

ACT I

SCENE I

The scene is a rocky region, overgrown here and there with trees; on both sides are low¹ mountains, in addition to a round temple. TAMINO² enters right,³ coming down from a rock. He wears a splendid Javonese⁴ [sic] hunting jacket; he has a bow but no arrow. A serpent pursues him.

No. 1. Introduction.

TAMINO: Help me! Help me! Otherwise I am lost, chosen as a sacrifice to the crafty serpent! Merciful gods! It's coming close. Oh, rescue me, protect me! *[He falls in a faint. Immediately, the gate of the temple opens. Three veiled ladies come out, each with a silver spear.]*

THREE LADIES:⁵ Triumph! Triumph! The heroic deed is accomplished. He is freed by the valor of our arm.

FIRST LADY *[gazing at him]*: A lovely youth, gentle and beautiful!

SECOND LADY: I have never yet seen such beauty!

THIRD LADY: Yes, yes, indeed, beautiful enough to paint!

THREE LADIES: If I were to dedicate my heart to love, it would have to be this youth, it would have to be this youth. Let's hurry to our sovereign to give her the news; perhaps this beautiful man can restore her peace.

FIRST LADY: So go and tell her; meanwhile, I will stay here.

SECOND LADY: No, no! You just go on, I'll keep watch here for him!

THIRD LADY: No, no! That's impossible; I'll protect him alone.

THREE LADIES *[each to herself]*: I should depart? Oh, no! Wouldn't that be nice! They would prefer to be alone with him. No, no, that's impossible. *[One after the other, then*

all three at once]: What I wouldn't give to be able to live with this youth! If only I had him completely alone! Yet no one is leaving; it is not to be. Now it is best I leave. You, youth, beautiful and kind, you dear youth—farewell! Until I see you again! *[All three of them go off toward the gate of the temple, which opens and closes by itself.]*

Dialogue

TAMINO *[wakens, looks fearfully around]*: Where am I? Am I imagining that I am still alive? Or has a higher power rescued me? *[Stands up, looks around.]* What's this? The evil serpent lies dead at my feet? *[One hears in the distance a little forest flute which the orchestra accompanies, softly; during the refrain⁶ TAMINO says:]* What do I hear? Where am I? What is this strange place?—Ah, a male figure approaches the valley. *[He hides behind a tree.]*

SCENE II

PAPAGENO *enters down from a footpath;⁷ he has on his back a huge birdcage, which extends high over his head; in it are different kinds of birds. He also holds a little panpipe in both hands, and he plays and sings.*

No. 2. Aria. PAPAGENO.

1. I am the birdcatcher, you know; always merry—heisa hopsasa! I am the birdcatcher, known to old and young throughout the country. I know how to decoy, and am skilled at playing the pipes. So I can be happy and cheerful, for all the birds are mine.
2. I am the birdcatcher, you know; always merry—heisa hopsasa! I am the birdcatcher, known by old and young throughout the country. I would like a net for girls, I

would catch them for myself by the dozen! Then I would put them all in my cage, and all the girls would be mine.⁸ [*He plays his pipes, and after the aria, is about to go toward the gate.*]

Dialogue

TAMINO [*takes him by the hand*]: Hey there!

PAPAGENO: What there!

TAMINO: Tell me, you merry fellow, who you are?

PAPAGENO: Who I am? [*To himself.*] Stupid question! [*Aloud.*] A human being, like you! Now, if I were to ask who you are?

TAMINO: I would answer that I am of princely descent.

PAPAGENO: That's too advanced for me. You must explain more clearly if I am to understand you.

TAMINO: My father is a ruler who reigns over many lands and people; therefore, they call me prince.

PAPAGENO: Lands? People? Prince?

TAMINO: So I ask you—

PAPAGENO: Not so fast! Let me ask! First tell me: beyond these mountains are there still more lands and people?

TAMINO: Many thousands!

PAPAGENO: I could drum up some business with my birds.

TAMINO: Now you tell me what part of the country we are in.

PAPAGENO: In what part of the country? [*Looks around.*]

Between valleys and mountains.

TAMINO: Quite right! But what do they actually call this region? Who rules it?

PAPAGENO: I can tell you just as little about that as I can about how I came into the world.

TAMINO [*laughs*]: What? Don't you know where you were born or who your parents were?

PAPAGENO: Not a word! I know no more nor less than that an old but very happy gentleman fed and raised me.

TAMINO: I assume that was your father?

PAPAGENO: That I don't know.

TAMINO: Then hadn't you known you mother?

PAPAGENO: I didn't know her. I was told several times that my mother was to have served at one time there in this closed building with the nocturnal, star-flaming Queen. But whether she is still alive, or what has become of her, I don't know. I only know this much, that not far from here stands my straw cottage, which protects me from rain and cold.

TAMINO: But how do you live?

PAPAGENO: By food and drink, like all people.

TAMINO: How do you get it?

PAPAGENO: By barter. I capture different kinds of birds for the star-flaming Queen and her maidens; in return I receive food and drink from them daily.

TAMINO [*to himself*]: Star-flaming Queen! If by chance this could even be the mighty ruler of night!—Tell me, good friend, if you have ever been fortunate enough to see this goddess of the night?

PAPAGENO [*until now frequently playing his pipes*]: Your last foolish question convinces me that you were born in a foreign country.

TAMINO: Don't be angry, dear friend! I only thought—

PAPAGENO: See? See the star-flaming Queen? If you come to me again with such a nonsensical question, as my name is Papageno, I'll lock you in my birdcage like a bullfinch, barter you away with my spare birds to the nocturnal Queen and her maidens; then they can boil or roast you, as far as I'm concerned.

TAMINO [*to himself*]: A strange man!

PAPAGENO: See? See the star-flaming Queen? What mortal

can boast of ever having seen her? What human eye would be able to look through her veil shot through with black?

TAMINO [*to himself*]: Now it's clear: This is the very nocturnal Queen my father told me about so often. But it is beyond my power to understand how I wandered into this place. Surely this man is no ordinary man either—perhaps he is one of her attending spirits.

PAPAGENO [*to himself*]: How he stares at me! Soon I will begin to be afraid of him.—Why do you look at me in this suspicious and rascally way?

TAMINO: Because—because I doubt whether you are a human being.

PAPAGENO: Why?

TAMINO: Because you are covered with feathers, I take you for—[*He goes over to him.*]

PAPAGENO: Not for a bird, surely?—Stay back, I say, and beware of me; for I have gigantic power if I get hold of anybody. [*To himself.*] If he doesn't become afraid of me soon, I'll run away.

TAMINO: Gigantic power! [*He looks at the serpent.*] So I assume you were my rescuer, who conquered this poisonous serpent?

PAPAGENO: Serpent! [*He looks around, withdraws a few paces, trembling.*] What! Is it dead or alive?

TAMINO: With your modest question you intend to refuse my thanks, but I must tell you that I shall be forever grateful for your brave action.

PAPAGENO: We'll be quiet about that, and just be glad that it turned out happily.

TAMINO: But by heaven and earth, friend, how did you overcome this monster? You have no weapons.

PAPAGENO: I don't need any! The strong grip of my hand is greater than a weapon.

TAMINO: So you strangled it?

PAPAGENO: Strangled! [*To himself.*] Never in my life have I been so strong as I am today.

SCENE III

TAMINO. PAPAGENO. THE THREE LADIES.

THREE LADIES [*threatening and calling*]: Papageno!

PAPAGENO: Aha! That concerns me! Look around, friend.

TAMINO: Who are these Ladies?

PAPAGENO: I don't know myself who they really are. I only know that they take my birds every day and in return bring me wine, sugar-bread, and sweet figs.

TAMINO: They're very pretty, I suppose?

PAPAGENO: I think not. If they were pretty, they wouldn't cover their faces.

THREE LADIES [*threateningly*]: Papageno!

PAPAGENO: Be quiet! They are already threatening me. You ask if they are beautiful, and I can't tell you anything more than that I've never seen anything more fascinating in my life. Now they will soon become pleasant again.

THREE LADIES [*threateningly*]: Papageno!

PAPAGENO: What must I have done wrong today that they are so angry with me? Here, my lovely ones, I'm handing over my birds.

FIRST LADY [*hands him a beautiful bottle⁹ of water*]: In exchange, our sovereign is sending you, today for the first time, pure, clear water instead of wine.

SECOND LADY: An she commanded me to deliver to you this stone instead of sugar-bread. I hope it will do you good.

PAPAGENO: What? Do I have to feed on stones?

THIRD LADY: And instead of sweet figs, I have the honor to put this golden lock on your mouth. [*She locks his mouth.*]
PAPAGENO has expressed his pain in gestures.]

FIRST LADY: You probably want to know why the sovereign punishes you so strangely today? [PAPAGENO indicates yes.]

SECOND LADY: So that you will not tell lies to strangers in the future.

THIRD LADY: And so that you will never boast of having done heroic deeds which were done by others.

FIRST LADY: Tell us! Did you overcome this serpent? [PAPAGENO indicates "No."]

SECOND LADY: So who did, then? [PAPAGENO indicates *he does not know*.]

THIRD LADY: It was we, youth, who rescued you. Do not tremble. Joy and enchantment awaits [*sic*] you. Here, the great sovereign sends you this portrait; it is the image of her daughter. She says that if you find yourself not indifferent to these features, then your lot will be fortune, honor and happiness. Farewell. [*Exits*.]

SECOND LADY: Adieu, Monsieur Papageno! [*Exits*.]

FIRST LADY: Don't drink too fast—there's a good fellow.

[*Exits laughing*.]

[PAPAGENO continues his mining. Immediately upon receiving the portrait, TAMINO becomes alert and his love grows, although he seemed deaf to all these speeches.]

SCENE IV

TAMINO. PAPAGENO.

No. 3. Aria. TAMINO.

This image is enchantingly beautiful, such as no eye has ever seen. I feel it, how this image of divinity fills my heart with new emotion. To be sure, I cannot name this something, yet I feel it burning here like fire. Is *the*¹⁰ feeling supposed to be love? Yes, yes, it is love alone. Oh, if I could only find her! Oh, if she could only stand before me! I would,

would, warm and pure, what would I do? Press her,¹¹ full of rapture, to this ardent breast, and then she would be mine forever. [*He is about to exit*.]

SCENE V

THE THREE LADIES. *The previous characters*.

Dialogue

FIRST LADY: Arm yourself with courage and fortitude, handsome youth! The sovereign . . .

SECOND LADY: . . . has ordered me to tell you . . .

THIRD LADY: . . . that the way is now smooth to your future happiness.

FIRST LADY: She has heard every word you spoke; she has . . .

SECOND LADY: . . . read every line in your face; even more, her motherly heart . . .

THIRD LADY: . . . has resolved to make you completely happy.

If this youth, she said, also has as much courage and boldness as he is gentle, my daughter is most certainly rescued.

TAMINO: Rescued? O eternal darkness! What am I hearing?

The portrait's model?

FIRST LADY: A powerful, evil demon has torn her away from her.

TAMINO: Torn her away? Oh, you gods! Tell me, how could that happen?

FIRST LADY: One beautiful day in May, she sat all alone in her beloved cypress grove, which was always her favorite haunt. The villain slipped up, unnoticed. . . .

SECOND LADY: . . . spied on her, and . . .

THIRD LADY: . . . besides an evil heart, he has the power to transform himself into any conceivable form; in this way Pamina, also, was—

FIRST LADY: This is the name of the royal daughter that you adore.

TAMINO: Oh, Pamina, you are torn from me! You, in the power of an arrogant villain! Perhaps at this very moment you are—horrible thought!

THREE LADIES: Silence, youth!

FIRST LADY: Do not slander the virtue of the gentle beauty! In spite of all torment which the innocent suffers, she is always true to herself. Neither coercion nor coaxing is capable of enticing her to the ways of vice.

TAMINO: Oh, tell, maiden, tell the whereabouts of the tyrant?

