruction: '(cues continue in part)'. The page number 375 is written at the top left of the first staff.

380

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

p

f

Stets mög' er des Le-bens als Wei-ser sich freu'ns stets mög' er des Le-bens als Wei-ser sich freu'n

Stets mög' er des Le-bens als Wei-ser sich freu'n Er

Stets mög' er des Le-bens als Wei-ser sich freu'n

Stets mög' er des Le-bens als Wei-ser sich freu'n

385

Fl.

Ob.

B. Hn. *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Harm. *f*

Chorus
ist un - ser Ab - gott, dem al - le sich weih'n Er ist un - ser Ab - gott, dem al - le sich weih'n, dem

Vln. I

Vln. II

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This page of a musical score covers measures 385 to 388. It features a full orchestral ensemble and a chorus. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.), with the Horn part marked *f*. The brass section includes Trumpet (B. Hn.) and Trombone (Bsn.), both marked *f*. The percussion section includes Timpani (Timp.), marked *f*. The strings section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, all marked *f*. The Harp (Harm.) is also marked *f*. The Chorus part has the lyrics: "ist un - ser Ab - gott, dem al - le sich weih'n Er ist un - ser Ab - gott, dem al - le sich weih'n, dem". The score includes various musical notations such as slurs, accents, and a triplet in measures 385 and 386. The key signature has one sharp (F#).

389

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Chorus

al-le sich weih'n, dem al-le sich weih'n

Vln. I

Vln. II

Vla.

Cello

Bass

tr

tr

tr

tr

394

Larghetto

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Pam.

Vln. I

Vln. II

Vla.

Cello

Bass

f

p

Herr, ich bin zwar Verbrech-er-in Ich woll - te dei-ner Macht ent-

400

Fl. *p*

Ob. *p*

B. Hn. *p*

Bsn. *p*

Hn. *p*

Timp.

Harm.

Pam.
flieh'n Al-lein die Schuld ist nicht an mir Der bö-se Mohr ver-lang-te Lie-be, da-rum, o

Vln. I

Vln. II

Vla.

Cello

Bass

405

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Pam.
Herr, ent-floh ich dir

Sar.
Steh' auf, er-heit - 're dich, o Lie-be Denn oh - ne erst in dich zu

Vln. I

Vln. II

Vla.

Cello

Bass

410

Fl. *p*

Ob. *p*

B. Hn. *p*

Bsn. *p*

Hn.

Timp.

Harm.

Sar.
dring-en weiss ich von dei-nem Her-zen mehr Du lie - best ei - nen An - dern sehr,

Vln. I

Vln. II

Vla.

Cello

Bass

415

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Sar.

ei - nen An - dern sehr Zur Lie - be_ will ich dich nicht zwing - en, doch geb' ich

Vln. I

Vln. II

Vla.

Cello

Bass

419

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Sar.

dir die Frei - heit nicht Zur Lie - be will ich dich nicht zwing-en, doch, doch geb' ich

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

424

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Pam.

Sar.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

Mich ru - fet ja die Kin - des - pflicht, denn mei - ne
dir die Frei - heit nicht

428

Fl. *mf* *p*

Ob. *mf* *p*

B. Hn. *mf* *p*

Bsn. *mf* *p*

Hn. *mf*

Timp.

Harm. *p*

Pam. Mut- ter... Mir...

Sar. Steht in mei-ner Macht Du würdest um dein Glück gebracht, wenn ich dich ih-ren Hän-den lies-se

Vln. I *mf* *cresc.* *f*

Vln. II *mf* *cresc.* *f*

Vla. *cresc.* *f*

Cello *mf* *cresc.* *f*

Bass *mf* *cresc.* *f*

432

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Pam.

Sar.

Vln. I

Vln. II

Vla.

Cello

Bass

klingt der Mut-ter-na-me süs - se! Sie ist es, sie ist es

Und ein stol-zes Weib! Ein

p *mfp* *p* *mfp* *p* *mfp* *p* *mfp* *p* *mfp*

Recit.

437

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Sar.

Mann muss eu-re Her-zen lei-ten, denn oh-ne ihn pflegt je-des Weib aus ih-rem Wir-kungs-kreis zu schrei-ten

Vln. I

Vln. II

Vla.

Cello

Bass

fp

f

fp

f

fp

f

fp

f

fp

f

441 Allegro

Fl. *p*

Ob.

B. Hn. *p*

Bsn. *p*

Hn.

Timp.

Harm.

Mon. *p*
 Nun stol - zer Jüng - ling, nur hier - her! Hier ist Sa -

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

446

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Pam.

Tam.

Mon.

Vln. I

Vln. II

Vla.

Cello

Bass

Er ist's!_ Ich glaub' es kaum

Sie ist's!_ Sie

ras - tro, un - ser Herr

452

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Pam.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

Er ist's!___

Es schling' mein Arm sich um ihn

ist's!___

Es ist kein Traum!

457

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Pam.

Tam.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

p

f

p

f

f

f

f

f

f

her und wenn es auch mein Ende wär

Es schling' mein Arm sich um sie her und wenn es auch mein Ende wär

unis.

Was soll das

462

Fl. *p* *f* *p* *f* *p*

Ob. *p* *f* *p* *f* *p*

B. Hn. *f* *p* *f* *p*

Bsn. *p* *f* *p* *f* *p*

Hn. -

Timp. -

Harm. -

Mon. *8* Welch ei-ne Drei-stig-keit! Gleich aus_ ein - an - der! Das geht zu_

Chorus heis - sen?

Vln. I *p* *f* *p* *f* *p*

Vln. II *p* *f* *p* *f* *p*

Vla. *p* *f* *p* *f* *p*

Cello *p* *f* *p* *f* *p*

Bass *p* *f* *p* *f* *p*

467

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Mon.

Vln. I

Vln. II

Vla.

Cello

Bass

weit!

Dein Skla - ve liegt zu dei - nen Füs - sen Lass den ver -

p

p

p

p

p

mfp

mfp

p

p

472

Fl. *fp*

Ob. *fp*

B. Hn. *fp*

Bsn. *fp*

Hn. *fp*

Timp.

Harm.

Mon. weg - nen Frev - ler büs - sen Be - denk', wie frech der Kna be ist Durch die - ses selt - 'nen Vo - gels

Vln. I *fp fp fp fp*

Vln. II *fp fp fp fp*

Vla. *fp fp fp fp*

Cello *fp fp fp fp*

Bass *fp fp fp fp*

477

Fl. *p* *fp*

Ob. *fp*

B. Hn. *p* *fp*

Bsn. *p* *fp*

Hn. *fp*

Timp.

Harm.

Mon. List wollt' er Pa - mi - na dir ent - füh - ren, al - lein ich wusst' ihn aus - zu - spü - ren

Vln. I *fp* *fp* *fp* *fp*

Vln. II *fp* *fp* *fp* *fp*

Vla. *fp* *fp* *fp* *fp*

Cello *fp* *fp* *fp* *fp*

Bass *fp* *fp* *fp* *fp*

482

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Mon.

Sar.

Vln. I

Vln. II

Vla.

Cello

Bass

p

Du kennst mich! Mei - ne Wach - sam keit...

Ver - dient, dass man ihr Lor - beer

487

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Mon.

Sar.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

Schon dei - ne

streut He, gebt den Eh - ren mann so - gleich

492

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Mon.

Sar.

Vln. I

Vln. II

Vla.

Cello

Bass

Gna - de macht mich reich Ach

nur sie-ben und sie-ben-zig Soh - len - streich!

498

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Mon.

Sar.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

Herr, ach Herr, den Lohn ver - hofft' ich nicht

Nicht Dank, es ist ja mei - ne Pflicht

Es

p

p

p

503

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

le - be Sa - ras - tro, der gött - li - che Wei - se! Er loh - net und

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

Fl. *f*

Ob. *f*

B. Hn. *f*

Bsn. *f*

Hn. *f*

Timp.

Harm.

Sar. *f*

Chorus
stra - fet in ähn - li - chem Krei - se

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Führt die-se bei-den

p

p

Detailed description: This is a page of a musical score, page 282, numbered 508. The title 'Recit' is at the top right. The score is for a full orchestra and a chorus. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bass Horn (B. Hn.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Harp (Harm.), Saracenic (Sar.), Chorus, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score consists of five measures. In the first measure, the woodwinds (Fl., Ob., Bsn., Hn.) play a half note chord marked with a forte (*f*) dynamic. The strings (Vln. I, Vln. II, Vla., Cello, Bass) play a rhythmic pattern of eighth notes, also marked with *f*. The Saracenic part has a melodic line starting in the fifth measure. The Chorus has lyrics: 'stra - fet in ähn - li - chem Krei - se'. In the fifth measure, the Saracenic part has the lyrics 'Führt die-se bei-den'. The strings end with a long note marked with a piano (*p*) dynamic.

513

Adagio

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Sar.
Fremd-lin-ge in un-sern Prü-fungs-tem-pel ein Be-dec ket ih - re Häup-ter dann sie müs-sen erst ge-

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

517 **Presto**

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Sar.
rein - igt sein

Chorus
Wenn Tu - gend und ge - rech - tig - keit

Vln. I

Vln. II

Vla.

Cello

Bass

f

524

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Chorus

der Gros-sen Pfad mit Ruhm be-streut, mit Ruhm be - streut, mit Ruhm be-streut, mit Ruhm be-streut, mit Ruhm be-

Vln. I

Vln. II

Vla.

Cello

Bass

530

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Chorus

dann ist die Erd' ein Him - mel reich

streut dann ist die Erd' ein Him-mel reich

dann ist die

dann ist die Erd' ein

Vln. I

Vln. II

Vla.

Cello

Bass

537

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

Erd' ein Him-mel - reich und Sterb-lich - e den Göt-tern gleich und Sterb-lich-e den
Him - mel - reich und Sterb-lich - e den Göt-tern gleich

543

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Chorus

Göt - tern gleich Dann ist die Erd' ein Him - mel - reich und Sterb - lich - e den

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 543 to 548. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Horn (Hn.), a percussion section with Timpani (Timp.) and Harp (Harm.), a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, and a Chorus. The woodwinds and strings play melodic and harmonic lines, while the chorus sings the lyrics: "Göt - tern gleich Dann ist die Erd' ein Him - mel - reich und Sterb - lich - e den". The score includes various musical notations such as notes, rests, and dynamic markings.

549 *p*

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Chorus

Göt - tern gleich Dann ist die Erd' ein Him - mel - reich und

Vln. I

Vln. II

Vla.

Cello

Bass

554

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Chorus

Sterblich-e den Göt-tern gleich den Göt-tern, den Göt-tern gleich den

Vln. I

Vln. II

Vla.

Cello

Bass

sf

sf

sf

561

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Chorus

Göt - - tern, den Göt - tern gleich, den Göt - tern gleich, den

Vln. I

Vln. II

Vla.

Cello

Bass

f

567

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Chorus

Göt - tern gleich, den Göt - - tern gleich

Vln. I

Vln. II

Vla.

Cello

Bass

573

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

579

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 579 through 586. The score is arranged in a standard orchestral format with 12 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bass Horn (B. Hn.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Harp (Harm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The music is in 2/4 time. Measures 579-582 feature a complex melodic line for the Flute, with a large slur over the first four measures. The Oboe and Bass Horn play similar rhythmic patterns. The Bassoon and Horn parts are more rhythmic and supportive. The Timpani part consists of a steady eighth-note pattern. The Harp part features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The Violin I and II parts play a melodic line with some chromaticism. The Viola, Cello, and Bass parts provide a solid harmonic and rhythmic foundation.

ACT TWO

9. March of the Priests

Andante

The musical score is arranged in a vertical stack of staves. At the top, the tempo is marked 'Andante'. The instruments and their parts are as follows:

- Flute:** Treble clef, playing a melodic line with slurs and dynamics *sotto voce*.
- Oboe:** Treble clef, playing a similar melodic line with slurs and dynamics *sotto voce*.
- Basset Horn:** Treble clef, playing a melodic line with slurs and dynamics *sotto voce*.
- Bassoon:** Bass clef, playing a melodic line with slurs and dynamics *sotto voce*.
- Horn:** Treble clef, playing a sparse melodic line with slurs and dynamics *sotto voce*.
- Harmonium:** Grand staff (treble and bass clefs), playing a harmonic accompaniment with slurs and dynamics *sotto voce*.
- Violin I:** Treble clef, playing a melodic line with slurs and dynamics *sotto voce*.
- Violin II:** Treble clef, playing a melodic line with slurs and dynamics *sotto voce*.
- Viola:** Alto clef, playing a melodic line with slurs and dynamics *sotto voce*.
- Cello:** Bass clef, playing a melodic line with slurs and dynamics *sotto voce*.
- Bass:** Bass clef, playing a melodic line with slurs and dynamics *sotto voce*.

8

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 296, contains ten staves for various instruments. The score begins with a double bar line and a repeat sign. The Flute (Fl.) part starts with a treble clef and a key signature of one flat, featuring a melodic line with many slurs and ties. The Oboe (Ob.) part also uses a treble clef and one flat, playing a similar melodic line. The Bass Horn (B. Hn.) part is in treble clef with one flat, providing harmonic support. The Bassoon (Bsn.) part is in bass clef with one flat, playing a lower melodic line. The Horn (Hn.) part is in treble clef with one flat, mostly playing sustained notes. The Harp (Harm.) part consists of two staves (treble and bass clefs) with one flat, providing chordal accompaniment. The Violin I (Vln. I) part is in treble clef with one flat, playing a melodic line. The Violin II (Vln. II) part is in treble clef with one flat, playing a supporting melodic line. The Viola (Vla.) part is in alto clef with one flat, playing a melodic line. The Cello part is in bass clef with one flat, playing a melodic line. The Bass part is in bass clef with one flat, playing a melodic line. The score is written in a single system with a common time signature.

16

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

23

Fl.

Ob.

B. Hn.

Bsn.

Hn.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 23 through 28. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), B. Horn (B. Hn.), Bassoon (Bsn.), Horn (Hn.), Harp (Harm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The Flute part begins with a melodic line in measure 23, which is then mirrored by the B. Horn. The Oboe and Bassoon have more rhythmic and harmonic accompaniment. The strings (Violins, Viola, Cello, Bass) provide a steady accompaniment with eighth and sixteenth notes. The Harp part is mostly silent, with some chords in the final measures. The score concludes with a double bar line and repeat dots in measure 28.

9A. The Threefold Chord

Adagio

This musical score is for a piece titled "9A. The Threefold Chord" in Adagio. It features a variety of instruments: Flute, Oboe, Bassoon, Horn, Harmonium, Violin I, Violin II, Viola, Cello, and Bass. The score is written in 4/4 time and begins with a dynamic marking of *f* (forte). The music is characterized by a slow, steady pace and a focus on sustained chords and melodic lines. The Flute part starts with a rest in the first measure, then enters in the second measure with a half note. The Oboe, Bassoon, and Horn parts enter in the first measure with half notes. The Violin I and II parts enter in the first measure with half notes. The Viola, Cello, and Bass parts enter in the first measure with half notes. The Harmonium part enters in the first measure with a half note. The score consists of six measures, with a double bar line at the end of the sixth measure.

10. Aria and Chorus

Adagio

Basset Horn *p*

Bassoon *p*

Horn *p*

Sarastro

O I - sis und O - si - ris, - schen - ket der Weis - heit

Viola *p*

Cello *p*

Bass *p*

10

B. Hn.

Bsn.

Hn.

Sar.

Geist dem neu - en Paar Die ihr der Wan - d'rer Schrit - te len - ket stärkt mit Ge - duld sie in Ge -

Vla.

Cello

Bass

20

B. Hn.

Bsn.

Hn.

