

MOZART: Zauberflote (Die) (The Magic Flute)



Wolfgang Amadeus Mozart (1756 - 1791)
Die Zauberflote / The Magic Flute / La flute enchantee K. 620
Eine deutsche Oper in zwei Aufzügen
A German Opera in Two Acts
Text von Emanuel Schikaneder

In 1781 Mozart won independence from the ties that had bound him to his native Salzburg. After a childhood during which he had astonished Europe by his feats of musicianship, there had been a less satisfactory period of adolescence in which his gifts were the greater but his chances to display them the less. An attempt to seek an honourable position in Mannheim or in Paris in 1777 and 1778 led to nothing, but the successful reception of his opera *Idomeneo* in Munich in January 1781 encouraged him in his quarrel with his patron, the Archbishop of Salzburg, during the course of a visit to Vienna immediately afterwards.

For the last ten years of his life Mozart lacked the security of patronage and was without the careful advice of his father, Leopold Mozart, who remained as Vice-Kapellmeister in Salzburg, unable any longer to guide and plan his son's career. An imprudent marriage did nothing to improve his position, but Vienna brought one very great advantage. At last it was possible to write directly for the theatre. Mozart's first Vienna opera during this period was the German Singspiel *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*), in 1782. This was followed in 1786 by the first of his collaborations with Lorenzo da Ponte, the Italian opera *Le nozze di Figaro* (*The Marriage of Figaro*). In 1787, the year of his father's death, came a further opera with Lorenzo da Ponte, *Don Giovanni*, and in 1790, with the same poet, *Così fan tutte*, otherwise known as *La scuola degli amanti* (*The School of Lovers*). The following year Mozart wrote two operas, *La clemenza di Tito* (*The Clemency of Titus*) as a coronation opera for Prague and a German magic opera, *Die Zauberflote* (*The Magic Flute*) for a suburban theatre in Vienna, where it was still running at the time of his death early in December.

The *Magic Flute* was in collaboration with the actor-manager Emanuel Schikaneder who

in 1789 had acquired the lease of the Freihaus Theater auf der Wieden, with the backing of a well-to-do co-director, Joseph von Bauernfeld. Schikaneder had opened his first season with a work of his own, a German comedy with songs in which music played a much smaller part than in the later Singspiel produced at the theatre in the autumn of 1791. Work on *The Magic Flute* started in the spring, when Schikaneder proposed the composition of a magic opera, a genre very much in vogue, and by April it may be inferred from Mozart's correspondence, he was at work on the project. At the beginning of June his wife Constanze travelled to Baden to take the cure and he found it convenient to continue work on the score in a summer-house near the theatre. Her Schikaneder kept his composer to work, while Mozart from time to time sought relaxation with friends. An interruption came with the commission of a coronation opera, *La clemenza di Tito*, for Prague, first staged on 6th September and described by the new Empress as "porcherra tedesca" (German piggishness). The Overture to *The Magic Flute* and the March of the Priests were written on 28th September and the first performance of the new piece at the Wiedner Theater took place two days later, scoring an immediate and continuing success.

The sources of *The Magic Flute* have been the subject of considerable speculation.

Schikaneder drew, as elsewhere, on the work of Wieland, whose oriental fairy-tale collection *Dschinnistan* was a useful basis for a number of stage-pieces. There was at the same time a clear debt to the Hanswurst tradition, followed in Schikaneder's first piece for the new theatre, *Der dumme Anton* (Stupid Anton), in which a simple and hence comic peasant is placed in some situation inappropriate to his character and background a source of comedy that finds a place in Shakespeare's *A Midsummer Night's Dream* when the Queen of the Fairies falls in love with Bottom the Weaver. In *The Magic Flute* the bird-catcher Papageno represents the simple man, contrasted here with the magic or semi-divine and with the princely. Mozart and Schikaneder were both freemason and Masonic references abound in both plot and music, while magic instruments bassoons, harps, horns or flutes - form part of the stock repertoire of the Zauberoper Freemasonry, ancient Egypt, Hanswurst or the commedia dell'arte Harlequin, come together to form one of the most remarkable of works, seminal in the history of German opera.