SECOND LADY: He lives very near our mountain in a pleasant and charming valley. His castle is splendid and very carefully watched.

TAMINO: Come, maidens, lead me! May Pamina be rescued! May the villain fall by my hand; I swear this by my love,

by my heart! [*Immediately an intense, convulsive chord of music is heard.*] You gods, what is that?

THREE LADIES: Compose yourself!

FIRST LADY: It announces the approach of our Queen. [*Thunder.*]

THREE LADIES: She comes! [*Thunder.*] She comes! [*Thunder.*]

She comes! [*Scene transformation.*]

SCENE VI

The mountains part and the scene changes into a splendid chamber. The QUEEN sits on a throne which is studded with transparent stars. The same characters.

No. 4. Aria. QUEEN OF THE NIGHT.

RECITATIVE: Oh, do not tremble, my dear son! You are innocent, wise, pious. A youth such as you is best able to comfort this mother's deeply sorrowful heart.

ARIA: I have been chosen to suffer, for my daughter is absent

from me; through her all my joy was lost. A villain made off with her. I still see her terrified trembling, her fearful quaking, her timid struggling. I was forced to see her abducted from me: "Ah, help! Ah, help!" was all that she said. But her pleading was in vain, for my help was too weak. You shall go to free her, you shall be the rescuer of my daughter!¹² And if I see you as victor, she will be yours forever. [*She exits with the THREE LADIES.*]

SCENE VII

TAMINO. PAPAGENO.

The scene changes back to what it was previously.

Dialogue

TAMINO [*after a pause*]: Is what I saw truly real? Or do my senses confuse me? Oh, you good gods, do not deceive me, or I shall fail your test! Protect my arm, steel my courage, and Tamino's heart will beat eternal thanks to you. [*He is about to exit; PAPAGENO steps in his way.*]

No. 5. Quintet. PAPAGENO, TAMINO, THREE LADIES.

PAPAGENO [*sadly indicating the lock on his mouth*]: Hm hm hm . . .

TAMINO: The poor fellow knows what punishment is, for his speech is gone.

PAPAGENO: Hm hm hm hm . . .

TAMINO: I can do nothing but pity you, because I am too weak to help.

SCENE VIII

THE THREE LADIES. *The previous characters.*

FIRST LADY: The Queen pardons you, remits your punishment through me. [*She removes the lock from his mouth.*]

PAPAGENO: Now Papageno chatters again!

SECOND LADY: Yes, chatter, only don't lie again!

PAPAGENO: I'll never lie again, no, no!

THREE LADIES: This lock must be your warning.

PAPAGENO: This lock must be my warning.

ALL: If all liars had such a lock on their mouth, instead of hatred, calumny and black temper, love and brotherhood would endure.

FIRST LADY [*gives TAMINO a golden¹³ flute*]: Oh prince, take this gift from me! Our sovereign sends it to you. The magic flute will protect you, support you in the greatest misfortune.

THREE LADIES: With it you can act omnipotently. You can transform human passion: the sad will become joyful, love will captivate the stone-hearted.

ALL: Oh, such a flute is worth more than gold and crowns, for through it the happiness and contentment of mankind will be increased.

PAPAGENO: Now, you lovely ladies, if I may, I will excuse myself.

THREE LADIES: You can always excuse yourself; still, the sovereign appointed you to hasten without delay with the prince to Sarastro's castle.

PAPAGENO: No, thank you! I heard from you yourselves that he is like a tiger; Sarastro would sooner have me mercilessly plucked, roasted, and fed to the dogs.

THREE LADIES: The prince protects you, trust him alone! Therefore, you shall be his servant.

PAPAGENO [*to himself*]: Would that the prince were to go to the devil! My life is dear to me. By my honor, in the end he will sneak away from me like a thief.

FIRST LADY [*gives him a device like a xylophone¹⁴*]: Here, take this gem; it is yours.

PAPAGENO: Ei, ei, what might be inside there?

THREE LADIES: Inside you hear little bells ringing.

PAPAGENO: Will I be able to play it, too?

THREE LADIES: Oh, yes indeed!

ALL: Little silver bells and magic flutes are necessary to your defense. Farewell! We are about to leave. Farewell, until we see each other again! [*The Three Ladies are about to leave.*]

TAMINO: But tell us, beautiful ladies . . .

PAPAGENO: . . . how one can find the castle?

THREE LADIES: Three little boys, young, fair, charming, and wise will hover around you on your journey. They will be your guides, follow only their advice completely.

TAMINO AND PAPAGENO: Three little boys, young, fair, charming, and wise will hover around us on our journey.

THREE LADIES: They will be your guides; follow only their advice completely.

TAMINO AND PAPAGENO: So farewell, we are about to leave; farewell, farewell until we see you again. [*All exit.*]

SCENE IX

The scene immediately changes into a splendid Egyptian room. Two SLAVES bring out beautiful pillows in addition to a splendid Turkish table and spread out carpets; then the THIRD SLAVE enters.

Dialogue

THIRD SLAVE: Ha, ha, ha!

FIRST SLAVE: Pst! Pst!

SECOND SLAVE: What are you laughing about?

THIRD SLAVE: Tomorrow our tormentor, the Moor who overhears everything, will surely be hanged or impaled! Pamina—ha, ha, ha!

FIRST SLAVE: Well?

THIRD SLAVE: The charming girl—ha, ha, ha!

SECOND SLAVE: Well?

THIRD SLAVE:—has escaped!

FIRST AND SECOND SLAVE: Escaped?

FIRST SLAVE: And she got away?

THIRD SLAVE: Without question! At least, it's my fervent wish!

FIRST SLAVE: Oh, thank you, you good gods! You have heard my prayer!

THIRD SLAVE: Didn't I always tell you the day would dawn for us when we would be avenged and Monostatos would be punished?

SECOND SLAVE: What does the Moor have to say about all this?

FIRST SLAVE: He knows about it, of course?

THIRD SLAVE: Of course! She escaped before his very eyes. A few brothers who were working in the garden saw and heard at a distance and told me that nothing more can save the Moor, even if Pamina were to be caught again by Sarastro's attendants.

FIRST AND SECOND SLAVES: How so?

THIRD SLAVE: Well, you know how old Fabelly is; but the girl was smarter than I thought. In the very moment when he thought he had won, she called Sarastro's name. This shook the Moor; he stood mute and motionless; at this instant Pamina ran to the canal and rowed in a gondola to the palm grove.

FIRST SLAVE: Oh, how the shy doe will hurry with mortal fear to her gentle mother's palace.

SCENE X

MONOSTATOS. *The previous characters.*

MONOSTATOS [*from within*]: Hey, slaves!

FIRST SLAVE: Monostatos' voice!

MONOSTATOS: Hey, slaves! Bring me chains!

THREE SLAVES: Chains?

FIRST SLAVE [*runs to the side door*]: But not for Pamina? Oh, you gods! Look there, brothers! Pamina is captured!

SECOND AND THIRD SLAVES: Pamina? Horrible sight!

FIRST SLAVE: See how the merciless devil clasps her by her gentle little hands—I can't bear it! [*Exits at the other side.*]

SECOND SLAVE: I even less. [*Also exits.*]

THIRD SLAVE: To have to see something like that is mortal agony. [*Exits.*]

SCENE XI

MONOSTATOS and PAMINA, *who is led in by SLAVES.*

No. 6. Trio. MONOSTATOS, PAMINA, PAPAGENO.

MONOSTATOS [*very quickly*]: You fine little dove, just get inside!

PAMINA: Oh, what torment, what agony!

MONOSTATOS: Your life is lost!

PAMINA: Death does not make me tremble, but my mother grieves for me; surely she is dying of grief.

MONOSTATOS: Hey, slaves! Put chains on her. [*They chain her.*] My hatred shall ruin you.

PAMINA: Oh, I would rather you let me die, for nothing can move you, barbarian! [*She falls in a faint onto a sofa.*]

MONOSTATOS: Now, out—leave me alone with her! [*The SLAVES leave.*]

SCENE XII

PAPAGENO. *The previous characters.*

PAPAGENO [*from outside the window, without being seen right away*]: Where am I? Where might I be? Aha! I see people there. Being bold, I enter! [*He enters.*] Beautiful maiden, young and fine, yet much whiter than chalk. [*He and MONOSTATOS look at each other, frightening each other.*]

PAPAGENO AND MONOSTATOS: Hoo! That is the devil for sure!

PAPAGENO: Have mercy!

MONOSTATOS: Have mercy!

PAPAGENO: Spare me!

MONOSTATOS: Spare me!

PAPAGENO: Hoo!

MONOSTATOS: Hoo!

PAPAGENO: Hoo!

MONOSTATOS: Hoo!

BOTH: Hoo! Hoo! [*Both run off.*]

SCENE XIII

PAMINA, alone.

Dialogue

PAMINA [*speaks as if in a dream*]: Mother—Mother—Mother! [*She collects herself, looks around.*] What? Does my heart still beat? Is it not yet destroyed? Does it awake to new torments? Oh, that is hard, very hard! More bitter to me than death!

SCENE XIV

PAPAGENO. PAMINA.

PAPAGENO: Am I not a fool to let myself be frightened? There are certainly black birds in the world, why not also black

people? Ah—look there! Here is the beautiful girl. You daughter of the nocturnal Queen . . .

PAMINA: Nocturnal Queen? Who are you?

PAPAGENO: An emissary of the star-flaming Queen.

PAMINA [*happily*]: My mother? Oh joy! Your name?

PAPAGENO: Papageno.

PAMINA: Papageno? Papageno—I remember having heard the name often, but I never saw you in person.

PAPAGENO: And I saw you just as little.

PAMINA: So you are acquainted with my good, gentle mother?

PAPAGENO: If you are the daughter of the nocturnal Queen, yes.

PAMINA: Oh, I am she!

PAPAGENO: I want to decide that at once. [*He looks at the portrait, which the prince previously received, and PAPAGENO now carries on a ribbon around his neck.*] The eyes black—right, black. The lips red—right, red. Blonde hair—blonde hair. Everything matches, all but the hands and feet. According to the painting you should have neither hands nor feet, for none are shown here.

PAMINA: Allow me—yes, it is I! How did this come into your hands?

PAPAGENO: It would take too long to explain it to you; it went from hand to hand.

PAMINA: How did it come to yours?

PAPAGENO: In a strange manner. I captured it.

PAMINA: Captured?

PAPAGENO: I must explain this to you in more detail. Today I came early, as usual, to your mother's palace with my cargo . . .

PAMINA: Cargo?

PAPAGENO: Yes. For many years I have supplied your mother and her maidens with all the beautiful birds in the palace. Just as I was about to deliver my birds, I saw before me a

person who called himself a prince. This prince so impressed your mother that she gave him your picture and asked him to rescue you. His decision was as swift as his love of you.

PAMINA: Love? [*Happily.*] So he loves me! Oh, tell me that once again; I dearly love to hear the word "love."

PAPAGENO: You don't have to swear to that—I believe you; you are, after all, a girl. Where did I stop?

PAMINA: At "love."

PAPAGENO: Right—at "love." Now that's what I call a memory! So in short, this great love for you was the whip-lash that brought us to a fast trot; now we are here to tell you a thousand beautiful and pleasant things, to take you in our arms, and if it is possible, to hurry as fast if not even faster than before to your mother's palace.

PAMINA: That is all very prettily said. But, dear friend, if the unknown youth or prince, as he calls himself, feels love for me, why does he delay so long in freeing me from my chains?

PAPAGENO: That's just the problem. As we took our leave of the maidens, they told us that three charming boys would be our guides; they would teach us how and in what fashion to behave.

PAMINA: They taught you?

PAPAGENO: They taught us nothing, for we saw no one. So for safety the prince was so good as to send me forth to inform you of our arrival.

PAMINA: Friend, you have dared much! If Sarastro should catch a glimpse of your here . . .

PAPAGENO: I would be spared the journey home—that I can imagine.

