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The Magic Flute: a condensed and simplified arrangement for junior high school.

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Boston University
BOSTON UNIVERSITY SCHOOL OF MUSIC

Service Paper

THE MAGIC FLUTE

(A Condensed and Simplified Arrangement for Junior High School)

Submitted By

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INTRODUCTION

The following condensation of Mozart's opera, "The Magic Flute", has been arranged and planned with chief emphasis on that phase of music commonly called "appreciation." In other words, it is hoped that the student will be able to appreciate music to a greater extent as a result of a study of this score. As in other branches of the arts, it seems only logical that in music also the students should become aware of the greatest masterpieces of the field. There can be no denying that "The Magic Flute" falls into this category. However, in its original the opera is too long and too difficult for the average group of students to master at any age level in the public schools. Therefore, the opera has been condensed, deleting the difficult passages and limiting the length of performance to one of practicality.

However, the present arrangement follows as closely as possible that of the original. The sequence of the music is the same, as are the characters. The story has not been altered in meaning, merely condensed. Even the key signatures are the same as those in the original in that Mozart selected very definite tonalities to express the subtleties of the story. After extensive study of "The Magic Flute" the student should be familiar, not only with the story, but also with some of its finest music.

The arrangement has been designed for classroom study culminating in a possible public performance, as it is felt that the nearer the
student can approach the original, then the greater will be the appreciation. Therefore, if possible, the arrangement should be staged for the public. The details concerning the staging will be found in the section entitled "Staging."
Act I
Rough, rocky landscape
No.1. Introduction

Tamino (runs in, pursued by a serpent):

Zu Hül-fe! zu Hülf-fe! sonst bin ich ver-
O help me, protect me, I am in great

lo-ren! zu Hülf-fe! zu Hülf-fe! sonst bin ich ver-lo-ren! der
danger O help me, protect me, I am in great danger The

Small notes optional to avoid extremes of range.
li - sti - gen Schlan - ge zum Op - fer er - ko - ren, barm - her - zi - ge Gö - ter!
treach - er - ous ser - pent will soon o - ver - take me. Ah, Heav - ens, have mer - cy!

(Schon na - het sie sich, schon na - het sie)
I see it draw near, I see it draw

(The serpent becomes visible.)
sich! ach! ret - tet mich, ach! ret - tet, ret - tet, schüt - zet mich! ach schüt - zet, schüt - zet,
near! O res - cue me, pro - tect me, save me, res - cue me! O save me, save me.

(Three Ladies hurry in with Silver Javelins)

1. & 2. L.

Die mon - ster vil - le be - fore our might!

(He sinks, unconscious, to the ground.)

Tamino
ret - tet, ret - tet, ret - tet, schüt - zet mich.
res - cue, save me, save me, res - cue me!
(They kill the serpent.)

Triumph! Triumph! Triumph!

Rejoice! Rejoice! Rejoice!

Sie Sie Sie

Er ist vollbracht, die Helden tat! This youth is

deed is done, and won the fight!

Er ist frei, frei, frei!

This youth is free from deadly plight!

Tapferkeit, durch unsres Armes Tapferkeit.

deadly plight, This youth is free from deadly plight!
1st Lady: Lo, what beauty in this gentle face.
2nd Lady: I never saw such lovely grace.
3rd Lady: Yes, yes, indeed for art to trace.

All: If I my heart to love should cede,
This youth would be my choice indeed.
But let us quickly homeward hurry
To tell the Queen this startling story.

1st Lady: You go, I'll stay.
2nd Lady: No, you go, I'll stay.
3rd Lady: No, you go, I'll stay.

All: Come, come we all must go away--
And leave him here alone to stay.
So now in peaceful slumber dwell,
Thou gentle youth, we bid farewell.
   (Ladies Exit)

(Tamino regaining consciousness):
   Where am I? Did some higher power save me?
No. 2. Song

Andante

Tamino: Was hör ich? Ha, eine männliche Gestalt nähert sich dem Tal.
What do I hear? Where am I? What a strange place! I see a queer figure approaching. (Withdraws, observing)

Panageno, dressed in a suit of feathers, hurry by, carrying a large bird-cage on his back and a pannier in his hands.

1. Der Vögel-fänger bin ich ja, stets lustig heis-sa hop-sa-sal ich
d. Vögel-fänger bin ich ja, stets lustig heis-sa hop-sa-sal ich
e. Wenn alle Mädchen währen mein, so täusche ich brav Zuk-ker ein, die,
f. Katch the birds from dawn to dark, As gay and happy as a lark! The
g. Al-though I am of widespread fame, I'm sometimes lone-some all the

☆ Third verse may be omitted to shorten length of performance.
Vogelfänger bin bekannt bei alt und jung im ganzen Land.

Countless birds crowd in my net, I never caught a sweetheart yet.

All the maids I would select The fairest as my bride-elect.
Pap.: But I'd be a lot happier if I could only find a wife. You know, sometimes I get lonesome.

Tam.: Hey there.

Pap.: Who's there?

Tam.: Tell me who you are, my jolly friend.

Pap.: Who am I? (To himself) Silly question. Suppose I asked who you were!

Tam.: Then I would tell you that I am a prince, the son of a king. My name is Tamino. Now who are you?

Pap.: I don't know. All that I know is that my name is Papageno.

Tam.: How do you live?

Pap.: Oh, by eating and drinking just as everyone else does.

Tam.: But how do you get this food and drink? How do you earn your living?

Pap.: By exchange. I catch birds of all kinds for the Queen of the Night and her ladies. In return, I receive food and drink.

Tam.: Well, I was wondering whether you are a human being or not.

Pap.: What was that?

Tam.: Well, those feathers make you look rather--

Pap.: Stay away from me, and don't trust me, for I have the strength of a giant. (If he isn't afraid of me now, I'll have to run.)

Tam.: Then you fought this dragon--

Pap.: (Trembling) Dragon--is it dead or alive?

Tam.: But how did you ever kill this monster? You have no weapons?

Pap.: (Kill it! It's dead then, thank goodness.) With me a good squeeze of the hand is worth more than weapons.

Tam.: Then you choked it?
Pap.: Choked it--(Never in my life was I as strong as I am today.)

3 Ladies: Papageno! (Slowly entering)

Tam.: Who are those ladies?

Pap.: They work for the Queen of the Night. They give me food in exchange for my birds.

Tam.: No doubt they are very beautiful.

Pap.: I don't think so, for if they were, they wouldn't have to cover up their faces.

3 Ladies: Papageno!!

Pap.: (Oh, oh, now they're after me.) You asked me if they were beautiful. Never in my life have I seen such beauty. (I guess that will put them in good humor.)

3 Ladies: Papageno!!

Pap.: Heavens, what can I have said to make them so angry? Here, lovely ladies, are my birds.

1st Lady: Papageno, this time the Queen sends you instead of food a padlock to keep you from telling lies.

