

Wolfgang Amadeus Mozart  
(1756-1791)

Libretto: Emanuel Schikaneder

*"Die Zauberflöte"*  
*"The Magic Flute"*  
(K.620, Sept. 1791)

Eine deutsche Oper in zwei Aufzügen  
German opera in two acts

1. Aufzug / Act 1



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# Die Zauberflöte (The Magic Flute)

## 1. Aufzug (Act 1)

Music by Wolfgang Amadeus Mozart  
Libretto by Emanuel Schikaneder

First performance: September 30, 1791 at the  
Theater auf der Wieden, Vienna, under the  
direction of the composer.

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One of my long-term projects is to sequence and score the entire "Zauberflöte" for the electronic medium. I decided against my original plan of submitting the more popular arias first, instead the work is being completed sequentially so that page numbering in each act will be consecutive. As portions are completed, they will be made available at the GMD site.

For compactness, the score is presented in a relatively small font (12 point), making it primarily of interest as a "study score." Even so, it requires A4 or legal-sized paper to print, allowing two systems per page.

My interpretation in the form of midi-files is also provided for study purposes. Please note: at least 32- note polyphony is required, as to improve realism the strings and voices are doubled on separate tracks. The actual number of tracks and channels varies according to the requirements of each individual piece. At least an AWE32 or similar sound card is required to adequately read these midis. A Yamaha XG synthesizer or soundcard is recommended for best results.

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First section (Introduction) completed June, 1999

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# Act I: No. 1. Introduction

W.A. Mozart

*Allegro*

Flauti

Oboi

Clar. in B

Fagotti

Corni in Es

Trombe in Es

Timpani in Es, B

Violini I

Violino II

Viola

Vc/Basso

Tamino/1. Dame

2. Dame

3. Dame

*p*

*f*

*fp*

4

*fp*

*fp*

*f* *p*

*f* *p*

*f* *p*

7

*cresc.*

*cresc.*

*tr*

*tr*

*tr*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

11

Musical score for measures 11-14. The score is written for a full orchestra and includes a piano part. The piano part features trills and tremolos. Dynamics include *f* (forte) and *a.2.* (second ending). The score is in 3/4 time and includes a key signature of one flat.

15

Musical score for measures 15-18. The score continues from the previous system and includes a piano part. Dynamics include *f* (forte) and *p* (piano). The score is in 3/4 time and includes a key signature of one flat. The word "Tamino" is written in the lower right, and "Zu" is written below it.

18

Musical score for measures 18-20. The score includes vocal lines and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth notes. Dynamics include *fp* and *f*. The vocal line includes the lyrics: Hül - fe! Zu Hül - fe! Sonst bin ich ver - lor - en, Zu

21

Musical score for measures 21-23. The score includes vocal lines and piano accompaniment. The piano part continues with the same rhythmic pattern. Dynamics include *fp* and *p*. The vocal line includes the lyrics: Hül - fe! Zu Hül - fe! Sonst bin ich ver - lor - en, der

24

list - ti - gen Schlan - ge zum Op - fer er - kor - en! Barm - her - zi - ge Göt - ter!

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

28

*sopra una corda*

schon na - het sie sich, schon

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

31

Musical score for measures 31-33. The score consists of a vocal line and a piano accompaniment. The vocal line begins with a long note on 'na' in measure 31, followed by 'het sie' in measure 32, and 'sich;' in measure 33. The piano accompaniment features a complex rhythmic pattern of eighth and sixteenth notes. Dynamics include *sf* (sforzando) and *p* (piano). The key signature has one flat, and the time signature is 4/4.

34

Musical score for measures 34-36. The score consists of a vocal line and a piano accompaniment. The vocal line begins with 'ret - tet, ret - tet,' in measure 34, 'schüt - zet mich, ach' in measure 35, and 'schüt - zet, schüt - zet,' in measure 36. The piano accompaniment features a complex rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano) and *f* (forte). The key signature has one flat, and the time signature is 4/4.



37

ret - tet, ret - tet, ret - tet schüt - zet

1. Dame  
Stirb, Un - ge - mich! - Un - ge - Stirb, Un - ge -

41

heu'r durch uns - re Macht! Tri - umph! Tri -

heu'r durch uns - re Macht! Tri - umph! Tri -

heu'r durch uns - re Macht! Tri - umph! Tri -

46

a.2.