PAMINA: You would be martyred a thousand times.

PAPAGENO: In order to avoid this we prefer to leave right away.

PAMINA: How high might the sun be?

PAPAGENO: Almost at noon.

PAMINA: We have not a moment to lose! Sarastro usually returns from hunting at this time.

PAPAGENO: So Sarastro is not at home? We have a sure bet! Come, lovely girl! Your eyes will widen when you see the handsome youth.

PAMINA: Well, then, let's risk it! [*They begin to leave; PAMINA turns around.*] But what if this were a snare—what if this one were an evil spirit from Sarastro's entourage? [*She looks at him thoughtfully.*]

PAPAGENO: I, an evil spirit? What are you thinking of, girl? I am the best spirit in the world.

PAMINA: But no! The portrait here convinces me that I am not deceived; it comes from the hands of my gentle mother.

PAPAGENO: Lovely girl, if the nasty suspicion that I wanted to betray you should occur to you again, just concentrate on love, and every nasty misgiving will disappear.

PAMINA: Friend, forgive, forgive me if I offended you. You have a tender heart. I see it in every one of your features.

PAPAGENO: Ah, I really do have a tender heart! But what good does it do me? Many times I would like to pluck out all my feathers when I consider that Papageno still doesn't have a little Papagena!

PAMINA: Poor man! So you don't have a wife yet?

PAPAGENO: Not even a girlfriend, much less a wife! Yes, that is sad. And still, people like us do have our happy hours, now and then, when they would like to have good company.

PAMINA: Patience, friend! Heaven will care for you, too; it will send you a girlfriend before you suspect it!

PAPAGENO: If only it would do it soon!

No. 7. Duet. PAMINA, PAPAGENO.

PAMINA: Men who feel love do not lack a good heart either.

PAPAGENO: Then women's first responsibility is to share the sweet urges.

BOTH: We want to rejoice in love; we live through love alone.

PAMINA: Love sweetens every trouble, every creature makes offering to her.

PAPAGENO: It spices the days of our lives, it influences the cycle of nature.

BOTH: Its high purpose clearly proclaims that there is nothing nobler than woman and man. Man and woman, woman and man come close to divinity. *[Both exit.]*

SCENE XV

The scene changes into a grove. At the back of the stage is a beautiful temple bearing the words "Temple of Wisdom." This temple is connected by columns to two other temples; to the right stands the "Temple of Reason," to the left stands the "Temple of Nature." THREE BOYS lead TAMINO in; each has a silver palm branch in his hand.

No. 8. Finale.

THREE BOYS: This path leads you to the goal, but you, youth, must conquer manfully. Therefore, listen to our lesson: Be firm, patient, and silent!

TAMINO: Tell me, you charming boys, whether I can rescue Pamina.

THREE BOYS: It is not for us to divulge this; be firm, patient, and silent! Bear this in mind; in brief, be a man; then, youth, you will conquer like a man. *[They exit.]*

TAMINO: May these boys' words of wisdom be engraved in my heart forever! Where am I now? What is to become of me? Is this the seat of the gods? The gates, the columns show that knowledge and labor and artistry dwell here. Where laziness withers and industry reigns, vice does not easily maintain mastery. I venture boldly to the gates within; my purpose is noble and open and pure. Tremble, cowardly

villain! To rescue Pamina is my duty. *[He goes to the gate at the right side [Reason], opens it, and as he is about to enter, one hears a distant voice:]*

PRIEST: Go back!

TAMINO: Go back! I'll try my luck here. *[He goes to the left gate [Nature]; a voice from within:]*

PRIEST: Go back!

TAMINO: Here, too, someone calls "go back"? *[He looks around.]* I see yet another door there. Perhaps I will find the entrance here. *[He knocks; an old priest appears.]*

PRIEST: Where are you going, bold stranger? What do you seek here in the sanctuary?

TAMINO: The property of love and virtue!

PRIEST: Those are high-minded words. But how will you find these things? Love and virtue do not lead you, because death and vengeance enflame you.

TAMINO: Only vengeance on the villain!

PRIEST: You will surely not find him with us.

TAMINO *[quickly]*: Does Sarastro rule in this place?

PRIEST: Yes, yes, Sarastro rules here.

TAMINO *[quickly]*: Not in the Temple of Wisdom!

PRIEST *[slowly]*: He rules here in the Temple of Wisdom.

TAMINO: Then everything is hypocrisy! *[He is about to leave.]*

PRIEST: Do you mean to leave again?

TAMINO: Yes, I am going to leave, happy and free, never to see your temple.

PRIEST: Explain yourself more clearly; a deception is misleading you.

TAMINO: Sarastro lives here—that is enough for me!

PRIEST: If you love your life, then speak, stay there; do you hate Sarastro, then?

TAMINO: I hate him forever, yes!

PRIEST: Now give me your reasons.

TAMINO: He is inhuman, a tyrant!

PRIEST: Is what you have said a proven fact?

TAMINO: It is proven through an unfortunate woman whom grief and misery oppress.

PRIEST: So a woman has taken you in? A woman does little, talks a lot. You, youth, believe the tricks of the tongue? Oh, if only Sarastro could demonstrate to you the reason for his actions!

TAMINO: The reason is all too clear! Didn't the robber tear Pamina mercilessly from her mother's arms?

PRIEST: Yes, youth, what you say is true.

TAMINO: Where is she, whom he stole from us? Perhaps someone sacrificed her already?

PRIEST: I am not permitted to say at this time, dear son.

TAMINO: Clear up this mystery; don't deceive me!

PRIEST: Oath and duty bind my tongue.

TAMINO: But when will the covering dissolve?

PRIEST: As soon as the hand of friendship leads you to eternal bond within the sanctuary. [*He exits.*]

TAMINO: Oh, eternal night! When will you vanish? When will my eyes find the light?

CHORUS [*from backstage*]: Soon, youth, or never!

TAMINO: Soon, soon you say, or never? Tell me, you invisible ones, is Pamina still alive?

CHORUS: Pamina still lives.

TAMINO [*happy*]: She lives? She lives? I thank you for that! [*He takes out his flute.*] Oh, if with every tone I were only able, almighty ones, in your honor to describe my thanks, which sprang from here [*indicates his heart*]. [*He plays; immediately animals of all kinds come forth to listen to him. He stops, and they flee. Birds twitter to the sound.*] How powerful is your magic sound, charming flute, for through your sound even wild animals feel joy. [*He plays.*] But only Pamina stays away. [*He plays.*] Pamina! [*He plays.*] Hear, hear me! [*He plays.*] In vain! [*He plays.*] Where, ah, where

will I find you? [*He plays. PAPAGENO answers from backstage with his little flute.*] Ha—that is Papageno's sound! [*He plays. PAPAGENO answers. He plays again. PAPAGENO answers.*] Perhaps he has already seen Pamina; perhaps she is hurrying to me with him. Perhaps the sound will lead me to her! [*He rushes off.*]

SCENE XVI

PAPAGENO. PAMINA, *without chains.*

PAMINA AND PAPAGENO: Swift feet and rash courage, protect us from the foe's tricks and rage. If we could but find Tamino! Otherwise, they will catch us yet!

PAMINA: Gentle youth!

PAPAGENO: Quiet, quiet, I can do it better! [*He plays his pipes. TAMINO answers from backstage on his flute.*]

BOTH: What can be a greater joy? Friend Tamino indeed hears us. The flute sound came toward us. What a joy, if I find him! Just be speedy, just be speedy . . . [*They are about to go backstage.*]

MONOSTATOS:¹⁵ Ha! I have caught you after all! Just come here with the steel and iron! I will show you good manners! Cheating Monostatos! Just come here with bonds and ropes. Hey, you slaves, come here to me!

PAMINA AND PAPAGENO: Ah, now it is all over for us! [*The slaves come with chains.*]

PAPAGENO: He who risks much often wins much! Come, you pretty glockenspiel, let your little chimes sound so that their ears ring! [*PAPAGENO plays the glockenspiel.*¹⁶ *Immediately MONOSTATOS and the SLAVES dance and sing, and exit in march rhythm during the song.*]

MONOSTATOS AND SLAVES: That sounds so splendid, that sounds so pretty! La-ra-la-la-la la-ra-la-la-la-ra-la.

Never have I heard or seen anything so pretty! La-ra-la-la-la-la-ra-la-la-la-la-la-ra-la. [*They go off in march rhythm.*]

PAMINA AND PAPAGENO: [*Not sung*]: Ha ha ha! Ha ha ha!¹⁷ [*Sung*]: If every good man could find such bells! His enemies would then disappear without trouble, and without them he would live in the best harmony! Only the harmony of friendship lightens our burden; without this sympathy there is no happiness on earth. [*A loud march with trumpets and timpani begins.*]

CHOIR [*from backstage*]: May Sarastro live long! Long live Sarastro!

PAPAGENO: What can that mean? I tremble, I shake!

PAMINA: Oh, friend, now it is over for us. This announces Sarastro!

PAPAGENO: Oh, if I were a mouse, I would hide myself! Were I as small as a snail I would crawl into my house! My child, what shall we say now?

PAMINA: The truth, even if it were a crime!

SCENE XVIII

[*A procession of ATTENDANTS; at the end SARASTRO rides out on a victory chariot which is drawn by six lions.*]

CHORUS: Long live Sarastro, may Sarastro live long! It is he to whom we gladly devote ourselves. Long may he forever enjoy life as a wise man. He is our idol, to whom all consecrate themselves. [*The CHORUS continues until SARASTRO is out of the chariot.*]

PAMINA [*kneels*]: Sir, I admit that I am an offender; I wanted to escape your power. But the guilt is not mine; the evil Moor demanded love. Therefore, oh sir, I fled from you.

SARASTRO: Arise and cheer up, my dear. For without first pressing you I know more about your heart—you love

another very much. I don't intend to force you into love, but I am not giving you your freedom.

PAMINA: My duty as a child calls me, for my mother . . .

SARASTRO: . . . is under my power. You would be robbed of your happiness if I were to leave you in her hands.

PAMINA: My mother's name is dear to me! She is . . . she is . . .

SARASTRO: . . . an arrogant woman! A man must guide your hearts, for without him every woman is likely to step outside her sphere of influence.

MONOSTATOS [*leads TAMINO on stage*]: Now, arrogant youth, just come here. Here is Sarastro, our master.

PAMINA: It is he!

TAMINO: It is she!

PAMINA: I can hardly believe it!

TAMINO: It is she!

PAMINA: It is he!

TAMINO: It is no dream!

PAMINA: My arms twine around him . . .

TAMINO: My arms twine around her . . .

BOTH: . . . even if it meant my death! [*They embrace.*]

CHORUS: What does this mean?

MONOSTATOS: What impudence! Separate them immediately!

This is going too far! [*He separates them and kneels.*] Your slave lies at your feet; let the presumptuous criminal do penance! Think how insolent this boy is! He intended to abduct Pamina from you through the cunning of this strange bird. Only I knew how to track him down. You know me—my watchfulness . . .

SARASTRO: It deserves to be covered with laurel. Here, right now give this honest man . . .

MONOSTATOS: Your mercy makes me rich already!

SARASTRO: . . . only seventy-seven slaps on the feet!

MONOSTATOS: Oh, sir, oh, sir, I didn't expect this!¹⁸ reward!

SARASTRO: No thanks are necessary, I'm just doing my duty.

[MONOSTATOS is taken offstage.]

CHORUS [aside]: Long live Sarastro, the divine wise one. He rewards and punishes within the same sphere.

SARASTRO: Lead both of these strangers into our probation temple. Cover their heads, then; they must first be purified. [Two people bring a kind of sack and cover the heads of both strangers.]

CHORUS: When virtue and justice strew the path of the great ones with honor, then earth is a heavenly kingdom and mortals are like gods.