The plot of *The Magic Flute* may be simply recounted. It is what might be described as a *Bildungsoper*, an opera in which the hero is brought to the truth and to true love, after earlier trials and ordeals. A problem has been seen in an apparent disparity between the first and second acts. In the earlier part of the opera the hero, Tamino, is enlisted by the Queen of the Night in the rescue of her daughter Pamina, seized by her father Sarastro. By the second act it appears that the Queen of the Night is evil and that Sarastro represents the power of good, and it is he who guides Tamino through initiatory ordeals to true wisdom and to his beloved Pamina. Critics have suggested hurried patchwork on the part of the writer and composer, with an ill-considered change of direction half-way through the piece. This seems on the face of things most unlikely. Mozart expressed his own complete satisfaction with the work as a whole, book and music, and it must be possible to see the early deception of Tamino as part of the process by which he grows to wisdom, a process in which the audience joins. The bird-catcher Papageno, a role played by Schikaneder himself, represents a lower level of initiation, in which the simple peasant finds his own truth and wisdom, rewarded by the happiness of which he is capable with his own female counterpart and bride, Papagena.

In the first production of the opera the part of the Queen of the Night was taken by

Mozart's sister-in-law, Josefa Hofer, nee Weber, who boasted an exceptionally wide vocal range and was skilled in the coloratura that the role demands. Pamina was sung by Nannette Gottlieb, who had created the part of Barbarina in *The Marriage of Figaro*, and Benedikt Schack, who provided music or text for some of Schikaneder's productions, sang Tamino. The part of Sarastro was taken by Franz Xaver Gerl, whose wife was the first Papagena, against Schikaneder's Papageno.

1. Overture

The Overture opens with a series of chords, to which the presence of three trombones adds a certain ritual solemnity. The slow introduction is followed by a rapid fugal movement, opened by the second violins. Its progress is interrupted by the threefold repetition of three further solemn chords, before the development of the fugal material of the Allegro.

Act I

2. No.1 Introduction

The scene is a rocky landscape, with trees overhanging, mountains on each side and a round temple. Tamino, dressed in Japanese hunting-dress, comes down from a rock, carrying a bow, but no arrows, pursued by a serpent. He calls for help (Zu Hilfe! zu Hilfe!) as the serpent is about to seize upon him. Three Ladies carrying silver javelins hurry in, as Tamino falls unconscious to the ground. They kill the monster and vie in admiration of the handsome young man at their feet. News of his presence must be taken to their mistress, the Queen of the Night, and each in turn expresses a desire to stay with Tamino while the others go to the Queen.

3. Dialogue

As Tamino comes to his senses and wonders where he is (Wo bin ich?) the Ladies go. The sound of a pipe is heard.

4. No.2 Aria

Papageno, the bird-catcher, comes down a footpath, a curious figure, clad in feathers. He carries a cage on his back, with various birds, and sings and plays the panpipes. His song tells of his life as a bird-catcher (Der Vogelfanger bin ich ja) well known to everyone but wishing he could catch girls and then exchange some for sugar, before settling on one as his companion.

5. Dialogue

Tamino asks Papageno who he is, a stupid question, the latter thinks: he is a man, like Tamino. In reply to Papageno's question, Tamino tells him that he is of princely blood. This has to be explained, and Tamino tells him that his father is a prince, ruling over many lands and people, and consequently he himself is a prince. Papageno knows nothing of other lands and people, beyond the mountains that surround the place where he lives. When he learns of the wider world beyond, he sees immediate possibilities for trade with his birds. He can tell Tamino nothing of his own parentage and in answer to the question as to how he lives replies that he lives by eating and drinking, as all men do. This he can do by catching birds for the Queen and her maidens, in return for food and drink. This Queen is the Queen of the Night, mentioned to Tamino so often by his father. Tamino wonders if Papageno is human, since he is covered with feathers, but the latter boasts the strength of a giant: after all he has just rescued Tamino by killing the serpent that pursued him, strangling it with his bare hands. The three Ladies return, overhearing Papageno's false claim to bravery. They cannot be much to look at, Papageno remarks to

