

Pianoforte Edition

PAPAGENO

Adapted from

MOZART'S OPERA THE MAGIC FLUTE

by

J. MICHAEL DIACK



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*Price 4/-
Choruses 2/-*

PATERSON'S PUBLICATIONS LTD.

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An Operetta or Cantata for
Schools and Musical Societies

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Foreword.

Professor E. J. Dent, in his interesting booklet on *The Magic Flute* says :

“What Schikaneder (actor - manager and the original Papageno) wanted was a fairy-tale plot of the conventional kind - a good fairy, a wicked magician, a pair of lovers passing through various trials and ultimately united, thanks to the virtues of a musical instrument of magic properties.

From this simple idea to the complicated libretto of *The Magic Flute* (“one of the most absurd specimens of that form of literature”) is a long and tortuous journey. This endeavour to “retrace our steps” back to the simplicity of the original idea will, I hope, enable many to become acquainted with much of the wonderful music.

The work, thus simplified, becomes a Comic Opera of one Act in two Scenes, and takes about an hour to perform.

Papageno and Papagena (perhaps the only two characters in *The Magic Flute* who can be said to have any live human interest) become the hero and heroine. The Queen of the Night (except for a brief *ad lib.* appearance in the procession at the close), Tamino, Pamina, Sarastro, etc. do not appear at all. The incoherent medley of masonic allusion is entirely eliminated. The “three ladies” of the original become a two-part chorus for female voices. There is no dialogue, no *Magic Flute*, but the *Magic Bells* are retained to play their important part.

Orchestral Parts may be had from the publishers.

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for the Terms to perform this work.

Papageno

The Story

Scene I

As the curtain rises Papageno, the handsome young bird-catcher, enters playing on his Pan pipes. He is tired after his morning's work, and, when he has sung his first song, lies down at the side of the stage and falls asleep.

A group of lady attendants on the Queen enter and express their admiration for the young stranger. After they have reluctantly retired, Papageno awakens and sings of his loneliness and his desire for a "pretty young mate"; then goes off. Papagena, one of the Queen's ladies, returns hoping to find Papageno. She sings of the strange emotion he has awakened in her heart. Monostatos (a Moor in love with Papagena) and his slaves appear and endeavour to carry off Papagena. She is saved from this by the entry of Papageno, who, though himself terrified, succeeds in frightening away the Moors. He then indulges in an outburst of beastful triumph, and is punished by having his mouth closed with a padlock, which is afterwards removed on his promising "all lies and boasting to give o'er?"

As a reward for saving Papagena he is presented with a set of magic bells by the Queen's ladies, who promise to intercede with the Queen and obtain her consent to his marriage with Papagena. The scene ends with a duet between Papagena and Papageno.

Scene II

Monostatos sings of his passion and his determination to win Papagena. The lovers enter at the back of the stage and Monostatos calls on his slaves to seize them. Papageno remembers the magic bells and plays such an entrancing tune that the slaves, powerless to resist, disappear dancing. The Queen's ladies enter and announce that the Queen is on her way to greet them. The ladies retire and Papageno seats himself in front and plays on his pipe, while Papagena wanders to the back of the stage where she is seized and carried off by the slaves. Papageno is heartbroken when he discovers his loss and attempts to hang himself but is frustrated by the Queen's ladies who enter and remind him of the magic bells. In response to the music of the bells Papagena appears, and after a humorous duet the Queen enters with her ladies and all ends happily.

Papageno.

Characters

PAPAGENA

MONOSTATOS

PAPAGENO

Chorus of ladies-in-waiting:

SLAVES

Scene I.

1. SOLO PAPAGENO.	A Fowler's life is bold and free.	-	-	1
2. CHORUS.	Whence came this handsome youth?	-	-	4
3. SOLO PAPAGENO.	A maiden fair and tender.	-	-	12
4. SOLO PAPAGENA.	O gentle stranger, passing fair.	-	-	15
5. SOLO & CHORUS. MONOSTATOS & SLAVES.	Upon your tiptoes softly stealing.	-	-	19
6. PAPAGENA, MONOSTATOS AND PAPAGENO.	My pretty Dove, come fly with me.	-	-	21
7. PAPAGENA, PAPAGENO AND CHORUS.	Hm, hm, hm.	-	-	27
8. DUET PAPAGENA & PAPAGENO.	When love within the heart awakens.	-	-	35

Scene II.