END OF ACT I

ACT II

SCENE I

The scene is a palm grove. The trees are like silver, the leaves of gold. Eighteen seats of leaves. On each seat stands a pyramid and a large black horn worked with gold. In the middle are the largest pyramid and the largest trees. SARASTRO and other PRIESTS enter at a ceremonial pace. Each has a palm branch in his hand. A march with wind instruments accompanies the procession.

No. 9. March of the PRIESTS.

No. 9a. The three-fold chord.

Dialogue

SARASTRO [after a pause]: You, the initiated servants in the Temple of Wisdom of the great gods Osiris and Isis! With a pure soul I declare to you that today's assembly is one of the most important of our time. Tamino, a king's son, twenty years of age, wanders¹⁹ around at the north gate of our Temple, and with a heart full of virtue sighs for something which we all must win with toil and diligence. In short, this youth wants to tear away his nocturnal veil and gaze into the sanctuary of the greatest light. May it be one of our most solemn duties today to watch over this virtuous one, and offer our hand in friendship!

FIRST PRIEST [stands up]: He possesses virtue!

SARASTRO: Virtue!

SECOND PRIEST: And is able to keep silence?

SARASTRO: Silence!

THIRD PRIEST: Is benevolent?

SARASTRO: Benevolent! If you consider him worthy, then follow my example. [They blow three times on their horns.] Moved by the unity of your hearts, Sarastro thanks you in the name of humanity! Although prejudice may heap its blame on us Initiates—it tears down wisdom and reason like a spider web—they will never shake our pillars. However, evil prejudice must disappear as soon as Tamino himself possesses the greatness of our difficult art. The gods have designated the gentle and virtuous maiden, Pamina, for the gracious youth. This is the principle on which I tore her from her mother. That woman imagines herself great, and hopes through illusion and superstition to deceive the people and to destroy our secure temple. However, she shall not do this! Tamino, the gracious youth, shall strengthen its structure with us, and as Initiate shall become the reward of virtue but the punishment of vice. [The threefold chord is repeated by everyone.]

SPEAKER [stands up]: Great Sarastro, we recognize and ad-

mire your wise words. But will Tamino battle through the difficult trials which await him? Forgive me for being so free in revealing my doubts. I fear for the youth. Suppose when he was sunk in deep pain his spirit were to leave him and he were to be overcome by the fierce battle? He is royalty!

SARASTRO: Even more—he is human!

SPEAKER: But what if while still young he were to fade away into lifelessness?

SARASTRO: Then he is given to Osiris and Isis, and will feel the joy of the gods sooner than we. [*The three-fold chord is repeated.*] Lead Tamino with his travelling companion into the vestibule of the temple. [*To the SPEAKER, who kneels before him.*] And you, friend, whom the gods through us designated as upholder of truth, fulfill your holy office, and through your wisdom teach both of them what the duty of humanity is, and teach them to know the power of the gods! [*The SPEAKER goes off with one PRIEST; all the PRIESTS place themselves with their palm branches together.*]

No. 10. *Aria with choir.* SARASTRO AND PRIESTS.

SARASTRO: Oh, Isis and Osiris, grant the spirit of wisdom to the two who are new. Guide the steps of the wanderers, strengthen them with patience in danger.

PRIESTS: Strengthen them with patience in danger.

SARASTRO: Let them see the fruits of their trials; but if they should go to the grave, reward the bold course of their virtue, receive them into your dwelling.

PRIESTS: Receive them into your dwelling. [*SARASTRO exits, then all others exit after him.*]

SCENE II

Night. Thunder rolls in the distance. The scene changes into a short vestibule to the temple, where one sees ruins of fallen

columns and pyramids, in addition to a few thorn bushes. At either side stand servicably high Egyptian doors, which from onto other wings of the temple. TAMINO and PAPAGENO are led in by the SPEAKER and the other PRIEST. They remove the sacks from them and the PRIESTS exit.

Dialogue

TAMINO: A terrible night! Papageno, are you still with me?

PAPAGENO: Oh, sure!

TAMINO: Where do you think we are?

PAPAGENO: Where? If it weren't dark, I could tell you! But like this . . . [*Thunder.*] Oh, woe is me!

TAMINO: What is it?

PAPAGENO: This adventure will do me no good!

TAMINO: You're frightened, I can hear it.

PAPAGENO: It's not really fear, it's just something ice-cold running up and down my back! [*Thunder.*] Oh, woe!

TAMINO: What is it?

PAPAGENO: I think I have a small fever.

TAMINO: Phooey, Papageno! Be a man!

PAPAGENO: I wish I were a girl. [*A very heavy stroke of thunder.*] Oh, oh, oh—I'm done for!

SCENE III

SPEAKER and the other PRIEST with torches.

SPEAKER: Stranger, what do you seek from us? What urges you to enter our walls?

TAMINO: Friendship and love!

SPEAKER: Are you prepared to fight for these things with your life?

TAMINO: Yes.

SPEAKER: Even if death were your lot?

TAMINO: Yes.

SPEAKER: Prince, there is still time to turn back. One more step, and it is too late!

TAMINO: Wisdom's precepts be my victory, and Pamina, the lovely maiden, my reward.

SPEAKER: Will you go through every trial?

TAMINO: Every one!

SPEAKER: Give me your hand. [*They shake hands.*] So!

SECOND PRIEST: Before you speak further, permit me to have a few words with this stranger. [*To PAPAGENO*]: Do you also want to fight for wisdom?

PAPAGENO: Fighting isn't my thing. Basically, I really don't need any wisdom at all. I am just the kind of natural person who is content with sleep, food, and drink. And, if it could be arranged that I catch a pretty little woman . . .

SECOND PRIEST: You'll never get one if you don't go through our trials.

PAPAGENO: What are these trials?

SECOND PRIEST: To submit to all our rules, and not even fear death.

PAPAGENO: I'll stay single!

SECOND PRIEST: But what if you could earn for yourself a virtuous, pretty girl?

PAPAGENO: I'll stay single!

SECOND PRIEST: But suppose Sarastro were to have put aside for you a girl who is just like you in color and clothing?

PAPAGENO: Like me? Is she young?

SECOND PRIEST: Young and pretty!

PAPAGENO: And her name?

SECOND PRIEST: Papagena.

PAPAGENO: What? Pa—

SECOND PRIEST: Papagena.

PAPAGENO: Papagena! I'd like to see her just out of curiosity.

SECOND PRIEST: You can see her!

PAPAGENO: But if I see her, do I have to die? [*PRIEST makes an ambivalent motion.*] Yes? I'll stay single!

SECOND PRIEST: You can see her, but you may not speak one word to her until the proper time. Will your soul have enough resoluteness to restrain your tongue?

PAPAGENO: Oh, yes!

SECOND PRIEST: Your hand! You shall see her.

SPEAKER: And on you, Prince, the gods impose a beneficial silence; without it you both are lost. You will see Pamina, but you may never speak with her. This is the beginning of your trials.

No. 11. Duet. FIRST AND SECOND PRIESTS. Guard against feminine wiles: this is the first obligation of our organization. Many a wise man let himself be deceived, he erred, and was not aware of it. In the end he realized he was abandoned, his trust repaid with scorn. In vain he wrung his hands. Death and despair were his reward. [BOTH PRIESTS EXIT.]

SCENE IV

Dialogue

PAPAGENO: Hey, lights here! Lights here! That is really strange; every time those gentlemen leave one, one can see nothing with open eyes.

TAMINO: Bear it with patience, and think of it as the will of the gods.

SCENE V

No. 12. Quintet. TAMINO, PAPAGENO, THREE LADIES [who enter from the trap door].

THREE LADIES: What, what, what—you, in this frightful place? Never, never, never will you return from it happily. Tamino, they have sworn your death! Papageno, you are lost! PAPAGENO: No, no, no, that would be too much.

TAMINO: Papageno, keep quiet. Do you want to break your vow to speak not a word to women here?

PAPAGENO: Surely you heard that we're both done for.

TAMINO: Quiet, I say, be silent!

PAPAGENO: Always silent, always silent.

THREE LADIES: The Queen is quite close to you; she secretly broke into the temple.

PAPAGENO: What do you mean? She is in the temple?

TAMINO: Quiet, I say! Be silent! Will you always be so rash as to forget your oath of obligation?

THREE LADIES: Tamino, listen; you are lost. Think of the Queen! People whisper a great deal about the false intentions of these priests.

TAMINO [*to himself*]: A wise person investigates and pays no attention to what the outcast²⁰ rabble says.

FIRST LADY: They say that whoever swears to their covenant goes utterly to hell.

PAPAGENO: By the devil, that would be scandalous! Tell me,²¹ Tamino, is this true?

TAMINO: It sounds just like the mindless babbling of women, but invented by deceivers.

PAPAGENO: But the Queen says so, too!

TAMINO: She is a woman, has the mind of a woman. Be still; let my word be enough for you. Think of your duty and act wisely!

THREE LADIES [*to TAMINO*]: Why are you so cold to us? Papageno, too, is silent—just speak! [*TAMINO signifies discreetly that he may not speak.*]

PAPAGENO [*secretly to the women*]: I would like to . . . but . . .

TAMINO: Quiet!

PAPAGENO: You see that I am not supposed . . .

TAMINO: Quiet!

PAPAGENO: It is really a disgrace that I cannot leave off chattering.

THREE LADIES: We are ashamed that we must leave them; undoubtedly no one will talk.

TAMINO AND PAPAGENO [*aside*]: They are ashamed and must leave us; undoubtedly no one will talk.

ALL: A man is firm in spirit; he thinks before he speaks. [*The women are about to leave; the INITIATES cry out from backstage.*]

PRIESTS [*from backstage*]: The holy threshold is defiled; off to hell with these women. [*A fearful chord with all instruments; thunder, lightning, and crashes. Immediately, two loud claps of thunder.*]

THIRD LADY: Oh, woe!

SECOND LADY: Oh, woe!

FIRST LADY: Oh, woe! [*The THREE LADIES dash into the trap door.*]

PAPAGENO: Oh, woe! oh, woe! [*He falls to the ground. Then the three-fold chord begins.*]

SCENE VI

The SPEAKER and SECOND PRIEST enter with torches.

Dialogue

SPEAKER: Hail to you, youth! Your steadfast, manly behavior has triumphed. To be sure, you still have many a difficult and dangerous path to travel, but with the help of the gods you will come to the end of them successfully. So we will continue on our journey with a pure heart. [*He gives TAMINO a sack.*] So, now, come long. [*They exit.*]

SECOND PRIEST: What do I see! Friend, stand up! How are you?

PAPAGENO: I'm lying in a faint.

SECOND PRIEST: Up! Pull yourself together and be a man!

PAPAGENO [*stands up*]: But tell me, gentlemen, why do I have to go through all this agony and horror? If indeed the gods have designated a Papagena for me, why must I go through so much danger to win her?

SECOND PRIEST: Your curiosity can be satisfied by your own reason. Come on. My duty requires me to lead you further.

[*Puts a sack on him.*]

PAPAGENO: With all this eternal travelling, love could elude a person forever! [*They exit.*]

SCENE VII

The scene changes into a pleasant garden. Trees form a kind of horseshoe, in the middle stands an arbor of flowers and roses, in which PAMINA sleeps. Moonlight illuminates her face. Far in front is a grassy bank. MONOSTATOS enters, sits down after a pause.

MONOSTATOS: Ha! There's the cold beauty! And for the sake of such an insignificant plant they had to whip the soles of my feet? So, I have this day to thank simply for the fact that I still walk the face of the earth with my skin intact! Hm! What was my crime, anyway? Making an idiot of myself over a flower transplanted into an alien country? And what human, even if he wandered here from a milder climate, would remain cold and insensitive to such a sight? By all the stars! This girl will rob me of my senses yet! The fire that smoulders within me will consume me yet! [*He looks all around him.*] If I knew that I were quite alone and unwatched, I'd risk it once more. [*He fans himself with both hands.*] Love really is a damned foolish business! I would have thought that one little kiss could be forgiven!