Tamino, otherwise they would not cover their faces. They bring the bird-catcher a proper reward: instead of wine, the first Lady gives him water; instead of sugar-bread, the second gives him a stone, and instead of sweet figs, the third gives him a golden padlock, to close his mouth and stop his boasting. They ask him now if he slew the serpent, to which he can only shake his head. The third Lady tells Tamino that they saved him and gives him a portrait of the great Queen's daughter, Pamina: if the picture is pleasing to him, then he shall have happiness, fortune and honour. The Ladies leave the two men together.

6. No.3 Aria

Tamino is bewitched by the portrait (*Dies Bildnis ist bezaubernd schon*) and in love with the girl portrayed.

7. Dialogue

As Tamino ends his song, the three Ladies return. They assure Tamino that the Queen has heard his words: if he is as brave and steadfast as he is handsome, her daughter will certainly be saved. Now she is in the power of a wicked spirit. Tamino is horrified, but thunder is heard: the Queen of the Night approaches.

8. No.4 Recitative and Aria

The mountains part and a magnificent room is seen. The Queen is seated on a throne, surrounded by glittering stars. She tells Tamino not to be afraid (*O zitt're nicht, mein lieber Sohn!*) and goes on to explain her grief at the loss of her daughter (*Zum Leiden bin ich auserkoren*), captured by a wicked man: Tamino shall set her free and be united with her. There is a roll of thunder, as she disappears, and the scene is transformed again to what it was before.

9. Dialogue

Tamino cannot believe what he has seen (*Ist's denn auch Wirklichkeit, was ich sah?*).

10. No.5 Quintet

Papageno can say nothing, since his mouth is padlocked, and Tamino cannot help him (*Der Arme kann von Strafe sagen*). The three Ladies return, releasing Papageno (*Die Konigin begnadigt dich*). Now he can talk, but never lie again, and it would be a good thing if every liar was padlocked in the same way, then all would be love and brotherhood. The first Lady gives Tamino a magic flute, with which he can cheer the unhappy, a precious gift. Papageno has been chosen to accompany Tamino as his servant, in his attempt to rescue Pamina from the clutches of Sarastro. Papageno does not care for the task, since his life is precious to him. He is given a set of bells, a *glockenspiel*, a magic protection. Tamino and Papageno may find the castle of Sarastro through the guidance of three boys, who will appear to them. The Ladies withdraw, wishing the two farewell.

11. No.6 Trio

The scene changes to a magnificent Egyptian room in the palace of Sarastro. There are cushions, a Turkish table and carpets. Monostatos and his slaves bring in Pamina (*Du feines Taubchen, nur herein!*). He tells the slaves to chain her, and bids them be gone. She sinks unconscious on a sofa, as the slaves go out. Papageno appears at a window, unseen by the blackamoor Monostatos. Papageno wonders where he is (*Wo bin ich wohl?*) and approaches Pamina, but stops short when he sees the black Monostatos. Each is terrified of the other; surely it must be the Devil (*Hu! das ist der Teufel sicherlich!*), and they both run away.

12. Dialogue

Pamina recovers, and calls on her mother, and Papageno comes back, having plucked up courage: there are blackbirds, so why not black men? He recognises

Pamina from her portrait, which he carries, and announces his identity, as a messenger from the Queen. He goes on to compare her features item by item with the miniature (Die Augen schwarz - richtig, schwarz), checking off each in turn. He explains that Tamino has been charged with Pamina's rescue. She is at first suspicious, but he explains his own predicament in his search for a companion, a Papagena. She urges patience.