9. SOLO MONOSTATOS.	Every man's a slave to passion.	-	-	38
10. PAPAGENA, PAPAGENO, MONOSTATOS & SLAVES.	How delightful 'tis to rove.	-	-	40
11. CHORUS.	We come with pleasant news.	-	-	47
12. PAPAGENO & CHORUS.	Papagena!	-	-	50
13. DUET PAPAGENO & PAPAGENA.	Pa-pa-pa.	-	-	59
14. FINAL CHORUS.	O happy hearts.	-	-	66

Papageno

Scene I

No. I. Solo – A Fowler’s life is bold and free

Enter Papageno. He has a large bird cage on his back, and a Pan’s pipe on which he plays.

MOZART

J. MICHAEL DIACK

Allegro ♩ = 88

p

8 A

(Papageno enters)

cresc.

8 B

f

1. A fowl - er's life is bold and free, And just the life for a
 2. My name is held in great re - nown Through-out the land, in

p

The last two bars may be played as introduction.

man like me. A - cross the hill I take my way And
 ev' - ry town. For all the lit - tle birds I lure I've

set my traps at break of day.
 cus - tom - ers both rich and poor.

I play up - on my pipe, and soon The
 But it would be a fin - er life If

p

birds flock round to hear the tune;
I could catch a lit - tle wife.

And when they touch my lit - tle trap Down,
I'd keep her safe and love her true, And

down it comes with a snap, snap, snap.
that's the most a man can do.

(After 2nd verse Papageno lies down, in front, and falls asleep).

f
2nd time pp and rall.
D.S.

No. 2. Chorus — Whence came this handsome youth?

Moderato. $\text{♩} = 120$ (*Enter the Queen's Ladies and Papageno*)

A $\text{♩} = 144$ (*They see Papageno*)

1st SOP.

Whence came this handsome youth, so fair?

2nd SOP.

ALTOS.

His form so graceful, and so rare! Oh hap-py she! his

B

lot to share.

If a - ny man our hearts could move, This
If a - ny man our hearts could move,

youth might well suc - cessful prove, This youth might well suc - cessful

C Più mosso. $\text{♩} = 160$

prove.

A - way! we must no long - er

p

ling-er The Queen must hear of this young stranger. Per-chance he is of Per-chance he

The first system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "ling-er The Queen must hear of this young stranger. Per-chance he is of Per-chance he". The piano accompaniment consists of two staves, a treble and a bass clef. It includes dynamic markings of *p* (piano) and *f* (forte), and a triplet of eighth notes in the right hand.

roy - al blood, Fit mate to end her wi - dow - hood, fit
is of roy-al blood,

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "roy - al blood, Fit mate to end her wi - dow - hood, fit is of roy-al blood,". The piano accompaniment continues with similar dynamics and includes a triplet of eighth notes.

mate to end her wi - dow - hood.

D

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "mate to end her wi - dow - hood.". A chord symbol "D" is placed above the vocal line. The piano accompaniment includes dynamic markings of *p* and *f*, and a triplet of eighth notes.

1st SOP. (to the others)

2nd SOP.

Re-turn un-to our Queen, and tell her what we've seen. We're sor-ry to say

ALTOS. (to 1st Sopranos)

"No," But we decline to go. Nay! nay! you must a-way, for here we mean to

ALTOS.

1st SOP. Nay! nay! you must a-way,

Nay! here we mean to stay,

stay. 2nd SOP. Nay! nay! you must a-way, 1st SOP. We will guard him,

2nd SOP.

ALTOS.

1st SOP. TUTTI.

We will watch him, We'll pro- tect him, Nay! nay! nay!

E
Allegretto. ♩. = 88

2nd SOP.
They wish to stay,

1st SOP.
They wish to stay.

ALTOS. They wish to stay,

2nd SOP.
They will not go,

1st SOP.
They will not go.

ALTOS.

ALTOS. They will not go,

Nay,

2nd SOP.

1st SOP.

Nay, nay,

nay nay! —

You can - not stay, you

nay,

must a - way, a - way.

'Tis plain you wish that we should go, that

we should go, Nay, nay, not so, nay, nay, not so, You can - not treat us

so. 'Tis plain you wish that we should go, that we should go, Nay,

nay, not so, nay, nay, not so, you can - not treat us so, — you can - not treat us

so, — you can - not treat us so. A -

Papageno

G $\text{♩} = 160$

las! a - las! we must a - way, They will not go, we

1st.Sop. a -

Altos

can - not stay, A - las! we must a - way, a - las!

2nd.Sop.

las! a - las! But hope we

will re - tain to see him once a -

H A - las! we must a - way, we must a -

gain. A - las, a - las! we must a - way, a - las! a - las! we must a -

way, a - las! we must a - way (Chorus begin to retire)

way. A - las, a - las we must a - way, But hope we will re -

tain To see him once a - gain, to see him once a -

(Exit)

Papageno wakens.

gain.

No. 3. Solo—A maiden fair and tender.