Sar.

fahr_ stärkt mit Ge - duld_ sie in Ge - fahr

Chorus

Stärkt mit Ge - duld_ sie in Ge - fahr

Vla.

Cello

Bass

29

B. Hn.

Bsn.

Hn.

Sar.

Lasst sie der Prü - fung Früch - te se - hen doch soll - ten sie zur Gra - be ge - hen so lohnt der

Vla.

Cello

Bass

38

B. Hn.

Bsn.

Hn.

Sar.

Tu - gend küh - nen Lauf, nehmt sie in eu - ren_ Wohn - sitz auf_ nehmt sie in eu - ren

Vla.

Cello

Bass

47

B. Hn.

Bsn.

Hn.

Sar.

Chorus

Wohn - sitz auf

Nehmt sie in eu - ren Wohn - sitz auf

Vla.

Cello

Bass

to Clarinet

11. Duet

Andante

Flute

Oboe *p*

Clarinet

Bassoon *p*

Horn

Timpani

Harmonium

Priests

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Bass *p*

Be-wah-ret euch vor Wei - ber - tük - ken; dies ist des Bun - des er - ste_

Be-wah-ret euch vor Wei - ber - tük - ken; dies ist des Bun - des er - ste

Detailed description: This is a page of a musical score for a duet. The tempo is marked 'Andante'. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Timpani, Harmonium, and a vocal soloist (Priests). The vocal part has two lines of lyrics in German. The instrumental parts include Violin I, Violin II, Viola, Cello, and Bass, all marked with a piano (*p*) dynamic. The music is in common time (C) and features a variety of rhythmic patterns and dynamics.

5

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Priests

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

Pflicht_ Manch'wei-ser Mann liess sich_ be - rü - ken, er fehl - te, er fehl - te

Pflicht_ Manch'wei-ser Mann liess sich_ be - rü - ken er fehl - te, er fehl - te

Detailed description: This is a page of a musical score, page 304, marked with a rehearsal number '5'. The score is for a full orchestra and a vocal soloist (Priests). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Harp (Harm.) part is present but contains only rests. The vocal line for the Priest is in German. The woodwinds and strings play a melodic line starting in the third measure, marked with a piano (*p*) dynamic. The vocal line enters in the first measure with the lyrics 'Pflicht_ Manch'wei-ser Mann liess sich_ be - rü - ken, er fehl - te, er fehl - te'. The score is written in a key signature of one sharp (F#) and a common time signature (C).

10

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Priests

und ver sah sich's nicht Ver - las - sen sah er sich am En - de Ver - gol - tne sei-ne Treu' mit

und ver sah sich's nicht Ver - las - sen sah er sich am En - de Ver - gol - tne sei-ne Treu' mit

Vln. I

Vln. II

Vla.

Cello

Bass

15

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Priests

Vln. I

Vln. II

Vla.

Cello

Bass

mf *f* *p*

Hohn_ Ver - ge - ben rang er sei - ne Hän - de Tod und Ver - zweif - lung war sein Lohn

Hohn_ Ver - ge - ben rang er sei - ne Hän - de Tod und Ver - zweif - lung war sein Lohn

mf *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *p*

12. Quintet

Allegro

Flute *f*

Oboe *f*

Clarinet *f*

Bassoon *f*

Horn *f*

Timpani

Three Ladies
 Wie, wie wie? Ihr an die-sem Schrec-kens-ort? Nie, nie, nie kommt ihr
 Wie, wie wie? Ihr an die-sem Schrec-kens-ort? Nie, nie, nie kommt ihr

Tamino

Papageno

Violin I *f* *p*

Violin II *f* *p*

Viola *f* *p*

Cello *f* *p*

Bass *f*

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

glück-lich wie-der fort Ta-mi-no dir ist Tod ge - schwo-ren

glück-lich wie-der fort Ta-mi-no dir ist Tod ge - schwo-ren

glück-lich wie-der fort Ta-mi-no dir ist Tod ge - schwo-ren

p

15

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ladies

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Du Pa-pa - ge-no bist ver - lo-ren

Du Pa-pa - ge-no bist ver - lo-ren

Pa-pa - ge-no, schwei-ge still! Willst du

Nein, nein,nein, das wär' zu viel

p

22

Fl. *fp fp fp fp fp f*

Ob. *fp fp fp fp fp f*

Cl. *fp fp fp fp fp f*

Bsn. *fp fp f*

Hn. *fp fp fp fp fp f*

Harm. *fp fp fp fp fp f*

Tam. dein Ge-lüb - de brech - en, nichts mit Wei - bern hier zu sprech-en

Pap'o Du hörst ja, wir sind bei - de

Vln. I *fp fp fp fp fp f p*

Vln. II *fp fp fp fp fp f p*

Vla. *fp fp fp fp fp f p*

Cello *fp fp fp fp fp f p*

Bass *fp fp fp fp fp f p*

27

Fl. *p cresc. f*

Ob. *p cresc. f*

Cl. *p cresc. f*

Bsn. *p cresc. f*

Hn. *f*

Harm.

Tam. Stil - le, sag ich, schwei-ge still!

Pap'o hin! Im - mer still und im - mer still und im - mer still und im - mer

Vln. I *cresc. f*

Vln. II *cresc. f*

Vla. *cresc. f*

Cello *cresc. f*

Bass *cresc. f*

Detailed description: This page of a musical score, numbered 312, covers measures 27 through 32. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. Percussion includes Tambores (Tam.) and Pap'ete (Pap'o). The woodwinds and strings play a melodic line that begins in measure 27 with a piano (*p*) dynamic and gradually increases to a forte (*f*) dynamic by measure 32, marked with a *cresc.* (crescendo) hairpin. The percussion parts provide rhythmic accompaniment. The vocal lines, for Tambores and Pap'ete, have lyrics in German: "Stil - le, sag ich, schwei-ge still!" and "hin! Im - mer still und im - mer still und im - mer still und im - mer". The score is written in a key signature of one sharp (F#) and a common time signature (C).

33

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ladies

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

Ganz nah' ist euch die Kö-nig - in, sie drang im Tem-pel_ heim-lich ein

Die Kö-nig - in, sie drang im Tem-pel_ heim-lich ein

still!

Wie? Was? Sie soll im

tr

p

tr

p

p

p

39

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Stil-le sag ich, schwei-ge still! Wirst du im - mer so ver-mes-sen dei - ner
Tem-pel sein?

p *fp* *fp* *fp*

fp *fp*

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

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

fp *fp*

fp *fp*

44

Fl. *p*

Ob. *fp*

Cl. *fp*

Bsn. *fp*

Hn. *fp*

Harm. *fp*

Ladies
Ta-mi-no, hör, du bist ver-lo-ren
Ta-mi-no, hör, du bist ver-lo-ren

Tam. *8*
Eid-es-pflicht ver-ges-sen?

Vln. I *p*

Vln. II *f p p*

Vla. *f p p*

Cello *fp*

Bass *fp*

50

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

Ge-den-ke an die Kö-nig - in! Man zi-schelt viel sich in die Ohr - en

Ge-den-ke an die Kö-nig - in! Man zi-schelt viel sich in die Ohr - en

56

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ladies

von die-ser Pries-ter fal-schem Sinn

von die-ser Pries-ter fal-schem Sinn

Tam.

Ein wei-ser prüft und ach-tet nicht, was der ge-mei-ne Pö-bel

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

61

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ladies

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

Man zi-schelt viel sich in die Ohr - en von die-ser Pries-ter fal-schem Sinn

Man zi-schelt viel sich in die Ohr - en von die-ser Pries-ter fal-schem

spricht

Detailed description: This page of a musical score covers measures 61 to 64. The key signature is one sharp (F#), and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Harp (Harm.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal soloists, labeled 'Ladies', have lyrics in German. The Tambores (Tam.) part includes the instruction 'spricht'. The score features various musical notations such as rests, notes, and slurs.

65

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

Man sagt, wer ihr - em Bun - de schwört, der fährt zur Höll' mit Haut und Haar, der fährt zur
Sinn Man sagt, wer ihr - em Bun - de schwört, der fährt zur Höll' mit Haut und
Sinn Man sagt, wer ihr - em Bun - de

fp

fp

fp

fp

fp

72

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Harm.

Tam. Ge-schwätz von Wei-bern nach - ge-sagt, von Heuch-lern

Pap'o hört! Sag' an, Ta - mi-no, ist das wahr?

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

79

Fl. *p cresc.*

Ob. *p cresc.*

Cl.

Bsn. *p cresc.*

Hn.

Harm.

Tam. a - ber aus ge - dacht Sie ist ein Weib, hat Wei - ber - sinn Sei still, mein Wort sie dir ge -

Pap'o Doch sagt es auch die Kö - nig - in

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

86

Fl. *f*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Harm. *f*

Ladies
 Wa-rum bist du mit uns so
 Wa-rum bist du mit uns so

Tam. *f*
 nug Denk' dei-ner Pflicht und hand - le klug!

Vln. I *f* *sf* *p*

Vln. II *f* *sf* *p*

Vla. *f* *sf* *p*

Cello *f* *sf* *p*

Bass *f* *sf* *p*

94

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ladies

sprö- de? Auch Pa-pa-ge-no schweigt, so re-de!

sprö- de? Auch Pa-pa-ge-no schweigt, so re-de!

Pap'ò

Ich möch-te ger- ne... woll...

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

102

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

pp

Still! Still! Dass du nicht

Ihr seht, dass ich nicht soll... Dass ich nicht kann das Plau-der-n las - sen,

Detailed description: This is a page of a musical score, page 102, numbered 325 in the top right corner. The score is for a full orchestra and includes vocal parts. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Harm.), Tam-tam (Tam.), Percussion (Pap'o), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The woodwinds (Fl., Ob., Cl., Bsn.) and Horn (Hn.) parts feature long, sustained notes with slurs, indicating a slow or static passage. The Harp (Harm.) part is marked *pp* and consists of sustained chords. The Percussion (Pap'o) part has a rhythmic pattern of eighth notes. The vocal parts (Tam. and Pap'o) have lyrics in German. The Tam. part has the lyrics "Still! Still! Dass du nicht" and the Pap'o part has "Ihr seht, dass ich nicht soll... Dass ich nicht kann das Plau-der-n las - sen,". The string parts (Vln. I, Vln. II, Vla., Cello, Bass) have a rhythmic pattern of eighth notes, with some slurs. The overall mood is somber and reflective.

109

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ladies

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

Wir müs - sen sie mit Scham ver -

Wir müs - sen sie mit Scham ver -

Wir müs - sen sie mit Scham ver -

kannst das Plau-tern las-sen, ist wahr-lich ei-ne Schand' für dich

ist wahr-lich ei - ne Schand' für mich

116

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ladies

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

fp

fp

fp

fp

fp

las-sen Es plau - dert kei - ner_ sich - er - lich Wir müs - sen sie_ mit_

las-sen Es plau - dert kei - ner_ sich - er - lich Wir müs-sen

las-sen Es plau - dert kei - ner_ sich - er - lich Wir müs-sen

Sie müs-sen uns mit Scham ver las-sen

Sie müs-sen uns mit Scham ver las-sen

p

p

p

fp

p

123

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Harm. *f*

Ladies
Scham ver - las - sen Es plau-dert kei - ner sich - er - lich Von
sie mit Scham ver las - sen Es plau-dert kei-ner sich-er - lich Von

Tam. Es plau-dert kei-ner sich - er - lich Von

Pap'o Es plau-dert kei-ner sich - er - lich Von

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

129

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ladies

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

p

p

p

p

p

p

p

fes - tem Gei - ste ist ein Mann Er den - ket, was er sprech - en

fes - tem Gei - ste ist ein Mann Er den - ket, was er sprech - en

fes - tem Gei - ste ist ein Mann Er den - ket, was er sprech - en

fes - tem Gei - ste ist ein Mann Er den - ket, was er sprech - en

135

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f*

Harm. *f*

Ladies
kann Von fes - tem Gei - ste ist ein Mann Er den - ket,

Tam.
kann Von fes - tem Gei - ste ist ein Mann Er den - ket,

Pap'o
kann Von fes - tem Gei - ste ist ein Mann Er den - ket,

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

141

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ladies

Tam.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

was er sprech - en kann, er den - ket, was er sprech - en kann

was er sprech - en kann Er den - ket, was er sprech - en

was er sprech - en kann Er den - ket, was er sprech - en

was er sprech - en kann Er den - ket, was er sprech - en

152

Fl. *ff*

Ob. *fp fp sf fp fp ff*

Cl. *fp fp sf fp fp ff*

Bsn. *fp fp sf fp fp ff*

Hn. *fp fp sf fp fp ff*

Timp. *ff*

Harm. *fp fp sf fp fp ff*

Ladies
 O weh!
 O weh! O weh!
 O weh! O weh!

Priests
 weiht ist die hei - lig - e Schwel - le, hin - ab mit den Wei - bern zur Höl - le!

Vln. I *sul G fp fp sf fp fp ff*

Vln. II *sul G fp fp sf fp fp ff*

Vla. *fp fp sf fp fp ff*

Cello *fp fp sf fp fp ff*

Bass *fp fp sf fp fp ff*

158

Fl. *p* to Picc.

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Timp. C → D
G → A

Harm.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

13. Aria

Allegro

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Piccolo:** Treble clef, 2/4 time. Starts with a half note G4, followed by eighth notes. Dynamic: *pp sempre*.
- Oboe:** Treble clef, 2/4 time. Starts with a half note G4, followed by eighth notes. Dynamic: *pp sempre*.
- Clarinet:** Treble clef, key signature of two sharps (F# and C#), 2/4 time. Starts with a half note G4, followed by eighth notes. Dynamic: *pp sempre*.
- Bassoon:** Bass clef, 2/4 time. Starts with a half note G3, followed by eighth notes. Dynamic: *pp sempre*.
- Horn:** Treble clef, 2/4 time. Starts with a half note G4, followed by eighth notes. Dynamic: *pp sempre*.
- Monostatos:** Treble clef, 2/4 time. The staff is empty, indicating a rest for the character.
- Violin I:** Treble clef, 2/4 time. Starts with a half note G4, followed by eighth notes. Dynamic: *pp sempre*.
- Violin II:** Treble clef, 2/4 time. Plays a continuous eighth-note accompaniment. Dynamic: *pp sempre*.
- Viola:** Alto clef, 2/4 time. Plays a continuous eighth-note accompaniment. Dynamic: *pp sempre*.
- Cello:** Bass clef, 2/4 time. Plays a continuous eighth-note accompaniment. Dynamic: *pp sempre*.
- Bass:** Bass clef, 2/4 time. Plays a continuous eighth-note accompaniment. Dynamic: *pp sempre*.

Everything in this aria must be played and sung as quietly as if the music were coming from a great distance. [WAM]

7

Picc.

Ob.

Cl.

Bsn.

Hn.

Mon.

Vln. I

Vln. II

Vla.

Cello

Bass

Al - les_ fühlt der_ Lie - be_ Freu - den, schnä - belt, tän - delt, herzt und
 Drum so_ will ich, weil ich. le - be, schnä - beln, küs - sen, zärt - lich

14

Picc. 

Ob. 

Cl. 

Bsn. 

Hn. 

Mon. 

küsst Und ich sollt' die Lie - be - mei - den, weil ein Schwar - zer häss - lich ist, weil ein
 sein! Lie - ber - gu - ter Mond, ver - ge - be Ei - ne Weis - se nahm mich ein, ei - ne

Vln. I 

Vln. II 

Vla. 

Cello 

Bass 

20

Picc.

Ob.

Cl.

Bsn.

Hn.

Mon.

Schwar-zer häss - lich ist
Weis - se nahm mich ein

Ist mir
Weiss ist

Vln. I

Vln. II

Vla.