2nd Lady: Papageno did not kill the serpent. We killed it.

3rd Lady: The Queen, our ruler, sends you this portrait of her daughter, which if you find attractive will lead you to a happy future. (Ladies leave)

Tam.: Wow! What do I have to do to meet this girl?
No. 3. Aria

Larghetto

Tamino

Dies Bildnis ist bezaubernd schön, wie noch kein Auge je gesehen wie das Göttberbild mein Herz mit neuer Regung mit neuer Regung

Ich fühle es, ich fühle es, wie das Göttberbild mein Herz mit neuer Regung mit neuer Regung

Und ewig wäre sie dann mein, ewig wäre sie dann mein, (He starts to leave.)

The Three Ladies approach him.)

The Three Ladies approach him.)

mine, ever then she would be mine! mine, ever then she would be mine!
Voice: Prepare for the Queen of the Night.

(Queen enters on following music accompanied by lightning and thunder)

Allegro maestoso

No. 4. Interlude

Queen: Fear not, Tamino. You are noble, wise and virtuous. I have sent you by my messengers a portrait of my daughter, Pamina. She is now in slavery. An evil fiend, Sarastro, kidnapped her and now holds her a prisoner. You must set her free, and if you do, as a reward, she shall be forever thine. (Exit)

Tamino: Was I dreaming, or did I really see the Queen?

(Enter Papageno)
Allegro Papageno (points sadly to the padlock on his mouth)

TAMINO Der Ar-me kann von Stra-fe sagen, denn seine Sprache ist dahin! Hm! hm! hm!

PAPAGENO hm! Der Ar-me kann von Stra-fe sagen, denn seine Sprache ist dahin! Hm! hm! hm!

TAMINO Hm! hm! hm! hm! hm! hm! hm! hm! hm! I can no help or comfort.

PAPAGENO hvad, weil ich zu schwach zu helfen bin. Ich kann nichts tun, I can no help
als dich behaagen, weil ich zu schwach zu helfen bin.

weil ich zu schwach zu helfen bin, weil ich zu schwach zu helfen

I wish I could relieve thy pain, I wish I could relieve thy pain.

Enter the Three Ladies.

1st Lady

Die Königin begnadigt dich, erlässt die Strafe dir durch mich.

The Queen relents and pardons thee; From punishment thou shalt be free.

2nd Lady

Papageno

Ja plaudere, lüge

Be truth-fal, and thou

Oh, what a joy again to chatter!
2nd Lady

nur nicht wieder.
will fare better!

1st & 2nd Ladies

Dies Schloß soll deîne Warnung sein,
This padlock may thy warning be,

3rd Lady

Dies Schloß soll deîne Warnung sein,
This padlock may thy warning be,

Papageno

To lie no more I promise thee!

This

it shall thy warning be, it shall thy warning be,

it shall thy warning be, it shall my warning be

Pad-lock may thy warning be, it shall my warning be

If one could seal the lips of liars with such a pad-lock
Foot and light Then ha-tred slan-der's poisoned briars
would yield to brother-hood and right. Then ha-tred slan-der's poisoned briars

would yield to brother-hood and right.

1st lady

O Prince

a golden flute)

dies Ge-schenk von mir, dies sendet uns-re Für-stin dir.
on our Queen's command. We lay this trea-sure in your hand.
Die Zauberflöte wird dich schützen,
This magic flute will power lend you.

Im größten Unglück unter-
its tones in danger will de-

1st & 2nd L.

stützen. Hie-mit kannst du allmächtig handeln, der Men-
When'er this power is as-sert-ed, All hu-

3rd L.

When-e'er this power is as-sert-ed, All hu-

Traurige saddest man,
to smile will learn;

Traurige saddest man,
to smile will learn;

sino voce

Liebe ein. Of so ein-e Fünte
love will burn.

Liebe ein. Of so ein-e Fünte
love will burn.
A magic flute like this is worth By its spell would human woe change to happiness and mirth —

would human woe

happiness and mirth to happiness and mirth to happiness and mirth to happiness and mirth
3 Ladies: Now, Papageno, you must go with Tamino and help him in freeing Pamina, the Queen's daughter, from the temple of the wicked Sarastro.

Pamina: Oh, no. If he caught me, he would fry and toast me.

1st Lady: Don't worry. Tamino will guard you. Here is a box of silver bells. These bells and Tamino's magic flute will protect you whenever you are threatened by danger. All you do is play, and the danger will disappear.

2nd Lady: Three spirits will guide you to Sarastro's temple. They know the way. Just follow their advice. Goodbye and good luck. (Ladies leave)

Change of Scene: Palm Grove - Setting II

Egyptian Garden with slaves, rugs and cushions, etc.

Monastatos: So, Pamina, daughter of the Queen of the Night, you thought you could escape. Ha! Ha! You don't know how clever I am. I'm Monastatos, the great Monastatos. Let you escape--Ha! Why do you think Sarastro gave me the title of "chief slave"? C'mere. I'll fix you.
No. 6. Trio

Allegro molto Monostatos (dragging Pamina in) Pamina

- Du feines Täubchen, nur hier ein!
- O welche Marter! welche Mere
- My dainty lamb-kin, please come in!
- O will my woes a-new be-

Monostatos Pamina

- Verloren ist dein Leben!
- Der Tod macht mich nicht beben, nur meine
- All's lost for I shall slay thee!
- But Death can - not dis-turb me. Yet for my

Mutter, da ort mich. sie stirbt vor Gram ganz sicher
- mother's grief. I mourn. Her heart will break, by sor-row

Monostatos (to the Slaves standing in the background, who approach quickly Pamina

- Ich, He! Sklaven! legt ihr Fesseln!
- Mein Haß soll dich ver-derben, O
torn. Bring chains, ye slaves, and strait her!
- My ha-tred shall de-stray thee! Let
laß mich lieber sterben, weil nichts, barbar! dich rühren
rath er Death pursue me. If naught your heart can ev er

(She sinks, unconscious, on a sofa.)
Monostatos

stir! Get out, get out! Leave me a-lone with her!

(Papageno (outside, at the window) (Monostatos does not notice him.)

Wo bin ich? wo mag ich
Where am I now? I'll have a

glance. A hal there are some people. All right, I'll take a chance.
Schön Mädch'n, jung und
dear maiden, young and

Papa geno
Monostatos

Papageno

(ses Papageno) Hul das ist der Teufel sicher.
Hoo, that is the devil certainly.

fair much whiter than a pigeon
(See Monostatos)

Hab Mitleid!
Have pity!

ver-schone mich!
Be merciful!

Hoo! Hoo! Hoo! Hoo! Hoo!(Exit)
Pap. reenters: How silly I was to be frightened! There are black-birds in the world, so why not black people.

Pam.: Oh, please help me.