Papageno.

Andante. ♩ = 92

p

A maiden fair and ten - der, To

be my ve - ry own, Ah! would some power would send — her, I'd love but her a -

lone, I'd love but her a - lone, I'd love but her a - lone.

A
♩. = 88

Allegro.

1 This
2 A -

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Allegro.' and the metronome marking is '♩. = 88'. The piano part consists of a steady eighth-note accompaniment in the bass and chords in the treble.

The second system continues the vocal line and piano accompaniment. The lyrics are: "life has no com-fort or plea - sure Un - less I can find me a las! there is no one will take me, A hap - py young hus-band to".

The third system continues the vocal line and piano accompaniment. The lyrics are: "treasure; A sweet, lit-tle neat lit-tle wife — To be my com-panion for make me. Kind for-tune! before it's too late — Pray send me a pret-ty young". The piano part includes dynamic markings: *cresc.* and *fp*.

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "life. for life, for life, for life, A mate. Pray, send me, pray, send me, pray send me, Kind".

B

sweet lit - tle neat lit - tle wife — To be my com - pan - ion for life.
 for - tune, be - fore it's too late, — Pray send me a pret - ty young mate.

cresc. *fp*

1. *D. %*

A sweet lit - tle wife, A neat lit - tle wife.
 A pret - ty young mate, a pret - ty young

D. %

2. *Exit.*

mate.

Exit.

f

No. 4. Solo — O gentle stranger, passing fair.

Papagena.

Larghetto. (Enter Papagena, hoping to find Papageno.)

O gen - tle stranger, passing fair! O

come - liness beyond com - pare! E - motion, un - bid - den, in my heart awakes, A

strange — e - la - tion o'er me breaks, a strange — e - la - tion o'er me

breaks. A — hap - pi - ness un - sa - tis -

Papageno

fied, A ten - der-ness too long de - nied Can this be love that



thrills me so? can this be love — that thrills me so? Oh

mf *p* *cresc. mf*



joy! a lov - er's bliss to know, oh joy! oh joy! a

p *sfp*

B



lov - - er's bliss to know. With-

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



in my heart I have en - shrined — him, Would I but knew where I could

find — him, How hap - py, how hap - py

I would be if he were here. With-in his

p

arms he would en - fold me, Close to his lov - ing heart would

cresc.

hold me. If bless-edness like this were mine All o - - - ther

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'hold me.' followed by a series of eighth and sixteenth notes. The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The key signature has one flat, and the time signature is 3/4.

joys I would re - sign, If bless - - ed - ness like this were

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The dynamics remain consistent with the first system.

mine All o - ther joys I would re-sign, all

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a *cresc.* (crescendo) marking. The vocal line has a long note on 'mine' and 'All'.

(She sits down at side of stage. (half hidden))
o - ther joys I would re - sign.

The fourth system features a vocal line and piano accompaniment. The vocal line is mostly silent, with the text 'o - ther joys I would re - sign.' written below. The piano accompaniment is more active, with a forte (*f*) dynamic and a piano (*p*) dynamic marking. The system concludes with a double bar line.

No. 5. Solo and Chorus.— Upon your tiptoes softly stealing.

Monostatos and Slaves.

Moderato misterioso. $\text{♩} = 152$ *tr*

p

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The tempo is 'Moderato misterioso' with a quarter note equal to 152 beats. The music is marked 'p' (piano). The right hand has a melodic line with trills and slurs, while the left hand provides a rhythmic accompaniment with slurs and accents.

MONOSTATOS. SLAVES.

pp

Upon your tip-toes softly stealing, Let not a sound your steps be-tray, Up-on our

Detailed description: This block shows the vocal entry for Monostatos and Slaves. Monostatos's part is on a single staff with a treble clef, starting with a piano (*pp*) dynamic. The Slaves' part is on a single staff with a treble clef, also starting with a piano (*pp*) dynamic. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: 'Upon your tip-toes softly stealing, Let not a sound your steps be-tray, Up-on our'. The music includes trills and slurs.

tip-toes soft-ly steal-ing, Let not a sound our steps be - tray.

mf

Detailed description: This block continues the vocal and piano accompaniment. The vocal parts continue with the lyrics: 'tip-toes soft-ly steal-ing, Let not a sound our steps be - tray.' The piano accompaniment is marked 'mf' (mezzo-forte). The music features complex chordal textures and rhythmic patterns.

MONOSTATOS.

This is no time for ten-der feel-ing, You have my or - ders to o -

Detailed description: This block shows the vocal entry for Monostatos. The lyrics are: 'This is no time for ten-der feel-ing, You have my or - ders to o -'. The piano accompaniment includes trills and slurs. The music is marked with accents and trills.