Cello

Bass

26

Picc. *mfp*

Ob. *mfp*

Cl. *mfp*

Bsn. *mfp*

Hn. *mfp*

Mon.

denn schön, kein Herz ge - ge - ben? Ich bin auch den Mäd - chen gut
ich muss sie küs - sen Mond, ver - stec - ke dich da - zu!

Vln. I *mfp*

Vln. II *mfp*

Vla. *mfp*

Cello *mfp*

Bass *mfp*

32

Picc. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Mon.
 Ich bin auch den Mäd-chen gut Im - mer ohn - ne Weib - chen le - ben, wä - re
 Mond, ver - stec - ke dich da - zu! Sollt' ich dich zu sehr ver - dries - sen, o so

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf*

Bass *mf*

38

Picc.

Ob.

Cl.

Bsn.

Hn.

Mon.

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

Vln. I

Vln. II

Vla.

Cello

Bass

43

Picc. *to Flute*

Ob.

Cl.

Bsn.

Hn.

Mon.
glut!
zu!

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description of the musical score: The score is for measures 43 through 49. The Piccolo part (marked 'to Flute') features a melodic line with eighth and sixteenth notes. The Oboe part has a similar melodic line with some sustained notes. The Clarinet and Bassoon parts provide harmonic support with eighth-note patterns. The Horn part has a melodic line with sustained notes. The Trumpet part is silent for most of the passage, with the lyrics 'glut!' and 'zu!' written below the staff. The Violin I part has a melodic line with eighth notes. The Violin II part has a rhythmic pattern of eighth notes. The Viola, Cello, and Bass parts provide a harmonic foundation with eighth-note patterns.

14. Aria

Allegro assai

The musical score is arranged in a standard orchestral format. It includes staves for Flute, Oboe, Clarinet, Bassoon, Horn, Timpani, Harmonium, Queen of the Night, Violin I, Violin II, Viola, Cello, and Bass. The key signature has one flat (B-flat) and the time signature is common time (C). The score is divided into four measures. The woodwinds and strings play sustained notes or chords, with dynamic markings of *fp* (fortissimo piano) and *f* (forte). The Queen of the Night has a vocal line with lyrics: "Der Höl-le Ra - che kocht in mei-nemHerz - en". The strings play a rhythmic accompaniment, with the Cello and Bass playing a steady eighth-note pattern.

Flute *fp* *f*

Oboe *fp* *f*

Clarinet *fp* *f*

Bassoon *fp* *f*

Horn *fp* *f*

Timpani *f* *f*

Harmonium *fp* *f*

Queen of the Night
Der Höl-le Ra - che kocht in mei-nemHerz - en

Violin I *p* *sf* *p* *f*

Violin II *p* *sf* *p* *f*

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

Cello *f* *p* *f*

Bass *f* *p* *f*

5

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Harm. *f*

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

Vln. I *p f fp fp p cresc.*

Vln. II *p f fp fp p cresc.*

Vla. *p f fp fp p cresc.*

Cello *p f fp fp p cresc.*

Bass *p f fp fp p cresc.*

10

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Bsn. *f* *mf*

Hn. *f*

Timp.

Harm. *f*

Queen
her! Fühlt nicht durch dich Sa - ras - tro_ To - des schmer-zen, Sa - ras - tro_ To - des -

Vln. I *f* *fp* *cresc.* *p*

Vln. II *f* *fp*

Vla. *f* *fp*

Cello *f* *fp* *cresc.* *p*

Bass *f* *fp* *cresc.* *p*

16

Fl. *fp*

Ob. *fp*

Cl. *fp*

Bsn. *fp*

Hn. *fp*

Timp.

Harm.

Queen
schmer-zen, so bist du mei - ne Toch - ter nim - mer-mehr, so bist du

Vln. I *cresc.* *p* *fp fp* *sf p*

Vln. II *p* *fp fp* *sf p*

Vla. *p* *fp fp* *sf p*

Cello *cresc.* *p* *fp fp* *sf p*

Bass *cresc.* *p* *fp fp* *sf p*

22

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Queen
mein', mei-ne Toch - ter nim - mer - mehr,'

Vln. I
sf *p*

Vln. II
sf *p*

Vla.
sf *p*

Cello
sf *p*

Bass
sf *p*

p

p

p

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Queen

Mei - ne

Vln. I

Vln. II

Vla.

Cello

Bass

fp

fp

fp

fp

fp

33

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Timp.

Harm.

Queen
Toch - ter nim - mer - mehr.

Vln. I *fp fp f p*

Vln. II *fp fp f p*

Vla. *fp fp f p*

Cello *fp fp fp*

Bass *fp fp fp*

38

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Queen

Vln. I

Vln. II

Vla.

Cello

Bass

f

fp

So

44

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp.

Harm. *f*

Queen
 bist du mei - ne Toch - ter nim - mer-mehr

Vln. I *fp fp cresc f*

Vln. II *fp fp cresc f*

Vla. *fp fp cresc f*

Cello *fp fp cresc f*

Bass *fp fp cresc f*

49

Fl. *f* *f*

Ob. *f* *f*

Cl. *f* *f*

Bsn. *f* *f*

Hn. *f* *f*

Timp.

Harm.

Queen
Ver-stos - sen sei auf e - wig, ver

Vln. I *p* *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Cello *f* *f*

Bass *f* *f*

Detailed description: This is a page of a musical score, page 352, starting at measure 49. The score is for a full orchestra and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Timpani (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal soloist is labeled 'Queen'. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The woodwinds and strings play a rhythmic pattern of eighth notes, while the vocal line has lyrics. Dynamics include *f* (forte) and *p* (piano). There are some markings above the woodwind staves, possibly indicating breath marks or articulation.

55

Fl. *f* *f* *fp*

Ob. *f* *f* *fp*

Cl. *f* *f*

Bsn. *f* *f* *fp*

Hn. *f* *f*

Timp.

Harm.

Queen
 las - sen sei auf e - wig, zer trüm - mert sei auf e - wig al - le Ban - de der Na -

Vln. I *p* *f* *p* *f* *fp*

Vln. II *p* *f* *p* *f* *fp*

Vla. *p* *f* *p* *f* *fp*

Cello *f* *f* *fp*

Bass *f* *f* *fp*

61

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Queen

tur Ver-stos - sen, ver-las - sen und zer trüm-mert al-le Ban - de

Vln. I

Vln. II

Vla.

Cello

Bass

f *f* *f* *fp*

f *f* *f* *fp*

f *f* *f* *fp*

f *f* *f* *fp*

f *p* *f* *fp*

f *p* *f* *fp*

f *f* *f* *fp*

f *f* *f* *fp*

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Queen
der Na - tur, al - le Ban - 3 - 3 - 3 - 3 - 3 - 3 - 3

Vln. I

Vln. II

Vla.

Cello

Bass

sf

p

71

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Queen

Vln. I

Vln. II

Vla.

Cello

Bass

The musical score for measures 71-75 is presented in a standard orchestral layout. The Queen part features a melodic line with several triplet markings. The string section (Violins I and II, Viola, Cello, and Bass) provides a harmonic accompaniment with various rhythmic patterns and rests. The woodwind and brass sections are currently silent, indicated by whole rests on their respective staves.

76

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Queen

Vln. I

Vln. II

Vla.

Cello

Bass

p

de, al - le

p

81

Fl. *cresc.* *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Harm. *f*

Queen
 Ban - de der Na - tur, wenn nicht durch dich Sa - ras - tro wird er - blas -

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Bass *cresc.* *f*

87

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Queen
sen! Hört, hört, hört, Rach - e-

Vln. I
sul G
sf

Vln. II
sul G
sf

Vla.

Cello
sf

Bass
sf

93

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Queen

Vln. I

Vln. II

Vla.

Cello

Bass

D → C
A → G

göt-ter! Hört der Mut-ter Schwur!

15. Aria

Larghetto

The musical score is for a 2/4 time piece in D major, marked 'Larghetto'. It features a vocal line for Sarastro and an orchestral accompaniment. The instruments are Flute, Clarinet, Bassoon, Horn, Violin I, Violin II, Viola, Cello, and Bass. The score is divided into two systems. The first system contains the woodwinds and the vocal line. The second system contains the strings. Dynamics range from piano (p) to forte (f). The vocal line includes German lyrics.

Flute
Clarinet
Bassoon
Horn
Sarastro
Violin I
Violin II
Viola
Cello
Bass

In die-sen heil'-gen Hal - len kennt man die Ra - che nicht_ und
In die-sen heil'-gen Mau ern wo Mensch den Mensch-en_ liebt_ kann

7

Fl.

Cl.

Bsn.

Hn.

Sar.

ist ein Mensch ge - fal - len, führt Lie - be_ ihn_ zur Pflicht
kein Ver - rä - ter lau - ern, weil man dem Feind ver - giebt

Dann wan - delt er_ an_ Freun - des.
Wenn sol - che Leh - ren nicht_ er

Vln. I

Vln. II

Vla.

Cello

Bass

p

13

Fl.

Cl.

Bsn.

Hn.

Sar.

Vln. I

Vln. II

Vla.

Cello

Bass

Hand, ver gnügt und froh_ ins_ bess - 're_ Land, dann wan-delt ern an Freun-des. Hand, ver-gnügt und
freu'n, ver - die - net nicht ein Mensch zu_ sein, wenn sol - che Leh-ren nich er-freu'n, ver - die - net

18

Fl.

Cl.

Bsn.

Hn.

Sar.

froh ins bess - re Land, dann wan-delt er and Freun des Hand, ver-gnügt und froh ins bess - re
 nicht ein Mensch zu sein, wenn sol - che Leh - ren nicht er - freu'n, ver - die - net nicht ein Mensch zu

Vln. I

Vln. II

Vla.

Cello

Bass

23

Fl.

Cl.

Bsn.

Hn.

Sar.

Land, ins bess - 're, ins bess - 're Land
 sein, ein Mensch, ein Mensch zu sein

Vln. I

Vln. II

Vla.

Cello

Bass

16. Trio

Allegretto

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flute:** Rests in measures 1 and 2; enters in measure 3 with a *p* dynamic and trills.
- Oboe:** Rests throughout all three measures.
- Clarinet:** Rests in measure 1; enters in measure 2 with a *p* dynamic; rests in measure 3.
- Bassoon:** Rests in measure 1; enters in measure 2 with a *p* dynamic; enters in measure 3 with trills.
- Three Spirits:** Rests throughout all three measures.
- Violin I:** Plays a complex, rhythmic pattern starting in measure 1 with a *p* dynamic, featuring trills in measure 3.
- Violin II:** Rests in measure 1; enters in measure 2 with a *p* dynamic; continues in measure 3.
- Viola:** Rests in measure 1; enters in measure 2 with a *p* dynamic; continues in measure 3.
- Cello:** Rests in measures 1 and 2; enters in measure 3 with a *p* dynamic.
- Bass:** Rests in measures 1 and 2; enters in measure 3 with a *p* dynamic.

4

Fl.

Ob.

Cl.

Bsn.

p

Seid uns zum zweit - ten Mal will-kom - men, ihr Män-ner, in___ Sa-

Spirits

Seid uns zum zweit - ten Mal will-kom - men, ihr Män-ner, in___ Sa-

Seid uns zum zweit - ten Mal will-kom - men, ihr Män-ner, in___ Sa-

Vln. I

Vln. II

Vla.

Cello

Bass

The image shows a page of a musical score, page 367. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon) and a string section (Violin I, Violin II, Viola, Cello, Bass). There are also vocal parts labeled 'Spirits'. The woodwinds have melodic lines in the first measure, while the strings and vocal parts provide accompaniment and lyrics. The lyrics are in German: 'Seid uns zum zweit - ten Mal will-kom - men, ihr Män-ner, in___ Sa-'. The score is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. A dynamic marking of *p* (piano) is present for the Oboe part.

8

Fl.

Ob.

Cl.

Bsn.

ras - tros Reich Er schickt, was man euch ab - ge-nom - men, die Flö-te und die_

Spirits

ras - tros Reich Er schickt, was man euch ab - ge-nom - men, die Flö-te und die_

ras - tros Reich Er schickt, was man euch ab - ge-nom - men, die Flö-te und die_

Vln. I

Vln. II

Vla.

Cello

Bass

12

Fl.

Ob.

Cl.

Bsn.

Glöck - chen, euch Wollt ihe sie Spei - sen nicht ver - schmä - hen, so es - set, trin - ket

Spirits

Glöck - chen, euch Wollt ihe sie Spei - sen nicht ver - schmä - hen, so es - set, trin - ket

Glöck - chen, euch Wollt ihe sie Spei - sen nicht ver - schmä - hen, so es - set, trin - ket

Vln. I

Vln. II

Vla.

Cello

Bass

16

Fl.

Ob.

Cl.

Bsn.

froh_ da-von Wenn wir zum drit- ten Mal_ uns seh - en ist Freu-de eu - res

Spirits

froh_ da-von Wenn wir zum drit- ten Mal_ uns seh - en ist Freu-de eu - res

froh_ da-von Wenn wir zum drit- ten Mal_ uns seh - en ist Freu-de eu - res

Vln. I

Vln. II

Vla.

Cello

Bass

20

Fl. *p*

Ob.

Cl.

Bsn. *p*

Mu - tes_ Lohn Ta-mi-no, Mut!

Mu - tes_ Lohn Ta-mi-no, Mut!

Mu - tes_ Lohn Ta-mi-no, Mut!

Vln. I

Vln. II

Vla.

Cello

Bass *p*

24

Fl.

Ob.

Cl.

Bsn.

p

p

Na' ist_ die Ziel

Du, Pa - pa-ge- no,

Spirits

Na' ist_ die Ziel

Du, Pa - pa-ge- no,

Na' ist_ die Ziel

Du, Pa - pa-ge- no,

Vln. I

Vln. II

Vla.

Cello

Bass

28

Fl.

Ob.

Cl.

Bsn.

Soprano

Alto

Tenor

Vln. I

Vln. II

Vla.

Cello

Bass

schwei - ge__ still, still, still, schwei - ge__ still,

schwei - ge__ still, still, still, schwei - ge__ still,

schwei - ge__ still, still, still, schwei - ge__ still,

31

Fl.

Ob.

Cl.

Bsn.

Soprano

Alto

Tenor

Vln. I

Vln. II

Vla.

Cello

Bass

still, still, schwei - ge_ still,

still, still, schwei - ge_ still,

still, still, schwei - ge_ still,

34

Fl.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 34, 35, and 36. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. Measure 34 shows the woodwinds and strings with various rests and melodic fragments. Measure 35 features more active woodwind parts with trills and sixteenth-note patterns, while the strings continue with their rhythmic accompaniment. Measure 36 concludes the section with sustained notes and melodic lines for both woodwinds and strings.

17. Aria

Andante

Flute

Oboe

Bassoon

Pamina

Ach, ich. fühl's, es ist ver-schwun-den, e - wig hin der Lie - be_Glück, e - wig

Violin I

Violin II

Viola

Cello

Bass

p

p

p

p

p

p

p

6

Fl. *p* *f*

Ob. *f*

Bsn. *f*

Pam.
hin der Lie - be Glück Nim - mer kommt ihr, Won - ne - stun - den, mei - nem

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *p*

11

Fl.

Ob.

Bsn.

Pam.

Her - zen_ mehr_ zu rück, mei - nem Her - zen, mei - nem Her - - - -

Vln. I

Vln. II

Vla.

Cello

Bass

15

Fl. *p* *mf* *p*

Ob. *mf*

Bsn. *mf*

Pam. - zen_ mehr zu - rück Sieh!, Ta - mi - no,

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Cello *mf* *p*

Bass *mf* *p*

19

Fl. *mfp*

Ob. *mfp*

Bsn. *mfp* *p*

Pam.
die - se Trä - nen flies - sen, Trau - ter dir al - lein, dir _____ al - lein! Fühlst du nicht der Lie - be

Vln. I

Vln. II

Vla.

