# DIE ZAUBERFLÖTE

OPER IN ZWEI ACTEN

VON

# W. A. MOZART.

BAND I

KLAVIERAUSZUG ZU 4 HÄNDEN

NACH DER PARTITUR NEU ARRANGIERT

VON

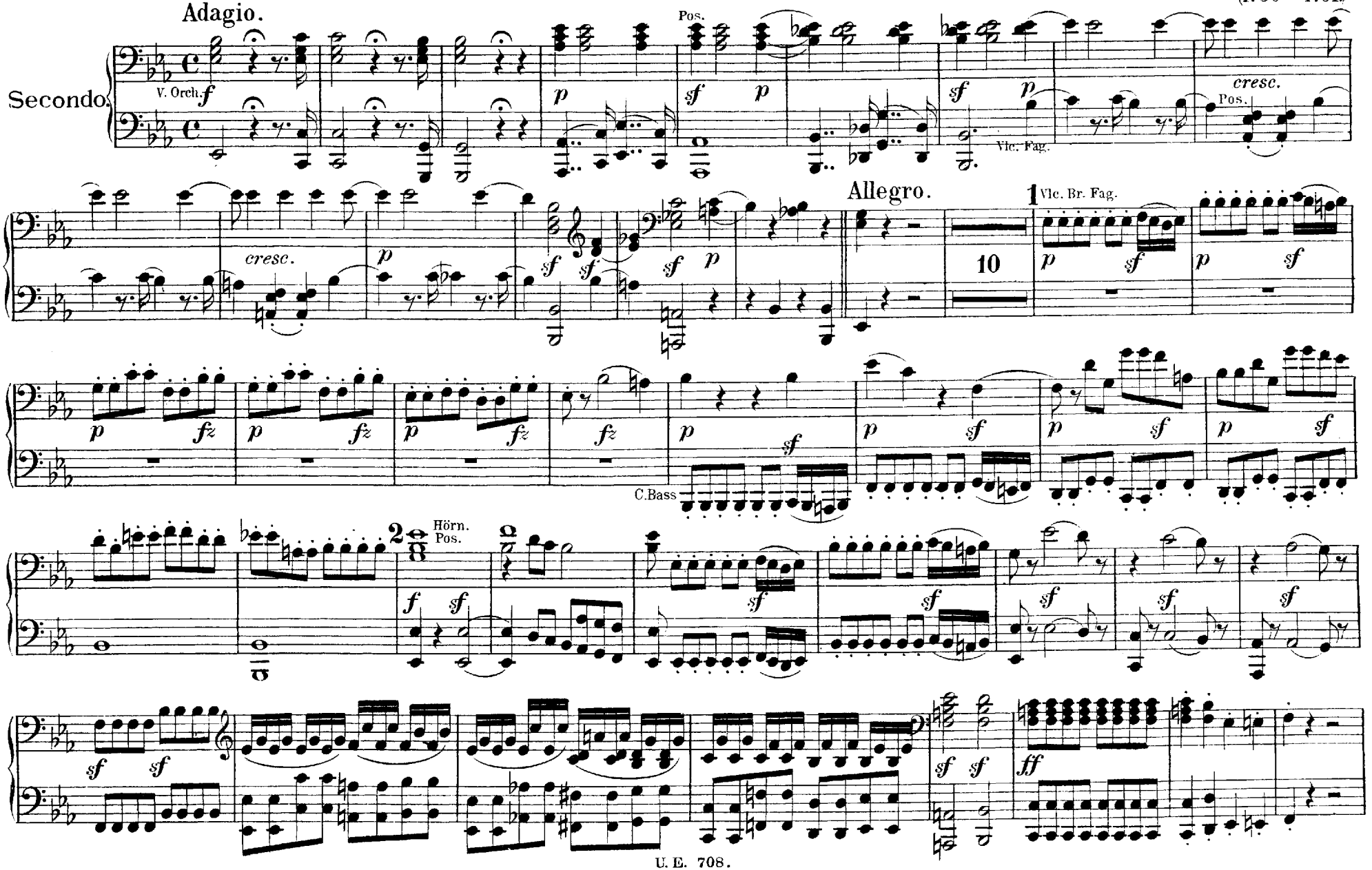
**ALEXANDER VON ZEMLINSZKY.**

„UNIVERSAL-EDITION"
ACTIENGESELLSCHAFT
IN WIEN.