Pap.: Sure, I'll help you. But first, let me see—are you the daughter of the Queen of the Night? I'll soon find out. Eyes black, right-black; lips red, right-red; blond hair, right-blond. Everything is correct except for the hands and feet for, judging from this picture, you have no hands nor feet, for none are painted here.

Pam.: How do you happen to have my portrait?

Pap.: Your mother, the Queen for whom I catch birds, gave it to me, and she also gave one to a handsome Prince named Tamino. We have been ordered by your mother to set you free. Come with me, and I will take you to Tamino. He will get us out of this mess.

Pam.: Maybe this is a trap. Maybe you're an evil genius.

Pap.: An evil genius. You flatter me, for I'm no genius at all.

Pam.: Please forgive me; you do have a tender heart.

Pap.: Yes, but what good is it; I haven't even found a sweetheart yet.

Pam.: Have patience, the gods will send you a wife sometime.

Pap.: Oh, if they would only send her soon!
No. 7. Duet

Andantino

Pamina

Bei Männern, welche Liebe fühlen, fehlt auch ein gutes Herz.
The man who feels sweet love's emotion will always have a kind heart.

Pamina

Wir wollen

Let joyous

Each maid must share his deep devotion. And from this duty never part. Let joyous

Papageno

und der Liebe freun, wir leben durch die Liebe allein, wir leben durch die Liebe allein.
Love for grief atone; We live by love, by love alone; We live by love, by love alone.

Pamina and Papageno leave.
3 Spirits: Your journey's end you soon will reach. Be silent, steadfast and forebearing.

Tam.: But may I soon find Pamina?

3 Spirits: We can't answer; just have courage.

Tam.: These temples must be the dwellings of the gods. But why should I be afraid? My purpose is noble and just. I'll try this door.

Priest: What seekest thou?

Tam.: Love and virtue.

Priest: Love and virtue? Noble words, but here actions, not words, rule. You are really burning with hatred and revenge--right?

Tam.: Well, only against the wicked Sarastro.

Priest: How do you know Sarastro is wicked?

Tam.: Because the Queen of the Night told me so.

Priest: My son, is it wise to believe everything anyone tells you?

Tam.: No

Priest: Have you ever seen Sarastro?

Tam.: No

Priest: Sarastro is the god of these temples. He rules here. We think that he is the wisest man on earth.

Tam.: But didn't Sarastro kidnap Pamina, the Queen's daughter?

Priest: Yes.

Tam.: Why?

Priest: I can't answer. We belong to a secret order, so I can't tell you.

Tam.: How can I find out?

Priest: Only by joining our group.
Tam.: He's gone. But he seemed wise and just. Maybe I should join

(this order to learn the truth. O gods, when can I become enlightened?)

Tam.: Mysterious voices. Maybe they can tell me about Pamina.
Tell me, does Pamina still live?

Tam.: This place fascinates me. I think I'll play my flute.
Andante
(plays the flute)
No. 9. Solo

Wie stark ist nicht dein Zauber-ton! weil, hol-de Flöte, holde
How strong thy tone with magic spell, Dear flute, is binding. By thy

Flöte durch dein Spielen. selbst wilde Trie-re Freude fühlen.
Tone, dear flute, each person But happiness and joy is finding.

Wie stark ist nicht dein Zauber-ton! weil, hol-de
How strong thy tone with

Zauber-ton! magic spell!
How strong thy
Floßte, durch dein Spielen, hol-de Floßte, durch dein Spielen selbst

Wild Tier Freude... Doch, nur Pami-na, nur Pami-na bleibt davon, nur Pami-na bleibt da-von...

being joy and gladness... But, but Pami-na, but Pami-na does not come, but Pami-na does not come.

Pami-na bleib da-von.
Pami-na, Pami-na, Pami-na.

Pami-na does not come.

Pami-na, höre, höre, mich!
Pami-na, hear, hear, me, pray!

Umsonst! In vain! umsonst! In vain! Wo? Where? Wo? where?

(plays) (plays)
wo? aeh! wo, wo find ich dich?
where shall I discover thee?

Papageno (replies)

Hal! das
Ah, that

Papageno (replies)

ist Pa-pa-ge-nos Ton.
is Papageno's sound!

Papageno

(Viel.
Oh.

Presto

Adagio

leicht sah er Pa-mi-nen schon, viel-leicht ella sie mit ihm zu mir, viel-leicht viel-
might he have Pa-mi-na found, Oh, might she come with him to me! Oh, might, oh,

Presto

leicht führt mich der Ton zu ihr, führt mich der Ton zu ihr, führt
mighty the tone, my guidance be, the tone my guid-ance be, Oh,

Presto

mich der Ton der Ton, der Ton, zu ihr. (Exit.)
might the tone, the tone, my guid-ance be!
Papageno and Pamina hurry in.

Andante (Papageno and Pamina hurry in.)

Schnelle Füße, rascher Mut

schützt vor Fein-des List und Wut,

schnellen

- Nothing ventured, nothing won!

To es-cape them let us run.

Andante

wir Tam-i-no doch, sonst er-wischen, sonst er-wischen sie uns noch,

fänden

to Tam-i-no speed, Or they'll catch us, they will catch us soon in-deed.

(calls upstage)

Hohl der Jüngling!

Quiet, Quiet, let me show you how to call him.
(whistles)

Weh, welche Freude ist wohl
Then no harm did yet be-

(Tam. replies.)

(Tam. replies.)

Then no harm did yet be-

(pointing off L.)

(whispers)

größer! Freund Tamino hört uns schon; hieser kam der Flötenton! Welchein
fall him! What a joy to hear his tone; it was he, yes he alone! Now no

Glück, wenn ich ihn finde! Nur geschwinde, nur geschwinde, nur geschwinde, welch ein
more we have to worry! Let us hurry, scurry, hurry, scurry, hurry, Now no

Glück, wenn ich ihn finde! Nur geschwinde, nur geschwinde, nur geschwinde, nur ge-
more we have to worry! Let us hurry, let us hurry, let us
They try to
hurry out.

Monostatos steps in their path, mocking them)

Nur geschwin-de, nur geschwin-de, nur ge-
Let us hur-ry, scur-ry, hur-ry, scur-ry,

Allegro

schwin-de!

Hab ich euch noch er-wischt!

Nur herbei mit Stahlund
I will cast you both in

(calling upstage)

no-sta-tos be-rick-ken! nur her-bet mit Band und Strick-ken! Ho, ye slaves, bring chains and

hast thou thought that you could fool me! Without mer-
cy shall my rule be!

Den Mo-

Re-son!

Wart, ich will euch More (weisen, Mores weisen, Mo-res wei-

So you

Pamina
Ach, nun ist’s mit uns vor-bei!

Monostatos
He! Ihr Sklaven, kommt her-bei! Enter slaves.

Papageno
Now it’s time, now it’s time to work the spell. Come, my lovely magic bell.