Cello

Bass

23

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

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

Bsn. *cresc.* *f*

Pam. Seh-nen, der Lie-be Seh-nen, so_wird Ruh - e, so wird Ruh' im To - de_ sein Fühlst du nicht der Lie-be

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *p* *f*

28

Fl.

Ob.

Bsn.

Pam.

Seh-nen, fühlst du nicht der Lie - be seh-nen, so _____ wird Ruh - e, so _____ wird

Vln. I

p

Vln. II

p

Vla.

p

Cello

p

Bass

32

Fl.

Ob.

Bsn.

Pam.
Ruh' im To - de sein, so wird Ruh' im To - de sein, im To - de

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 383, contains measures 32 through 36. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal soloist is identified as Pam. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line in measure 32 begins with the lyrics 'Ruh' im To - de sein, so wird Ruh' im To - de sein, im To - de'. The instrumental parts for the strings (Vln. I, Vln. II, Vla., Cello, Bass) provide a rhythmic accompaniment, while the woodwinds (Fl., Ob., Bsn.) are currently silent, indicated by rests.

37

Fl. *p cresc. f p*

Ob. *f p*

Bsn. *cresc. f p*

Pam. sein, im To - de sein

Vln. I *p cresc. f p*

Vln. II *f p*

Vla. *p cresc. f p*

Cello *p f p*

Bass *f p*

Detailed description: This page of a musical score covers measures 37 to 41. It features eight instrumental parts and a vocal line. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Piano (Pam.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. Measure 37 begins with a piano (p) dynamic. The Flute part has a crescendo (cresc.) leading to a forte (f) dynamic in measure 38, then returns to piano (p) in measure 39. The Oboe part enters in measure 38 with a forte (f) dynamic, then piano (p) in measure 39. The Bassoon part enters in measure 38 with a crescendo (cresc.) leading to forte (f) in measure 39, then piano (p) in measure 40. The Piano part has a melodic line in measure 37. The Violin I part has a piano (p) dynamic in measure 38, a crescendo (cresc.) to forte (f) in measure 39, and piano (p) in measure 40. The Violin II part has a forte (f) dynamic in measure 39, then piano (p) in measure 40. The Viola part has a piano (p) dynamic in measure 38, a crescendo (cresc.) to forte (f) in measure 39, and piano (p) in measure 40. The Cello part has a piano (p) dynamic in measure 38, forte (f) in measure 39, and piano (p) in measure 40. The Bass part has a forte (f) dynamic in measure 39, then piano (p) in measure 40. The vocal line (Pam.) has the lyrics "sein, im To - de sein" under measures 37 and 38.

18. Chorus of Priests

Adagio

The musical score is arranged in a standard orchestral format. It includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Harmonium, Priests (vocal), Violin I, Violin II, Viola, Cello, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The score is marked 'Adagio'. Dynamics include *p* (piano), *pp* (pianissimo), *sf* (sforzando), and *f* (forte). The vocal line for the Priests includes the lyrics: "O I - sis und O - si - ris, wel - che Won-ne! Die".

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Priests
Jüng-ling neu-es Le - ben Bald ist er un-serm Dien-ste ganz er - ge - ben

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

20

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Harm. *p*

Priests
 Sein Geist ist kühn, sein Herz ist rein Sein Geist ist kühn, sein Herz ist
 Sein Geist ist kühn, sein Herz ist

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

28

Fl. *sf* *f*

Ob. *sf* *f*

Cl. *sf* *p*

Bsn. *sf* *p*

Hn. *sf* *f* *p*

Harm. *sf*

Priests
 rein Bald, bald, bald wird er un - ser wür - dig_ sein Bald, bald,
 rein

Vln. I *sf* *f* *p*

Vln. II *sf* *f* *p*

Vla. *sf* *f* *p*

Cello *sf* *f* *p*

Bass *sf* *f* *p*

35

Fl. *p sf p mf p*

Ob. *p sf p mf p*

Cl. *sf p*

Bsn. *sf p p*

Hn. *sf*

Harm. *sf* to Celesta

Priests bald wird er un - ser wür - dig_ sein, wür - dig_ sein, wür - dig_ sein

Vln. I *sf mf p mf p*

Vln. II *sf mf p mf p*

Vla. *sf mf p mf p*

Cello *sf mf p mf*

Bass *sf mf p mf*

19. Trio

Andante moderato

Flute

Oboe

Clarinet

Bassoon

Pamina

Tamino

Sarastro

Violin I

Violin II

Viola

Cello

Bass

Soll ich dich, Teu - rer, nicht mehr sehn?

Ihr wer-det froh euch wie - der

Detailed description: This is a page of a musical score for a 'Trio' section, marked 'Andante moderato'. The score is for a full orchestra and two vocal soloists. The instruments listed on the left are Flute, Oboe, Clarinet, Bassoon, Pamina, Tamino, Sarastro, Violin I, Violin II, Viola, Cello, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts for Pamina and Sarastro have lyrics in German. Pamina's line is 'Soll ich dich, Teu - rer, nicht mehr sehn?' and Sarastro's line is 'Ihr wer-det froh euch wie - der'. The instrumental parts include a rhythmic pattern in the Bassoon, Viola, and Cello, and a more active line in the Bass. The strings (Violin I, Violin II, Viola, Cello, Bass) play a steady accompaniment.

5

Fl.

Ob.

Cl.

Bsn.

Pam.
Dein war - ten töd-li-che Ge - fahr-en Dein

Tam.
Die Göt-ter mö - gen mich be - wah-ren

Sar.
sehn

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score, page 392, marked with a rehearsal mark '5'. The score is for a full orchestra and three vocal soloists. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Percussion (Pam., Tam., Sar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal soloists are Pam., Tam., and Sar. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal parts have lyrics in German. The instrumental parts include woodwinds, strings, and percussion. The woodwinds (Bsn., Fl., Ob., Cl.) and strings (Vln. I, Vln. II, Vla., Cello, Bass) have active parts, while the percussion (Pam., Tam., Sar.) has specific rhythmic patterns. The vocal parts are for Pam., Tam., and Sar., with lyrics in German. The lyrics for Pam. are 'Dein war - ten töd-li-che Ge - fahr-en Dein'. The lyrics for Tam. are 'Die Göt-ter mö - gen mich be - wah-ren'. The lyrics for Sar. are 'sehn'. The score is written in a standard musical notation with staves for each instrument and vocal part.

10

Fl.

Ob.

Cl.

Bsn.

Pam.
war - ten töt-li-che Ge - fahr-en Du wirst dem To - de nicht ent

Tam.
Die Göt-ter mö - gen mich be - wah-ren

Sar.
Die Göt-ter mö - gen ihn be - wah-ren

Vln. I

Vln. II

Vla.

Cello

Bass

15

Fl.

Ob.

Cl.

Bsn.

Pam.
ge - hen, _mir flüs-tert die - ses Ah - nung ein

Tam.
Der Göt-ter Wil-le_ mag ge - sche-hen, ihr Wink soll

Sar.
Der Göt-ter Wil-le mag ge - sche-hen, ihr Wink soll

Vln. I

Vln. II

Vla.

Cello

Bass

20

Fl.

Ob.

Cl.

Bsn.

Pam.
O lieb-test du, wie ich dich lie - be, du wür-dest nicht so ru - hig

Tam.
mir Ge - set - ze_ sein

Sar.
ihm Ge - set - ze sein

Vln. I

Vln. II

Vla.

Cello

Bass

Fl.

Ob.

Cl.

Bsn.

Pam.

Tam.

Sar.

Vln. I

Vln. II

Vla.

Cello

Bass

sein, du wür-dest nicht so ru - hig sein

Glaub' mir, ich füh - le glei - che Trie-be, werd' e-wig

Glaub' mir, er füh - let glei - che Trie-be, wird' e-wig

30

Fl.

Ob.

Cl.

Bsn.

Tam.
dein Ge-treu - er sein, werd' e-wig dein Ge-treu - er sein

Sar.
dein Ge-treu - er sein, wird' e-wig dein Ge-treu - er sein Die Stun-de

Vln. I

Vln. II

Vla.

Cello

Bass

34

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Pam. Wie bit - ter_sind der Tren-nung Lei - den! Wie

Tam. Wie bit - ter_sind der Tren-nung Lei - den! Wie

Sar. schlägt, nun müsst ihr schei-den Die Stun-de schlägt, nun müsst ihr

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 34 to 37. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), all playing a melodic line marked *p*. The woodwinds are joined by Piccolo (Pam.) and Tambores (Tam.), which have lyrics: "Wie bit - ter_sind der Tren-nung Lei - den! Wie". The Sarabande (Sar.) part has lyrics: "schlägt, nun müsst ihr schei-den Die Stun-de schlägt, nun müsst ihr". The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, providing harmonic support with sustained notes and rhythmic patterns.

38

Fl.

Ob.

Cl.

Bsn.

Pam.
bit - ter sind der Tren-nung Lei-den! Ta-mi-no muss nun wirk - lich

Tam.
bit - ter sind der Tren-nung Lei-den! Pa-mi-na, ich muss wirk - lich fort, wirk - lich

Sar.
schei-den Ta-mi-nomuss nun wie - der fort, wie - der fort Die Stun-de

Vln. I

Vln. II

Vla.

Cello

Bass

43

Fl.

Ob.

Cl.

Bsn.

Pam.
fort, Ta - mi - no! Ta - mi - no!

Tam.
for Wie bit-ter sind der Tren-nung Lei - den! Pa-mi-na, ich mus wirk-lich fort

Sar.
schlägt, nun müsst ihr schei-den Ta-mi-no muss nun wie - der fort, nun wie - der fort, nun muss er

Vln. I

Vln. II

Vla.

Cello

Bass

48

Fl.

Ob.

Cl.

Bsn.

Pam.
So musst du fort... So musst du fort... Ta -

Tam.
Nun muss ich fort Nun muss ich fort Pa - mi - na,

Sar.
fort Nun muss er

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 48 to 52. It features a vocal ensemble and a full orchestra. The vocal parts include Pamphile (Pam.), Tamino (Tam.), and Sarastro (Sar.). Pamphile's lyrics are "So musst du fort... So musst du fort... Ta -". Tamino's lyrics are "Nun muss ich fort Nun muss ich fort Pa - mi - na,". Sarastro's lyrics are "fort Nun muss er". The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in a key with two flats and a common time signature. The vocal parts are in treble clef, while the instrumental parts are in their respective clefs (bass for Bsn., Vln. I, Vln. II, Vla., Cello, Bass; treble for Fl., Ob., Cl., Tam.).

Fl.

Ob.

Cl.

Bsn.

Pam.
-mi-no, le - be-wohl! Le - be-wohl! Le - be, le - be, le - - be -

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

Sar.
Nun ei-le fort, dich ruft dein Wort! Nun ei-le, nun ei-le, nun ei-le fort, dich ruft dein

Vln. I

Vln. II

Vla.

Cello

Bass

58

Fl.
 Ob.
 Cl.
 Bsn.
 Pam.
 Tam.
 Sar.
 Vln. I
 Vln. II
 Vla.
 Cello
 Bass

wohl! Ach, gold -'ne Ruh - e, ach, gold -'ne Ruh - e,
 wohl! Ach, gold -'ne Ruh - e, ach, gold -'ne Ruh - e,
 Wort! Die Stun - de schlägt, die Stun - de schlägt, die Stun - de

mf *p* *mf* *mf* *mf* *mf* *p* *mf* *mf* *p* *mf*

63

Fl. *fp* *fp*

Ob. *fp* *fp*

Cl. *fp* *fp*

Bsn. *fp* *fp*

Pam.
keh - re wie - der! Keh - re, keh - - - re

Tam.
keh - re wie - der! Keh - re, keh - - - re

Sar.
schlägt, die Stun-de schlägt, wir sehn uns wie - der

Vln. I *f p* *f* *p*

Vln. II *f p* *f* *p*

Vla. *f* *p* *p*

Cello *f* *p* *p*

Bass *f* *p* *p*

68

Fl.

Ob.

Cl.

Bsn.

Pam.
wie - - - der! Le - be wohl!

Tam.
wie - - - der! Le - be - wohl!

Sar.
Wir sehn uns wie - der Wir

Vln. I

Vln. II

Vla.

Cello

Bass

73

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Pam. Le - be - wohl!

Tam. Le - be - wohl!

Sar. sehn uns wie - der!

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 73 to 78. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), each playing a melodic line starting in measure 74 with a piano (*p*) dynamic. The vocal soloists Pamphile (Pam.), Tamino (Tam.), and Sarastro (Sar.) have lyrics: Pam. "Le - be - wohl!", Tam. "Le - be - wohl!", and Sar. "sehn uns wie - der!". The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, providing harmonic support with various rhythmic patterns.

20. Aria

Andante

This musical score is for the '20. Aria' section, marked 'Andante'. It is written for a full orchestra and includes a solo part for Papageno. The score is in 2/4 time and features a key signature of one flat (B-flat). The instruments and their parts are as follows:

- Flute:** Rests throughout the section.
- Oboe:** Rests throughout the section.
- Clarinet:** Rests throughout the section.
- Bassoon:** Rests throughout the section.
- Horn:** Rests throughout the section.
- Celesta:** Provides a rhythmic accompaniment with chords and melodic lines.
- Papageno:** A solo part in the bass clef, mostly consisting of rests.
- Violin I:** Plays a melodic line starting with a *p* (piano) dynamic.
- Violin II:** Plays a melodic line starting with a *p* (piano) dynamic.
- Viola:** Plays a melodic line starting with a *p* (piano) dynamic.
- Cello:** Plays a melodic line starting with a *p* (piano) dynamic.
- Bass:** Plays a melodic line starting with a *p* (piano) dynamic.

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Ein Mäd-chen o - der Weib - chen wünscht Pa - pa - ge - no__ sich O, so ein sanf-tes

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 408, contains measures 8 through 13. The score is arranged in a standard orchestral format. At the top, there are staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all of which are currently silent. Below these are the strings: Cello (Cel.), Double Bass (Pap'o), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and another Cello (Cello) and Bass (Bass) part. The vocal line (Pap'o) features the German lyrics: "Ein Mäd-chen o - der Weib - chen wünscht Pa - pa - ge - no__ sich O, so ein sanf-tes". The instrumental parts for strings and bass are active, with various rhythmic patterns and melodic lines. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time.

14

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Täub - chen wär' Se - lig - keit für mich, wär' Se - lig - keit für mich, wär'

Vln. I

Vln. II

Vla.

Cello

Bass

Allegro

19

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Se - lig - keit für mich

Dann

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

25

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o
schmeck-te mir Trin-ken und Es - sen, dann könnt' ich mit Fürs-ten mich mes - sen, des Le-bens als Wei-ser mich

Vln. I

Vln. II

Vla.
p

Cello

Bass
p

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

freu'n— und wie im E - ly - si - um sein Dann könnt' ich mit Fürs-ten mich mes - sen, des

Vln. I

Vln. II

Vla.

Cello

Bass

fp *p*

fp *p*

fp *p*

fp *p*

fp *p*

36

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Le-bens als Wei-ser mich freu'n und wie im E-ly-si-um sein, im E-ly-si-um sein,

Vln. I

Vln. II

Vla.

Cello

Bass

fp

fp

fp

fp

fp

Andante

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

im E-ly-si-um sein

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

50

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Ein Mäd-chen o - der Weib - chen wünscht Pa - pa - ge - no... sich O, so ein sanf-tes

Vln. I

Vln. II

Vla.

Cello

Bass

57

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Täub - chen wär' Se - lig - keit für mich, wär' Se - lig - keit für mich, wär' Se - lig - keit für.

Vln. I

Vln. II

Vla.