# Die Zauberflöte.

## Ouverture.

W. A. Mozart.
(1756 – 1791.)

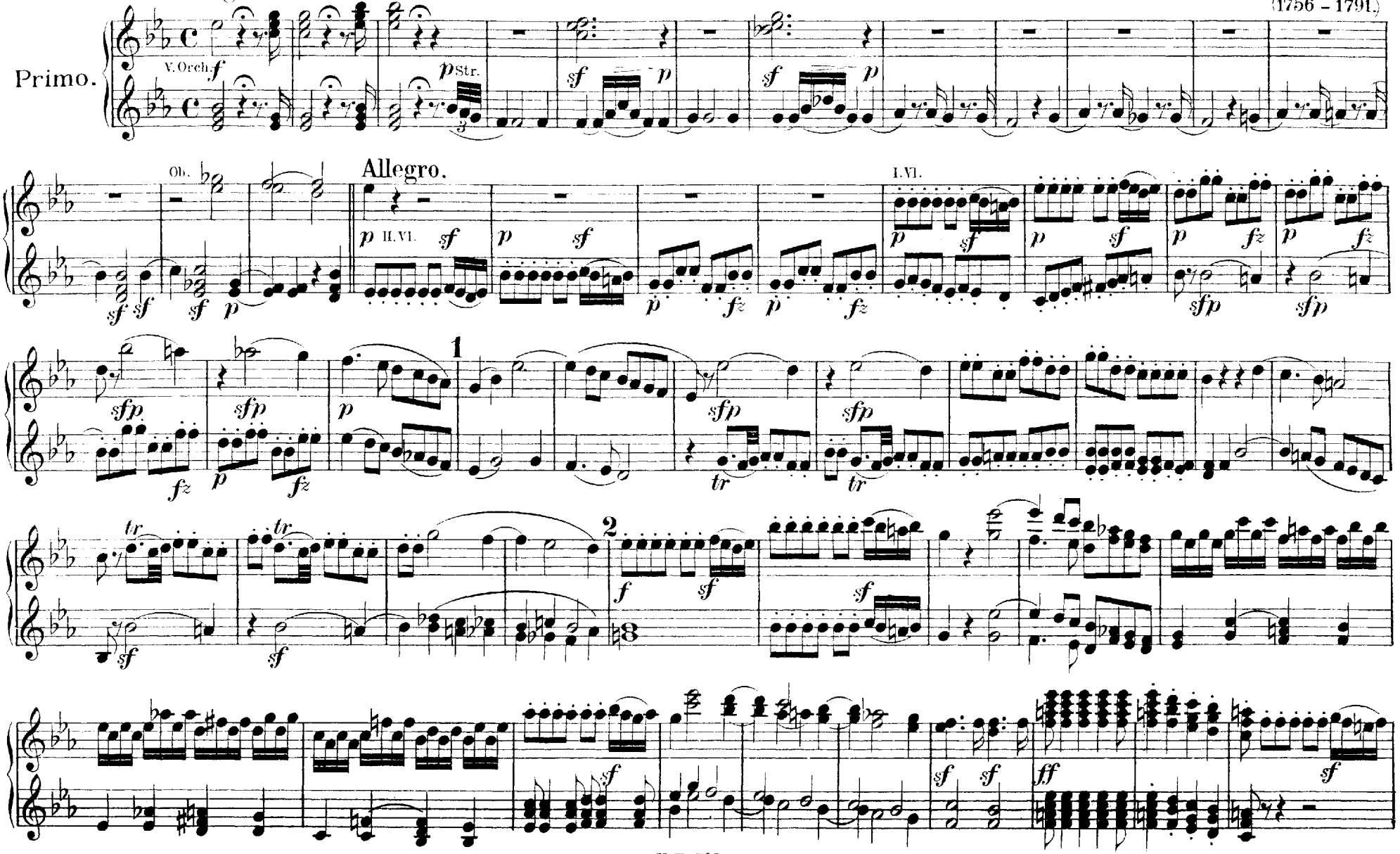


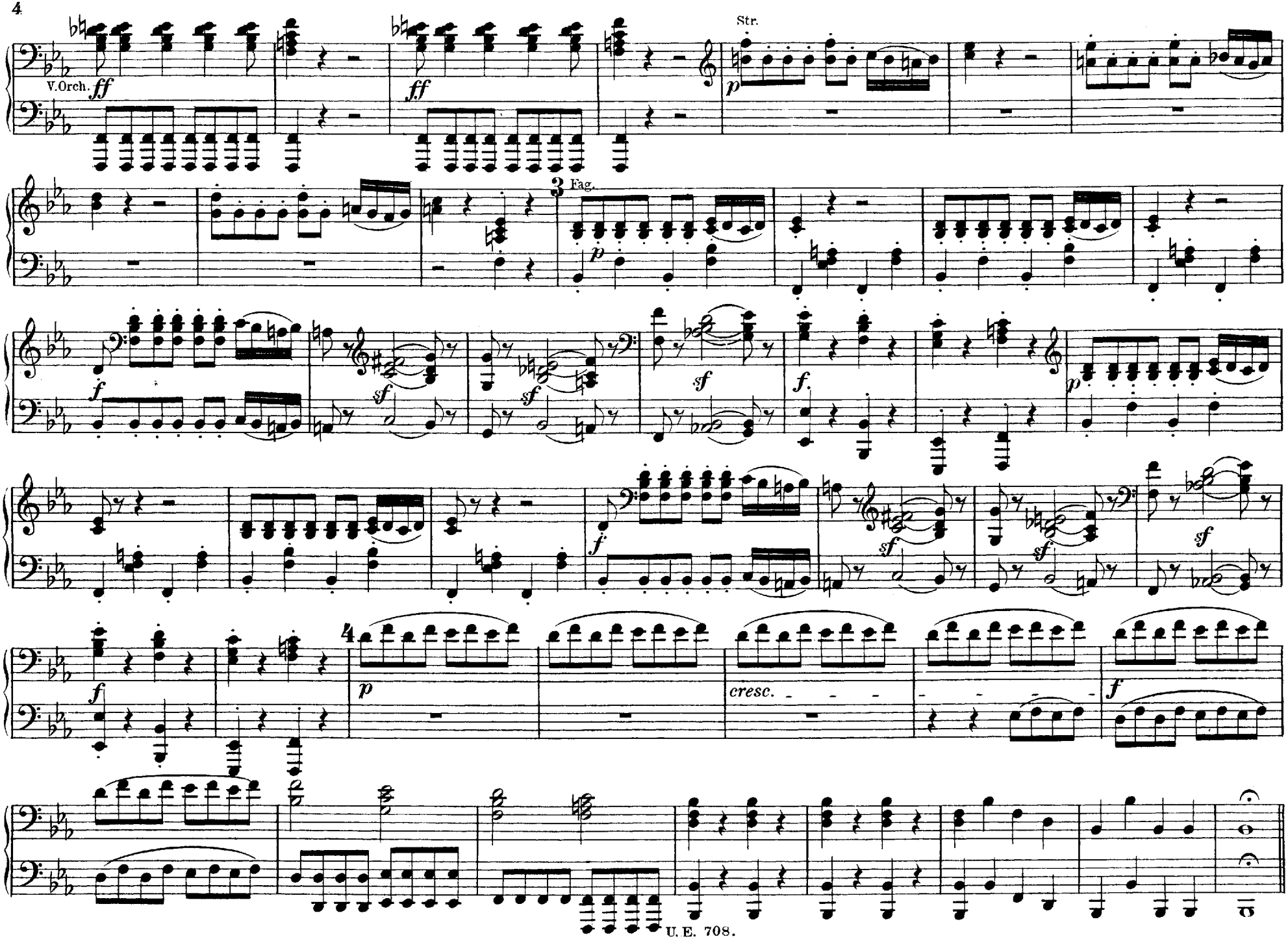
# Die Zauberflöte.