Papageno plays on his bell.

Monostatos and Slaves
This jingles so softly. This jingles so clear! la la ra, la la
They withdraw, singing and dancing.

Pamina

Könnte jeder brave Mann solche Glöckchen finden, seine Feinde würden dann

If to ev'ry honest man Bells like this were given, All his foes would swiftly then
Pap.: Quick, maybe we can escape! Oh, oh! I guess our goose is cooked. Here comes Sarastro.

(Enter Sarastro and troupe.)
I'm going to tell him everything. I'm not afraid. He won't punish us. O Sarastro, it's true I tried to escape. But only because Monastatos tried to make love to me.

Sar.: My dear, I know. I have powers of mind reading. I know everything you think or do.

Pam.: Then why won't you let me go back to my mother?

Sar.: Because your mother is proud, vain and untruthful.

Pam.: I must admit that she was wrong in her opinion of you.

Sar.: Have patience, and everything will turn out for the best.

(Enter Monastatos dragging Tamino)

Pam. & Tam.: That must be Pamina (Tamino). How handsome!

Mon.: Sir, I caught him trying to escape. May I have a reward?

Sar.: Yes—seventy lashes.

Mon.: For what?

Sar.: For molesting Pamina.

All: Long live Sarastro, ruler of justice, virtue and love.

Tam.: But noble Sarastro, how may I win Pamina's hand?

Sar.: You and Pamina must enter our temple door and be purified by a severe initiation ceremony. Come.
deep admiration

forever thy wisdom may
govern our mind!

forever thy wisdom may

govern our mind!

Then lead us, Sarastro, perfection to find,

Then lead us, Sarastro, perfection to find,

perfection to find, perfection to find,

perfection to find, perfection to find!
Act II
No. 14. March of the Priests
(Setting II)

(The Priests circle the stage in a festive procession, and take their places. At the end, Sarastro appears, advancing to a position in their midst.)

Adagio (Three blasts on the horns, sounded by Priests)
Sar.: Servants of the great gods, Osiris and Isis, today a prince, Tamino, wishes to become enlightened. He wishes to join our order.

1st Priest: Is he virtuous?
Sar.: Yes

2nd Priest: Can he keep silence?
Sar.: Yes

3rd Priest: Is he benevolent?
Sar.: Yes. Pamina has been designated for this youth. Therefore, I took her from her mother, a proud, vain, haughty woman who hopes to deceive the people and destroy our temples. But she will fail. Tamino will join our order and aid us against her. He must pass through his initiation of many trials. Let Tamino be led into the court of the temple. High priest, fulfill your holy office. Teach these the meaning of "Duty to Humanity".

No. 15. Solo

Adagio

Serastro

O Isis and Osiris, favor this noble pair with wisdom's light! Grant them your aid in their endeavor, lead them to find the path of right,
Let them be strong against temptation; But if they fail in their probation, Do not their efforts reward deny. Take them to your abode on high. Take them to your abode on high.
Scene: Court of Temples - Setting III

Priest: Are you prepared to withstand all trials of the initiation?
Tam.: Definitely, for if I pass, my reward shall be Pamina.
Pap.: And if I pass, my reward---

Priest: A wife--A Papagena--provided you don't talk to her. But if you can't control your tongue, you are lost. This is the beginning of the great test. (Lights go out)
Pap.: Hey lights. Boy, it's dark. I'm afraid.
Tam.: Quiet. Remember it is the will of the gods.

3 Ladies: Tamino, Papageno, get out of here as quickly as you can, or you face certain doom.
Pap.: Quick, let's scram.
Tam.: Be brave against temptation.
3 Ladies: The Queen has come to help thee.
Pap.: The Queen
Tam.: Quiet! Don't forget your oath to keep silent.
3 Ladies: They say these priests are wicked and cruel.
Tam.: Idle gossip.
3 Ladies: Even the Queen says so.
Tam.: Then she gossips too.
3 Ladies: Papageno, why do you avoid us?
Pap.: Because--
Tam.: Quiet, fool; a man must always remain strong and firm to his vows. (Ladies finally leave)

Priest enters: You have passed your first test of temptation - now on to the next.
Scene: Forest Garden - Setting II. Pamina Sleeping. Enter

Monastatos.

Mon.: She's alone. I think I'll steal a kiss.

Queen enters: Away with you. (Monastatos exits)

Pam.: Mother.

Queen: Yes, daughter, it's your mother.

Pam.: Oh, mother, how glad I am to see you.

Queen: Daughter, do you see this dagger? You will kill Sarastro.

Pam.: But Mother, why?

Queen: Because, I have sworn death and revenge on this monster.

When your father died, he willed the Shield of the Sun and all its magic power to Sarastro. Now Sarastro is more powerful than I. The only way I can regain the Shield and its power is for you to kill Sarastro. If you fail, I will no longer call you daughter.

Pam.: I must murder? (Queen leaves) Oh, never.

Mon.: (Enters) Trust in me. (Takes dagger).

Pam.: You overheard us then.

Mon.: Yes, every word. There is only one way to save yourself.

Pam.: And--

Mon.: And that is to marry me.

Pam.: No. No.

Mon.: Then you must die (Sarastro enters and disarms him).

Sar.: Your soul is blacker than your skin. Away monster.

Mon.: (leaving) If I can't get anywhere with the daughter, I'll try my luck with the mother.

Pam.: Please don't punish my mother for what she said.

Sar.: I have heard your conversation. You shall see how I will take revenge.
1. In diesen heilgen Hallen kennt
2. In diesen heilgen Mauern, wo

With-in these ho-ly por-tals, Re-
With-in this ho-ly dwell-ing, In

venge re-mains un-known,
And to all err-ing mor-tals, Their
broth-er-love one lives.
of ha-tred is no tell-ing, For

Lie-be ihn zur Pflicht.
man dem Feind ver-gibts.
way by love is shown.
man his foe for-gives.

Denn wandelt er an kreun-ges
Wen sol-che Leh-ren nicht er-
And guid-ed forth by friend-ship's
Who by this law is led a-
They journey to a better land, and guided right, will ever share the gods' delight, who by this forth by friendship's hand, they journey to a better land, and guided law is led a right, will ever share the gods' delight, who by this...
Change of Scene: Setting I. Tamino and Papageno, without the veils, are led in by the two Priests.

Speaker: Once more you are both left by yourselves. (Points to the right.) Prince, farewell. Once more, do not forget the word: silence. (Exit)

2nd Priest: Papageno, anyone who breaks his silence in this place is punished by the gods with thunder and lightning. Farewell. (Exit. Tamino sits on a bench.)

Pap.: (After a pause) Tamino!

Tam.: Sh!

Pap.: This is a jolly life!

Tam.: (reprimanding) Sh!