13. No.7 Duet

In a duet that was an immediate favourite with audiences, Pamina and Papageno sing of the happiness of the union of two lovers (Bei Mannern, welche Liebe fuhlen). They go out, eager now to escape Sarastro.

14. No.8 Finale

The scene changes to a grove, with three temples. In the centre is the Temple of Wisdom, with a colonnade joining it to the two other temples, on the right the Temple of Reason and to the left the Temple of Nature. Three Boys, each with a silver palm-leaf in his hand, lead Tamino in, telling him that this path will lead to his goal (Zum Ziele fuhrt dich diese Bahn). In reply to Tamino's questions, they can only urge him to be steadfast, patient and silent (Sei standhaft, duldsam und verschwiegen!).

15. Recitative

They leave him, and, in a recitative, he admires their wisdom (Die Weisheitslehre dieser Knaben / sei ewig mir ins Herz gegraben!). He takes courage, in his quest to save Pamina, and approaches the right-hand Temple door, but a voice bids him back. The same answer comes when he approaches the left-hand Temple, but at the Temple of Wisdom he is met by an old priest (described as Sprecher, the Speaker). In the exchange that follows the Speaker explains the true nature of Sarastro. Tamino is animated by unreasoning hatred of Sarastro, a cruel tyrant, but he has been deceived by some woman. He is told that he will find Pamina when the hand of friendship leads him into the holy place of everlasting union. The old man withdraws, and Tamino wonders when eternal night will vanish and his eyes see the light. Hidden voices tell him soon or never; Pamina still lives. Tamino is delighted at this reassurance.

16. Andante

Tamino plays his flute, and animals of all kind come out to listen, until he stops, when they run away. He is amazed at the effect of the magic flute (Wie stark ist nicht dein Zauberton!), yet Pamina still does not come. The answering call of Papageno's pipes is heard.

17. Andante

As Tamino goes out, Papageno and Pamina come in, hurrying to make good their escape (Schnelle FuBe, rascher Mut). Papageno plays, and Tamino replies, from afar. As they are about to leave to find him, Monostatos and his slaves enter, barring their way and threatening chains and ropes. Papageno saves the situation by playing his magic glockenspiel, which sets Monostatos and the slaves dancing. They understand the world would be a better place, if every honest man had bells like this. The sound of a march is heard, and they realise that Sarastro is at hand.

18. (Allegro maestoso)

Sarastro enters with his followers, to the sound of a welcoming chorus (Es lebe Sarastro, Sarastro lebe!). Pamina falls at his feet, but he bids her rise and assures her that he knows

her heart and the love she feels. She must not return to her mother, for a man must guide her heart.

19. Allegro

Monostatos drags Tamino in, amazed to see Pamina, who sees in him her true love.

Monostatos tries to separate them, and tells Sarastro that the bird-man had tried to make off with Pamina; by his own cleverness he has defeated their aims. Sarastro, however, instead of praising him, orders the bastinado as the punishment of his alleged lies. The chorus praise their master, a just man in reward and punishment, and Sarastro bids them take Tamino and Pamina to the temple of trial, to be purified, and with heads covered they are led in.

20. Presto

The chorus of initiates praises virtue and righteousness, which will make the earth a heavenly kingdom (Wenn Tugend und Gerechtigkeit / den Großen Pfad mit Ruhm bestreut).

21. No.9 March of the Priests

The scene is now a palm-grove. Sarastro and the other priests enter in solemn procession.