SLAVES.

- bey Yes! We have your or-ders to o - bey, On that, we know, de-pends our

A MONOSTATOS.

Al-tho' your man-ly hearts may tremble, Al-tho' your

pay. SLAVES. Al-tho' our

man-ly hearts may trem-ble, All coward fears you must dis-sem-ble, A dar-ing

man - ly hearts may trem-ble, All! coward fears you must dis-sem-ble, A dar-ing

deed we do to - day,

deed we do to - day, Yes! Yes! it must be done to - day.

V. S.

No.6. My pretty dove, come fly with me.

Papagena, Monostatos and Papageno.

Allegro. ♩ = 144

MONOSTATOS (*sees Papagena*) PAPAGENA.

Ah! My pretty dove, come fly with me, I'd ra-ther die than go with

MONOSTATOS. PAPAGENA.

thee. 'Tis use-less to re-sist me. Ye powers above! as-sist me, Have pi-ty

on a poor defenceless maid, And send a gallant

A MONOSTATOS.

knight to be my aid. Come slaves, lay hold and

Papagena.

PAPAGENA.

bind her fast, She must not now es - cape me. Hope with-in my breast a-

- wak - ens, My gal - lant knight _____ I know is

MONOSTATOS.

near. A - way! a - way! no gal-lant knight is

♩ = 160

(Monostatos takes hold of Papagena. She utters a cry.)

here.

PAPAGENO: (*enters with bow and arrow*)

What sound was that? what do I see?

A maid in sore dis-tress Unhand her villain! or take the consequence.

mp

C (*he approaches Papagena*)

Fear

not, O love-ly maid, I will from dan-ger shield thee.

f

Papagena.

MONOSTATOS *draws his sword.*

(staves exit)

Ah! on guard! pre- pare! your end is near, With
 PAPA GENO.
 Ah! on guard! pre- pare! your end is near. With

one strong blow I'll lay thee low. base
 one strong blow I'll lay thee low. Black monster!

(aside)
 vil-lain! *(aside)* I trem-ble with fear, He'll kill me that's
 I trem-ble with fear, He'll kill me that's

They run off at different sides.

clear. I'd bet-ter go, Yes! I'd bet-ter go.
 clear. I'd bet-ter go, Yes! I'd bet-ter go.

cresc. *f*

E
Allegro. ♩ = 192

f > > *stacc.*

Re-enter Papageno.

exit.

Has he gone?

I will pur-sue him,

tr *tr* *stacc.*

tr

Papageno re-enters. F (dramatically)

Now the vic-to-ry is won! With my

f rall. *a tempo.*

Papageno.

might-y arm a - lone the wicked Moor I've o - ver - thrown. With a

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "might-y arm a - lone the wicked Moor I've o - ver - thrown. With a". The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

blow I laid him low. Pa - pa - gen - o, brave and fear - less, with a blow has laid him

cresc.

The second system continues the musical score. The vocal line has the lyrics "blow I laid him low. Pa - pa - gen - o, brave and fear - less, with a blow has laid him". The piano accompaniment includes a *cresc.* (crescendo) marking. The piano part features a more active right hand with chords and moving lines, while the left hand remains relatively simple.

(Enter Lady with padlock with which she closes Papageno's mouth and then exits)

low. Thus I con - quer ev - 'ry foe.

f *mf*

The third system includes a stage direction: *(Enter Lady with padlock with which she closes Papageno's mouth and then exits)*. The vocal line has the lyrics "low. Thus I con - quer ev - 'ry foe.". The piano accompaniment features dynamic markings of *f* (forte) and *mf* (mezzo-forte). The piano part has a more complex texture with chords and moving lines in both hands.

V. S.

The fourth system shows the piano accompaniment continuing. It features a complex texture with chords and moving lines in both hands. The system concludes with a double bar line and a *V. S.* (Fine) marking.

No. 7. Hm, hm, hm, hm.
Papagena, Papageno and Chorus.

Allegro. $\text{♩} = 100$

PAPAGENO (*mournfully points to the padlock*).

Hm, hm, hm, hm, hm, hm, hm,

PAPAGENA.

hm, hm, hm, hm, hm, hm, hm, hm! Poor youth, thy cru - el fate doth

PAPAGENO.

grieve me, A hea - vy pun - ish - ment is thine. Hm, hm, hm, hm, hm, hm, hm,

PAPAGENA.

hm, hm, hm, hm, hm, hm, hm, hm! From dread - ful dan - ger you did

Papageno.

A PAPAGENO.