Pap.: (sings) La, la, la--la, la, la. Not even a single drop of water does one get from these people, let alone anything else. (An old, ugly Woman appears, a big cup in her hands. Papageno looks at her for a long time.) Is that for me?

Woman: Yes, my angel!

Pap.: (looks at her again, drinks) No more, no less than water. Tell me, you unknown beauty, are all foreign guests treated in this same fashion?

Woman: Surely, my angel.

Pap.: Is that so? In that case, the foreigners don't come too frequently, I guess.

Woman: Very seldom.

Pap.: That's what I thought. Come, Grandma, sit down here with me. I feel frightfully bored here. (The Woman sits down at his side.) You tell me, how old are you?

Woman: How old?

Pap.: Yes.
Woman: Eighteen years and two minutes.

Pap.: Eighty years and two minutes?

Woman: Eighteen years and two minutes.

Pap.: Ha, ha, ha! Well, you young angel! Tell me, do you have a sweetheart?

Woman: Naturally.

Pap.: And is he as young as you are?

Woman: Not quite, he is ten years older.

Pap.: Ten years older than you are? That must be quite a fiery love! What is the name of your sweetheart?

Woman: Papageno.

Pap.: (falls from his seat) Papageno? Where is he then, this Papageno?

Woman: He is sitting right here, my angel.

Pap.: (Extempore: There he was sitting.) So I am your sweetheart?

Woman: Yes, my angel.

Pap.: Tell me, what is your name?

Woman: My name is--(Loud thunder. Woman quickly hobbles away.)

Pap.: Oh, oh! (Tamino rises, shakes a warning finger at him.) From now on I won't speak another word! (The Three Spirits bring flute and bells.)
Allegretto

1st & 2nd Spirits

Seid uns zum zweitenmal willkommen, ihr Männer, in Sarsstro's Will und Ordnung.
Once more within this hallowed border, we bid you welcome.

3rd Spirit

Seid uns zum zweitenmal willkommen, ihr Männer, in Sarsstro's Will und Ordnung.
Once more within this hallowed border, we bid you welcome.

(A table, with food and drink, rises out of the ground.)

Glöckchen euch, Wollt ihr die Speisen nicht verschmähen, so esset, trinket bells regain. No more shall you privation suffer, May what we bring for

Glöckchen euch, Wollt ihr die Speisen nicht verschmähen, so esset, trinket bells regain. No more shall you privation suffer, May what we bring for
froh davon. Wenn wir zum dritten mal uns sehen, ist Freude eures Muttes Lohn.

Du Papageno,
You, Pa- pa- ge- no.
schweige still, pray be still.
Pap.: Tamino, shall we not have something to eat? (Tamino plays on his flute. Papageno eats.) You just keep on playing your flute, and I will play a game for myself! Mr. Sarastro certainly has a good cook. Now I will see if his cellar is as good as his kitchen. (Drinks) Ha, this is wine fit for the gods! (The flute is silent.)

Pam.: (entering joyfully) You here? Kindly Gods! I thank you. I heard the sound of your flute and I followed the tone swift as an arrow. But you are sad? You speak no word to your Pamina? (Tamino sighs and motions her away.) Do you love me no more? (Tamino sighs again.) Papageno, you tell me what troubles my friend? (Papageno has his mouth full, and motions her away: Hm, hm, hm!) You, too? Oh, this is worse than death!

(Exit Pamina.) (Exit Tamino in opposite direction.)
Pap.: Fooey on this initiation business. I'm more interested in romance. Oh, if I could only find a sweetheart!

(The old Woman enters, hobbling and supporting herself on her stick.)

Woman: Here I am, my angel!

Pap.: So you took pity on me, then?

Woman: Yes, my angel.

Pap.: What wonderful luck I have!

Woman: And if you promise to be true to me forever, then you will see how tenderly your little wife will love you.

Pap.: Oh, what a tender goose you are!

Woman: Oh, how I shall embrace you, caress you, press you to my heart!

Pap.: Even press me to your heart?

Woman: Come, give me your hand as a pledge of our union.

Pap.: Not so fast, dear angel! Such a marriage needs some consideration, after all.

Woman: Papageno, I advise you, don't hesitate! Your hand, or you shall be imprisoned here forever.

Pap.: Imprisoned?

Woman: Bread and water shall be your daily diet. You must live without friends or sweetheart and renounce the world forever.

Pap.: Renounce the world forever? Drink water? No! In that case I'll take an old one rather than none at all. Well, here you have my hand with the assurance that I shall always be true to you (aside) until I find someone prettier.

Woman: You swear that?

Pap.: Yes, I swear it. (Woman changes into a maiden, dressed like Papageno.) Pa-Pa-Papagena! (He wishes to embrace her.)
Speaker: (enters and takes her by the hand) Begone, young woman! He is not yet worthy of you. (He drags her out. Papageno wants to follow.) Back, I say, or woe unto you!

Pap.: Before I withdraw, the earth shall swallow me up! (He sinks into the earth.) Oh, Gods above! (Jumps out of the trap.

Extempore: Sir, how dare you meddle in my family affairs?

Setting I:

Pam.: Tamino won't speak to me; in fact he won't even look at me. O knife, end my misery.

3 Spirits: Not so fast. Remember your prince, Tamino. He waits for thee.

Pam.: But he spurned my love before. He wouldn't even look at me.

3 Spirits: That was part of the test. Come with us to Tamino.

Tam.: (Entering with two Priests) May I speak to her now?

Priest: You may.

Pam.: O Tamino, what happiness is mine.

Tam.: From henceforth, we will never part. Come, we must pass through the ordeals of fire and flood to prove that we are not afraid of death.

Pam.: Play on your magic flute which my father made from an oak tree by means of his magical powers. Its golden tones will protect us.
Pam.: We're safe, thanks to your magic flute. Now we must overcome the ordeal of the floods.

(Repeat above music)

Tam.: We're safe—praise be to the gods. (Exit)
Setting II:

Pap.: If I don't find my Papagena soon, I'll commit suicide.

Papagena enters: Am I what you're looking for?
No. 19 Duet

Papageno (dancing about her) Papagena (dancing about him)

Papageno

Papagena

Papageno

Papagena

Papagena

Papageno

Papageno

Papagena

Nun bin ich dir ganz ergeben.
Now I will be thine forever.

Come and be my little darling.
sei mein Herzens-täubchen, mein Herzens-täubchen, mein Herzens-täubchen!
be thy heart's own dar-ling, thy heart's own dar-ling, thy heart's own dar-ling!

my lit-til star-ling, my lit-til star-ling

Wel- che Freude wird das sein,
What a joy for us is near

what a joy for us is near.
When the gods their bounty

wenn die Göter uns be-den-ken,uns-rer Lie-be Kin-der schen-ken,uns-rer Lie-be Kin-der
When the gods, their bounty showing, And their grace on us be-stow-ing, And their grace on us be-

schen-ken, so lie-be klei-ne Kin-der-lein, Kin-der-lein,
Will send us ti-ny chil-dren dear, chil-dren dear,

Kinder-lein.
chil-dren dear.
Kin-der-lein, so lie-he, klei-ne Kin-der-lein, so lie-he, klei-ne Kin-der-lein, so lie-he, klei-ne Kin-der-lein.