No. 13. Aria. MONOSTATOS. [*Everything will be sung and played as softly as if it were in the far distance.*]

1. Everthing feels the joy of love, bills and coos and hugs and kisses; and I am supposed to shun love because a black man is ugly. Do I have no heart, then? Don't I love the girls, too?²² To live forever without a little woman were truly the fire of hell.

2. Therefore, because I am alive I want to bill and kiss and be affectionate. Dear, good moon, forgive me; a white woman has captivated me! White is beautiful, I must kiss it; moon, hide from that. Should it displease you to see,²³ then shut your eyes. [*He sneaks slowly and gently forward.*]

SCENE VIII

The QUEEN appears amid thunder from the middle trap door so that she stands immediately before PAMINA.

Dialogue

QUEEN: Go back!

PAMINA [*waking*]: You gods!

MONOSTATOS [*recoiling*]: Oh, woe is me! It's—if I'm not mistaken, it's the Queen of the Night!

PAMINA: Mother! Mother! My Mother! [*She falls into her arms.*]

MONOSTATOS: Mother? Hm, one must watch this from a distance. [*Sneaks out.*]

QUEEN: Thank the power with which they tore you from me that I still call myself your mother. Where is the youth whom I sent to you?

PAMINA: Oh, Mother, he is forever removed from the world and mankind. He has dedicated himself to the Initiates.

QUEEN: The Initiates? Unhappy daughter, now you are eternally torn from me.

PAMINA: Torn? Oh, let us flee, Mother! I will defy any danger under your protection.

QUEEN: Protection? Dear child, your mother can protect you no longer. My power went to the grave at your father's death.

PAMINA: My father . . .

QUEEN: . . . turned over the seven-fold sun-circle to the Initiates, of his own free will; Sarastro wears this mighty sun-circle on his chest. When I upbraided your father about this, he said to me with a frown, "Woman, I am about to die. All treasures I possess are yours and your daughter's."

"But the all-consuming sun-circle," I quickly threw in . . .
". . . Is intended for the Initiates," he answered. "Sarastro will supervise it in as many a way as I have done until now. And now, not another word. Do not inquire about affairs that a female mind cannot understand. It is your duty to submit yourself and your daughter to the guidance of wise men."

PAMINA: Dear Mother, is one to conclude from all this that the youth will be forever lost to me too?

QUEEN: Lost, if you do not persuade him to escape through these subterranean chambers before the sun tints the earth. The first glimmer of day will decide whether he is dedicated completely to you or to the Initiates.

PAMINA: Dear Mother, may I not love him as an Initiate just as tenderly as I love him now? My father himself was certainly linked with these wise men; he always spoke with delight about them, praising their goodness, their understanding, their virtue. Sarastro is no less virtuous . . .

QUEEN: What am I hearing? You, my daughter, could support the abominable principles of these barbarians? Could you love such a man, who would associate himself with my mortal enemy, and with every moment only prepare my overthrow? Do you see this dagger here? It is sharpened for

Sarastro. You shall kill him and deliver the powerful sun-circle to me.

PAMINA: But dearest Mother!

QUEEN: Not one word!

No. 14. *Aria.* QUEEN OF THE NIGHT.

Hell's vengeance seethes within my heart; death and despair blaze around me! If Sarastro does not feel the pain of death through you, you are my daughter no longer! Be disowned forever, and abandoned, all bonds of nature shattered,²⁴ if Sarastro does not die²⁵ through you. Hear vengeance, gods!²⁶ Hear the mother's curse! [*She sinks away.*]

SCENE IX

PAMINA.

PAMINA stands with the dagger in her hand.

Dialogue

PAMINA: I am to commit murder? Oh, gods, that I cannot do! That I cannot do! [*She stands in thought.*]

SCENE X

The previous character. MONOSTATOS.

MONOSTATOS [*comes quickly, secretly, and very happily*]: So Sarastro's sun-circle has power? And to get it, this girl has to murder Sarastro? That's so much the better for me!

PAMINA: But didn't she swear by all the gods to abandon me if I didn't use the knife against Sarastro? Gods, what shall I do now?

MONOSTATOS: Confide in me! [*He takes the dagger from her.*]

PAMINA [*startles and screams*]: Ah!

MONOSTATOS: Why are you trembling? Because of my black color? Or because of the murder you are planning?

PAMINA [*timidly*]: So you know . . . ?

MONOSTATOS: Everything! I even know that not only your life but your mother's as well is in my hands. A single word from me to Sarastro, and your mother will be drowned in these underground chambers, in the very water that, as they say, is supposed to purify the Initiates. She will not return from these chambers safely, if I have anything to do with it. So you have only one way to save yourself and your mother.

PAMINA: That would be . . . ?

MONOSTATOS: To love me!

PAMINA [*trembling*]: Gods!

MONOSTATOS [*joyfully*]: The storm is driving the little tree toward me. Now, girl! Yes or no!

PAMINA [*resolutely*]: No!

MONOSTATOS [*very angry*]: No? And why? Because I am the color of a black spirit? Isn't that so? Ha—so die! [*He grasps her by the hand.*]

PAMINA: Monostatos, look at me here on my knees! Have pity on me!

MONOSTATOS: Love or death! Speak! Your life is in the balance.

PAMINA: I have dedicated my heart to the youth.

MONOSTATOS: What do I care for your dedication? Speak!

PAMINA [*resolutely*]: Never!

SCENE XI

The previous characters. SARASTRO.

MONOSTATOS: So die then! [*SARASTRO quickly grabs him.*]

Sir, I am innocent! They swore to kill you; I wanted to avenge you!

SARASTRO: I know only too much. I know your heart is as black as your face! And I would have punished you most severely for this black deed if an evil woman, who, to be sure, has a good daughter, hadn't forged the dagger for the deed. Thanks to the woman's evil actions, you will not be punished. Go!

MONOSTATOS [*exiting*]: Now I'll seek out the mother, since the daughter isn't destined for me. [*He exits.*]

SCENE XII

The previous characters, without MONOSTATOS.

PAMINA: Sir, don't blame my mother. The pain of my absence

SARASTRO: I know everything; know that she is wandering around in subterranean caverns of the temple, and plots vengeance on me and humanity. But you shall see how I'll have my vengeance on your mother. May heaven only send the gracious youth courage and persistence in his intention, you will be happy with him, and your mother shall return to her palace in shame.

No. 15. Aria. SARASTRO.

1. In these holy halls one does not know revenge, and if someone falls, love leads him to his duty. Then hand in hand with a friend he will walk, cheerful and happy, into a better land.
 2. Within these holy walls, where people love each other, no betrayer can lurk, because one forgives the enemy. Whoever is not gladdened by these precepts does not deserve to be a human being.
- [SARASTRO and PAMINA exit.]

SCENE XIII

The stage becomes a hall where the flying machinery can operate. The flying apparatus is decorated with roses and flowers, which open like a door. In the foreground are two grassy banks. TAMINO and PAPAGENO, without sacks, are led in by the two PRIESTS.

Dialogue

SPEAKER: Here you are to be left alone. When the ruckling²⁷ trombone sounds, then make your way toward it. Prince, farewell. We will see each other again before you reach your destination completely. Once again, do not forget the word: silence! *[Exits.]*

SECOND PRIEST: Papageno, whoever breaks silence in this place, the gods will punish with thunder and lightning. Farewell. *[Exits.]*

SCENE XIV

TAMINO. PAPAGENO.

TAMINO *sits down on a grassy bank.*

PAPAGENO *[after a pause]*: Tamino!

TAMINO *[reprimanding]*: Sh!

PAPAGENO: This is a merry life! If only I were in my straw house, or in the woods, I could hear a bird chirp now and then!

TAMINO *[reprimanding]*: Sh!

PAPAGENO: I'd even like to be able to talk to myself. And anyway, we two can speak to each other; we're men, after all.

TAMINO *[reprimanding]*: Sh!

PAPAGENO *[sings]*: La la la—la la la! These people don't even give a person a drop water, much less anything else!

SCENE XV

An ugly old WOMAN enters from the trap door, holding a large goblet of water up to a cup.

PAPAGENO *[stares at her for a long time]*: Is that for me?

WOMAN: Yes, my angel!

PAPAGENO *[looks at her again, and drinks]*: No more and no less than water. Tell me, you mysterious beauty, are all foreign guests given this kind of hospitality?

WOMAN: Of course, my angel!

PAPAGENO: I see. At this rate foreigners won't be coming here very often.

WOMAN: Very little.

PAPAGENO: I can believe it. Go on, old lady, sit here by me; time is hanging damned heavily on my hands. Now tell me, how old are you?

WOMAN: How old?

PAPAGENO: Yes.

WOMAN: Eighteen years and two minutes.

PAPAGENO: Eighteen years and two minutes?

WOMAN: Yes.

PAPAGENO: Ha, ha, ha! Oh, you young angel! Do you also have a boyfriend?

WOMAN: Why, certainly!

PAPAGENO: Is he also as young as you?

WOMAN: Not quite; he's about ten years older.

PAPAGENO: He's about ten years older than you? That must be some love affair! What's your boyfriend's name, then?

WOMAN: Papageno.

PAPAGENO *[horrified; a pause]*: Papageno? Where is he then, this Papageno?

WOMAN: There he sits, my angel!

PAPAGENO: I'm your boyfriend?

WOMAN: Yes, my angel!

PAPAGENO *[grabs the water and sprinkles her in in the face]*:

Tell me, what's your name then?

WOMAN: My name is . . . [*Heavy thunder; the old woman limps out quickly.*]

PAPAGENO: Oh, woe! [TAMINO stands up, threatens with his finger.] Now I won't say another word!

SCENE XVI

The THREE BOYS enter in a flying machine decorated with roses. In the middle stands a beautifully laid table. One boy has the flute, the other the little box with the bells.

No. 16 *Trio.* THREE BOYS. Welcome a second time into Sarastro's kingdom, you men! He gives what they took from you, the flute and the bells. If the food is acceptable to you, so eat and drink of it freely! If we see you for the third time, joy will be the reward of your courage. Tamino, courage! The goal is near! You, Papageno, keep silent! [*During the trio they set the table in the middle and fly away.*]

SCENE XVII

TAMINO. PAPAGENO.

Dialogue

PAPAGENO: Tamino, aren't we going to eat? [TAMINO plays his flute.] You just keep playing your flute, I'll play these scraps. Sir Sarastro keeps a good kitchen! At this rate, I don't mind keeping quiet if I always get such tasty morsels! Now I'll see if the wine cellar is as well situated . . . [*He drinks.*] Ha! That is wine for the gods! [*The flute is silent.*]

SCENE XVIII

PAMINA, the previous characters.

PAMINA [*joyful*]: You're here? Benevolent gods! Thank you for leading me on this path. I heard your flute and ran as swiftly as an arrow toward the sound. But you are sad? Won't you speak a syllable with your Pamina? [TAMINO sighs "ah" and motions that she should go away.] What—do you want me to leave? Don't you love me any more? [*He sighs "ah" again and motions again.*] Am I to run away without knowing why? Tamino, gentle youth, have I offended you? Oh, do not wound my heart still more! I need your comfort, your help, and you are able to injure my love-filled heart still more? Don't you love me any more? [TAMINO sighs.] Papageno, tell me what's the matter with my friend? [PAPAGENO has a morsel in his mouth, covers the food with both hands, motions her to leave.] What, you too? At least explain to me the reason for your silence. [PAPAGENO motions her to leave, and says "sh".] Oh, this is more than wound, more than death! [*Pause.*] Dearest, only Tamino!

No. 17. *Aria.* PAMINA.

Ah, I feel it, the joy of love has disappeared, is gone forever! Hours of ecstasy, you will never return to my heart! Look, Tamino, these tears flow, dear, for you alone! If you do not feel the longing of love, peace will be in death. [PAMINA exits.]

SCENE XIX

TAMINO. PAPAGENO.