PAPAGENA.

save me, O would some power to help were mine. Hm, hm, hm, hm! From dread-ful

PAPAGENA.
dan-ger you — did save me, O would some

PAPAGENO.
Hm, hm, hm, hm! Hm, hm, hm, hm!

power to help were mine. O would some

Hm, hm, hm, hm, hm, hm, hm,

power — to help were mine, O would some power to help were

hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm, hm,

mine. *Enter chorus.* 1st LADY.
 hm! Our gra-cious Queen will set you free If you will sol-enn-

(takes off the padlock). PAPAGENO.
 - ly a-gree All lies and boasting to give o'er. O

CHORUS.
 Take care! you may too soon re-joice.
 joy! to hear my voice once more, From

If not the lock you'll wear a-gain,
 lies and boast-ing I'll re-frain, From

If not, the pad-lock you will wear a-gain.
 lies and boast-ing I'll re-frain, I prom-ise to re-frain.

cresc. *f*

C 1st LADY.

Your promise we ac - cept. No doubt your

2nd LADY (*giving*)

time-ly in - ter - ven - tion saved our sis - ter from the Moors. And this re-

Papageno a chime of bells.) PAPAGENO.

ward our Queen has sent, take it, 'tis yours. A -

CHORUS.

PAPAGENO.

- ha! whatev-er can it be? A chime of bells of sil-ver tone. Are they for

CHORUS.

me, for me a - lone? They are for thee, for thee a - lone.

D PAPAGENA WITH SOPRANOS.
 PAPAGENO WITH ALTOS.

Bells of sil-ver, chimes of mus-ic, (You) shall
 (We)

sound in hour of per-il. Fare thee well! all

Papageno.

joy be thine Fare thee well! We'll meet a -

sf p sf

- gain, Fare thee well! we'll meet a - gain. But gen-tle

sf p *Quicken.*

$\text{♩} = 112$
E PAPAGENA.

PAPAGENO.

sis-ters, help us pray. We wish to wed without de - lay. we wish to

wed with - out de - lay, we wish to wed with - out de - lay.

F
Andante. ♩ = 88

33

CHORUS.

We

much re-gret, but you must tar-ry, Our sis-ter dear you may not mar-ry Un-

PAPAGENA &
PAPAGENO.

-til you gain our Queen's con-sent, So you must wait and be con-tent. They

CHORUS.

much re-gret, but we must tar-ry, Their sis-ter dear (you) may not mar-ry. Un-

Papageno.

PAPAGENA & PAPAGENO.

-til you gain our Queen's con - sent, So you must wait and be con - tent. And

G

CHORUS.

will you for us in - ter - cede That we with-out de - lay may wed? Yes, yes, for you we'll

PAPAGENA & PAPAGENO.

in - ter - cede That you with-out de - lay may wed. And now, fare-well! and

CHORUS. P APAGENA & PAPAGENO.

now, fare-well! We'll meet a - gain, we'll meet a - gain.

Chorus exit.

No. 8. Duet. — When love within the heart awakens.

Words by
J. MICHAEL DIACK.

(Papagena and Papageno.)

MOZART
from The Magic Flute.Andantino. $\text{♩} = 104$

PAPAGENA.

When love with - in the heart a - wakens All na - ture

PAPAGENO.

glows with bright - er hue, The birds a sweet - er song are singing, The sky ap -

PAPAGENA.

In love our hopes and long - ings meet, Love makes our
pears a rich - er blue.

hap - pi - ness com - plete, Love makes our hap - pi - ness com - plete.

Papageno.

PAPAGENA.

O light of life! mys-ter - ious power! The great-est

PAPAGENO.

gift — the gods — be - stow, On cot and pal - ace thou — canst shower A pur - er

PAPAGENA.

Thy glad'ning ray on all — may shine, Filling our
joy — than wealth can know.

hearts with bliss di - vine, fill - ing our hearts with bliss di - vine.

B

Fill — our hearts with bliss di - vine, fill our

p

hearts with bliss di - vine, Ev - er on our path - way shine, Fill our

f

hearts with bliss di - vine, Ev - er on our path - way shine, Ev - er

f *p* *fp*

on our pathway shine, ev - er on our pathway shine.

fp *cresc.* *f* *p*

Scene II.

No. 9. Solo.— Every man's a slave to passion.

Monostatos.

Allegro. $\text{♩} = 108$

sempre p

1. Ev - 'ry man's a slave to pas - sion, And the conqu'ring pow'r of
 2. While I live I will pur - sue her, Till she owns me as her

love, For the weak all show com - passion But for me no heart will
 lord, Oth - er men may try to woo her But they'd best be - ware my

A

move, But for me no heart will move.
 sword, But they'd best be - ware my sword.