Kinder-lein, so lie-he, tiny chil-dren dear, such love-ly, tiny chil-dren dear, such love-ly, tiny chil-dren dear.

Kinder-lein, so lie-he, tiny chil-dren dear, such love-ly, tiny chil-dren dear.

Kinder-lein, so lie-he, tiny chil-dren dear, such love-ly, tiny chil-dren dear.

It comes an other Papa-ge-na, Papa-ge-na, Papa-ge-na, Papa-ge-na, Papa-ge-na!
Es ist das höchste der Gefühle,
It is the greatest joy of any

Es ist das höchste der Gefühle,
It is the greatest joy of any

Es ist das höchste der Gefühle,
It is the greatest joy of any

Es ist das höchste der Gefühle,
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Es ist das höchste der Gefühle,
It is the greatest joy of any

Es ist das höchste der Gefühle,
It is the greatest joy of any

Es ist das höchste der Gefühle,
wenn viele Papa-papa-papa-papa, Papa-papa-papa-papa, Papa-papa-papa-papa

When many Papa-papa-papa-papa, Papa-papa-papa-papa, Papa-papa-papa-papa

Papa-papa-papa-papa der Eltern Sorgen werden

Papa-papa-papa-papa der Eltern Sorgen werden

sein, Papa-papa-papa-papa

sein, Papa-papa-papa-papa

Papa-papa-papa-papa, Papa-papa-papa-papa, Papa-papa-papa-papa

Papa-papa-papa-papa, Papa-papa-papa-papa, Papa-papa-papa-papa

Papa-papa-papa-papa, Papa-papa-papa-papa, Papa-papa-papa-papa

Papa-papa-papa-papa, Papa-papa-papa-papa, Papa-papa-papa-papa

Papa-papa-papa-papa, Papa-papa-papa-papa, Papa-papa-papa-papa
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, darauf Eltern Sorge werden
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend

Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, darauf Eltern Sorge werden
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend

Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, darauf Eltern Sorge werden
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend

Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, darauf Eltern Sorge werden
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend

Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, darauf Eltern Sorge werden
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend

Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, darauf Eltern Sorge werden
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend

Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, darauf Eltern Sorge werden
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend
Pa-pa-pa-pa-pa-pa-pa-pa-gen-a, Eltern genoss, auf ihren Eltern Sorge werdend
Setting III:

Mon.: Don't forget your promise--your daughter must marry me.

Queen: Quite. I agree.

Mon.: There in their temple now. We will raid the temple and destroy this unruly horde.

Queen: Right! Let's surround them. (Lightning kills both)

No. 20. Finale

Saraštro stands on an eminence. Before him stand Tamino and Pamina.)
Andante

Sopr.

Chorus

Alto

Hail to thee, great Isis!
Hail to thee, O-

Andante

Sopr.

Alto

Praise

Praise

Praise
Dank
thanks
to
I-sis, ge-bracht!

Thanks
to
I-sis we raise.

Thus eu-ro-pe has tri-umphed and vir-tue will rise
The-

laurels of wis-dom re-ceiv-ing as prize.
Thus courage has triumphed.
courage has triumphed, and virtue will rise, and virtue will rise, the laurels of wisdom receiving as prize, the laurels of wisdom receiving as prize,
ceiu-ing as prize. Thus courage has triumphed and virtue will rise. The

leasol of wis-dom re-

receiv-

ing as prize re-

ceiving as prize.
This arrangement is designed for the junior high school age and has been planned for large groups of students rather than small. Actually, it was made specifically for the seventh grade of the Walter S. Parker Junior High School of Reading, Massachusetts. This seventh grade class numbers roughly two hundred and twenty-five students who take music twice weekly, one of the meetings being a classroom period with roughly thirty students while the other consists of the entire group meeting in the assembly hall. Both periods are fifty minutes in length.

In the past the author has found it difficult to maintain a sense of continuity, not only from classroom materials to that of the assembly hall, but also in the music study from week to week. Oftentimes even the students themselves tended to question the validity of the music program of the seventh grade. Therefore, it was decided to embark upon a more ambitious course of study with this arrangement of "The Magic Flute" comprising the basis of the new course. However, it must be borne in mind that the junior high age is very unstable and demands a great variety of subject matter. Therefore, it is suggested that the study of "The Magic Flute" not be concentrated into a short period but serve as a basis of concentration over most of the year, with ample opportunity for a simultaneous study of variegated material in order to challenge the interests of all students.

The following outline is suggested as a basis of study in that it
includes one three-part, one two-part and one unison work to be learned each month. As indicated previously, this does not mean that the students would sing only these selections, but rather, they would study these selections and spend a good portion of each period on other types of music, including religious, patriotic and "fun" songs. The outline follows:

September: O Isis and Osiris (Unison)  
            If to Every Honest Man (Two Part)  
            This Jingles So Softly (Three Part)

October:  I Catch the Birds (Unison)  
           My Dainty Lamkin (Two Part)  
           Once More Within (Three Part)

November: Within These Holy Portals (Unison)  
           The Man Who Feels Love's Emotion (Two Part)  
           Oh Help Me (Three Part)

December: Oh Picture Like An Angel Fair (Unison)  
           Nothing Ventured (Two Part)  
           Soon Soon Stranger (Three Part)

January:  How Strong Thy Tone (Unison)  
           We Praise Thee Sarastro (Two Part)  
           Hm! Hm! Hm! (Three Part)

February: Pa Pa Pa (Two Part)  
           Hail to Thee (Three Part)

If the above outline is followed, there will be a variety of unison, two-part and three-part singing. The director can, if necessary, have certain groups learn only certain selections if he finds the above group too long or difficult. However, since the basic consideration of the study of "The Magic Flute" is appreciation rather than performance, it goes without saying that the greater the amount of music learned by the entire group, then the greater will be the total appreciation. The
director must approach the study being always cognizant of the abilities and training of the group. Therefore, no exact instructions can be given as conclusive. However, the following suggestions are offered which should fit the average seventh grade group.

*O Isis and Osiris* should be learned by notes and sung in unison. The upper range offers no problems but the lower range, if sung as originally written, calls for an F below middle C. However, small notes are indicated which means that the range does not go any lower than a B natural. In performance the director might have the entire group sing this selection, or it could be a selected group, or just the boys. This is where the director must use his imagination and fit the performance to the unique abilities of his group. However, as stated previously, by all means let the entire group learn the composition even though at performance only a select group might sing it.