Cello

Bass

Allegro

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

mich

Ach,

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

68

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

kann ich denn kei-ner von al - len den rei-zen-den Mäd-chen ge - fal - len? Helf ei - ne mir nur aus der

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

73

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Not, — sonst gräm' ich mich wahr-lich zu Tod Ach, kann' ich denn kei-ner ge -

fp *p*

fp *p*

fp *p*

fp *p*

fp *p*

fp *p*

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

fal - len? Helf ei - ne mir nur aus der Not, ——— sonst gräm' ich mich wahr-lich zu Tod,

fp

fp

fp

fp

fp

88

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 88 to 91. The key signature has one flat (B-flat), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Piano (Cel.) part features a complex, rhythmic accompaniment with sixteenth-note patterns and slurs. The woodwinds and strings play mostly quarter and eighth notes, with some rests. The Flute part is mostly silent, indicated by a long horizontal line. The Bassoon and Horn parts have similar rhythmic patterns. The Violin and Viola parts have a steady eighth-note accompaniment. The Cello and Bass parts have a similar eighth-note accompaniment. The Piano part is the most active, with a dense texture of sixteenth notes and slurs.

92

Fl. *p*

Ob. 3

Cl.

Bsn.

Hn.

Cel.

Pap'o

Ein Mäd-chen o - der Weib - chen wünscht

Vln. I

Vln. II

Vla.

Cello

Bass

97

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Pa - pa - ge - no — sich O, so ein sanf-tes Täub - chen wär' Se - lig - keit für — mich, wär'

p

p

103

Allegro

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

Se - lig-keit für_ mich, wär' Se - lig - keit für_ mich

Detailed description: This page of a musical score, numbered 103, is marked 'Allegro'. It features a full orchestral arrangement and a vocal line. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violins I and II, Viola, Cello, Bass) are playing in a key with one flat and a 6/8 time signature. The vocal part, labeled 'Pap'o', has the lyrics 'Se - lig-keit für_ mich, wär' Se - lig - keit für_ mich'. The score includes dynamic markings such as 'p' (piano) and a repeat sign with first and second endings. The woodwinds and strings have melodic lines, while the violins play rhythmic patterns. The vocal line is a simple melody with lyrics.

108

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Wird kei-ne mir Lie-be ge-wäh - ren, so

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

113

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

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

muss mich die Flam-men ver - zeh - ren, doch küsst mich ein weib-lich-er Mund, - so bin ich schon wie der ge -

118

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

sund Doch küsst mich ein weib-lich - er Mund, — doch küsst mich ein Weib-lich-er

Vln. I

Vln. II

Vla.

Cello

Bass

123

Fl. *p*

Ob. *p*

Cl. *fp* *p*

Bsn. *fp* *p*

Hn. *fp* *p*

Cel.

Pap'o
Mund, — so bin ich schon wie-der ge-sund, schon wie-der ge-sund,

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Cello *fp*

Bass *fp*

128

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

schon wie-der ge-sund

133

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Cel. to Harmonium

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

21. Finale

Andante

The musical score is arranged in a standard orchestral format. The top section includes the woodwinds: Flute, Oboe, Clarinet, and Bassoon. The Flute part begins with a *p* dynamic and features a melodic line with dynamic changes to *f* and *p*. The Oboe part also starts with *p* and has dynamic markings of *f* and *p*. The Clarinet and Bassoon parts have *p*, *f*, and *p* markings. The Horn part starts with *p*. The Timpani part is shown as a series of rests. The Harmonium part consists of two staves, both with rests. The string section, including Violin I, Violin II, Viola, Cello, and Bass, is also shown with rests for the first few measures.

7

Fl. *fp*

Ob. *fp*

Cl. *fp*

Bsn. *f* *p*

Hn. *fp*

Spirits

Bald prangt, den Mor-gen zu ver

Bald prangt, den Mor-gen zu ver

Bald prangt, den Mor-gen zu ver

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello

Bass

12

Fl.

Ob.

Cl.

Bsn.

Hn.

Spirits

Vln. I

Vln. II

Vla.

Cello

Bass

kün-den, die Sonn' auf gol - 'ner_ Bahn_ Bald soll der A - ber glau-be schwin-den, bald

kün-den, die Sonn' auf gol - 'ner Bahn_ Bald soll der A - ber glau-be schwin-den, bald

kün-den, die Sonn' auf gol - 'ner Bahn_ Bald soll der A - ber glau-be schwin-den, bald

p

17

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Spiriti

siegt der wei-se Mann O hol - de Ru-he, steig' her - nie-der, keh'r in der Men-schen Her-zen.

siegt der wei-se Mann O hol - de Ru-he, steig' her - nie-der, keh'r in der Men-schen Her-zen.

siegt der wei-se Mann O hol - de Ru-he, steig' her - nie-der, keh'r in der Men-schen Her-zen.

Vln. I

Vln. II

Vla.

Cello

Bass

22

Fl. *fp*

Ob. *fp*

Cl. *fp*

Bsn. *f* *p*

Hn. *fp*

Spirits

wie - der Dann ist die Erd' ein Him - mel - reich. und Sterb - lich - e den Göt - tern gleich, und

wie - der Dann ist die Erd' ein Him - mel - reich. und Sterb - lich - e den Göt - tern gleich, und

wie - der Dann ist die Erd' ein Him - mel - reich. und Sterb - lich - e den Göt - tern gleich, und

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Cello *fp*

Bass

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Spirits

Sterb-lich-e den Göt - tern gleich Dochseht, Ver-zweif-lung quält Pa - mi-nen

Sterb-lich-e den Göt - tern gleich Wo ist sie denn?

Sterb-lich-e den Göt - tern gleich Wo ist sie denn?

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Spirits

Vln. I

Vln. II

Vla.

Cello

Bass

p

mf p

Sie ist von Sin-nen! Sie quält ver-schmäh-ter Lie-be Lei-den Lasst uns der Ar-men Trost be

Sie quält ver-schmäh-ter Lie - be Lei-den Lasst uns der Ar - men Trost be -

mf p

mf p

mf p

mf p

mf p

35

Fl. *p*

Ob. *mf p*

Cl. *mf p*

Bsn.

Hn. *mf p*

Spirits
 rei - ten, für-wahr ihr Schick - sal geht uns Nah! O wä - re nur ihr Jüng - ling
 rei - ten, für-wahr ihr Schick-sal geht uns nah! O wä-re nur ihr Jüng - ling

Vln. I *mf p*

Vln. II *mf p*

Vla. *mf p*

Cello *mf p*

Bass *mf p*

39

Fl.

Ob.

Cl.

Bsn.

Hn.

Spirits

Vln. I

Vln. II

Vla.

Cello

Bass

da! Sie kommt, lasst uns bei Sei-te gehn, da-mit wir, was sie mach - e,

da! Sie kommt, lasst uns bei Sei-te gehn, da-mit wir, was sie mach - e,

da! Sie kommt, lasst uns bei Sei-te gehn, da-mit wir, was sie mach - e,

p

p

p

43

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.

Spirits

Vln. I

Vln. II

Vla.

Cello

Bass

Du al-so bist mein Bräu-ti-

sehn, da-mit, da-mit wir, was sie mach-e, sehn

sehn, da-mit wir, was sie mach-e, sehn

sehn, da-mit wir, was sie mach-e, was sie mach-e, sehn

Detailed description: This page of a musical score covers measures 43 to 46. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. There are three vocal parts: Pam., Spirits, and another vocal line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts have German lyrics. The woodwinds have melodic lines with slurs and accents. The strings provide a rhythmic accompaniment with various articulations.

47

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.

Spirits

Vln. I

Vln. II

Vla.

Cello

Bass

gam? Duch dich voll - end' — ich mei-nen Gram?

Welch' dunk-le Wor - te sprach sie

Welch' dunk-le Wor - te sprach sie

Welch' dunk-le Wor-te sprach sie

p

p

p

51

Fl. *p*

Ob.

Cl.

Bsn.

Hn.

Pam.

da? Die Ar-me ist dem Wahn - sinn nah'

Spirits

da? Die Ar-me ist dem Wahn-sinn nah'

da? Die Ar-me ist dem Wahn - sinn nah'

Vln. I *mfp*

Vln. II *mfp*

Vla. *mfp*

Cello *mfp*

Bass *mfp*

Ge-duld, mein Trau - ter, ich bein dein! Bald wer-den

56

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.

Spirits

Vln. I

Vln. II

Vla.

Cello

Bass

wir, bald wer-den wir ver-mäh-let sein, bald wer-den wir_ ver - mäh - let sein

Wahn - sinn tobt ihr im Ge-

Wahn - sinn tobt ihr im Ge-

fp

fp

fp

mf *mf* *f* *p*

mf *mf* *f* *p*

mf *mf* *f* *p*

mf *mf* *fp*

mf *mf* *fp*

60

Fl.

Ob.

Cl.

Bsn.

Hn.

Spirits

Vln. I

Vln. II

Vla.

Cello

Bass

fp

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

hir - ne Selbst - mord steht auf ihr-er Stir - ne Hol - des Mäd - chen, -

hir - ne Selbst - mord steht auf ihr-er Stir - ne Hol - des Mäd - chen, -

Detailed description: This page of a musical score covers measures 60 to 64. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The woodwinds play melodic lines with various dynamics, including *fp* (fortissimo piano) and *f* (forte). The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The strings provide harmonic support with patterns of eighth and sixteenth notes, also marked with *f* and *p*. The vocal parts, labeled 'Spirits', have two staves with lyrics in German: 'hir - ne Selbst - mord steht auf ihr-er Stir - ne Hol - des Mäd - chen, -'. The score is in a key with two flats and a common time signature.

65

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.

Spirits

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

fp

Ster-ben will ich, weil der Mann, den ich nim-mer mehr kann has-sen, sei-ne

sieh' uns_ an!

sieh' uns_ an!

sieh' uns_ an!

cresc. *f p*

cresc. *fp*

cresc. *fp*

cresc. *fp*

cresc. *fp*

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.
Trau te__ kann ver - las - sen Dies gab mei - ne Mut - ter mir

Spirits
Selbst - mord stra-fet Gott an

Spirits
Selbst - mord stra-fet Gott an

Vln. I

Vln. II

Vla.

Cello

Bass

75

Fl. *fp*

Ob. *fp*

Cl. *fp*

Bsn. *fp*

Hn.

Pam.
Lie-ber durch dies Ei-sen ster-ben, als durch Lie - bes-gram ver-der-ben! Mut-ter, Mut-ter, durch dich lei-de

Spirits
dir

Vln. I *fp* *f* *p*

Vln. II *fp* *f* *p*

Vla. *fp* *f* *p*

Cello *fp* *f* *fp* *p*

Bass *f* *fp* *p*

81

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.

Spirits

Vln. I

Vln. II

Vla.

Cello

Bass

ich, und dein Fluch ver-fol-get mich

Ha, des Jam-mers Maass ist

Mäd-chen, willst du mit uns gehn?

Mäd-chen, willst du mit uns gehn?

fp

fp

fp

fp

fp

86

Fl. *sf*

Ob.

Cl. *sf*

Bsn. *sf*

Hn.

Pam.
voll! Fal-scher Jüng-ling, le-be wohl! Sieh', Pa-mi - na stirbt durch dich Die-ses

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Cello *sf*

Bass *p* *sf*

92

Allegro

Fl. *f*

Ob. *f*

Cl. *f* *p*

Bsn. *f* *p*

Hn.

Pam.
Ei - sen töd - te mich

Spirits
Ha! Un-glück-li-che, halt' ein! Soll-te dies dein Jüng-ling seh-en,
Ha! Un-glück-li-che, halt' ein! Soll-te dies dein Jüng-ling seh-en,

Vln. I *f* *p* *cresc.* *f* *p*

Vln. II *f* *f*

Vla. *f* *f*

Cello *f* *p*

Bass *f*

99

Fl. *f*

Ob.

Cl.

Bsn.

Hn.

Pam. Was? Er fühl - te Ge-gen

Spirits
wür-de er vor Gram ver - geh-en, denn er lie - bet dich al - lein

wür-de er vor Gram ver - geh-en, denn er lie - bet dich al - lein

wür-de er vor Gram ver - geh-en, denn er lie - bet dich al - lein

Vln. I *cresc.* *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *p*

Bass *p*

108

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.
lie - ber und ver - barg mir sei - ne Trie - be, wand - te sein Ge - sicht von mir? Wa - rum spricht er

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 108 to 114. It features a vocal line for 'Pam.' and a string section consisting of Violin I, Violin II, Viola, Cello, and Bass. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) is present but contains only rests. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins in measure 108 with a melodic phrase and includes the lyrics 'lie - ber und ver - barg mir sei - ne Trie - be, wand - te sein Ge - sicht von mir? Wa - rum spricht er'. The string accompaniment provides harmonic support with various rhythmic patterns and dynamics.

115

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

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *f*

Pam. nicht mit mir?_

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

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

Vln. I *cresc.* *f* *p* *cresc.* *f*

Vln. II *f* *f*

Vla. *f* *f*

Cello

Bass

124

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Bsn. *p* *cresc.*

Hn. *cresc.*

Spirits
 ze - gen, und du wirst mit Stau-nen sehn, dass er dir sein Herz ge-weiht und den Tod für
 ze - gen, und du wirst mit Stau-nen sehn, dass er dir sein Herz ge-weiht und den Tod für

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Cello *p* *cresc.*

Bass *p* *cresc.*

130

Fl. *f*

Ob. *f*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f*

Pam. Führt mich hin, ich möcht' ihn sehn...

Spirits
dich nicht scheut Komm, wir wol - len zu ihm gehn
dich nicht scheut Komm, wir wol - len zu ihm gehn

Vln. I *f* *p* *cresc.* *f* *f* *p* *cresc.*

Vln. II *f* *f* *f*

Vla. *f* *f* *f*

Cello *f* *p* *f*

Bass *f* *f*

138

Fl. *f*

Ob.

Cl. *p*

Bsn. *f p cresc.*

Hn.

Pam. Führt mich hin, ich möcht' ihn sehn_ ich möcht' ihn sehn_ ich möcht' ihn sehn_ ich möcht' ihn

Spirits
Komm, wir wol - len zu ihm gehn Komm, wir wol - len zu ihm
Komm, wir wol - len zu ihm gehn Komm, wir wol - len zu ihm

Vln. I *f p cresc.*

Vln. II *f p cresc.*

Vla. *f p cresc.*

Cello *f p cresc.*

Bass

144

Fl. *p* *p*

Ob. *p* *p*

Cl. *p* *p*

Bsn. *p*

Hn. *p* *p*

Pam. sehn! Zwei Her - zen, die vor Lie - be bren-nen kann

geh'n Zwei Her - zen, die vor Lie - be bren-nen kann

Spirits geh'n Zwei Her - zen, die vor Lie - be bren-nen kann

geh'n Zwei Her - zen, die vor Lie - be bren-nen kann

Vln. I *p* *mfp*

Vln. II *p* *mfp*

Vla. *p* *mfp*

Cello *p* *mfp*

Bass *p* *mfp*

153

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.

Spirits

Vln. I

Vln. II

Vla.

Cello

Bass

Men - schen-ohn - macht nie - mals tren-nen Ver - lo-ren ist die Fein-de Müh', die

Men - schen-ohn - macht nie - mals tren-nen Ver - lo-ren ist die Fein-de

Men - schen-ohn - macht nie - mals tren-nen Ver - lo-ren ist die Fein-de

Men - schen-ohn - macht nie - mals tren-nen Ver - lo - ren

mfp

mfp

mfp

161

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.

Spiriti

Vln. I

Vln. II

Vla.