- umph! Sie ist voll bracht, die Hel - den - tat. Er is be-

- umph! Sie ist voll bracht, die Hel - den - tat. Er is be-

- umph! Sie ist voll - bracht, die Hel - den - tat. Er is be-

52

- freit, er ist be - freit durch un - sres Ar - mes Ta - pfer - keit, durch

- freit, er ist be - freit durch un - sres Ar - mes Ta - pfer - keit, durch

- freit, er ist be - freit durch un - sres Ar - mes Ta - pfer - keit, durch

Vcello

59

un - sres Ar - mes Ta - pfer - keit.

un - sres Ar - mes Ta - pfer - keit.

un - sres Ar - mes Ta - pfer - keit.

67

Vcello Bassi Vcello Bassi

Ein hol - der Jüng - ling sanft und schön!

So schön als ich noch nie ge-

74

Musical score for measures 74-79. The score includes piano accompaniment with a dynamic marking of *p* (piano). The music is written for two staves, with various note values and rests.

Musical score for measures 74-79, featuring Vcello and Bassi parts. The Vcello part is written in a higher register, and the Bassi part is in a lower register. Both parts include dynamic markings and phrasing slurs.

Wü - rd' ich mein Herz der Lie - be  
 - sehn! Wü - rd' ich mein Herz der Lie - be  
 Ja, ja! ge - wiss zum Ma - len schön! Wü - rd' ich mein Herz der Lie - be

81

Musical score for measures 81-86. The score includes piano accompaniment with a dynamic marking of *p* (piano). The music is written for two staves, with various note values and rests.

weih'n, so müsst' es die-ser Jüng-ling sein, so müsst' es die-ser Jüng-ling sein.  
 weih'n, so müsst' es die-ser Jüng-ling sein, so müsst' es die-ser Jüng-ling sein.  
 weih'n, so müsst' es die-ser Jüng-ling sein, so müsst' es die-ser Jüng-ling sein.

88

Measures 88-92: This section contains five systems of musical notation. The first system has a treble clef and a key signature of one flat. It features a melody with a forte (*f*) dynamic. The second system has a bass clef and continues the melody with a forte (*f*) dynamic. The third system has a treble clef and contains a piano accompaniment with a forte (*f*) dynamic. The fourth system has a bass clef and continues the piano accompaniment with a forte (*f*) dynamic. The fifth system has a treble clef and contains a piano accompaniment with a forte (*f*) dynamic.

Measures 92-98: This section contains five systems of musical notation. The first system has a treble clef and a key signature of one flat. It features a melody with a forte (*f*) dynamic. The second system has a bass clef and continues the melody with a piano (*p*) dynamic. The third system has a treble clef and contains a piano accompaniment with a forte (*f*) dynamic. The fourth system has a bass clef and continues the piano accompaniment with a piano (*p*) dynamic. The fifth system has a treble clef and contains a piano accompaniment with a forte (*f*) dynamic.

Lasst uns zu uns - rer Fürs - tin ei - len, ihr die - se Nach - richt zu er -  
 Lasst uns zu uns - rer Fürs - tin ei - len, ihr die - se Nach - richt zu er -  
 Lasst uns zu uns - rer Fürs - tin ei - len, ihr die - se Nach - richt zu er -

93

Measures 93-98: This section contains five systems of musical notation. The first system has a treble clef and a key signature of one flat. It features a melody with a piano (*p*) dynamic. The second system has a bass clef and continues the melody with a piano (*p*) dynamic. The third system has a treble clef and contains a piano accompaniment with a piano (*p*) dynamic. The fourth system has a bass clef and continues the piano accompaniment with a piano (*p*) dynamic. The fifth system has a treble clef and contains a piano accompaniment with a piano (*p*) dynamic.

Measures 98-104: This section contains five systems of musical notation. The first system has a treble clef and a key signature of one flat. It features a melody with a piano (*p*) dynamic. The second system has a bass clef and continues the melody with a piano (*p*) dynamic. The third system has a treble clef and contains a piano accompaniment with a piano (*p*) dynamic. The fourth system has a bass clef and continues the piano accompaniment with a piano (*p*) dynamic. The fifth system has a treble clef and contains a piano accompaniment with a piano (*p*) dynamic.