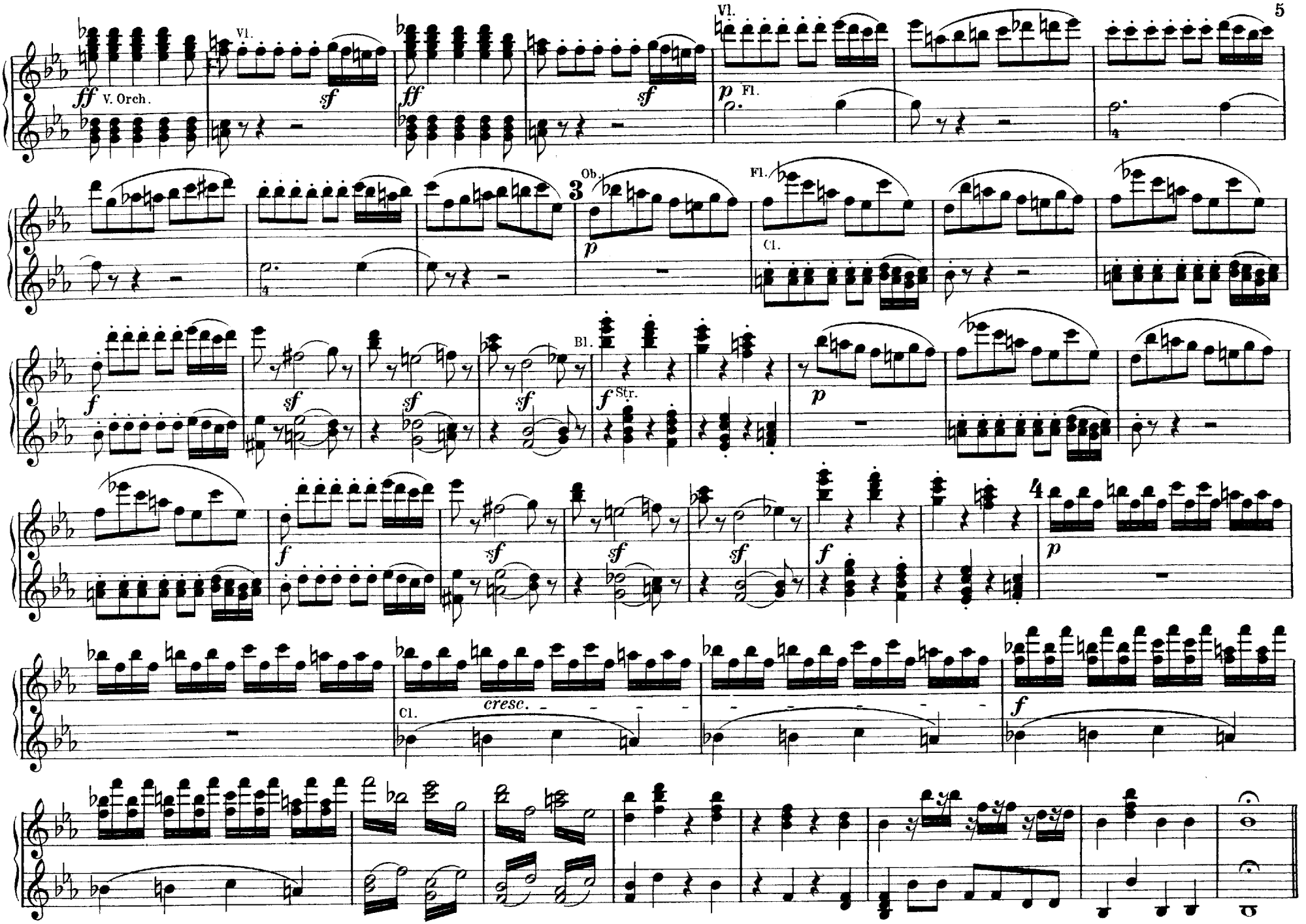
## Ouverture.

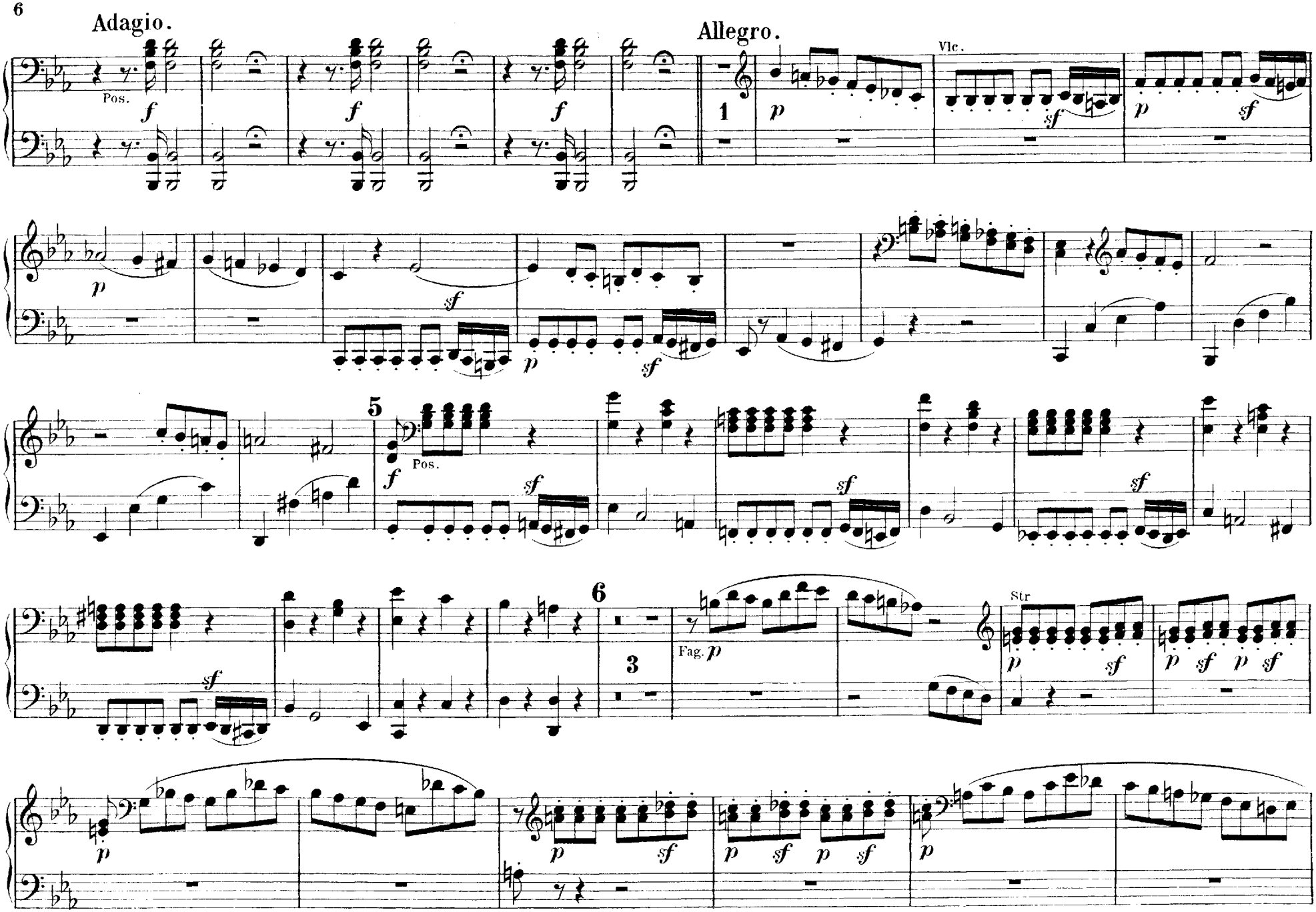
Adagio.