Cello

Bass

Göt-ter selbst-ten schüt-zen sie, die Göt-ter, Göt-ter

Müh', die Göt-ter selbst-ten schüt-zen sie, die Göt-ter selbst-ten schüt-zen

Müh', die Göt-ter selbst-ten schüt-zen sie die Göt-ter selbst-ten schüt-zen

ist die Fein-de Müh' die Göt-ter selbst-ten schüt-zen

mfp *mfp*

mfp *mfp*

mfp *mfp*

tr

tr

168

Fl.

Ob.

Cl.

Bsn.

Hn.

Pam.

Spirits

Vln. I

Vln. II

Vla.

Cello

Bass

selb - sten schüt - zen sie Die Göt - ter schüt - zen sie, die
 sie Die Göt - ter selb - sten schüt - zen sie, die Göt - ter
 sie Die Göt - ter selb - sten schüt - zen sie, die Göt - ter
 sie Die Göt - ter selb - sten schüt - zen sie, die Göt - ter

fp *p* *p* *p*

183

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 183 through 189. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Harm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Flute part begins in measure 183 with a melodic line of eighth notes. The Oboe part has a rest until measure 185, then enters with a melodic line. The Clarinet part plays a rhythmic eighth-note pattern throughout. The Bassoon and Horn parts have long notes in measures 183-184, followed by melodic lines. The Harp part is silent. The Violin I part has a melodic line in measures 183-184, then rests. The Violin II part plays a rhythmic eighth-note pattern. The Viola part plays a rhythmic eighth-note pattern. The Cello and Bass parts play a rhythmic eighth-note pattern. The score concludes with a double bar line and repeat signs at the end of measure 189.

190 Adagio

Musical score for Adagio, page 464, measures 190-196. The score is in 3/4 time and B-flat major. The instruments and their parts are:

- Fl.**: Flute, starting at measure 191 with a forte (*f*) dynamic.
- Ob.**: Oboe, starting at measure 191 with a forte (*f*) dynamic.
- Cl.**: Clarinet, starting at measure 191 with a forte (*f*) dynamic.
- Bsn.**: Bassoon, starting at measure 190 with a forte (*f*) dynamic.
- Hn.**: Horn, starting at measure 190 with a forte (*f*) dynamic.
- Harm.**: Harp, no part.
- Vln. I**: Violin I, starting at measure 190 with a forte (*f*) dynamic, ending at measure 196 with a piano (*p*) dynamic.
- Vln. II**: Violin II, starting at measure 190 with a forte (*f*) dynamic, ending at measure 196 with a piano (*p*) dynamic.
- Vla.**: Viola, starting at measure 190 with a forte (*f*) dynamic.
- Cello**: Cello, starting at measure 190 with a forte (*f*) dynamic.
- Bass**: Double Bass, starting at measure 190 with a forte (*f*) dynamic.

198

This musical score page contains measures 198 through 202. The instruments and their parts are as follows:

- Fl.** (Flute): Rests in all five measures.
- Ob.** (Oboe): Rests in all five measures.
- Cl.** (Clarinet): Rests in all five measures.
- Bsn.** (Bassoon): Rests in all five measures.
- Hn.** (Horn): Rests in all five measures.
- Harm.** (Harp): Rests in all five measures.
- Vln. I** (Violin I): Melodic line with slurs and accents. Starts on a whole note, followed by eighth notes and quarter notes.
- Vln. II** (Violin II): Melodic line with slurs and accents. Starts on a whole note, followed by quarter notes and eighth notes.
- Vla.** (Viola): Rhythmic accompaniment with slurs and accents. Starts with a *p* dynamic marking.
- Cello**: Rhythmic accompaniment with slurs and accents. Starts with a *p* dynamic marking.
- Bass**: Rhythmic accompaniment with slurs and accents. Starts with a *p* dynamic marking.

The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is written in a grand staff format with individual staves for each instrument.

203

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ar.
Men

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

Der, wel-cher wan-dert

Der, wel-cher wan-dert

208

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ar. Men

Vln. I

Vln. II

Vla.

Cello

Bass

die - se Stras - se voll Be - schwer - den, wird rein durch Feu - er, Was - ser,

die - se Stras - se voll Be - schwer - den, wird rein durch Feu - er, Was - ser,

214

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ar.
Men

Vln. I

Vln. II

Vla.

Cello

Bass

Luft und Er - den Wenn er des

Luft und Er - den Wenn er des

Detailed description: This page of a musical score covers measures 214 to 218. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal parts are for Alto (Ar.) and Men (Men). The vocal lines are in German, with lyrics: 'Luft und Er - den Wenn er des'. The score features various musical notations such as slurs, ties, and dynamic markings.

219

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ar.
Men

To - des Schrec-ken ü - ber win - den kann, schwingt er sich aus der Er - de

To - des Schrec-ken ü - ber win - den kann, schwingt er sich aus der Er - de

Vln. I

Vln. II

Vla.

Cello

Bass

225

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ar.
Men

him - mel - an Er - leuch - tet wird er dann in

him - mel - an Er - leuch - tet wird er dann in

Vln. I

Vln. II

Vla.

Cello

Bass

231

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ar. Men

Stan - de sein, sich den Mys - te - ri - en der I - sis ganz zu

Stan - de sein, sich den Mys - te - ri - en der I - sis ganz zu

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 231 to 236. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The Flute and Oboe parts have melodic lines with slurs and ties. The Clarinet and Bassoon parts are mostly rests. The Horn part has a rhythmic pattern. The Harp (Harm.) part consists of two staves with sustained chords and moving lines. The vocal soloists (Ar. Men) have lyrics in German: "Stan - de sein, sich den Mys - te - ri - en der I - sis ganz zu". The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, all playing rhythmic patterns with slurs and ties.

237

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Ar.
Men

Vln. I

Vln. II

Vla.

Cello

Bass

Mich schreckt kein Tod, als Mann zu han-deln, den Weg der weih'n

weih'n

weih'n

242

Fl. *f f f p*

Ob. *f f f p*

Cl. *f f f p*

Bsn. *f f f p*

Hn.

Harm.

Tam. *8*
 Tu - gend fort zu wan-deln Schliesst mir die Schrec-kens-pfor - ten auf! Ich wa-ge froh den küh - nen

Vln. I *fp fp f p*

Vln. II *fp fp f p*

Vla. *fp fp f p*

Cello *fp fp f p*

Bass *fp fp f p*

Allegretto

247

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

Tam.

Ar.
Men

Vln. I

Vln. II

Vla.

Cello

Bass

Ta-mi-no, halt! ich muss dich sehn!

Lauf Was hör' ich? Pa - mi - nens Stim-me?

Ja,

Ja,

fp *p*

fp *p*

fp *p*

fp *p*

fp *p*

251

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Ar. Men

Vln. I

Vln. II

Vla.

Cello

Bass

p

Wohl mir, nun kann sie mit mir gehn, nun tren-net uns kein Schick - sal

ja, das ist Pa-mi-nensStim-me! Wohl dir, nun kann sie mit ihr gehn, nun tren-net euch kein Schick - sal

ja, das ist Pa-mi-nensStim-me! Wohl dir, nun kann sie mit ihr gehn, nun tren net euch kein Schick sal

255

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Ar. Men

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

mehr, wenn auch der Tod be - schie - den wär wenn auch der Tod be - schie - den

mehr, wenn auch der Tod be-schie - den wär wenn auch der Tod be - schie - den

mehr, wenn auch der Tod be - schie - den wär wenn auch der Tod be - schie - den

259

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Ar.
Men

Vln. I

Vln. II

Vla.

Cello

Bass

wär' Ist mir er - laubt, mit ihr zu sprech - en? Welch'

wär' Dir ist er - laubt, mit ihr zu sprech - en

wär' Dir ist er - laubt, mit ihr zu sprech - en

mf

mf

mf

mf

mf

263

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Tam.

Ar. Men

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

p

p

Glück, wenn wir uns wie - der sehn, froh Hand in Hand in Tem-pel gehn! Ein

Welch' Glück, wenn wir euch wie - der sehn, froh Hand in Hand in Tem - pel

Welch' Glück, wenn wir euch wie - der sehn, froh Hand in Hand in Tem - pel

267

Fl. *sf sf sf sf sf f*

Ob.

Cl. *sf sf sf sf sf f*

Bsn. *sf sf sf sf sf f p*

Hn.

Harm.

Tam. Weib, das Nacht und Tod nicht scheut, ist wür-dig und wird ein - ge-weiht, ist

Ar. Men gehn Ein Weib, das Nacht und Tod nicht scheut ist wür-dig und wird ein - ge-weiht, ist

Vln. I *fp fp fp fp fp fp f p*

Vln. II *fp fp fp fp fp fp f p*

Vla. *fp fp fp fp fp fp f p*

Cello *fp fp fp fp fp fp f p*

Bass *fp fp fp fp fp fp f p*

272

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn. *p*

Harm. *p*

Tam. wür-dig und wird ein - ge weiht

Ar. Men wür-dig und wird ein - ge weiht

Vln. I

Vln. II

Vla.

Cello

Bass

The musical score consists of 13 staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, and Harp) plays a melodic line starting at measure 272, marked *p*. The strings (Violin I, Violin II, Viola, Cello, and Bass) provide a rhythmic accompaniment. The vocalists (Tenor and Men) sing the lyrics 'wür-dig und wird ein - ge weiht' starting at measure 272. The score concludes at measure 276.

Andante

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

Ta - mi - no___mein! O welch' ein Glück!

Pa - mi - na___mein! O welch' ein Glück!

p

p

p

p

p

p

p

p

p

p

p

p

pizz.

pizz.

p

287

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

Ich

Hier sind die Schrec-kens-pfor-ten, die Not und Tod mir dräu'n

294

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

Vln. I

Vln. II

Vla.

Cello

Bass

fp

p

fp

fp

fp

arco

pizz.

wer-de al - ler_ Or - ten an dei - ne Sei-te sein_ Ich selv - sten füh-re dich, die

301

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

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

Vln. I

Vln. II

Vla.

Cello

Bass

arco

307

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

Vln. I

Vln. II

Vla.

Cello

Bass

arco

du die Zau - ber - flö - te an Sie schüt - ze uns auf uns' - rer Bahn Es schnitt in

316

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

ei - ner Zau-ber-stun - de mein Va-ter sie aus tief-stem Grun-de der tau-send-jähr' gen Ei-che aus, bei Blitz und

Vln. I

Vln. II

Vla.

Cello

Bass

322

Fl. *fp*

Ob. *fp*

Cl. *fp*

Bsn. *fp*

Hn. *fp*

Harm.

Pam.
Don - ner, Sturm und Braus Nun komm und spiel' die Flö-te an, sie lei-te uns_ auf_

Vln. I *fp* *fp* *p*

Vln. II *fp* *fp* *p*

Vla. *fp* *fp*

Cello *fp* *fp*

Bass *fp* *fp*

329

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

Tam.

Ar. Men

Vln. I

Vln. II

Vla.

Cello

Bass

grau - ser_Bahn Wir wan - deln durch des To - nes Macht froh durch des

Wir wan - deln durch des To - nes Macht froh durch des

Ihr wan - delt durch des To - nes Macht froh durch des

Ihr wan - delt durch des To - nes Macht froh durch des

337

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pam.

Tam.

Ar. Men

Vln. I

Vln. II

Vla.

Cello

Bass

To - des dūs - t're Nacht Wir wan - deln durch des To - nes Macht froh.

To - des dūs - t're Nacht Wir wan - deln durch des To - nes Macht froh

To - des dūs - t're Nacht Ihr wan - delt durch des To - nes Macht froh.

To - des dūs t're Nacht Ihr wan - delt durch des To - nes Macht

354

This musical score page contains measures 354 through 361. The instruments and their parts are as follows:

- Fl. (Flute):** Remains silent throughout the measures.
- Ob. (Oboe):** Remains silent throughout the measures.
- Cl. (Clarinet):** Remains silent throughout the measures.
- Bsn. (Bassoon):** Plays a melodic line starting in measure 354, featuring eighth-note patterns and a long phrase with a slur and fermata extending to measure 361.
- Hn. (Horn):** Remains silent throughout the measures.
- Timp. (Timpani):** Remains silent throughout the measures.
- Harm. (Harp):** Remains silent throughout the measures.
- Vln. I (Violin I):** Plays a melodic line with eighth notes and a long phrase with a slur and fermata extending to measure 361.
- Vln. II (Violin II):** Plays a rhythmic accompaniment of eighth notes, with a long phrase with a slur and fermata extending to measure 361.
- Vla. (Viola):** Plays a melodic line with eighth notes and a long phrase with a slur and fermata extending to measure 361.
- Cello:** Plays a melodic line with eighth notes and a long phrase with a slur and fermata extending to measure 361.
- Bass:** Plays a rhythmic accompaniment of eighth notes, with a long phrase with a slur and fermata extending to measure 361.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds and strings are in their standard positions, while the brass instruments are silent. The percussion and harp parts are also silent. The string parts feature a mix of eighth notes and longer melodic phrases with slurs and fermatas.

362 **Marsch. Adagio**

Fl. *mf* *tr*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Timp. *p*

Harm. *p*

Vln. I

Vln. II

Vla.

Cello

Bass

365

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 365 through 368. The Flute part (Fl.) is the most active, starting with a rapid sixteenth-note run in measure 365, followed by a melodic line with slurs and accents. The Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.) parts provide harmonic support with sustained notes and simple rhythmic patterns. The Timpani (Timp.) part features a rhythmic pattern of eighth and sixteenth notes. The Harp (Harm.) part consists of chords and arpeggiated figures. The string section (Violin I, Violin II, Viola, Cello, Bass) is mostly silent, with some light accompaniment in the lower strings.

369

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Pam.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

Wir

Wir

p

p

p

p

p

p

372

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Pam.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

wan - del ten durch Feu er glu - ten, be-kämp-fen mu tig die Ge fahr Dein Ton sei Schutz in Was ser flu ten, so...

wan - del ten durch Feu er glu - ten, be-kämp-fen mu tig die Ge fahr Dein Ton sei Schutz in Was ser flu ten, so...

375

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Timp.

Harm.

Pam.
wie er es im Feu-er war Dein Ton sei Schutz in Was-ser-flu - ten, so_ wie er es im Feu-er war

Tam.
wie er es im Feu-er war Dein Ton sei Schutz in Was-ser-flu - ten, so_ wie er es im Feu-er war

Vln. I

Vln. II

Vla.

Cello

Bass

378

Fl. *mf* *tr*

Ob.

Cl.

Bsn.

Hn. *p*

Timp. *p*

Harm. *p*

Vln. I

Vln. II

Vla.

Cello

Bass

381

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

385

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Pam.

Tam.

Vln. I

Vln. II

Vla.

Cello

Bass

Ihr

Ihr

p

p

p

p

p

p

Allegro

388

Fl. *p*

Ob. *p*

Cl. *f*

Bsn. *p*

Hn. *f*

Timp. *f*

Harm.

Pam. Göt-ter, welch' ein Au-gen-blick! Ge-wäh-ret ist uns I-sis Glück

Tam. Göt-ter, welch' ein Au-gen-blick! Ge-wäh-ret ist uns I-sis Glück

Chorus Tri-umph! Tri-umph! Tri-umph! Tri-umph! Tri-umph! Tri-umph!

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

392

Fl.

Ob.

Cl. *p*

Bsn.

Hn. *p*

Timp. *p*

Harm.

Chorus
umph, du ed - les Paar! Be-sie-get hast du die Ge-fahr, der I-sis Wei - he ist nun

Vln. I

Vln. II

Vla.

Cello

Bass

397

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

Kommt, kommt, kommt, kommt, tre - tet in den Tem-pel ein, in den Tem - pel
dein! Kommt, kommt, kommt, kommt, tre - tet, tre-tet in den Tem - pel
Tre - tet in den Tem-pel

401

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Chorus

ein, kommt, kommt, kommt, tre - tet in den Tem-pel ein, kommt, kommt, kommt,

ein, kommt, kommt, tre - tet in den Tem-pel ein, kommt, kommt,

Vln. I

Vln. II

Vla.