Dialogue

PAPAGENO [*eats quickly*]: I can be silent too if I have to, can't I, Tamino? Yes, with an undertaking like this, I am a man. [*He drinks.*] Long live the cook and the wine steward! [*The three-fold trombone tone.* TAMINO motions to PAPAGENO that he should leave.] You just go on ahead. I'll come along soon. [TAMINO is about to lead him out by force.] The stronger one stays here! [TAMINO threatens him and goes off to the right; PAPAGENO has come to the left.] Now I really and truly want to be left alone. Just when my appetite's at its best, I have to leave. I want no part of that! I wouldn't leave now even if Sir Sarastro hitched his six lions to me. [*The lions come out, he is terrified.*] Oh, mercy, you benevolent gods! Tamino, save me! My lords the lions are making a meal of me! [TAMINO plays his flute, comes quickly back, the lions go away. TAMINO motions to him.] All right, I'm going! Call me a scoundrel if I don't follow you in everything. [*The three-fold trombone tone.*] That's for us. We're coming right now! But listen a minute, Tamino, what will become of us in the end? [TAMINO gestures toward heaven.] Should I ask the gods? [TAMINO gestures "Yes".] Yes, they can certainly tell us more than we know! [*The three-fold trombone tone.* TAMINO drags him off with force.] Don't hurry so; we are coming in plenty of time to be roasted. [*They exit.*]

SCENE XX

The scene changes into the vaults of pyramids. SARASTRO, the SPEAKER, and a few PRIESTS. Two PRIESTS carry an illuminated pyramid on their shoulders; each PRIEST carries in his hand a transparent pyramid about the size of a lantern.

No. 18. Chorus of PRIESTS.

Oh, Isis and Osiris, what joy! The dismal night is banished by

the sun's radiance. Soon the noble youth will feel new life, soon he will be totally devoted to our service. His spirit is brave, his heart is pure; soon he will be worthy of us.

SCENE XXI

TAMINO is led in. The previous characters.

Dialogue

SARASTRO: Prince, your behavior until now was manly and self-possessed; now you still have two dangerous paths to walk. If your heart still beats as warmly as ever for Pamina, and if you would wish one day to govern as a wise sovereign, so may the gods attend you further. Your hand. Let Pamina be brought! [*A silence reigns among all the PRIESTS. PAMINA is conducted in, wearing the very sack which covered the INITIATES. SARASTRO unties the sack.*]

PAMINA: Where am I? What a frightful silence! Tell me, where is my youth?

SARASTRO: He waits for you so that he may say the last farewell to you.

PAMINA: The last farewell! Oh, where is he? Lead me to him!

SARASTRO: Here!

PAMINA: Tamino!

TAMINO: Stay back!

No. 19. Trio. PAMINA, TAMINO, SARASTRO.

PAMINA: Am I never to see you again, dear?

SARASTRO: You shall see each other again in joy.

PAMINA: Mortal dangers await you!

TAMINO: May the gods protect me!

SARASTRO: May the gods protect him!

PAMINA: You will not escape death, misgiving whispers this to me.

TAMINO AND SARASTRO: May the gods' will be done, their wish shall be a law to me [*him*].

PAMINA: Oh, if you loved as I love you, you would not be so calm.

TAMINO AND SARASTRO: Believe me, I [*he*] feel [*feels*] the same desires, and will be faithful to you forever.

SARASTRO: The hour strikes, now you must depart.

PAMINA AND TAMINO: How bitter are the sorrows of parting.

SARASTRO: Tamino must go away again.

TAMINO: Pamina, I really must go away, now I must away.

Pamina, farewell.

PAMINA: Tamino really must go away, now you must away!

Tamino, farewell.

SARASTRO: Now hurry away, your pledge is calling you.

TAMINO AND PAMINA: Ah, golden peace, return again!

SARASTRO: We shall see each other again! [*They all withdraw.*]

SCENE XXII

PAPAGENO.

Dialogue

PAPAGENO [*from outside*]: Tamino! Tamino! Do you want to abandon me completely? [*He searches inside.*] If only I knew at least where I am. Tamino! Tamino! As long as I live I will not leave you! But this time don't leave your poor travelling companion! [*He comes to the door where TAMINO has been led out.*]

VOICE [*calls*]: Stay back! [*Then a clap of thunder; fire shoots out the door; loud chord.*]

PAPAGENO: Merciful gods! Where shall I turn? If I only knew where I came in! [*He comes to the doors where he entered.*]

VOICE: Stay back! [*Thunder, fire, and chord as above.*]

PAPAGENO: Now I can go neither forward nor backward! [*He cries.*] Maybe in the end I even have to starve to death. Right enough! Why did I come along?

SCENE XXIII

The SPEAKER enters with his pyramid. The previous character.

SPEAKER: Human! It would have served you right to wander forever in the dark recesses of the earth, but the benevolent gods set you free of this punishment. Instead, therefore, you will never feel the heavenly joy of the Initiates.

PAPAGENO: Oh well, there are a lot of more people like me. To me, a good glass of wine now would be the greatest pleasure.

SPEAKER: Have you no other wish in this world?

PAPAGENO: Until now, no.

SPEAKER: Your wish will be fulfilled. [*He exits. Immediately a great goblet filled with red wine comes up out of the earth.*]

PAPAGENO: Hooray! It's here already! [*He drinks.*] Splendid! Heavenly! Divine! Ah, I am so happy now that I would fly to the sun if I had wings. Ha! Something quite strange is happening to my heart! I would like—I would wish—yes, but what?

No. 20. Aria. PAPAGENO.

[PAPAGENO plays his glockenspiel in the prelude, interlude and postlude.]²⁸

REFRAIN: A girlfriend or a little woman Papageno wishes for himself! Oh, such a soft little dove would be bliss for me.

1. Then drink and food would taste good to me, then I would be able to vie with princes, enjoy life as a wise man, and be as if in Elysium.
2. Ah, can I not please one out of all the charming maidens? If one of them would just help me in my need! Otherwise, I'll truly grieve myself to death!
3. If no one will grant me love, then I must be consumed by the flame! Yet when a womanly mouth kisses me, I am healthy again.

SCENE XXIV

The old woman, dancing and supporting herself on her cane.

Dialogue

WOMAN: Here I am, my angel!

PAPAGENO: You have taken pity on me?

WOMAN: Yes, my angel.

PAPAGENO: That's a stroke of luck!

WOMAN: And if you promise to remain eternally faithful to me, you shall see how tenderly your little woman will love you.

PAPAGENO: Oh, you tender little idiot!

WOMAN: Oh, how I want to embrace you, caress you, press you to my heart!

PAPAGENO: Press me to your heart, too?

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

PAPAGENO: Let's not be so hasty, dear angel. Such an alliance needs some thinking over, too.

WOMAN: Papageno, I advise you, do not hesitate. Your hand, or you will be chained up here forever.

PAPAGENO: Chained up?

WOMAN: Bread and water will be your daily diet. You will

have to live without a friend, without a sweetheart, and renounce the world forever.

PAPAGENO: Drink water? Renounce the world? No, I would prefer to marry an old woman than none at all. Now, there you have my hand, with the assurance that I will always be faithful to you, [*to himself*] . . . as long as I don't see a prettier girl.

WOMAN: Do you swear this?

PAPAGENO: Yes, I swear it! [*The woman changes into a young woman clothed just like PAPAGENO.*] Pa—Pa—Papagena! [*He tries to embrace her.*]

SCENE XXV

SPEAKER [*quickly takes her by the hand*]: Away with you, young woman! He is not worthy of you! [*He pulls her behind him. PAPAGENO tries to follow.*] Back, I tell you! Or tremble!

PAPAGENO: Before I pull back the earth will have to swallow me! [*He sinks below the floor.*] Oh, you gods!

SCENE XXVI

The scene changes into a small garden. The THREE BOYS move down.

No. 21. Finale. THREE BOYS.

THREE BOYS: Soon the sun will glitter on its golden path to announce the morning; soon, dark delusion²⁹ will disappear; soon the wise one will be victorious. Oh, gentle calm, descend, return to the heart of humankind; then earth will be a heavenly kingdom, and mortals like the gods.

FIRST BOY: But look, despair torments Pamina.

SECOND AND THIRD BOYS: Where is she, then?

FIRST BOY: She is beside herself . . .

SECOND AND THIRD BOYS:³⁰ The sorrow of rejected love torments her. Let us comfort the poor girl; truly, her fate moves us. Oh, if only her young man were there! She is coming; let us stand aside so we can see what she might do. [*They stand aside.*]

SCENE XXVII

PAMINA [*half out of her wits, with a dagger in her hand; she speaks to the dagger*]: So you are my bridegroom? Through you I will complete my grief.

THREE BOYS [*at the side*]: What dark words did she speak? The poor girl is close to madness.

PAMINA: Patience, my dear, I am yours! Soon we shall be wed.

THREE BOYS: Madness rages in her head; suicide is written on her face. [*To PAMINA*]: Gentle maiden, look at us!

PAMINA: I want to die because the man whom I can never hate can abandon his beloved. [*Indicating the dagger*]: My mother gave me this.

THREE BOYS: God will punish you for suicide.

PAMINA: Better to die by this iron than perish from the grief of love. Mother, Mother, I suffer because of you, and your curse pursues me!

THREE BOYS: Maiden, do you want to go with us?

PAMINA: Ha, the cup of misery is full! False youth, farewell! Look, Pamina dies because of you; may this iron kill me! [*She is about to stab herself.*]

THREE BOYS [*holding her arm*]: Ha, unhappy girl, stop! If your young man would see this, he would die of grief, for he loves only you.

PAMINA [*recovering herself*]: What? He feels a mutual love

and yet concealed his desires from me, turned his face away from me? Why did he not speak to me?

THREE BOYS: We must silent about this, but we want to show him to you, and you will see with astonishment that his heart is dedicated to you, and on your account he would brave death. Come, we want to go to him.

PAMINA: Lead me there, I would like to see him!

ALL: Human weakness can never separate two hearts that burn with love. The efforts of the enemy are wasted, the gods themselves protect them! [*They all exit.*]

SCENE XXVIII

The scene changes to two great mountains. In one is a waterfall in which one hears rustling and splashing; the other spews fire. Each mountain has a fence with openings through which one can see the fire and water. Where there is fire, the horizon must be bright red; black fog lies where there is water. The side flats are rocks. Each scene completed by an iron gate. TAMINO is lightly clothed and without sandals. Two MEN in black armor lead TAMINO in. On their helmets is a flame. They read to him the transparent script which is inscribed on a pyramid. This pyramid is in the middle, right at the top, near the fence.

TWO ARMORED MEN: He who travels this road full of hardship becomes pure through fire, water, air, and earth. If he can overcome the fear of death, he rises heavenward from earth. Enlightened, he will then be able to devote himself completely to the mysteries of Isis and Osiris.

TAMINO: No death makes me fear to act like a man, to walk forth on the path of virtue. Open the gates of terror to me!³¹ [*He is about to move.*]

PAMINA [*from backstage*]: Tamino, stop! I must see you!

TAMINO: What do I hear? Pamina's voice?

TWO ARMORED MEN: Yes, yes, that is Pamina's voice!

TAMINO AND TWO ARMORED MEN: Happy am I [are you] now that she can go with me [you]: now no fate will separate us [you] any more, even if death were our lot.

TAMINO: Am I allowed to speak with her?

TWO ARMORED MEN: You are allowed to speak with her.

ALL: What joy to see her [you] again, to go happily, hand in hand, into the temple. A woman that fears neither night nor death is worthy, and will be initiated. [The gates are opened,

TAMINO and PAMINA embrace.]

PAMINA: My Tamino! Oh, what joy! [Pause.]³²

TAMINO: My Pamina! Oh, what joy! [Pause.]³³ Here are the gates of terror which threaten me with danger and death.