Am I not as oth-er men are? I can
Of all maids she is the fair-est, Wor - thy

love and I can hate, I can love and I can
she to be my bride, thy she to be my

B
hate, But my hate will prove the stronger If I do not win my
bride, If I can not be her bridegroom No one else my love shall

mate, If I do not win my mate, if I do not win my mate.
wed, No one else my love shall wed, no one else my love shall wed.

(After 2nd Verse Papagena and Papageno enter at back of stage. Monostatos listens, hidden.)

D. S.

Papageno.

No. 10. How delightful 'tis to rove.

Papagena, Papageno, Monostatos and slaves.

Andante. ♩ = 126

PAPAGENA & PAPAGENO.

How de-light-ful 'tis to

rove in the wood-land with your love, To — see the wild flow'rs

springing, To — lis-ten to the lit-tle bird-ies sing-ing, To —

see the wild flow'rs springing, To — lis-ten to the little birdies singing.

p *p* *sf* *p* *sf* *p* *A* *sf* *p* *3* *3* *3*

PAPAGENA.

See _____ on the top-most branch

PAPAGENO.

'Tis a blackbird, hush be silent! I will call him.

PAPAGENA.

Down he comes your call o-

bey-ing,

PAPAGENO.

O, I wish I had my trap, O, I wish I had my trap, He is a

B

live-ly lit - tle chap {and I am glad, yes very glad you haveno trap,} Now he's.
but I, a - las, a-las, a-las, have no trap, }

Papageno.

PAPAGENA.

So you can-not

PAPAGENO.

BOTH.

gone in-to the wood. No, I can-not, No, (you) I

can-not harm the pret-ty lit-tle, dain-ty lit-tle, pret-ty lit-tle bird. (mockingly).
MONOSTATOS
No, I would not harm the pret-ty lit-tle

C ♩ = 160
bird. Hal now you are mine at last.
Allegro.

Your gal-lant knight will need as-sist-ance, I have slaves at no great

dis-tance, many slaves at no great dis - tance. With Mo - no - sta - tos you tri - fle If you

cresc. *f* *sfp* *f*

think my rage to sti - fle. Ho! ye slaves, with fet - ters bind them. Ah! no

p *f* *p*

PAPAGENA AND
PAPAGENO.

ray of hope I see. Ho! ye slaves, with fet - ters bind them. Have no

f *p*

D MONOSTATOS. (Enter slaves) PAPAGENO.

fear! nev - er mind them. Now to test the mag - ic bells, They may

save us, who can tell. Come, sweet bells and show your pow'r, Save us in this dreadful

E *(Papageno plays on the chime of bells) (The slaves gradually become affected by the rhythm of the*
hour.

music and soon they are all dancing)

MONOSTATOS AND SLAVES.

(staccato) This sure-ly is witchcraft; we came here to fight. La-la-

ra, la la la-ra-la, la la la-ra-ra. No mas-ter save Moz-art such

mus-ic could write. La-ra-la la la, la-ra-la, la la, la-ra-

la. For danc-ing he wrote it, for joy and de-light. La-ra-

(They go off, dancing)

la la la, la-ra-la la la, la-ra-la.

F ♩ = 132
PAPAGENA.

Such the charm of mus-ic's art, Passions rage to con-quer, Mel-o-dy with-

PAPAGENO.

p *mf* *f*

in the heart Leaves no room for ran - cour. So if some day you should be
So if some day

mf *p*

Ve - ry cross and rude to me, Ve - ry, ve - ry
you should be Ve - ry cross and rude to me, ve - ry

cross and rude to me. On the mag - ic bells I'll play, Make you dance a
G

mf *p*

meas - ure, An - gry frowns will pass a - way, Pain give place to pleas - ure.

mf *p*

No. II. Chorus.—We come with pleasant news.

Allegretto. $\text{♩} = 152$ (*Enter the Queen's Ladies*)

p

We come with pleas - ant news to greet you, Our gracious queen you

soon will see. She is now on her way to meet you,

Papageno.

A

Make your request on bend - ed knee, She is a roy - al

queen, remember, You will be wise to treat her as such. Pa-pa-gen-o had

better be silent, He is in-clined to talk too much,

Dear Pa-pa-gen-a, fear thou no ill.

B

Thou, Pa - pa - gen - o,

hush! be still, hush! hush! hush! be still,

hush! hush! hush! be still. *(Ladies exit)*

Papageno.

No. 12. Papagena!

Papageno and Chorus.

(While the young lovers are waiting for the Queen, Papageno seats himself in front. Papagena wanders to back of stage where she is seized and carried off by the slaves.)

Papageno plays.