Cello

Bass

406

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Harm. *f*

Chorus
tre - tet in den Tem-pel ein

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This page of a musical score, numbered 504, covers measures 406 through 410. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all playing a rhythmic pattern of eighth notes with a dynamic marking of *f* (forte). The percussion section features Timpani (Timp.) with a similar eighth-note pattern and *f* dynamics. The Harp (Harm.) provides harmonic support with chords and arpeggiated figures, also marked *f*. The Chorus part includes vocal lines with the lyrics "tre - tet in den Tem-pel ein" and piano accompaniment. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, all playing a consistent eighth-note accompaniment with *f* dynamics.

411 **Allegro**

Fl. *p*

Ob. *p*

Cl.

Bsn. *p*

Hn. *p*

Timp.
C → E \flat
G → B \flat

Harm.

Pap'o (panpipe)

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This page of a musical score covers measures 411 to 414. The tempo is marked 'Allegro'. The score is for a full orchestra. Measures 411 and 412 are marked with a double bar line and a key signature change to one sharp (F#). Measures 413 and 414 are marked with a dynamic of *p* (piano). The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) has melodic lines in measures 413 and 414. The strings (Violins I and II, Viola, Cello, Bass) play a rhythmic accompaniment. The Panpipe (Pap'o) has a melodic line in measures 413 and 414. The Timpani part has a note change from C to E-flat and G to B-flat. The Harp (Harm.) is present but has no notes in these measures.

418

This page of a musical score covers measures 418 to 424. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Harm.), Pachelbel (Pap'o), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score features several dynamics, with a forte (*f*) dynamic appearing in measures 419, 421, 422, 423, and 424. Trills (*tr*) are used in measures 420, 421, 422, and 423. The Pachelbel part in measure 424 includes the vocal-like text "Pa-pa".

426

Fl. *p*

Ob. *p*

Cl.

Bsn. *p*

Hn. *p*

Harm.

Pap'o (panpipe)
 ge-na! Pa-pa - ge-na! Pa-pa - ge - na! Weib-chen!

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

433

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Täub-chen! Mei-ne Schö-ne! Ver-ge-bens! Ach, sie ist ver-lo-ren, ich bin zum Un-glück schon ge

f

f

f

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

445

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

recht, drum ge - schieht es mir schon recht Seit ich ge-

Vln. I

Vln. II

Vla.

Cello

Bass

p

tr

450

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

kos - tet die - sen Wein... Seit ich das schö - ne Weib - chen

p

p

p

455

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

sah, so brennt's im Her-zens-käm-mer-lein, so zwickt es hier, so zwickt es da Pa-pa -ge-na! Her-zens

Vln. I

Vln. II

Vla.

Cello

Bass

461

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

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

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

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

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

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

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

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

467

Fl. *p*

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o
Le - bens Ster-ben macht der Lieb' ein End! wenn's im Her - zen noch so brennt

Vln. I
f *p*

Vln. II
f *p* *tr*

Vla.
f *p* *tr*

Cello
f *p*

Bass
f *p*

473

Fl.

Ob. *p*

Cl.

Bsn. *p*

Hn.

Harm.

Pap'o
Die - sen Baum da will ich zie - ren, mir an ihm den Hals zu

Vln. I

Vln. II

Vla.

Cello

Bass

479

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

schnü - ren, weil das Le - ben mir miss-fällt, gu - te Nacht, du schwar-zes Welt! Weil du bö - se an mir

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

485

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

han - delst, mir kein schö - nes Kind zu - ban - delst, so ... ist's aus, so ster - be ich Schö - ne Mäd - chen, denkt an

fp

fp

fp

fp

fp

491

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

fp

p

fp

p

fp

fp

mich, schö - ne Mäd - chen, denk an mich

Will sich ei - ne um mich Ar - men eh' ich

498

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

häng-e, noch er-bar-men, wohl so lass' ich's dies-mal sein Ru-fet nur, ja o-dernein! Ru-fet nur, ja o-der

505

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

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

p

p

p

p

p

512

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

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

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

Bsn. *cresc.* *f* *p* *tr*

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

Harm. *f* *p*

Papo
 ist es eu - er Wil - le? Pa - pa - ge - no, frisch hin - auf! En - de dei - nen Le - bens - lauf Pa - pa - ge - no, frisch hin -

Vln. I *fp fp* *f* *p*

Vln. II *fp fp* *f* *p* *tr*

Vla. *fp fp* *f* *p* *tr*

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

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

519

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

auf! En-de dei - nen Le - bens - lauf Nun, ich war - te noch, es

p

p

tr

524

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

sei! Ich war - te noch, nun, es sei! Bis man zäh - let eins, zwei,

Detailed description: This is a page of a musical score, page 524. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Harp (Harm.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line is for a Papist (Pap'o) and contains the German lyrics: "sei! Ich war - te noch, nun, es sei! Bis man zäh - let eins, zwei,". The score is written in a key signature of one sharp (F#) and a common time signature (C). The flute and bassoon parts have complex, fast-moving lines with many accidentals. The oboe part starts with a piano (*p*) dynamic. The violin and viola parts have rhythmic patterns. The cello and bass parts have simpler, more rhythmic lines. The horn part has a few notes. The harp part is mostly rests. The vocal line is in a lower register and has a simple melody.

536

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

an, es beliebt da - bei, weil mich nichts zu-rück - ke hält Gu-te Nacht, du fal - sche Welt, gu-te

Vln. I

Vln. II

Vla.

Cello

Bass

542 **Allegretto**

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Spirits

Pap'ò

Vln. I

Vln. II

Vla.

Cello

Bass

cresc. *f* *p*

p cresc. *f* *p*

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

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

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

Nacht, du fal - sche Welt

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

547

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Spirits

ein-mal, dies sei dir ge-nug Man lebt nur ein-mal, dies sei dir ge-nug

ein-mal, dies sei dir ge-nug Man lebt nur ein-mal, dies sei dir ge-nug

Pap'o

Ihr habt gut re - den, habt gut

Vln. I

Vln. II

Vla.

Cello

Bass

552

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

scher-zen, doch brennt' es euch wie mich im Her-zen, ihr wür-det auch nach Mäd-chen

560

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Spirits

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

fp *f* *fp* *f* *fp* *f* *fp* *f*

tr *tr*

Dies wird dein Weib-chen zu dir bring - en

Dies wird dein Weib-chen zu dir bring - en

Ich Narr ver-gass der Zau-ber-ding - e!

564

Fl. *fp* *f* *p*

Ob. *fp* *f* *p*

Cl. *fp* *f* *p*

Bsn. *fp* *f*

Hn. *fp* *f*

Harm. to Celesta

Pap'o Ich Narr ver-gass der Zau-ber-ding - e! Er-kl-ing-e, Gloc-ken-spiel, er - kling-e! Ich muss mein

Vln. I *p*

Vln. II *p* tr

Vla. *p*

Cello *p*

Bass *p*

569

Fl.

Ob.

Cl.

Bsn. *p*

Hn.

Cel.

Pap'o
lieb-es Mäd-chen sehn, ich muss mein lieb-es Mäd-chen sehn

Vln. I

Vln. II

Vla. 3

Cello

Bass

576 **Allegro**

This musical score page contains measures 576 through 582, marked **Allegro**. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Treble clef, contains rests for all seven measures.
- Oboe (Ob.):** Treble clef, contains rests for all seven measures.
- Clarinet (Cl.):** Treble clef with a key signature of one sharp (F#), contains rests for all seven measures.
- Bassoon (Bsn.):** Bass clef, contains rests for all seven measures.
- Horn (Hn.):** Treble clef, contains rests for all seven measures.
- Celesta (Cel.):** Grand staff (treble and bass clefs). Measures 576-582 feature a rhythmic pattern of eighth notes in the right hand and chords in the left hand.
- Violin I (Vln. I):** Treble clef, contains rests for all seven measures.
- Violin II (Vln. II):** Treble clef, contains rests for all seven measures.
- Viola (Vla.):** Alto clef, contains rests for all seven measures.
- Cello:** Bass clef, contains rests for all seven measures.
- Bass:** Bass clef, contains rests for all seven measures.

583

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Papo

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

p

p

p

p

p

Kling-et, Glöck-chen, kling - et! Schafft mein Mäd-chen her Kling-et, Glöck-chen,

589

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

kling - et! Bringt mein Weib-chen her Kling-et, Glöck-chen, kling - et!

596

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Schafft mein Mäd-chen her Kling-et, Glöck-chen, kling - et!

Vln. I

Vln. II

Vla.

Cello

Bass

The musical score consists of ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The fifth staff is for Horn (Hn.). The sixth staff is for Cello/Double Bass (Cel.), with a grand staff. The seventh staff is for the vocal part (Pap'o). The eighth and ninth staves are for Violin I (Vln. I) and Violin II (Vln. II). The tenth staff is for Viola (Vla.). The eleventh and twelfth staves are for Cello (Cello) and Bass (Bass). The vocal part has lyrics: 'Schafft mein Mäd-chen her Kling-et, Glöck-chen, kling - et!'. The score includes various musical notations such as rests, notes, slurs, and trills (tr.).

602

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Pap'o

Schafft mein Mäd-chen her Kling - et, Glöck-chen, kling - et! Bringt mein Weib-chen

Vln. I

Vln. II

Vla.

Cello

Bass

p

tr

tr

tr

607

Fl.

Ob.

Cl.

Bsn.

Hn.

Cel.

Spirits

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

unis.

Nun, Pa - pa-

her Bringt sie her, mein Mäd-chen her, mein Weib-chen her!

cresc.

cresc.

f

cresc.

to Harmonium

614

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Harm.

Spirits
ge - no, sieh' dich um!
ge - no, sieh' dich um!

Vln. I *f* *p* tr

Vln. II *f* *p*

Vla. *f* *p*

Cello *p*

Bass *p*

622

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'a

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Pa pa pa

Pa pa pa pa pa pa

3

tr

tr

Detailed description: This page of a musical score covers measures 622 through 629. The score is arranged in a standard orchestral format with woodwinds, strings, and vocalists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Harp (Harm.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocalists are Pap'a and Pap'o. The key signature has one sharp (F#), and the time signature is 4/4. The woodwinds and strings play sustained notes or simple rhythmic patterns. The vocalists sing the words 'Pa pa pa' and 'Pa pa pa pa pa pa'. The Violin I part features a triplet of eighth notes and two trills. The Viola, Cello, and Bass parts play a steady eighth-note accompaniment.

630

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'a

pa pa pa pa pa pa pa pa pa pa

Pap'o

pa pa pa pa pa pa pa pa pa pa pa pa pa pa

Vln. I

Vln. II

Vla.

Cello

Bass

637

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'a
pa pa pa pa pa pa pa pa Pa-pa - ge - no! Nun bin.

Pap'o
pa pa pa pa Pa-pa - ge-na! Bist du_ mir nun ganz ge - ge - ben?

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

3

643

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'a

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

ich dir ganz ge - ge ben Nun, so_ sei mein Her-zes-täub-chen, mein Her-zes-

Nun, so_ sei mein lei-bes Weib-chen Mein lie-bes

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

649

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *p*

Hn. *f*

Harm.

Pap'a
täub-chen, mein Her-zes - täub-chen, Wel - che

Pap'o
weib-chen, mein lie - bes Weib-chen Wel - che Freu-de wird das sein

Vln. I *f* *p*

Vln. II *f* *p* *tr*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

655

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'a

Freu-de wird das sein Wenn die Göt-ter uns be - den-ken, uns-rer

Pap'o

Wenn die Göt-ter uns be - den-ken, uns-rer

Vln. I

Vln. II

Vla.

Cello

Bass

661

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'a

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Lie-be Kin-der schen-ken uns rer Lie-be Kin-der schen-ken, so lie-be, klei-ne Kin-der - lein, Kin-der - lein

Lie-be Kin-der schen-ken uns rer Lie-be Kin-der schen-ken, so lie-be, klei-ne Kin-der - lein, Kin-der - lein

p

p

668

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'a

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

Kin-der - lein Kin-der - lein, so lie - be, klei-ne Kin-der - lein, so lie - be, klei-ne Kin-der -

Kin-der - lein Kin-der - lein so lie - be, klei-ne Kin-der - lein, so lie - be, klei-ne Kin-der -

675 **a tempo**

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). Below these are the strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal soloists, Pap'a and Pap'o, are positioned between the strings and the woodwinds. The score includes dynamic markings such as *f*, *fp*, and *p*, and performance instructions like *a tempo* and *tr* (trills). The vocal parts have lyrics in German. The woodwinds and strings play rhythmic patterns, while the vocalists sing their respective parts.

Fl. *f*

Ob. *f*

Cl. *fp*

Bsn. *f*

Hn. *fp*

Harm.

Pap'a
lein Dann ein-e klei-ne Pa-pa - ge - na

Pap'o
lein Erst ein-en klei-nen Pa-pa - ge - no Dann

Vln. I *f* *p* *f* *p* *f* *p*

Vln. II *f* *p* *f* *p* *f*

Vla. *f* *p* *f* *p* *f*

Cello *fp*

Bass *fp*

680

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'a

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

Dann _____ wie-der ei-ne Pa-pa - ge-na Pa-pa - ge-na Pa-pa

— wie-der ei-nen Pa-pa - ge - no Pa-pa-ge-no Pa-pa-ge-no

f *p*

p *f* *p*

p *f* *p*

tr

685

Fl. *cresc.* *fp* *p*

Ob. *cresc.* *fp*

Cl. *cresc.* *fp*

Bsn. *cresc.* *fp* *p*

Hn. *cresc.* *fp*

Harm. *cresc.*

Pap'a
ge-na, Pa-pa-ge-na, Pa-pa-ge - na Es ist das höch-ste der. Ge - füh-le

Pap'o
Pa-pa-ge-no, Pa-pa-ge - no Es ist das höch-ste der Ge-

Vln. I *cresc.* *fp* *p*

Vln. II *cresc.* *fp* *p*

Vla. *cresc.* *fp* *p*

Cello *cresc.* *fp* *p*

Bass *cresc.* *fp* *p*

692

Fl. *mf p*

Ob. *mf p*

Cl. *mf p*

Bsn. *mf p*

Hn. *mf p*

Harm.

Pap'a wenn vie - le, vie - - - - - le Pa-pa-pa-pa-pa-pa-pa

Pap'o fñh - le Wenn vie - le, vie le Pa - pa - ge - no, Pa - pa - pa - pa - pa - ge - no, Pa - pa - pa - pa - pa - pa - pa - pa - pa - pa - pa - pa

Vln. I

Vln. II

Vla. *mf p*

Cello *mf p*

Bass

697

Fl. *f* *p*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Harm. *f*

Pap'a
ge - na der El - tern Se - gen wer - den sein

Pap'o
ge - no der El - tern Se - gen wer - den sein Es ist das höch-ste der. Ge -

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

703

Fl. *mf*
 Ob. *p* *mf*
 Cl. *p* *mf*
 Bsn. *p* *mf*
 Hn. *p* *mf*
 Harm.
 Pap'a
 Pap'o
 Vln. I *mf*
 Vln. II *mf*
 Vla.
 Cello *mf*
 Bass *mf*

Es ist dashöch-ste der Ge-füh-le Wenn vie-le, vie-le Pa-pa-ge-na, Pa-pa-pa-pa-pa-ge-na, Pa-pa-pa-pa-pa

füh-le wenn vie-le, vie - - - - - le

709

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

Harm. *f*

Pap'a
pa-pa-pa-pa-pa-pa-pa - ge - na der El - tern Se - gen. wer - den

Pap'o
Pa-pa-pa-pa-pa-pa-pa - ge - no der El - tern Se - gen. wer - den

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Cello *p* *f* *p*

Bass *p* *f* *p*

714

Fl.