- thei - len: viel - leicht, dass die - ser schö - ne Mann die vor' - ge Ruh' ihr ge - ben  
 - thei - len: viel - leicht, dass die - ser schö - ne Mann die vor' - ge Ruh' ihr ge - ben  
 - thei - len: viel - leicht, dass die - ser schö - ne Mann die vor' - ge Ruh' ihr ge - ben



110

Musical score for measures 110-113. The score consists of five systems of staves. The first system has four staves (treble, alto, tenor, bass). The second system has four staves. The third system has four staves. The fourth system has four staves. The fifth system has four staves. Dynamics include *f* (forte) and *p* (piano). There are triplets marked with a '3' and a slur.

Vocal line for measures 110-113. The lyrics are:   
 ihm  
 Ich bleib' in-des-sen hier  
 Ich wa-che hier für  
 Nein nein das kann nicht sein ich schüt-ze ihn al-lein

114

Musical score for measures 114-117. The score consists of five systems of staves. The first system has four staves. The second system has four staves. The third system has four staves. The fourth system has four staves. The fifth system has four staves. Dynamics include *f* (forte) and *p* (piano).

Vocal line for measures 114-117. The lyrics are:   
 ich blei-be  
 ich wa-che  
 ich ich ich!  
 ich ich!  
 Ich schüt-ze ihn al-lein ich schüt-ze ich!

120

Allegretto

Ich soll-te fort?

Ich soll-te fort?

126

ich soll-te fort?

Ei

ei!

ich soll-te fort?

Ei

ei!



131

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:

138

nein, nein nein, nein nein das kann nicht sein! Sie wä-ren gern bei ihm al - lein, bei  
 Nein nein, nein nein, nein nein das kann nicht sein! Sie wä-ren gern bei ihm al - lein, bei  
 Nein nein, nein nein, nein nein das kann nicht sein! Sie wä-ren gern bei ihm al - lein, bei

Vcello

144

150

155

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

*fp* *fp* *fp*

*f* *f* *f*

Was woll-te ich da - rum nicht ge - ben,  
 ge - ben, könnt ich mit die-sem Jüng - ling

158

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

*fp* *fp* *fp*

*f* *f* *f*

könnt ich mit die-sem Jüng - ling le - ben  
 le - ben Hätt' ich ihn doch so ganz al-

161

*f* *p* 3 *f*  
*fp*  
 Corni in C  
 Trombe in C *fp*  
 Timpani in C,G *f*  
*f* *p* 3 *f* *p*  
*f* *f* *fp*  
 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!

165

*p* *f* *p*  
*p* *f* *p*  
*fp*  
*f*  
*f* *p* *f* *p*  
*p* *f* *p*  
*fp*  
 geht, es kann nicht sein!  
 kei - ne geht, es kann nicht sein!  
 Doch kei - ne geht, es kann nicht

168

Am bes-ten ist es nun, ich geh', ich  
 sein! Am bes-ten ist es nun, ich geh', am bes-ten ist es nun, ich geh', ich

173

geh', ich geh' Du Jüng - ling, schön und lie - be - voll, du trau - ter Jüng - ling le - be woh! bis  
 geh', ich geh' Du Jüng - ling, schön und lie - be - voll, du trau - ter Jüng - ling le - be woh! bis  
 geh', ich geh' Du Jüng - ling, schön und lie - be - voll, du trau - ter Jüng - ling le - be woh! bis

179

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

185

bis ich dich wie - der - seh! bis ich dich wie - der - seh, dich  
 - seh, bis ich dich wie - der - seh! bis ich dich wie - der - seh, dich  
 - seh, bis ich dich wie - der - seh! bis ich dich wie - der - seh bis

191

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

197

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

203

This musical score page, numbered 203, contains ten staves of music. The notation is as follows:

- Staff 1:** Treble clef, mostly rests.
- Staff 2:** Treble clef, contains a melodic line with a marking "a.2." above the second measure.
- Staff 3:** Bass clef, contains a melodic line.
- Staff 4:** Treble clef, contains a chordal accompaniment.
- Staff 5:** Treble clef, contains a chordal accompaniment.
- Staff 6:** Bass clef, contains a melodic line.
- Staff 7:** Treble clef, contains a melodic line with triplet markings (three groups of three notes).
- Staff 8:** Treble clef, contains a melodic line with triplet markings.
- Staff 9:** Bass clef, contains a melodic line.
- Staff 10:** Treble clef, mostly rests.
- Staff 11:** Treble clef, mostly rests.
- Staff 12:** Treble clef, mostly rests.