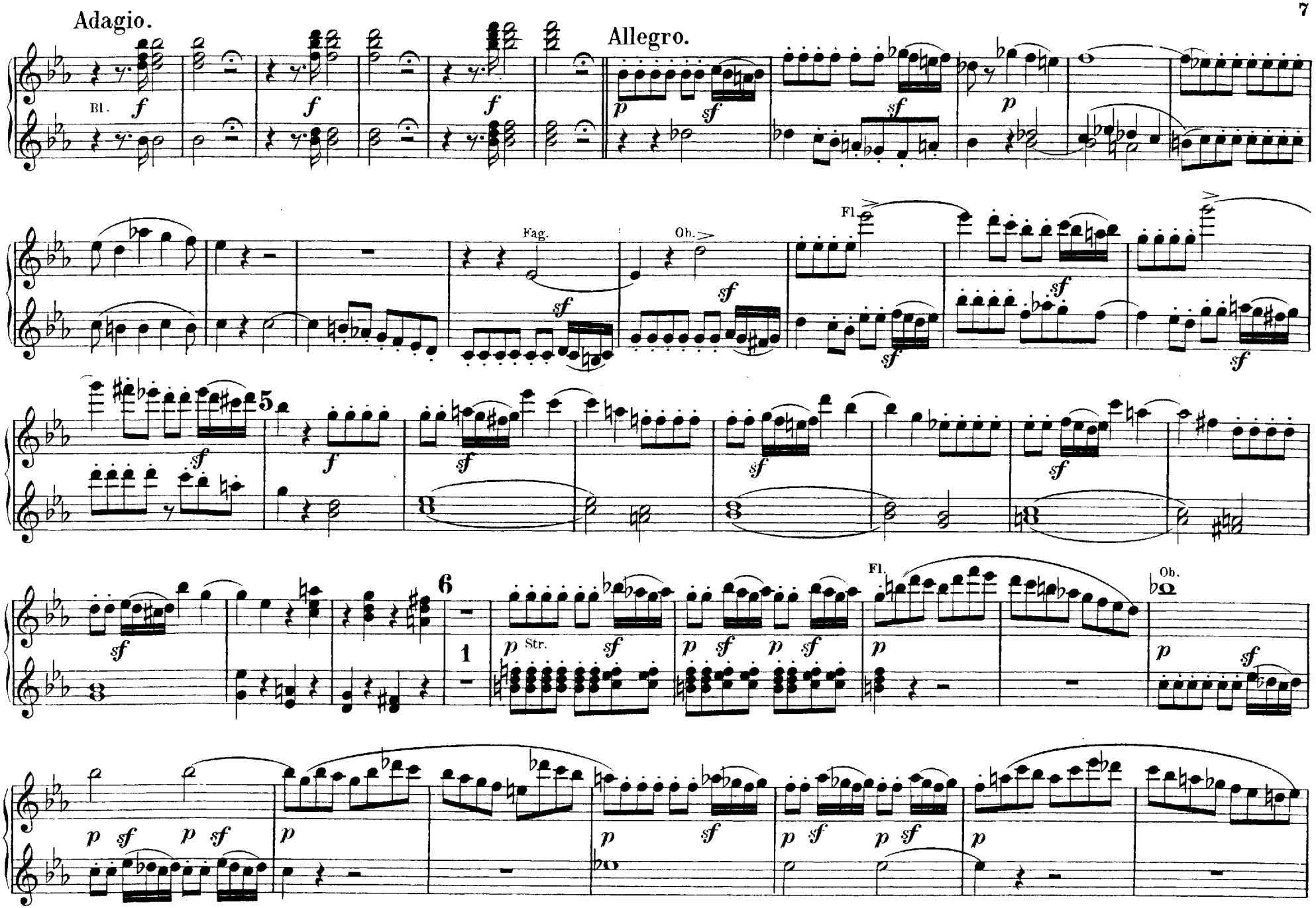
W. A. Mozart.
(1756 – 1791.)