Allegro. ♩. = 84

p

f

A PAPAGENO. (*discovering Papagena's absence*) (*plays*)

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

Dear-est! sweetheart! where are you? where

are you? She's gone, gone and de-part-ed. I am be-reft and bro-ken-heart-ed. Pa-pa-

cresc. f

-ge-na! Pa-pa-ge-na! what have I done? Why have you left me here a -

p *mf* *p*

B

-lone? Why have you left me here a - lone?

My lit-tle bride so soon to be

Why do you vex and tor - ture me? Cu-pid has shot his cru - el

dart, I feel it here, right thro' my heart. Pa-pa-ge-na! where are you

straying? Is it hide-and-seek you're play-ing? Not a sound; she can - not hear me, So I

fear she is not near me. Bet-ter far it were to die than en - dure such mis - er-

-y. With this rope my-self I'll stran - gle,

From this stur - dy tree I'll dan - gle. Not a

pleas - ant sight to see, But no choice re - mains for me. If no

wi - fie I can own, I re - fuse to live a - lone. So, false maid, I bid a -

- dieu, To this wea - ry world and you, to this wea - ry world and you.

(addressing the audience)
But a moment I will tar - ry me, Is there no one here will

mar - ry me? I might then consent to live. On a word trembles my fate, Whisper

E

"Yes" be-fore it's too late. No one an - swers, no one

loves me, no one loves poor Pa - pa - gen - o, I re - fuse to try a - gain O, Welcome

rope and welcome tree, — Make a speed-y end of me. Welcome rope and welcome

F

tree, — Make a speed-y end of me. Still a

bet - ter plan would be, a bet - ter plan, yes! 'twould

(plays)

be if I count - ed one, two, three. one!

Andante. G

two! three! Still no sound. All hope is gone. I must die, a-las! a-

lone. So to end this mourn-ful tale I will say my last fare-

Allegretto. $\text{♩} = 152$

H CHORUS *enter.*

- well, I will say my last fare - well. Oh stay, oh stay, oh stay, oh stay, Hold, Pa - pa-

ge - no! hold! we say, you must not take your precious life a - way, you must not

PAPAGENO.

take your precious life a - way. You come too late. I have de - cid - ed To take the

life my love de - rid - ed. My Pa - pa - ge - na! Oh my love! Why did you

I CHORUS.

so un - faith - ful prove? Where are the ma - gic bells we gave thee?

PAPAGENO.

They can from all thy trou-bles save thee. O what a block-head to for-

get them, I can't re-mem-ber where I put them.

Ah! here they are. Now we will see If they will bring her back to

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics 'Ah! here they are. Now we will see'. The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

me, If they will bring her back to me.

The second system continues the vocal line with the lyrics 'me, If they will bring her back to me.' The piano accompaniment continues with a similar rhythmic pattern, featuring arpeggiated chords and moving lines in both hands.

J
Allegro. $\text{♩} = 88$

The third system shows the piano accompaniment continuing. It features a prominent eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A first ending bracket with an '8' is placed over the first few measures of this system.

Sil-ver bells ring clear - ly In my sweetheart's

The fourth system introduces a vocal line with the lyrics 'Sil-ver bells ring clear - ly In my sweetheart's'. The piano accompaniment continues with the eighth-note pattern. A first ending bracket with an '8' is placed over the first few measures of the piano part.

ear. Say I love her dear - ly, Whisper I am here.

The fifth system continues the vocal line with the lyrics 'ear. Say I love her dear - ly, Whisper I am here.' The piano accompaniment continues with the eighth-note pattern, ending with a final chord.

Sil - ver bells ring clear - ly

8

K
In my sweet-heart's ear. Say I love her dear - ly,

8

Whis - per I am here. Say I love her dear - ly,

8

Whis - per I am here. I am here, Whis - per in her

8

CHORUS. *Chorus exit.* *V. S.*
ear, Tell her I am here. Now, Pa - pa - ge - no, look and see!

8

cresc. *f*

No. 13. Duet. Papagena and Papageno.

Words by
J. MICHAEL DIACK.

MOZART.
from The Magic Flute.

Allegro. $\text{♩} = 96$

p

tr

tr

3

PAPAGENA.

PAPAGENO.

Pa - pa - pa

pa - pa - pa

Pa - pa - pa

pa - pa - pa - pa

tr

tr

3

- pa

pa - pa - pa - pa - pa - pa - pa

pa - pa - pa - pa -

pa - pa - pa - pa - pa - pa - pa

pa - pa - pa - pa - pa

tr

tr

- pa

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

A

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

You are mine, now and for

3

Papageno.