22. Dialogue

Sarastro announces the importance of the occasion: Tamino, a king's son, is waiting at the north door of the temple, seeking to cast aside the veil of night and find the light: today they must offer him friendship. The first priest asks if Tamino is virtuous (Erbesitzt Tugend?). He is, replies Sarastro. Discreet, asks another. Discreet, answers Sarastro. Is he beneficent? Beneficent, and if you hold him worthy, follow my example. The priests sound the threefold ceremonial chords with their trumpets. Pamina, Sarastro continues, has been chosen as a partner for Tamino and so has been taken away from her mother, a woman who has tried to destroy the Temple, which Tamino will now join in defending. The threefold chords are sounded again. A priest asks if Tamino will triumph through the heavy ordeals of initiation; he is a prince. Yet more, Sarastro rejoins, he is a man. What if he perishes? Then he will experience the joys of Heaven, through the great gods Isis and Osiris, before they do. The threefold chords are sounded again, and Sarastro commands that Tamino and his companion be brought now into the temple forecourt: the priests must now teach them the wisdom and power of the gods.

23. No.10 Aria and Chorus

Sarastro sings a prayer to Isis and Osiris, beseeching the spirit of wisdom for the pair (O Isis und Osiris).

Act 2

The scene changes to the forecourt of the Temple, where there are fallen columns and pyramids. On each side are ancient Egyptian doors, leading to other buildings. It is night and thunder is heard. Tamino and Papageno are led in by two priests, who uncover their heads, before leaving them. Tamino asks Papageno if he is afraid, as he shows every sign of fear, suggesting that he may have caught a little fever. Be a man, urges Tamino, but Papageno would rather be a girl. They are questioned by two priests who appear, carrying torches, asking what they seek in that place. Friendship and love, answers Tamino. Are you ready to fight for them? Yes, to be rewarded by the knowledge of wisdom and the love of Pamina; for this he will undergo every ordeal. One of the priests takes his hand and the second asks Papageno if he too will fight for the love of wisdom,

but fighting is not Papageno's thing: he is a man of nature, satisfied with sleeping, eating and drinking - and, when possible, a pretty little wife. The priest tells him he must undergo the ordeals, never fearing death, but Papageno had rather remain single (Ich bleibe ledig!). But what, asks the priest, if Sarastro found for him a girl just like him, dressed the same way? Young?, he asks. Young and pretty! And her name? Papagena. He may see her, but not speak to her. The priest takes his hand. The first priest tells Tamino that he too will see Pamina, but must keep silence.

2. No.11 Duet

The two priests warn Tamino and Papageno against women's tricks (Bewahret euch vor Weibertucken), the first duty of their band. Many wise men have been deceived by women and ill rewarded.

3. Dialogue

The priests go out, and Papageno calls for light (He, Lichter her!), remarking that it is wonderful how nothing can be seen whenever these two gentlemen leave them. Tamino tells him to be patient, since it is the will of the gods.

4. No.12 Quintet

The three Ladies appear, telling Tamino and Papageno that they will never escape.

Tamino tries to prevent Papageno speaking to them. They say that the Queen is at hand, in the Temple. The priests are wicked and whoever joins them will go to Hell. Papageno is ready to believe what he hears, but Tamino warns him against women's gossip. The three Ladies prepare to leave, in some indignation at the silence of Tamino, and the relative silence of his companion, who can hardly be restrained from chatter. There is a cry from within the Temple, that the place has been defiled by the presence of these women (Entweiht ist die heilige Schwelle). There is thunder and lightning, to the distress of Papageno, who falls in fear to the ground.

5. Dialogue

Tamino is led away by one of the two priests, who now enter, while Papageno is led away by another, complaining at all the hardship he must undergo to see his Papagena.

The scene now changes to a garden. Pamina is sleeping in the moonlight, and Monostatos creeps in, intent on stealing a kiss, at the least.

6. No.13 Aria

Monostatos sings of the need for love for all, whatever their colour (Alles fuhlt der Liebe Freuden): he too has a heart, and has every intention of stealing a kiss.

7. Dialogue

As Monostatos approaches, there is a roll of thunder, and the Queen of the Night appears, bidding him back. Pamina wakes up, and greets her mother, falling into her arms: she tells the Queen that the young man sent to rescue her has joined the initiates. The Queen now gives Pamina a dagger, sharpened in order to kill Sarastro: this murder she must carry out and bring her mother the orb of the sun that he wears.