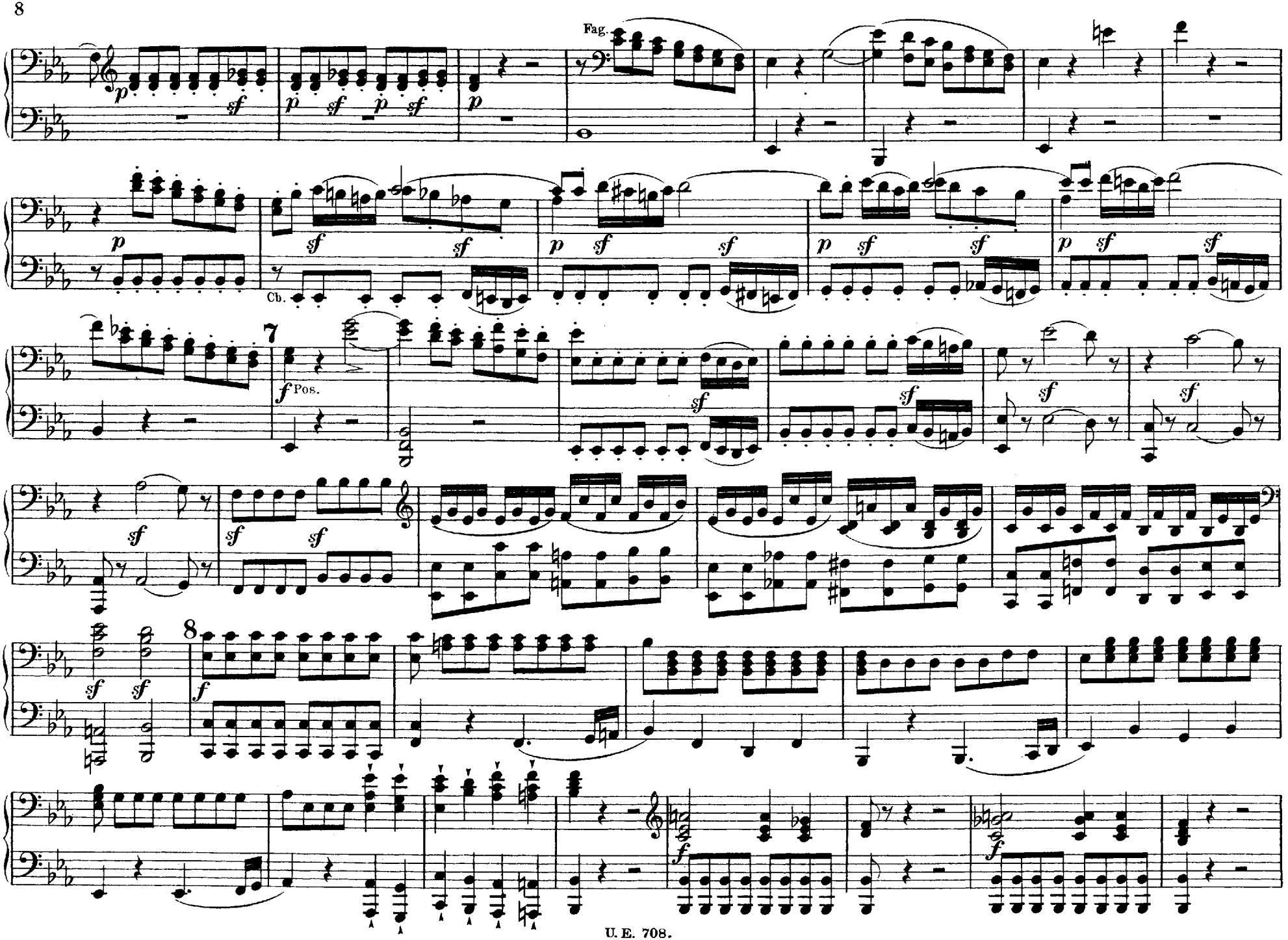


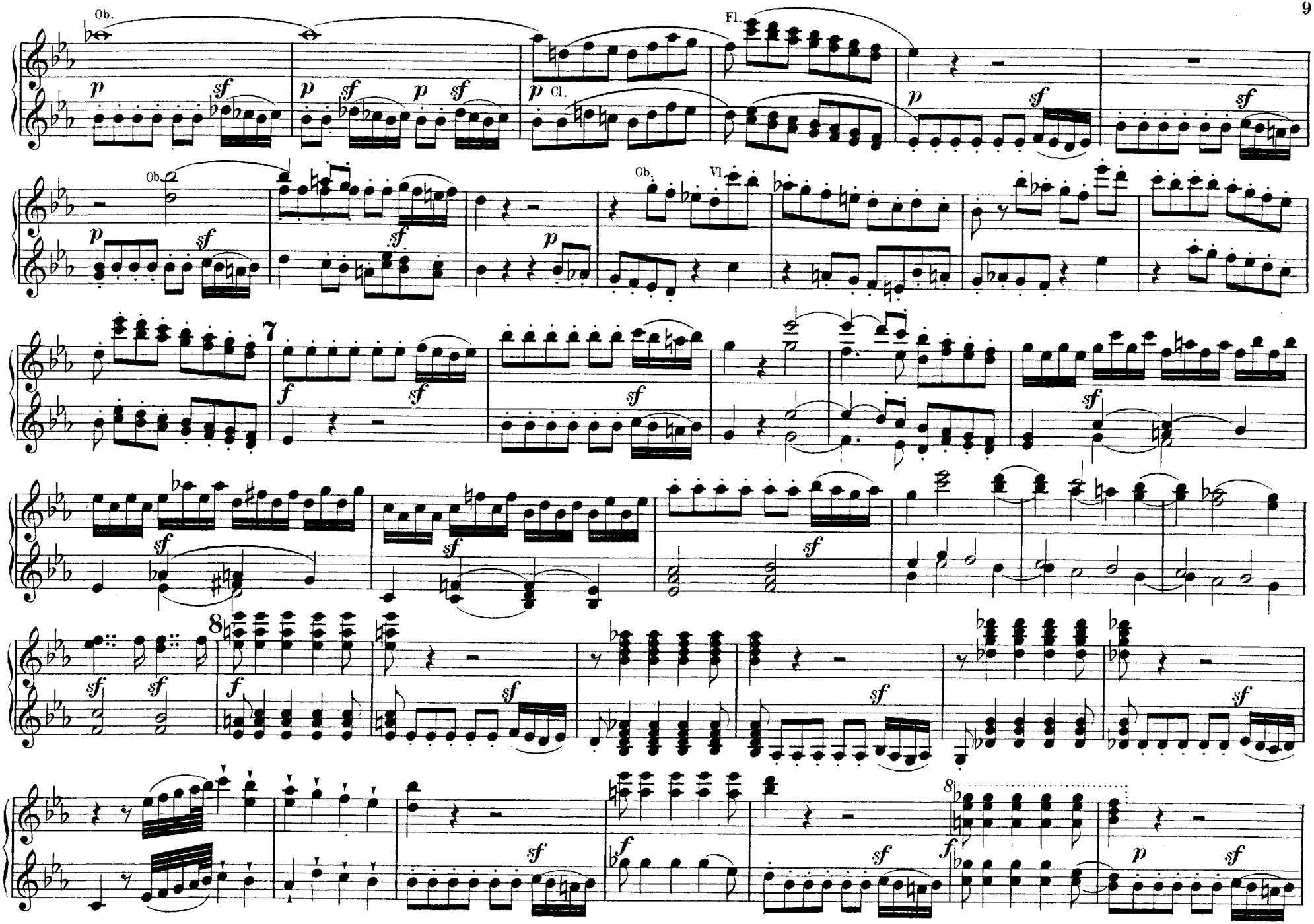

V.Orch.
ff
ff
Str.
p
3
Fag.
p
f
sf
sf
sf
f
p
f
sf
sf
sf
f
4
p
cresc.
f

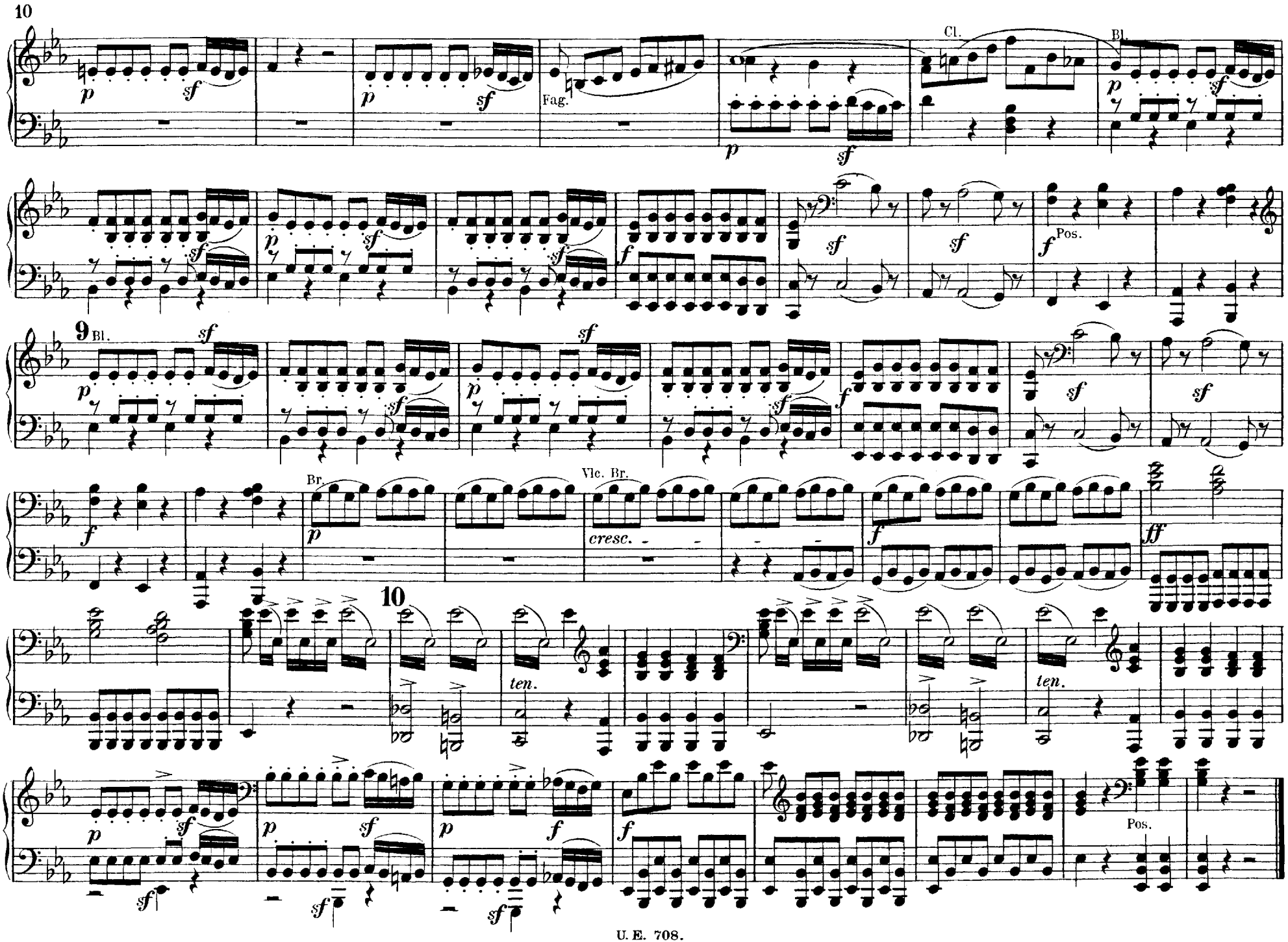

Vl.
ff V. Orch.
sf
Vl.
p Fl.
3
Ob.
p
Fl.
Cl.
f
sf
Bl.
f Str.
p
4
cresc.
Cl.