PAMINA: I will be by your side in all places. I myself will lead you, love leads me! [Takes him by the hand.] Love may strew the path with roses, because roses always come with thorns. You play the magic flute; may it protect us on our way. My father carved it in a magic hour from the deepest heart of the thousand year old oak, amid lightning, thunder, storm, and tumult. [PAMINA and TAMINO] Now, come and play the flute, [ALL] may it lead us on our rocky way.³⁴

ALL: Because of the power of the sound we [you] walk happily through death's dark night. [The doors are closed after them. One sees TAMINO and PAMINA along; one hears fire crackling and wind howling, and sometimes-muted thunder and the rushing of water. TAMINO plays his flute, and muted timpani sometimes accompany him. As soon as they emerge from the fire, they embrace and remain in the middle.]

PAMINA.³⁵ We walked through the fiery furnace, bravely fought the danger. May your sound be protection in floods of water, just as it was in the fire. [TAMINO plays; one sees them climbing down, and after a time returning. Immediately a door opens, and one sees an entrance into a temple which

is brightly lighted. A ceremonial silence. This moment must present the most perfect magnificence. Then the CHORUS joins in amid trumpets and timpani. But first, TAMINO and PAMINA sing]: You gods, what a moment! The joy of Isis is granted to us!

CHORUS [from backstage]: Triumph, triumph, you noble couple. You have conquered the danger! The dedication of Isis is now yours! Come, enter the temple. [They all exit.]

SCENE XXIX

The stage changes into the previous garden.

PAPAGENO [calls with his pipes]: Papagena, Papagena, Papagena! Little woman, little dove! My beautiful one! In vain! Ah, she is gone, I was born to misfortune! I chattered, and that was bad, and so it served me right. Since I tasted this wine, since I saw the lovely little woman, my heart is burning in its little chamber; it pinches here, it pinches there.

Papagena! Little dove³⁶ of my heart! Papagena! Dear little woman!³⁷ It is vain, it's no use! I'm tired of my life! Dying puts an end to love, no matter how it burns in one's heart! [He takes a rope from around his waist.] I'll decorate this tree here, to tie myself to it by the neck, since life displeases me. Good night, you black world! Since you do me such wrong, have brought me no lovely child, so it's over; I shall die. Beautiful maiden, think of me! Before I hang myself, if someone around here wants to have mercy on me, well, I'll wait this time. Just call out, yes or no! No one hears me, everything is quiet. [He looks around.] So is this your will? Papageno, be quick—end your life! [Looks around.] Now, I'll wait longer—so be it—until I count 'one, two, three'! [He plays.] [Spoken]: One! [Looks around, plays.] Two! [Looks around.] Two is already over! [Plays.] Three! [Looks

around.] [Sung]: Well, now it is settled, since nothing is holding me back. Good night, false world! [*Us about to hang himself.*]

THREE BOYS: Hold on, hold on! oh, Papageno! and be wise. We only live once, let that be enough for you.

PAPAGENO: It's easy for you to talk, and easy for you to joke. But if your heart burned as mine does, you would go after girls, too!

THREE BOYS: So let your little bells ring, they will bring you your little woman.

PAPAGENO: Fool that I am, I forgot the magic things! [*Takes out his instrument.*] Ring out, glockenspiel, ring out! I must see my dear girl! [*During these bell sounds the THREE BOYS run to their flying apparatus and bring out the WOMAN.*] Ring, little bells, ring! transport my girl to me; ring, little bells, ring, bring my girl here!³⁸

THREE BOYS: [Spoken]: Come here, you lovely, dear little woman! For to man shall you dedicate your heart! He will love you, sweet little woman, be your father, friend, and brother! Be this man's possession!³⁹ [Sung during their departure]: Now, Papageno, look around!

PAPAGENO [*looks around; he and PAPAGENA behave comically during the refrain*]: Pa-pa-pa . . .

PAPAGENA: Pa-pa-pa . . .

PAPAGENO: Pa-pa-pa-pa . . .

PAPAGENA: Pa-pa-pa-pa . . .

PAPAGENO: Pa-pa-pa-pa-pa-pa-pa . . .

PAPAGENA: Pa-pa-pa-pa-pa-pa-pa . . .

PAPAGENO: Pa-pa-pa-pa-pa . . .

PAPAGENA: Pa-pa-pa-pa-pa . . .

PAPAGENO: Pa-pa-pa-pa-pa Papagena!

PAPAGENA: Pa-pa-pa-pa-pa Papageno!

PAPAGENO: Are you now completely mine?

PAPAGENA: Now I am completely yours!

PAPAGENO: So now be my dear little wife!

PAPAGENA: So now be my heart's little dove!

BOTH: What joy it will be if the gods think of us, bestow children to our love, such dear, little children.

PAPAGENO: First a little Papageno,

PAPAGENA: Then a little Papagena,

PAPAGENO: Then another Papageno,

PAPAGENA: Then another Papagena,

PAPAGENO: Papageno.

PAPAGENA: Papagena.

BOTH: It is the highest of emotions if many, many Papagenos/Papagenas become the blessing of happy parents.⁴⁰ Then when the little ones play around them, the parents feel the same joy, rejoice in their own likenesses. Oh, what happiness can be greater!⁴¹ [*Both exit.*]

SCENE XXX

The MOOR, the QUEEN with all her LADIES enter from both trap doors; they carry black torches in their hands.

MONOSTATOS, then the QUEEN and THREE LADIES: Just quiet, quiet, quiet, quiet! Soon we shall break into the temple.

MONOSTATOS: But sovereign, keep your word! Comply . . . your child must be my consort.

QUEEN OF THE NIGHT: I keep my word, it is my intention that my child shall be your consort.

THREE LADIES: Her child shall be his consort. [*They hear muted thunder, the rushing of water.*]

MONOSTATOS: But quiet. I hear a terrible noise like the sound of thunder and a waterfall.

QUEEN AND THREE LADIES: Yes, terrible is this noise, like the echo of a distant thunder.

MONOSTATOS: Now they are in the halls of the temple.

NOTES

ALL: There we shall overcome them, exterminate the bigots from the earth with fiery heat and mighty sword. To you, great Queen of the Night, to you, great Queen of the Night, shall be brought the victim of our vengeance!¹⁴² [*One hears the loudest chords; thunder, lightning, storm. Immediately, the entire stage becomes a sun. SARASTRO stands elevated; TAMINO, PAMINA both in priestly clothes. Next to them, the Egyptian PRIESTS on both sides. The THREE BOYS hold flowers.*]

QUEEN AND MONOSTATOS:⁴³ Our power is crushed, annihilated! We are all cast into eternal night!

SARASTRO: The sun's rays dispel the night, annihilate the hypocrite's usurped power.

CHORUS: Hail to you, Initiates! You press on through the night! Thanks to you Osiris; thanks, thanks be brought to Isis. Strength was victorious, and, in reward, exalts beauty and wisdom with an eternal crown.

1. "Gangbare," "passable;" that is, mountains over which travel is possible on foot.

2. In *Mozart's Operas*, 2nd ed., (London: Oxford University Press, 1947), p. 220, Edward J. Dent suggests that Tamino's and Pamina's names were intended to be "identical except for the masculine or feminine termination, on the analogy of Papageno and Papagena. The difference may have been due to a clerical error or to a misprint in an early proof, but no doubt both author and composer soon realized that the identity of name would be a practical inconvenience." However, Paul Nettl, in *Mozart and Masonry* (New York: Philosophical Library, 1957), p. 73, traces the name designations through Siegfried Morenz's *Die Zauberflöte, eine Studie zum Lebenszusammenhang Ägypten-Antike-Abendland*, of 1952. According to Morenz, Schikaneder used two separate roots, Tam-in and Pa-min, referring to a female and male (respectively) dedicated to the eastern Egyptian god Min; Schikaneder applied the masculine termination "o" to the feminine root, and vice versa. Thus, the names of the hero and heroine reflect an androgynous condition, a composite gender, with the termination letter rather than the root designating the character to whom the name is applied. See also Jean Jacques Becquet's translation of the libretto in *L'Avant-Scene Opera* 1 (January-February, 1976), p. 53, and Dorothy Koenigsberger's "A New Metaphor for Mozart's *Magic Flute*," *European Studies Review* 5 (July, 1975), p. 252; Koenigsberger here refers to Alfons Rosenberg's *Die Zauberflöte* (Munich, 1964), in which the flute itself is interpreted as an androgynous symbol because of its "phallic form with a feminine high voice."

3. This stage direction is omitted in later editions of the libretto. Erich Neumann, in *The Magic Flute*, trans. Esther Doughty, *Quadrant* 11 (Winter, 1978), p. 26, and note 85, p. 32, alludes to this stage direction, but in so confused a manner that it is not clear that the libretto means *stage right*.

4. The term is "jävönischen" in the 1791 Alberti edition of the libretto (hereafter, the Alberti libretto). Two questions of spelling

are relevant to this term. First, in later editions of the opera this "v" becomes a "p" changing the word from "javanischen" (Javanese) to "japonischen" (Japanese); the latter is retained in most editions today. Second, the "o" in both terms is a variant on the usual form which uses "a", "javanischen" or "japanischen". Both forms were in use in the 18th century. However, that the variant is retained even in modern editions may signify an exceptional function of the mixed form of the place name. The term may have been deliberately misspelled, or concocted to simulate an oriental sound, indicating an imaginary land symbolic of the mythical East. Whether a native of this land or merely a recent visitor returning from it, Tamino is now on a westerly course, or, in symbolic terms, going toward death. The confused spelling of the country mirrors the confusion in the structure of the name of Tamino and Pamina, discussed in note 2.

5. The Alberti libretto does not contain "Stirb, Ungeheuer, durch unsre Macht!" ("Die, monster, through our power!"), but the phrase appears in Mozart's autograph score preceding "Triumph! Triumph!" Neither the Alberti libretto nor the autograph score has the following stage direction, usually included in modern editions of the opera: "Sie stossen die Schlange zu drei Stücken entzwei" ("They prod the serpent apart into three pieces"). However, Schikaneder's own scene design for a 1794 production clearly shows the serpent cut into three segments. The scene is available in Jacques Chailley, *The Magic Flute, Masonic Opera*, trans. Herbert Weinstock (New York: Alfred A. Knopf, 1971), plate 15.

6. The Alberti libretto uses the term "ritornello," a brief instrumental passage following each verse of a strophic song. Mozart's instrumental introduction presents Papageno's melody in its entirety, without text, but including the four-measure refrain with which each sung verse ends. Directions within the score indicate that Papageno "pfeift von ferne" ("sounds his pipes from a distance") on his pan-pipes, in measures 13-14 of the introduction, and that he "kommt heraus" ("makes his entrance") as he plays his pipes in measures 22-24, before singing verse 1. The "ritornello" or "refrain" begins literally with Papageno's entrance at the end of measure 24.

7. Although later editions of the libretto contain the phrase "während des Vorspiels" ("during the introduction"), the Alberti

libretto does not. Perhaps Schikaneder was aware of the directions Mozart was incorporating into the score (see note 6).

8. Only these two verses of Papageno's song appear in the Alberti libretto. The third verse appearing in later editions is:

Wenn alle Mädchen wären mein, so tauschte ich brav
Zucker ein:

die, welche mir am liebsten wär', der gäb' ich gleich
den Zucker her.

Und küsste sie mich zärtlich dann, wär' sie mein Weib
und ich ihr Mann.

Sie schief' an meiner seite ein, ich wiegte wie ein
Kind sie ein.

(If all the girls were mine, I would barter nicely for
sugar.

Right away I would hand over the sugar to her whom I
liked the best.

And if she kissed me tenderly then, she would be my woman
and I her man.

She would fall asleep by my side, I would rock her to
sleep like a child.)

The German terms "Weib" and "Mann" in the third line of the verse mean literally "woman" and "man," although they usually express the idea of "wife" and "husband" in current usage. Remnants of applications of "woman" and "man" to mean a conjugal couple exist in English, for example, in songs such as Gerstwin's "Bess, you is my woman now." Because of the extensive mythological implications of the broader terms "woman" and "man" in this opera, I have chosen to retain these terms as the translations of "Weib" and "Mann" here and throughout the translation.