8. No.14 Aria

The Queen of the Night sings of the vengeance of Hell that is in her heart (Der Holle Rache kocht in meinem Herzen). If Pamina does not kill Sarastro, she will be an outcast; this she vows.

. Dialogue

A clap of thunder, and the Queen of the Night vanishes, leaving Pamina holding the dagger, but wondering what to do. Monostatos, stepping forward, offers his help, if she

will give herself to him; he has heard everything, and must love him or die. Sarastro appears suddenly, saving Pamina and sending Monostatos away. The latter resolves now to join the Queen in her evil designs. Pamina asks Sarastro to be merciful to her mother, but he tells her that she will see what kind of revenge he takes on her.

10. No.15 Aria

Sarastro sings of the absence of revenge in these sacred precincts (In diesen heil'gen Hallen), where love and friendship reign.

11. Dialogue

The scene changes to a hall, into which Tamino and Papageno are led by two priests, to be left again in a silence that Papageno can never keep, but his attempts at conversation are hushed by Tamino. He remarks on the lack of refreshment, not even a drop of water, but at this point an old woman suddenly appears, carrying a large beaker of water. Is that for me? , he asks. Yes, my angel, says the old woman. Papageno interrogates the old woman. How old is she? Eighteen years and two minutes. Has she a lover? Oh, yes. Is he the same age? No, ten years older. What is his name? Papageno. Where is he? Sitting just here, my angel. Who is she, then? Thunder sounds and the old woman hurries quickly away, before Papageno can learn her name.

12. No. 16 Trio

The three Boys now return, hovering in the air in a carriage decked with roses. One of them has the magic flute and the other the glockenspiel. They welcome Tamino and Papageno again to Sarastro's kingdom (Seid uns zum zweiten Mal willkommen) and return to them the flute and glockenspiel. A table laden with food appears and they are told to eat: Tamino must have courage, and Papageno had better keep quiet. When they appear a third time, they will have their due reward.

13. Dialogue

Papageno starts eating, while Tamino plays his magic flute. Pamina now joins them, having heard the sound of the flute, but Tamino will not speak to her, following the behest of Sarastro.

14. No.17 Aria

Pamina now feels herself rejected by Tamino, and now can only die (Ach, ich fühl's, es ist verschwunden).

15. Dialogue

Pamina leaves them, and Papageno points out, ineptly enough, that he can keep quiet when he has to. He drinks to the health of Sarastro's cellarer and cook, at which the trombones sound the threefold chords, a signal to them to go. Tamino signals to Papageno to go, but he says he will follow later. Tamino tries to drag him away, and leaves him, but he will not go, even if Sarastro sends his lions, which then appear, to his terror. Tamino plays his flute and comes quickly back, while the lions disappear. Tamino signals again to him, and the threefold chords are heard. Eventually Papageno can be persuaded away from the laden table.

16. No.18 Chorus of the Priests

The scene now changes to the interior of the Temple, where the priests and Sarastro are assembled. They sing in praise of the gods Isis and Osiris and the enlightenment that Tamino will soon experience (0, Isis und Osiris, welche Wonne!).

17. Dialogue

Tamino is led in, and Sarastro tells him his behaviour has been manly and calm.

Pamina is brought in, seeking her Tamino, who must now bid her a last farewell. She makes towards him, but he tells her to keep back.

18. No. 19 Trio

Tamino must now undergo his ordeals, to the fears of Pamina, but Sarastro and Tamino are resigned to the will of the gods (So'll ichdich, Teurer, nicht mehrsehn?). Both feel the bitterness of parting.

19. Dialogue

Now Papageno rushes in, afraid that Tamino will leave him. There is a clap of thunder and a voice tells him to draw back, as he approaches the door where Tamino has gone. Lost, he wonders if he will starve to death and the priest who now comes in has little sympathy, since Papageno can never be one of the initiates. All the latter wants is a glass of wine, and immediately wine appears, to his delight, but what was it that he really wanted?