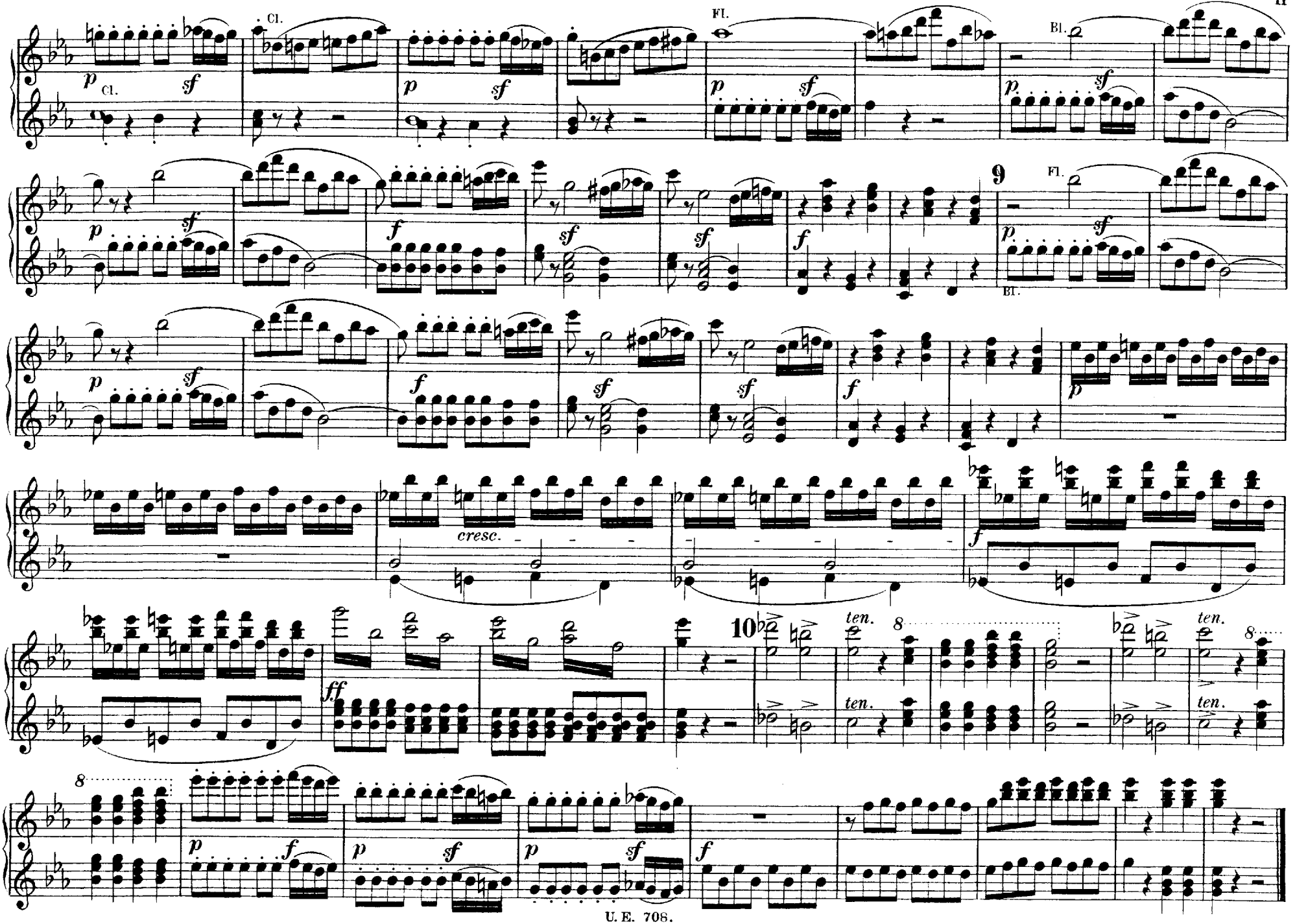

Adagio.
Allegro.
Pos.
Vlc.
Pos.
Fag.
Str


Adagio.
Allegro.
Bl.
Fag.
Ob.
Fl.
Str.
5
6
1


Fag.
Cb.
Pos.