9. The French "bouteille" is used in the libretto.

10. The article appears in larger lower-case print in the Alberti libretto.

11. Mozart inserted "Ich würde" ("I would") before this sentence, possibly simply to accommodate the rhythm of the melody, and to underscore Tamino's moment of thought, so clearly unresolved at this moment in the music.

12. Mozart inserted the exclamation "ja" ("yes") before repeating this text.

13. The adjective "golden" is likely to refer to the color of the oak wood, of which the instrument is made: there is no indication anywhere in the opera that the flute is a metal instrument. Wooden flutes, usually of boxwood, were common in the 18th century.

14. The direction in German is, "Gibt ihm eine Maschine wie ein hölzernes Gelächter." Today, some confusion is caused by the term "hölzernes Gelächter," which appears to be a corrupt form of "hölzige glecher" ("wooden sticks"), an organ stop imitating the sound of the xylophone, brought to Europe from Indonesia in the 15th century. Sibly Marcuse's *A Survey of Musical Instruments* (New York: Harper and Row, 1975), p. 75, traces the name of the organ stop to Arnold Schlick's *Spiegel der Orgelmacher* (Heidelberg, 1511) and Sebastian Virdung's *Musica getusch und ausgezogen* (Basel, 1511). The early xylophone was a series of graduated wooden bars resting on straw insulators and played horizontally; later forms of the instrument consisted of wooden bars strung on cord and suspended vertically. By comparison, according to Marcuse, (p. 34) the glockenspiel was a series of tuned metal bells, a miniature carillon; later, the instrument was a series of metal bars, arranged in a keyboard fashion. Although the term in the stage direction appears to refer to the wooden xylophone, the Three Ladies tell Papageno in this scene that inside the instrument "little bells" ring, and later they refer to "silver bells;" furthermore, Schikaneder's drawings of scenes from the 1794 production of the opera show Papageno carrying a box on a strap over his shoulder. (See Chailley, *Magic Flute, Masonic Opera*, plates 18 and 19.) This carrying case for the instrument would house metal bells, perhaps much like the earliest form of the glockenspiel. Thus, in spite of the stage directions, Papageno's instrument was an early type of *glockenspiel*, not a form of xylophone. Papageno did not actually play the bells in performance; the music was performed offstage by a kind of metal carillon. See also notes 16 and 28.

15. Mozart added Monostatos' mocking repetition of Panina's and Papageno's "nur geschwinde" ("just be speedy"); the phrase does not appear in Monostatos' lines in the Alberti libretto.

16. The score indicates that the music is performed by "stromento d'acciajo," a "steel instrument." Marcuse's *Survey of Musical Instruments*, p. 34, describes this as a steel-bar carillon struck by beaters activated by levers rather than keyboard. Mozart's score, however, may contain enough complexity that a keyboard model of the instrument would have been needed to realize the part. See also note 28.

17. The laughter is not indicated in Mozart's autograph score, although there is one measure of rest with a fermata (a pause of undesignated duration) in the score at this point which would accommodate the laughter.

18. The article is in heavier lower-case print in the Alberti libretto.

19. "Wandel" is associated with concepts of pilgrimage and of transformation; but in any case, Tamino must be conceived of as being in undirected motion while waiting at the north gate.

20. The term "geworfne" appears in the Alberti libretto, although later editions have "gemeine" ("common").

21. The Alberti libretto expresses this as "sagt an" rather than "sag an."

22. The phrase in German is, "Ich bin auch den Mädchen gut?" (The Alberti libretto ends the sentence with a question mark.) The usual modern version of the phrase is, "Bin ich nicht von Fleisch und Blut?" ("Am I not made of flesh and blood?")

23. The Alberti libretto has the word "seh'n;" later versions of the libretto use "sehr," changing the phrase to mean, "If it should displease you so very much. . . ."

24. The Alberti libretto states the curse thus: "Verstossen sei auf ewig, und verlassen, zertümmert alle Bande der Natur." Mozart is responsible for creating of the text the unequivocally three-fold curse, both by slight alteration of the words and by using the same musical material for each element of the curse; the text appears in the score: "Verstossen sei auf ewig, verlassen sei auf ewig, zertümmert sein auf ewig alle Bande der natur" ("Be disowned forever, be abandoned forever, all bonds of nature be shattered forever").

25. The German term is "erlassen," literally "to fade away," implying an ultimate state of death. Another use of the image of

"fading away" occurs in the first scene of Act II, when the Speaker suggests that Tamino might "fade away into lifelessness" ("Ieblos erblasse"). Because the image is reinforced there in the term "Ieblos," it seemed important to retain the image of fading in the translation. In this present instance, "to fade away" seemed to have less impact than the usual translation of "erblassen," "to die."

26. The German text in the Alberti libretto is "Hört Rache, — Götter!" Mozart altered this text to read: "Hört, Rachegötter!" ("Hear, gods of vengeance!").

27. The German term is "röchelnde," "death-rattling." *The Oxford English Dictionary*, 3rd ed. (1964), p. 1763, defines "ruckle" as "death rattle." It is unlikely that the term is introduced in a humorous vein here, or that there is any allusion to poor technique on the part of the trombone player who is to sound the tone, for Tamino and the Speaker converse on a consistently serious plane throughout the trials. More probably, the word may have been selected to reinforce the awesomeness of the trials which are a form of ritual death, and to call attention to the buzzing vibration, analogous to the death rattle, which a low, loud trombone tone might produce. For centuries prior to *The Magic Flute*, the trombone had been associated with the greatest solemnity and symbolized supernatural events or the presence of divinities. Mozart had already used trombone sounds to signal Neptune's speech of intervention in *Idomeneo* (1781) and to herald the supernatural appearance of the Commendatore's statue in the Finale of *Don Giovanni* (1787). In the same year as *The Magic Flute*, he used the trombone as a solo instrument to accompany the "Tuba mirum" in the *Requiem*; the text in this passage is concerned with the trumpet which signals the Day of Judgment.

28. The score separates these directions and places them appropriately for the performer. *The Letters of Mozart and His Family*, trans. and ed. Emily Anderson, 2nd ed., 2 vols. (New York: St. Martin's Press, 1966), 2:969, provides a delightful and revealing anecdote about this aria in a letter that Mozart wrote to his wife, Constanze, who was undergoing health treatments at a resort some distance from their home in Vienna. Mozart described his evening at a performance of *The Magic Flute*:

But during Papageno's aria with the glockenspiel I went behind the scenes, as I felt a sort of impulse today to play it myself. Well, just for fun, at the point where Schikaneder [who played Papageno] has a pause, I played an arpeggio. He was startled, looked behind the wings and saw me. When he had his next pause, I played no arpeggio. This time he stopped and refused to go on. I guessed what he was thinking and again played the chord. He then struck the glockenspiel and said 'Shut up.' Whereupon everyone laughed. I am inclined to think that this joke taught many of the audience for the first time that Papageno does not play the instrument himself.

Mozart's own participation on the "stromento d'acciajo," along with the complexity of the music, argues for the likelihood that this instrument may have been keyboard-activated rather than lever-activated.

29. The German term "finstre Irrwahn" appears in the libretto. Later editions use "Aberglaube," "superstition."

30. In the Alberti libretto, only the Second Boy and Third Boy sing this text; however, Mozart scored the music for all three boys' voices.

31. The Alberti libretto omits "Ich wage froh den kühnen Lauf" ("I gladly dare the bold course"), which Mozart included and set to music in the score at this point.

32. The pause is given in the Alberti libretto. Mozart accommodates the pause only minimally, with a semi-cadence.

33. The pause is given in the Alberti libretto. Here again, Mozart accommodates the pause only minimally with an authentic cadence but has the music continue on immediately into Tamino's next statement.

34. The Alberti libretto indicates that both Tamino and Pamina sing this sentence, and that the Two Armored Men join them at "may it lead us on our rocky way." Mozart scored the entire passage for Pamina.

35. Although the Alberti libretto has this text for Pamina alone, Mozart scored it for Pamina and Tamino, alternating the principal melody between them.

36. "Herzenstäuschen" in the Alberti libretto; other editions have "Herzensweibchen" ("little woman of my heart").

SUGGESTED READINGS

37. "Liebes Weibchen" in the Alberti libretto; other editions have "liebes Täubchen" ("dear little dove").

38. Mozart added "mein Mädchen her" and "mein Weibchen her" to bring the repetitious melody line to a close.

39. The Alberti libretto has the following text:

Komm her, du holdes, liebes Weibchen!
Den /sic/ Mann sollst du dein Herzen weihn!
Er wird dich lieben, süßes Weibchen,
Dein Vater, Freund und Bruder seyn!
Sey dieses Mannes Eigenthum!

This spoken dialogue does not appear in the autograph score, and Mozart does not provide a pause in the music to accommodate it.

40. The phrase appears in the Alberti libretto as "Der Segen frohen Ältern seyn." Later editions read: "Der Eltern Segen werden sein" ("they will be the blessing of their parents").

41. In the Alberti libretto, the German text is:

Wann dann die Kleinen um sie spielen
Die Ältern gleiche Freude fühlen,
Sich ihres Ebenbilden freun.
O welch ein Glück kann grösser seyn?

Mozart did not set these lines in the score.

42. The last sentence is given only to the Three Ladies and Monostatos in Mozart's score.

43. Mozart scores this text for the Queen, the Three Ladies and Monostatos.

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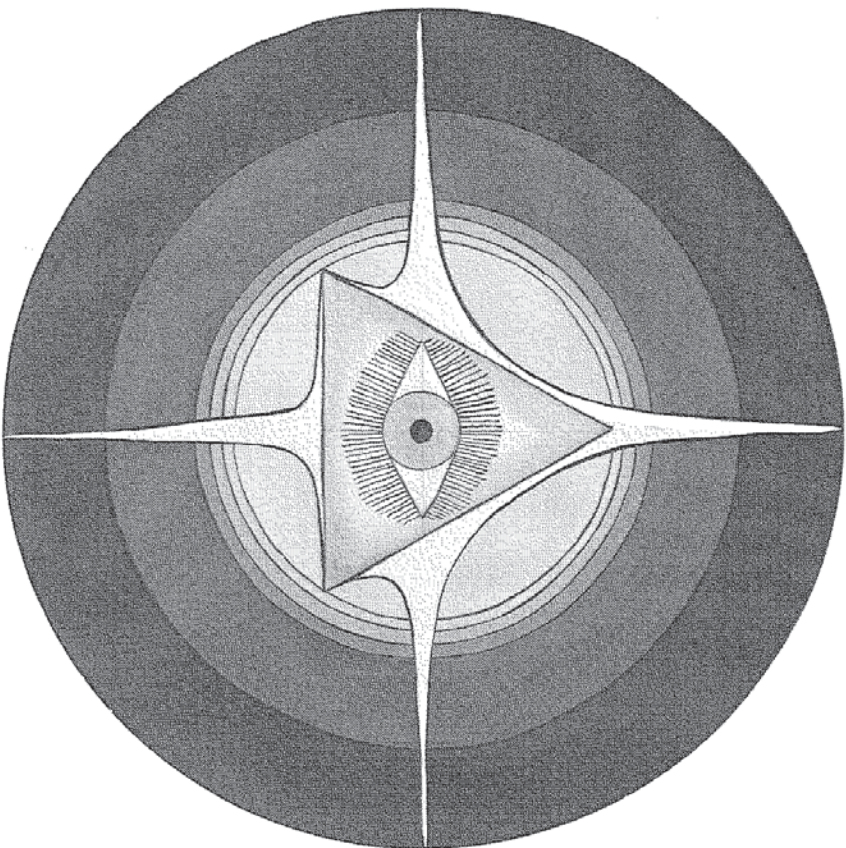
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Wolfgang Amadeus Mozart, 1756-1791.

THE MAGIC FLUTE

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