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Bsn. *p* *cresc.*

Hn. *p* *cresc.*

Harm. *p* *cresc.*

Pap'a
sein Pa-pa - ge-na Pa-pa - ge-na Pa-pa - pa-pa-pa-pa-pa-pa-pa - ge - na Der-El - tern

Pap'o
sein Pa-pa - ge-no Pa-pa - ge-no Pa-pa - pa-pa-pa-pa-pa-pa-pa - ge - no Der-El - tern

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

719

Fl. *f*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Harm. *f* *p*

Pap'a
Se - gen wer - den sein Pa - pa - ge - na Pa - pa - ge - na Pa - pa - pa - pa - pa - pa - pa - pa

Pap'o
Se - gen wer - den sein Pa - pa - ge - no Pa - pa - ge - no Pa - pa - pa - pa - pa - pa - pa - pa

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *f* *p*

724

Fl. *f* *p* *f*

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

Cl. *cresc.* *f* *f*

Bsn. *cresc.* *f* *f*

Hn. *cresc.* *f* *f*

Harm. *cresc.* *f* *f*

Pap'a
ge - na Der-El - tern Se - gen wer - den sein, Der-El - tern Se - gen wer - den sein, Der-El - tern

Pap'o
ge - no Der-El - tern Se - gen wer - den sein, Der-El - tern Se - gen wer - den sein, Der-El - tern

Vln. I *cresc.* *f* *p* *f*

Vln. II *cresc.* *f* *p* *f*

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

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

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

729

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Pap'a

Pap'o

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

p

p

p

Se - gen wer - den sein Pa-pa-pa-pa-pa - ge-na!

Se - gen wer - den sein Pa-pa-pa-pa-pa-pa-

734

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Harm. *f*

Pap'a
Pa-pa-pa-pa-pa - ge-na! Pa-pa-pa-pa-pa - ge-na! Pa-pa-pa-pa-pa - ge - - na!

Pap'o
ge-no! Pa-pa-pa-pa-pa - ge-no! Pa-pa-pa-pa-pa - ge-no! Pa-pa-pa-pa-pa - ge - - no!

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

739

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

745 Più moderato

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Mon.

Nur stil-le, stil-le, stil-le,

Vln. I

Vln. II

Vla.

Cello

Bass

mf p

tr

752

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Harm. *p*

Queen
Nur stil-le, stil-le, stil-le, stil - le! Bald dring-en wir in Tem-pel

Ladies
Nur stil-le, stil-le, stil-le, stil - le! Bald dring-en wir in Tem-pel

Mon.
stil-le! Bald dring-en wir in Tem-pel ein

Vln. I *mf p tr*

Vln. II *mf p tr*

Vla. *mf p*

Cello *mf p*

Bass *mf p*

758

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Queen

Ladies

Mon.

Vln. I

Vln. II

Vla.

Cello

Bass

ein

ein

ein

Doch, Fürs - tin, hal - te Wort! Er - fül - le... Dein Kind muss

p

p

763

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Queen

Mon.

Vln. I

Vln. II

Vla.

Cello

Bass

Ich hal-te Wort, es ist mein Wil - le, mein Kind soll
mei - ne Gat - tin sein

Detailed description: This page of a musical score covers measures 763 to 767. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Harp (Harm.). The woodwinds and strings (Violins I and II, Viola, Cello, and Bass) provide accompaniment. Two vocal soloists, Queen and Mon., have parts with German lyrics. Queen's lyrics are "Ich hal-te Wort, es ist mein Wil - le, mein Kind soll" and Mon.'s are "mei - ne Gat - tin sein". The score is in a key with three flats (E-flat major or C minor) and a common time signature. The woodwinds and strings play sustained chords and rhythmic patterns, while the vocalists sing their respective parts.

768

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Harm. *p*

Queen
dei - ne Gat - tin sein

Ladies
Ihr Kind, ihr Kind soll dei - ne Gat - tin sein
Ihr Kind, ihr Kind soll dei - ne Gat - tin sein
Ihr Kind soll dei - ne Gat - tin, soll dei - ne Gat - tin sein

Vln. I

Vln. II

Vla.

Cello

Bass *p*

774

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Harm.

Queen *mf p*

Ladies *mf p*

Mon. *mf p*

Vln. I *mf p tr*

Vln. II *mf p*

Vla. *mf p*

Cello *mf p*

Bass *mf p*

Ja,

Ja,

Ja,

Doch still, ich hö-re schreck-lich Rau-schen, wie Don-ner-ton und Was-ser-fall

779

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Queen

Ladies

Vln. I

Vln. II

Vla.

Cello

Bass

fürch - ter-lich ist die-ses Rau - schen, wie fer-nen Don - ners Wie - der - hall

fürch - ter-lich ist die-ses Rau - schen, wie fer-nen Don - ners Wie - der - hall

unis.

fürch - ter-lich ist die-ses Rau - schen, wie fer-nen Don - ners Wie - der - hall

mf p tr

mf p tr

mf p

mf p

mf p

784

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Harm. *p*

Queen
Dort wol - len wir sie ü - ber - fal - len, dort wol - len

Ladies
Dort wol - len wir sie ü - ber - fal - len
Dort wol - len wir sie ü - ber - fal - len, dort wol - len

Mon.
Nun sind sie in des Tem - pels Hal - len
Dort wol - len wir sie ü - ber -

Vln. I *mf p tr*

Vln. II *mf p tr*

Vla. *mf p*

Cello *mf p*

Bass *mf p*

789

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Queen

Ladies

Mon.

Vln. I

Vln. II

Vla.

Cello

Bass

wir sie ü - ber - fal - len, die Frömm-ler til - gen von der Erd' mit Feu - ers-glut und mächt'-gem

Dort wol-len wir sie ü-ber - fal - len die Frömm-ler til - gen von der Erd' mit Feu - ers-glut und mächt'-gem

wir sie ü - ber - fal - len, die Frömm-ler til - gen von der Erd' mit Feu - ers-glut und mächt'-gem

fal - len, ü - ber - fal - len, die Frömm-ler til - gen von der Erd' mit Feu - ers-glut und mächt'-gem

p

794

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Queen

Schwert

Ladies

Schwert Dir, gros-se Kö-nig-in der Nacht Dir, gros-se Kö-nig-in der

Schwert Dir, gros-se Kö-nig-in der Nacht Dir, gros-se Kö-nig-in der

Mon.

Schwert Dir, gros-se Kö-nig-in der Nacht Dir, gros-se Kö-nig-in der

Vln. I

mf p *tr*

Vln. II

mf p *tr*

Vla.

mf p

Cello

mf p

Bass

mf p

801

Fl.

Ob.

Cl.

Bsn.

Hn.

Harm.

Ladies

Mon.

Vln. I

Vln. II

Vla.

Cello

Bass

Nacht, sei uns-rer Ra - che Op - fer ge-bracht

Nacht, sei uns-rer Ra - che Op - fer ge-bracht

Nacht, sei uns-rer Ra - che Op - fer ge-bracht

mf *p* *tr* *p*

mf *p* *tr* *p*

mf *p* *p*

mf *p* *p*

mf *p* *p*

807

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *f*

Harm. *f*

Queen
Zer-schmet - tert, zer-nich - tet ist uns - er-e Macht Wir

Ladies
unis.
Zer-schmet - tert, zer-nich - tet ist uns - er-e Macht Wir

Mon.
Zer-schmet - tert, zer-nich - tet ist uns - er-e Macht Wir

Vln. I

Vln. II

Vla.

Cello *f*

Bass *f*

818

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f* *p* *f*

Timp. *f*

Harm. *f*

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Cello *f* *p* *f*

Bass *f* *p* *f*

Detailed description: This page of a musical score covers measures 818 through 823. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Cello, Bass) all play a rhythmic pattern of eighth notes in measures 818-820, marked *f*. In measure 821, the woodwinds and strings play a half note, marked *p*. In measure 822, the woodwinds and strings play a half note, marked *f*. In measure 823, the woodwinds and strings play a half note, marked *f*. The Horns play a half note in measures 818-820, marked *f*, a half note in measure 821, marked *p*, and a half note in measure 822, marked *f*. The Timpani play a half note in measures 818-820, marked *f*, and a half note in measure 822, marked *f*. The Harp plays a half note in measures 818-820, marked *f*, and a half note in measure 822, marked *f*. The Violins I and II play a half note in measures 818-820, marked *f*, a half note in measure 821, marked *p*, and a half note in measure 822, marked *f*. The Viola, Cello, and Bass play a half note in measures 818-820, marked *f*, a half note in measure 821, marked *p*, and a half note in measure 822, marked *f*.

824 **Recit.**

Maestoso

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Sar.
Die Strah-len der Son-ne ver-trei-ben dieNacht Zer-nich-ten der Heuch-ler er-

Vln. I

Vln. II

Vla.

Cello

Bass

828 **Andante**

Fl. *f*

Ob. *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

Timp. *f*

Harm. *f*

Sar. schli - che-ne Macht

Chorus Heil sei euch Ge - weih - ten Heil sei euch Ge -

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *p* *f*

Bass *p* *f*

834

This musical score page contains measures 834 through 837. It features a full orchestral arrangement and a vocal chorus. The instruments and parts are as follows:

- Flute (Fl.):** Melodic line with dynamics *fp* and *f*.
- Oboe (Ob.):** Melodic line with dynamics *fp* and *f*.
- Clarinet (Cl.):** Melodic line with dynamics *fp*, *p*, and *f*. Includes a trill (*tr*) in measure 837.
- Bassoon (Bsn.):** Melodic line with dynamics *p* and *f*.
- Horn (Hn.):** Melodic line with dynamics *fp* and *f*.
- Timpani (Timp.):** Percussion line with dynamic *f*.
- Harp (Harm.):** Accompaniment line with dynamic *p*.
- Chorus:** Vocal line with lyrics: "Ihr drang - et durch Nacht weih - ten Ihr drang - et durch Nacht".
- Violin I (Vln. I):** Melodic line with dynamics *fp* and *f*. Includes a trill (*tr*) in measure 837.
- Violin II (Vln. II):** Melodic line with dynamics *p* and *f*. Includes a trill (*tr*) in measure 837.
- Viola (Vla.):** Melodic line with dynamics *p* and *f*.
- Cello:** Melodic line with dynamics *p* and *f*.
- Bass:** Melodic line with dynamics *p* and *f*.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a variety of dynamics and articulations, including trills and slurs.

839

Fl. *f*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *fp* *fp* *p*

Timp.

Harm. *f* *p*

Chorus
Dank, Dank Dank sei dir, O - si - ris

Vln. I *p*

Vln. II *p* *f p* *p*

Vla. *p* *f p* *p*

Cello *p* *f p*

Bass *p* *f p*

Allegro

843

The musical score consists of the following parts and their dynamics:

- Fl.**: Treble clef, rests in measures 843-845, then a quarter note G4 in measure 846 (*p*).
- Ob.**: Treble clef, rests in measures 843-845, then a quarter note G4 in measure 846 (*p*).
- Cl.**: Treble clef, rests in measures 843-845, then a quarter note G4 in measure 846 (*p*).
- Bsn.**: Bass clef, rests in measures 843-845, then a quarter note G3 in measure 846 (*p*).
- Hn.**: Treble clef, rests in measures 843-845, then a quarter note G2 in measure 846 (*p*).
- Timp.**: Bass clef, rests in measures 843-847.
- Harm.**: Grand staff, rests in measures 843-845, then chords in measures 846-847 (*f*).
- Chorus**:
 - Upper part: "Dank, Dank dir I - sis ge - bracht" (measures 843-847).
 - Lower part: "Dank, Dank dir I - sis ge - bracht" (measures 843-847).
- Vln. I**: Treble clef, sixteenth-note runs in measures 843-845, then rests in 846-847 (*f p*).
- Vln. II**: Treble clef, sixteenth-note runs in measures 843-845, then rests in 846-847 (*f p*).
- Vla.**: Bass clef, sixteenth-note runs in measures 843-845, then rests in 846-847 (*f p*).
- Cello**: Bass clef, sixteenth-note runs in measures 843-845, then rests in 846-847 (*f p*).
- Bass**: Bass clef, sixteenth-note runs in measures 843-845, then rests in 846-847 (*f p*).

848

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *p*

Harm. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This page of a musical score covers measures 848 to 853. The key signature is B-flat major (two flats). The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Bass) all play a dynamic of *f* (forte) starting in measure 849. The Flute part features a melodic line with grace notes and a trill in measure 853. The Oboe, Clarinet, and Bassoon parts provide harmonic support with sustained notes and some rhythmic patterns. The Horn part has a simple melodic line. The Timpani part plays a rhythmic pattern starting in measure 849. The Harp part provides a harmonic accompaniment with chords and arpeggios. The Violin I part has a melodic line with grace notes and a trill in measure 853. The Violin II part plays a rhythmic pattern of eighth notes. The Viola, Cello, and Bass parts provide a harmonic accompaniment with sustained notes and some rhythmic patterns.

854

Fl. *p* *f*

Ob. *f*

Cl. *f*

Bsn. *p* *f*

Hn. *p* *f*

Timp. *p*

Harm. *f*

Chorus
Es sieg - te die Stär - ke und krö - net zum Lohn die Schön - heit und Weis - heit mit

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Cello *p* *f*

Bass *p* *f*

861

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Timp.

Harm. *p*

Chorus
e - wi - ger Kron' Es sieg - te die Stär - ke

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This page of a musical score covers measures 861 to 866. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Harp (Harm.), Chorus, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings play a melodic line with a dynamic marking of *p* (piano). The Chorus sings the lyrics "e - wi - ger Kron' Es sieg - te die Stär - ke". The score is written in a grand staff format with multiple staves for each instrument.

868

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

cresc. *f*

Es sieg - te die Stär - ke un krö - net zum Lohn, und krö - net zum Lohn.

876

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Chorus

Die Schön - heit und Weis - heit mit e - wi - ger

Die Schön - heit und Weis - heit mit e - wi - ger

Die Schön - heit und Weis - heit mit e - wi - ger

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

884

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

Kron' Die Schön - heit und Weis - heit mit e - wi - ger

Kron' Die Schön - heit und Weis - heit mit e - wi - ger

Kron' Die Schön - heit und Weis - heit mit e - wi - ger

892

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *p*

Harm. *f*

Chorus
Kron' Es sieg - te die Stär - ke und krö - net zum Lohn die Schön - heit und Weis - heit mit

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

899

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Harm.

Chorus
e - wi - ger Kron', mit e - wi - ger Kron', mit

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 899 to 905. The key signature is three flats (B-flat major or D-flat minor). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Trumpet (Timp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A Chorus part is also present. The score features various musical notations such as rests, notes, beams, and slurs. The Chorus part includes the lyrics: "e - wi - ger Kron', mit e - wi - ger Kron', mit".

906

Fl. *p* *f*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Timp. *p*

Harm. *p*

Chorus
e - wi - ger Kron'

Vln. I *p* *f*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

913

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Timp. *p*

Harm. *f*

Vln. I

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This page of a musical score covers measures 913 through 918. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Horns are marked with a forte (*f*) dynamic. The Flute and Clarinet parts feature intricate sixteenth-note passages starting in measure 913. The Oboe and Bassoon parts have more rhythmic, eighth-note patterns. The Horns play a steady eighth-note accompaniment. The Timpani part is marked piano (*p*) and features a rhythmic pattern of eighth notes. The Harp part consists of chords and arpeggiated figures. The string section (Violins I and II, Viola, Cello, and Bass) is marked forte (*f*). Violin II has a prominent sixteenth-note figure. The Viola, Cello, and Bass parts provide harmonic support with eighth-note patterns.