Ob.
Fl.
Cl.
Ob.
Vl.
Ob.
7
8
8
8


10
Cl.
Bl.
Fag.
Pos.
9
Bl.
Br.
Vlc. Br.
cresc.
10
ten.
ten.
Pos.

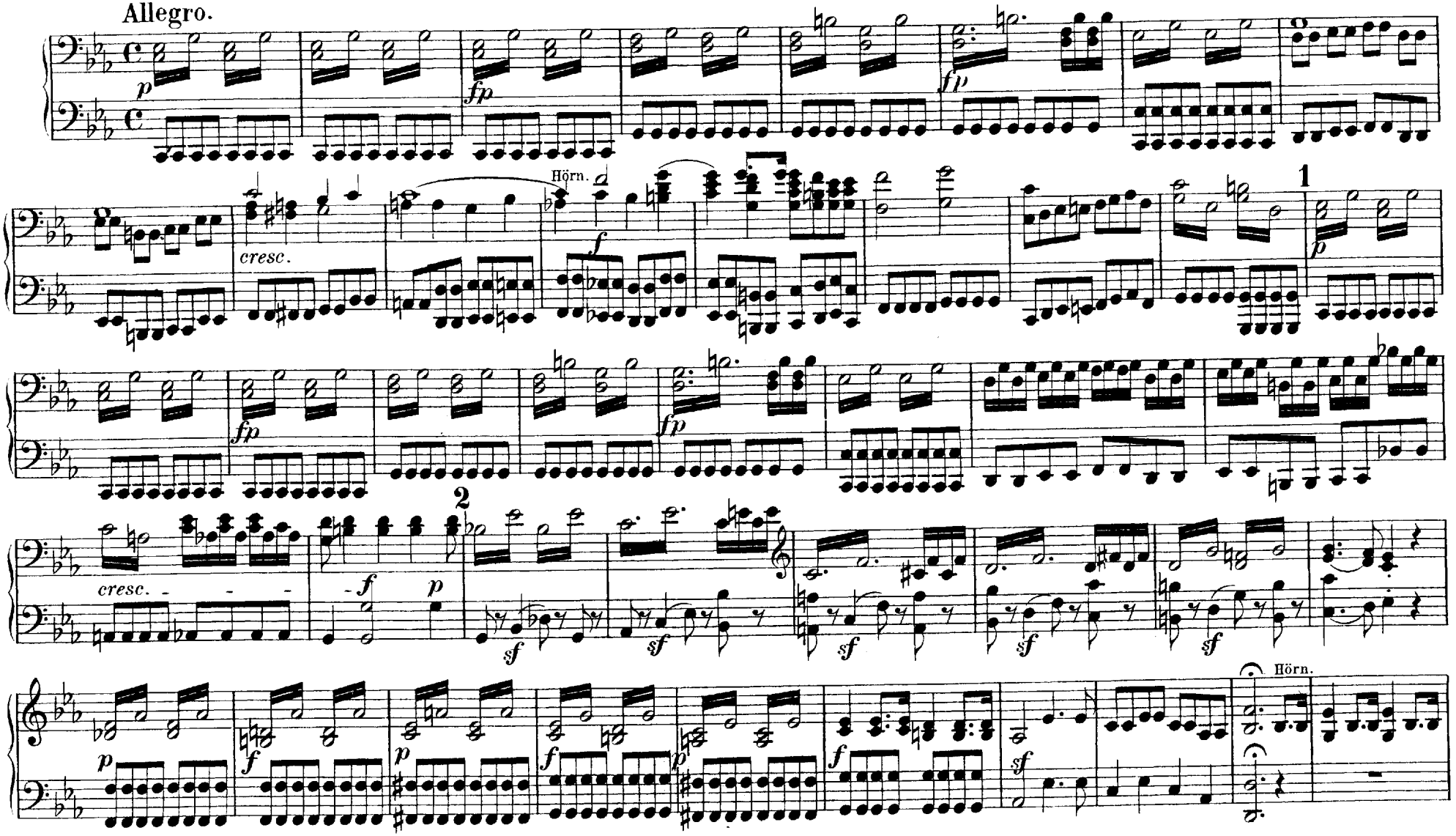

Cl.
Fl.
Bl.
9
10
cresc.
ten.
8

# Erster Act.

## No. 1. Introduction.

Zu Hilfe! zu Hilfe!