Yes, I am thine, now and for ev - er,
 ev - er. We must ve - ry soon be

Yes, my dear, too long we've tar-ried, too long we've tar-ried, too long we've
 mar - ried, too long we've tar-ried, too long we've

cresc.

tar - ried.
 tar - ried. Oh the hap - py days in

f *p*

Oh the hap - py days in store,
 store, All our fears and trou - bles

B

All our fears and troubles o'er; And per-chance the gods will send Lit-tle
o'er; And per-chance the gods will send Lit-tle

ones for us to tend. First a girl and then a boy, oh what joy!
ones for us to tend. First a girl and then a boy, oh what joy!

oh what joy! oh what joy! Oh the hap-py days in
oh what joy! oh what joy! Oh the hap-py days in

C

store, the hap-py, hap-py days in store.
store, the hap-py, hap-py days in store. First _____ comes a lit-tle Pa-pa-

Then — comes a lit-tle Pa-pa-ge-no,
 - ge - na, Then — yet an-oth-er Pa-pa-

f

Then — yet an-oth-er Pa-pa-ge-no, Pa-pa-
 - ge - na Pa-pa-ge-na,

f

-ge-no, Pa-pa-ge-no, Pa-pa-ge-no, Pa-pa-ge - no.
 Pa-pa-ge-na, Pa-pa-ge-na, Pa-pa-ge - na.

D
 You'll be the kind-est of all fa-thers, the lit-tle
 You'll be the sweet-est of all mothers,

p

dar - - - ling

the lit-tle darling Pa-pa - ge-nas, Pa-pa-pa-pa-pa - ge-nas, Pa-pa-pa-pa-pa -

Pa-pa-pa-pa-pa-pa-pa - ge-nos, the ve - ry i - - mage of Pa -

pa-pa-pa-pa-pa-pa-pa - ge-nas, the ve - ry i - - mage of Ma -

E

- pa. For bet-ter or for worse I take thee.

- ma. You'll nev-er vex me or for - sake me, the lit-tle

the lit-tle dar-ling Pa-pa - ge-nos, Pa-pa-pa-pa-pa - ge-nos, Pa-pa-pa-pa-pa -

dar - - - ling

-ge-nos, Pa-pa-pa-pa-pa-pa-ge-nos, the ve-ry i-mage of Pa-

Pa-pa-pa-pa-pa-pa-pa-pa-ge-nas, the ve-ry i-mage of Ma-

F

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

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

-ge-no, the ve-ry i-mage of Pa-pa, Pa-pa-ge-no, Pa-pa-

-ge-na, the ve-ry i-mage of Ma-ma, Pa-pa-ge-na, Pa-pa-

cresc. *f* *p*

-ge-no, Pa-pa-pa-pa-pa-pa-pa-pa-pa-ge-no, the ve-ry i-mage of Pa-

-ge-na, Pa-pa-pa-pa-pa-pa-pa-pa-pa-ge-na, the ve-ry i-mage of Ma-

cresc.

G

- pa, the ve - ry i - mage of Pa - pa, the ve - ry i - mage of Pa - pa.
 - ma, the ve - ry i - mage of Ma - ma, the ve - ry i - mage of Ma - ma,

Pa - pa - pa - pa - pa - ge - no, Pa - pa - pa - pa - pa -
 Pa - pa - pa - pa - pa - ge - na, Pa - pa - pa - pa - pa -

- ge - no, Pa - pa - pa - pa - pa - ge - no, Pa - pa - pa - pa - pa - ge -
 - ge - na, Pa - pa - pa - pa - pa - ge - na, Pa - pa - pa - pa - pa - ge -

no!
 na!

EXIT.

Papageno.

No. 14. O happy hearts.

Procession and Final Chorus.

Moderate march time. ♩ = 112

First system of piano accompaniment. It begins with a forte (f) dynamic. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes in both hands.

(Enter the Queen and her Ladies with Papagena and Papageno)

Second system of piano accompaniment. It starts with a mezzo-forte (mf) dynamic and ends with a forte (f) dynamic. The melody continues with similar rhythmic patterns.

Third system of piano accompaniment. It begins with a mezzo-forte (mf) dynamic. Above the first staff, the letter 'A' and the word 'CHORUS.' are written. The music continues with the same rhythmic accompaniment.

Vocal line for the chorus. The lyrics are: hap - py hearts, in love u - ni - ted, Un - end - ing joy be thine; The

Vocal line for the chorus. The lyrics are: gold - en sun, from skies un - cloud - ed, Up - on thy path - way shine. Your

B

wed - ding bells will soon be ring - ing, A fresh ad - ven - ture now be - gin - ning. In

peace and plen - ty may you dwell, And so we bid you all fare - well! We

C

bid you all a kind fare - well! We bid you all fare - well, fare -

- well, fare - well!

Papageno.