20. No.20 Aria

Papageno plays his glockenspiel and realises that what he really wants is a girl or a little wife (Ein Madchen oder Weibchen wOnscht Papageno sich!), then he would enjoy eating and drinking and be truly happy.

21. Dialogue

As Papageno finishes his song, the old woman hobbles in: Here I am, my angel! The glockenspiel cannot be working properly, says Papageno. She wants him to promise to be true to her, but he has obvious hesitations. He must do as she says, otherwise he will have to stay there on a diet of bread and water, all alone. He offers his hand as a pledge, and at once the old woman is transformed into young Papagena, the female counterpart of her man. A priest enters and takes her by the hand, since Papageno is not worthy of her. The latter resents this intrusion into his family affairs. May the earth swallow him up, if he gives way, as it at once starts to do.

22. No.21 Finale

The three Boys appear for the third time. Now morning has come and the sun travels his golden course (Bald prangt, den Morgen zu verkOnden): the wise man will soon triumph, and the earth will be a heavenly kingdom. Pamina, though, needs their comfort, and they move aside, as she rushes in, with a dagger in her hand: this will be her bridegroom (Du also bistmein Brautigam?). She intends to die, abandoned now by her beloved Tamino, the result of her mother's curse. She is about to stab herself, but is restrained by the Boys, who assure her of Tamino's love and promise to lead her to him.

23. Adagio

The scene changes to reveal two mountains. The left-hand mountain has a waterfall, while the other spits fire. In each there is a grille through which water and fire can be seen. Where the fire burns the horizon is red, and where the water is, it is shrouded in black mist. Two men in black armor lead Tamino in, bare-footed, with fire burning from their helmets. In the middle stands a pyramid, with an inscription. The two armed men tell of the purification through fire, water, earth and air, set free from fear of death and dedicated to the mysteries of Isis. Tamino has no fear of death, but pauses, as he hears the voice of Pamina: now she can go with him. The armed men allow him to speak to her, and he is happy now to go with her, hand in hand, for she too can be an initiate.

24. Andante

Tamino and Pamina are delighted to be united in love and together in any ordeal to come

(Tamino mein! O welch ein GIOck!).

25. March. Adagio

Tamino plays his flute, as the couple undergo the ordeal of fire. Once they have passed through, they seek its help in passing through the water (Wir wandelten durch Feuersgluten). They come through unscathed, to be welcomed by the priests, whose voices are heard declaring victory.

26. Allegro

The scene changes again to the garden where Papageno was left. He plays his pipe, forlornly, now he has lost his Papagena, his for a brief moment (Papagena! Papagena!). All he can now do is hang himself from the nearest tree, and this he sets about, only to be rescued at the last minute by the three Boys, who restrain him and tell him to be wise. Now he is reminded of his glockenspiel, which he plays. The Boys lead in Papagena, in her true form.

27.

The two greet each other, hesitantly at first (Pa-Pa-Pa-Pa-Pa-Pa-Papagena!), but soon agree on their plans for many children, boys and girls, little Papagenas and Papagenos.

28. Moderato

The scene is now the Temple forecourt. Monostatos creeps in (Nur stille, stille, stille, stille), with the Queen of the Night and the three Ladies bearing torches. Monostatos expects Pamina as a reward for his treachery, but they are interrupted by the sound of thunder and rushing water, and the elements unite to defeat their purpose, their power destroyed.

29. Recitative. Andante. Allegro

The scene changes. Thunder, lightning and a mighty wind, are followed by bright sunshine. Sarastro is seen, with Tamino and Pamina now robed as initiates, by their side the priests and the three Boys. Sarastro sings of the victory of the sun over night (Die Strahlen der Sonne vertreiben die Nacht), and the priests greet the initiates (Heil sei euch Geweihten!), offering thanks to Isis and Osiris, as beauty and wisdom finally triumph, and all ends in light and happiness.