*If to Every Honest Man* should be learned by the entire group with the upper voices taking the part of Pamina and the lower voices taking the part of Papageno. This should be learned by notes with study directed toward the meaning and use of accidentals in notation. Performance again would be at the discretion of the director.

*This Jingles So Softly* should be learned and performed by the entire group, again dividing the voices according to the parts, upper voices taking upper parts. This also should be learned by notes.

*I Catch the Birds* should also be learned by notes with special attention given to sixteenth notes, and the dotted eighth followed by the sixteenth. For performance, two verses should suffice, and perhaps
the selection would have more meaning if only boys sang it.

My Dainty Lamkin might be approached partially by note and partially by rote in that there are many accidentals. The entire group should learn the various solo parts of Monastatos, Pamina and Papageno. Then the group should be divided with discretion so that a certain portion would sing each solo part alone, thereby making a more effective performance.

Once More Within should be learned by notes and by the entire group. Compound rhythms should be discussed in connection with this selection with much attention focused on counting rests.

Within These Holy Portals might possibly be learned by notes but might be more feasible if approached by rote or by a combination rote-note process. The attention of the students should be directed toward the use of sixteenth notes and thirty-second notes. If possible, the original notes are more effective, but since the range calls for an F sharp below middle C, alternative notes have been substituted. While all should learn the selection during rehearsal, at performance a select group would be more feasible.

The Man Who Feels Love's Emotion should be learned by notes with attention again being directed to the study of compound time. There are no particular problems in this selection.

Oh Help Me is a combination unison and three-part selection. The three-part section should be learned by notes and offers no particular problems. The unison section is a solo by Tamino and since it is written for the tenor, actually should sound one octave lower than written. It
is suggested that the entire group learn the selection, singing wherever comfortable, either as written or as an octave lower. However, for performance the director should definitely select voices in one octave or the other, depending on his group and on the effect he wishes to obtain. The higher octave will achieve a greater brilliance whereas the lower octave, while achieving a relatively dull sound, would compensate by a greater contrast of tone color from the part of Pamina and the other women.

*Oh Picture Like an Angel Fair* would probably be best learned by rote. The same problems of performance are also evident in this selection and the director should be guided by his former decision and remain consistent since this is also a solo by Tamino.

*Nothing Ventured* is a duet which can well be learned by note. There are no new problems of notation but the selection affords good opportunity for review. Performance should probably be done by the entire group.

*Soon Soon Stranger* should be learned by the entire group by notes. For performance, if possible, an effect of a chorus from within the temples or, in actual practice, a chorus behind stage is recommended. However, if this is impossible, the entire group singing the selection would not be out of place.

*How Strong Thy Tone* could be learned by note. This is also an aria of Tamino and offers the same problem as "Oh Picture Like an Angel Fair" and "Oh Help Me". Again the director should be consistent with his original choice and adopt the same procedure as formerly.
We Praise Thee Sarastro may be learned by note or rote. Review of the dotted eighth and sixteenth rhythmic problem should take place. For performance the entire group should definitely sing this selection.

Hm! Hm! Hm! should be learned by the entire group with the upper voices learning the part of Tamino whereas the lower voices should learn the part of Papageno. However, it is possible that the lower voices learn the part of Tamino one octave lower than written, or in the regular tenor range. Then the upper voices would sing the part of Papageno. Again performance would depend upon the director's decision in the other Tamino arias.

Pa Pa Pa should be learned by notes with the lower voices learning the part of Papageno and the upper voices the part of Papagena. This selection could be learned easily by notes and emphasis should be directed toward the holding of long notes by one part while the other part is executing rather florid passages.

Hail to Thee can be learned by notes. If possible, the original high notes should be executed in that this is the final chorus, and as such, it should possess the brilliance which Mozart indicated in these high notes.

The director will notice that all the previously mentioned selections are within the technical capacities of seventh grade students, especially when handled in large groups. Each selection offers various points of concentration as far as aspects of notation are concerned. With proper planning these aspects can be intelligently presented and mastered by the group. As a result not only will the group have learned
to appreciate "The Magic Flute" more fully, but it will have developed technical mastery of handling the problem of notation.

If the suggested outline is followed, all the material should be learned by the end of February. Then it is recommended that a month or two be devoted to review, memorization and staging of the opera. Therefore, by May or June the music should be thoroughly learned and memorized so that practically all the rehearsals would have taken place during the regular music periods with very little, if any, disruption of regular schoolday routine.

The required range of the entire score is . A suggested more effective range is . This is obviously a greater range than that of any average junior high school student.* However, as suggested above, this score is intended for a large group (150 or over) and further intended for groups divided into at least three classifications of voice range:

Soprano Alto Tenor

Therefore, the score is possible and effective for the average junior high group. The duets and trios will fall naturally into the above classifications. The solos must be assigned by the director to whichever group can best execute the passages.

*The author has experimented with an average group of seventh grade students and found an effective range of and a possible range of .
STAGING

As observed in the introduction, the opera should be staged as a public performance resembling as nearly as possible the original opera. However, in the junior high age group the presence of voices capable of singing the roles of the leading characters is doubtful. Therefore, it is suggested that the entire chorus sing the arias and ensembles as a large group or groups. This group, which we would call the chorus, would be seated in front of the stage or in the orchestra pit. It would sing all the music although it could be divided into smaller groups to sing the solos of the various individuals. For instance, all of the girls, or a group of selected girls, could sing the music of Pamina while all of the boys, or a selected group of boys, could perform the music of Tamino. These arrangements would depend entirely on the nature of the group and would be left to the discretion of the director.

At the same time characters should be selected to dramatize the role on the stage. These characters could sing along with the chorus but would focus their attention on the histrionics of the role rather than on the vocal aspect; thereby the opera could assume the attributes of "good theater" and yet not suffer musically. The director should consider carefully his choice of characters in order that his selection be in keeping with the personality of the original role.

No costumes would be required for the chorus other than some type of uniform dress. However, the characters appearing on the stage should be carefully costumed in keeping with the story which takes place in
ancient Egypt. The director should consult an historical source in order to ascertain sufficient authenticity.

In regard to scenery, the original score calls for many short scenes and a great many scenery shifts. This arrangement has been planned to obviate the necessity of the former for purposes of practicality and expense. It is suggested that the scenery consist of a set of blacks (black curtains surrounding the stage) with a minimum of props to merely suggest the nature of the scene. It is felt that three sets or settings would be sufficient to convey the character of the opera. These settings are as follows:

Setting I: Three sets of four tree trunks to which would be attached bare branches. This setting should indicate the feeling of a barren, rocky landscape.

Setting II: The same tree trunks but the bare branches should be replaced with others resembling palm tree branches, thus presenting an atmosphere of a warm palm grove.

Setting III: Three temple entrances presenting the overall effect of a temple courtyard scene. If the tree trunks are so constructed that they can be turned around, they could become the columns of the temples. Then to these columns should be attached painted flats constructed to look like temple roofs. Thus the scenery would be simple and easily changed. An illustration follows:
Areas included in dotted lines could be painted flats placed upon tree trunks or columns. Each setting should contain two or three of above groups.

The use of other props, such as groups of overstuffed pillows to indicate Sarastro's abode, is recommended as long as these do not hamper the speed of changing scenery so that the total length of the production will not be excessive.

There are several opportunities for pageantry which appeals to this age group and which should be exploited. For instance, the first appearance of the Queen of the Night could be accompanied by lightning and thunder with as many effects as possible from the lighting in the auditorium. The Queen of the Night should be transported in some sort of carriage, perhaps drawn by people costumed to portray fictitious animals. Another entrance which lends itself well to theatrical display is that of Sarastro at the end of the first act. Sarastro, being a very noble person, should be ushered in by all sorts of attendants and his carriage likewise may be drawn by lions or tigers, or whatever the director deems wise.

If the director pays considerable attention to these details, he will not only make the production as a whole more interesting but he will also afford those who do not sing particularly well an opportunity
to play a role which is important and which might show them off to better advantage.

Another theatrical effect which should not be overlooked is the answering of Tamino by the chorus from within the temples or backstage. These would probably be a group of selected voices if the group is sufficiently large to make this possible. Other scenes which allow for interesting staging are Sarastro's entrance at the opening of the second act and then, of course, the song of rejoicing by the entire group at the end of the opera.

As a final word of caution, the director should bear in mind that opera should always be good theater, and failure to observe this rule has resulted in the downfall of many professional opera companies. Therefore, as much attention as possible should be devoted to the previously outlined details.
SUGGESTIONS FOR FURTHER STUDY
AND FOR
CORRELATION WITH OTHER SUBJECT MATTER

The study of "The Magic Flute" affords many possibilities of further study on the part of the interested student. Following are suggested topics which may be incorporated as part of the regular classroom program or which may be merely optional material for individual differences among students:

Further Study in Music

1. Read a biography of Wolfgang Amadeus Mozart.
2. Name Mozart's three most famous operas.
4. List some of Mozart's other important compositions.
5. In what country did Mozart compose most of his works?
6. Define and give examples of each of the following:
   - Opera
   - Grand Opera
   - Aria
   - Recitative
   - Coloratura
   - Ballet
   - Bass
   - Tenor
   - Alto
   - Soprano
   - Overture
7. Listen to a recording of the overture to "The Magic Flute."
8. Listen to a recording of the complete opera.
9. What instruments are used principally in the recording?
10. How does this instrumentation compare to that of Mozart's other orchestral works?
11. How does this instrumentation compare to that of a modern dance band?
12. How would you describe Mozart's style of composition?

13. Compare Mozart to some other composer whom you have studied.

14. Have volunteers play excerpts on instruments from Mozart's work.

15. Plan a field trip to some opera house where "The Magic Flute" will be presented.

Correlation of the Study of "The Magic Flute" with English

1. Read a biography of Wolfgang Amadeus Mozart, and prepare an oral or written report for the class.

2. Read the story of "The Magic Flute" in class. Dramatize this story in the form of a play.

3. Read the story in connection with a unit on myths, legends, and fables. Into which of these categories does "The Magic Flute" fall? Compare it to another myth, legend, or fable.

Correlation of the Study of "The Magic Flute" with Social Studies

1. Where was Mozart born?

2. Where did he live most of his life?

3. Describe the type of government of his country.

4. What were the two chief classes of people in Austria in Mozart's day?

5. How did most people earn a living in Austria in Mozart's day?

6. Describe the eighteenth century in general.

7. Who was the great American President who lived during
Mozart's life?

8. How was the spirit of revolution reflected in "The Magic Flute?"

9. What is meant by "enlightened despot?"

10. Trace the history of Freemasonry.

11. Trace the history of secret Orders.

12. What Orders now exist in your own community?

13. What is the purpose of these Orders?

14. Are there Orders for women as well as men?

15. Invite guest speakers from Orders to come and address the group.

Correlation of the Study of "The Magic Flute" with Art

1. Collect pictures of the costumes of Mozart's period.

2. Draw pictures of these costumes.

3. Dramatize the life of Mozart in costume.

4. Compare Mozart's music to the works of some of the great painters of the eighteenth century.

5. Make posters appropriate to "The Magic Flute" announcing its performance for the public.


7. Assist in constructing and changing the scenery for the public performance.

8. Assist with costuming the cast for performance.
Mozart lived during the latter half of the eighteenth century. Living conditions during this period were generally poor for the members of the lower class. Most of the people enjoyed none of the luxuries that we do today in this country. There was much disease, little schooling and few opportunities for the majority of the people. However, many men of outstanding ability devoted themselves to the betterment of mankind. They believed that the world could become a better place to live in if mankind devoted itself to the doing of good deeds. Several organizations were formed to achieve these goals, one of which was the Masons. Mozart became interested in this organization and took the secret vows. Since this organization was secret and since it barred non-members from its midst, it was mistrusted by many, especially the Queen of Austria, Maria Theresa, and the Church.

Mozart composed "The Magic Flute" in praise of the Masonic Order. A close study of the score reveals many subtleties akin to this Order. The overture commences with three chords sounded by the entire orchestra. These chords represent the three knocks on the door for entrance to the Masonic Order. Then the overture continues on, developing a feeling of struggle against the fates of Life. It is generally accepted that the characters of the opera itself were symbolic of real persons in Mozart's day. The Queen of the Night represents Maria Theresa, the ruler of Austria, who mistrusted the Masonic Order to such an extent that she tried to have it abolished from Austria. Her husband happened to be a
member of one Order which was raided by the Queen's order one particular night. Fortunately he managed to escape down a back stairway and thereby avoid arrest. Sarastro, a young man, is the hero of the opera and represents a certain head of the Viennese Masonic Order who was one of the most learned men of his day. Pamina represents the common people as a whole in that she has been deceived by lies and slander until she has become an innocent victim of the evil powers of falsehood. Monostatos represents those of the government and the clergy who joined the Order as spies in order to learn of its secrets and thereby bring about its destruction. Tamino is another commoner who has been deceived by vilification into believing that Sarastro is a wicked monster. However, when he becomes initiated into the group, he realizes the folly of his former beliefs. It goes without saying that Sarastro and his secret Order represent the Masons themselves. A close study of the character of Sarastro and his Priests indicates that they are the highest type of individuals, doing only good work and thinking only clean thoughts. The Queen of the Night and Monostatos, on the other hand, are characters who are concerned only with themselves and their powers and privileges. Pamina and Tamino are innocent, unknowing persons who are searching for truth and right but who do not find these virtues until after they have passed through the trials of the initiation into Sarastro's secret Order. Papageno is a more earthy type of character who lends much humor in contrast to the story.