*Oh! stelle! soccorso!*

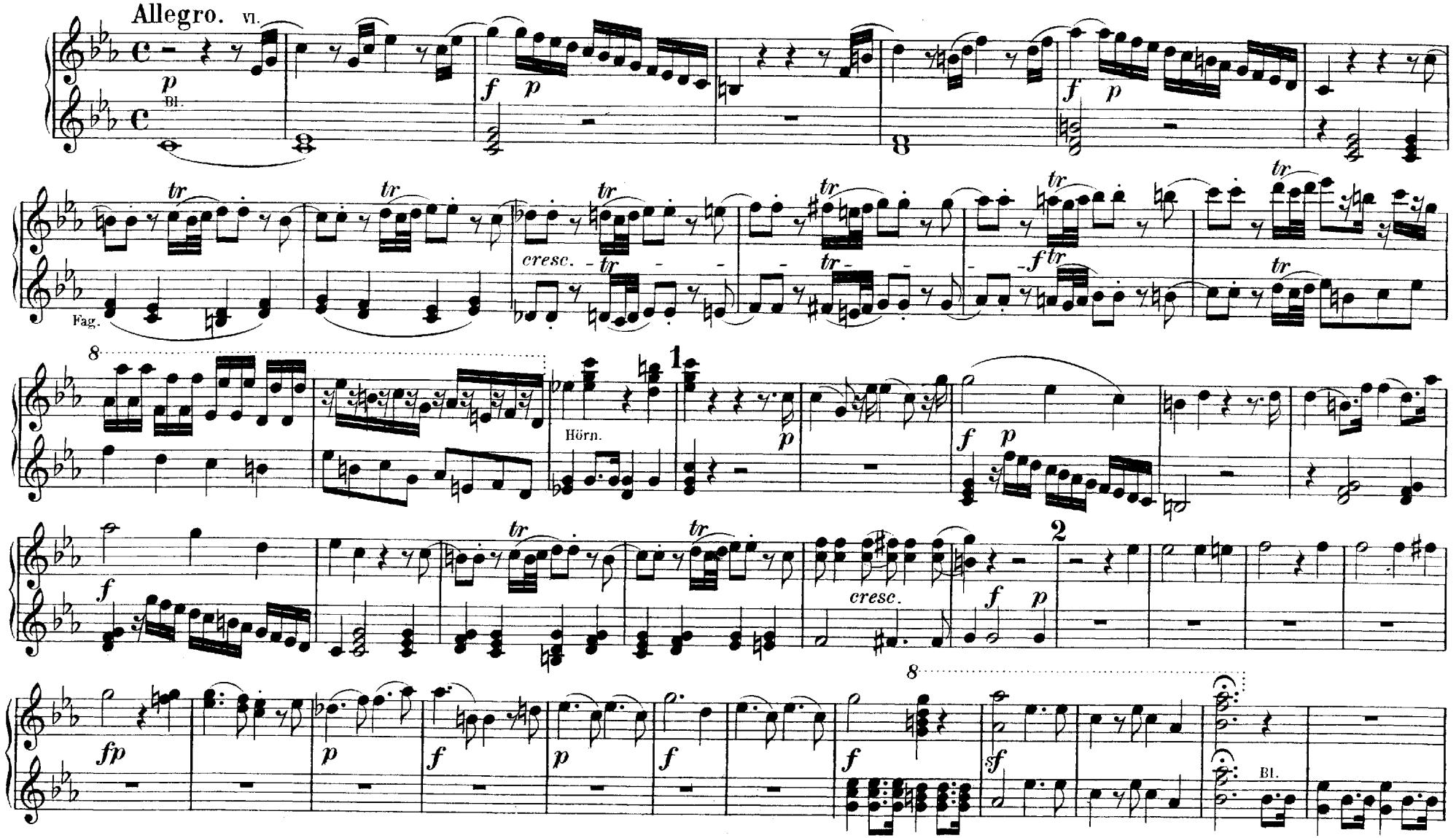


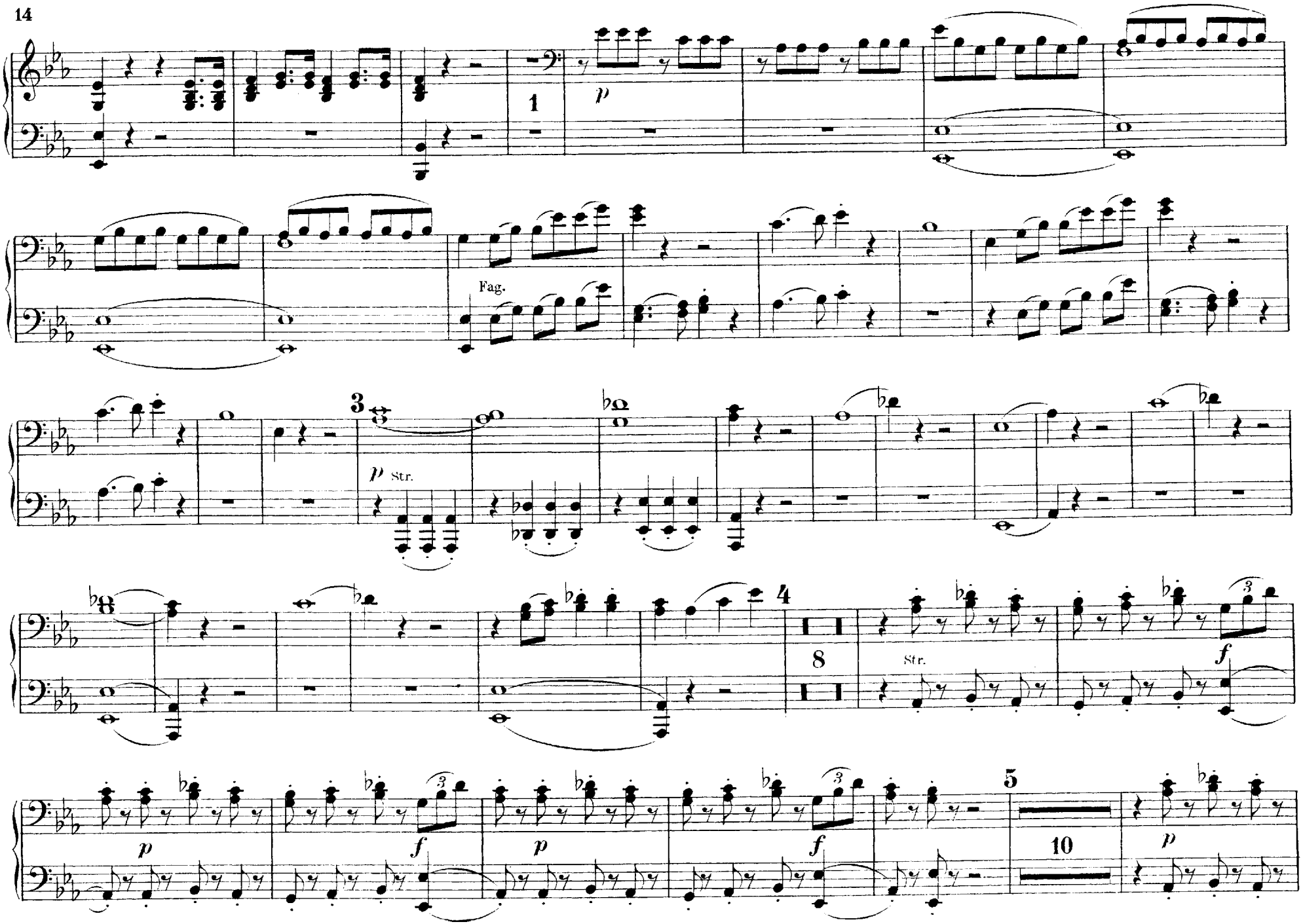
# Erster Act.

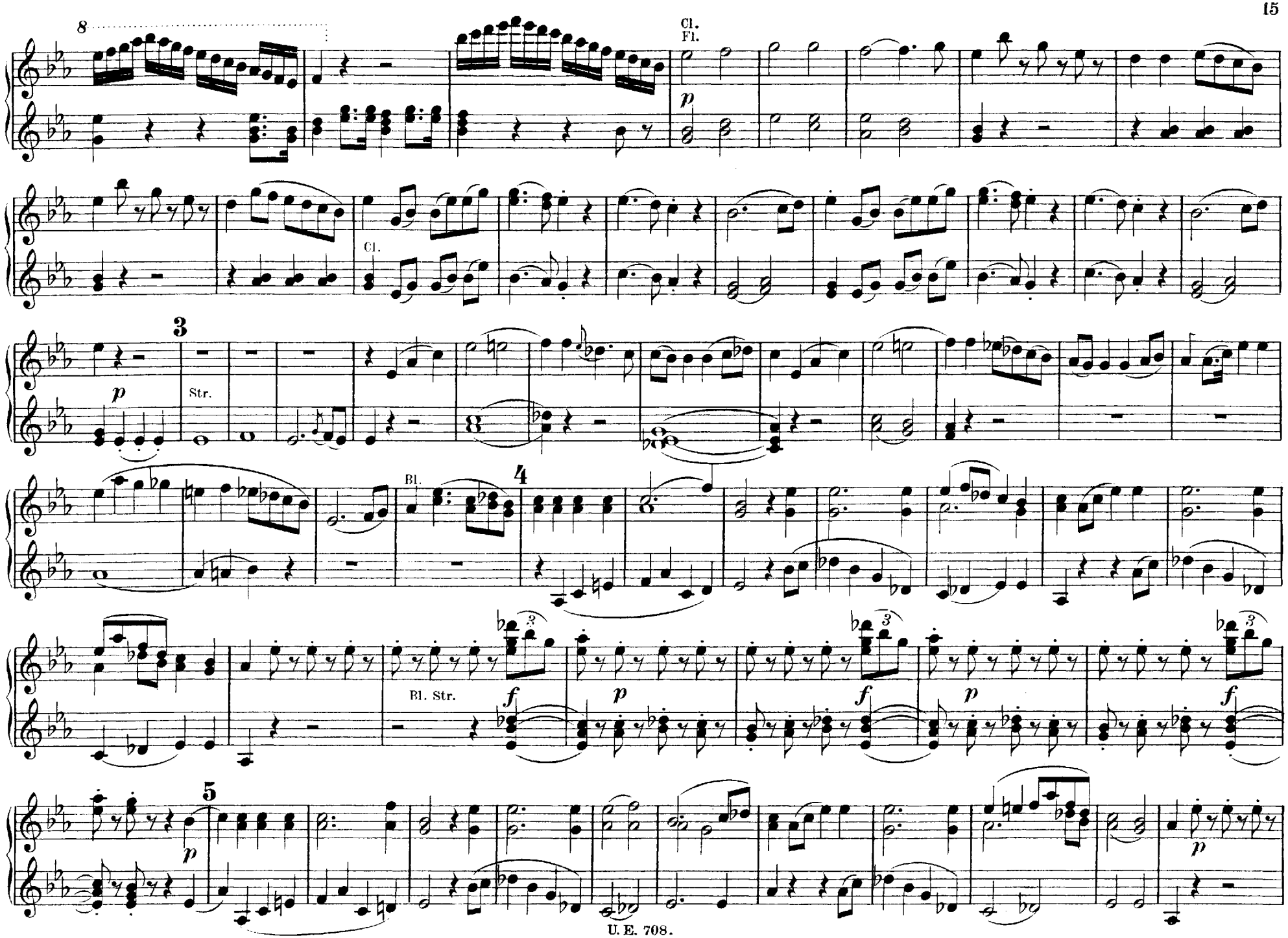
## No. 1. Introduction.

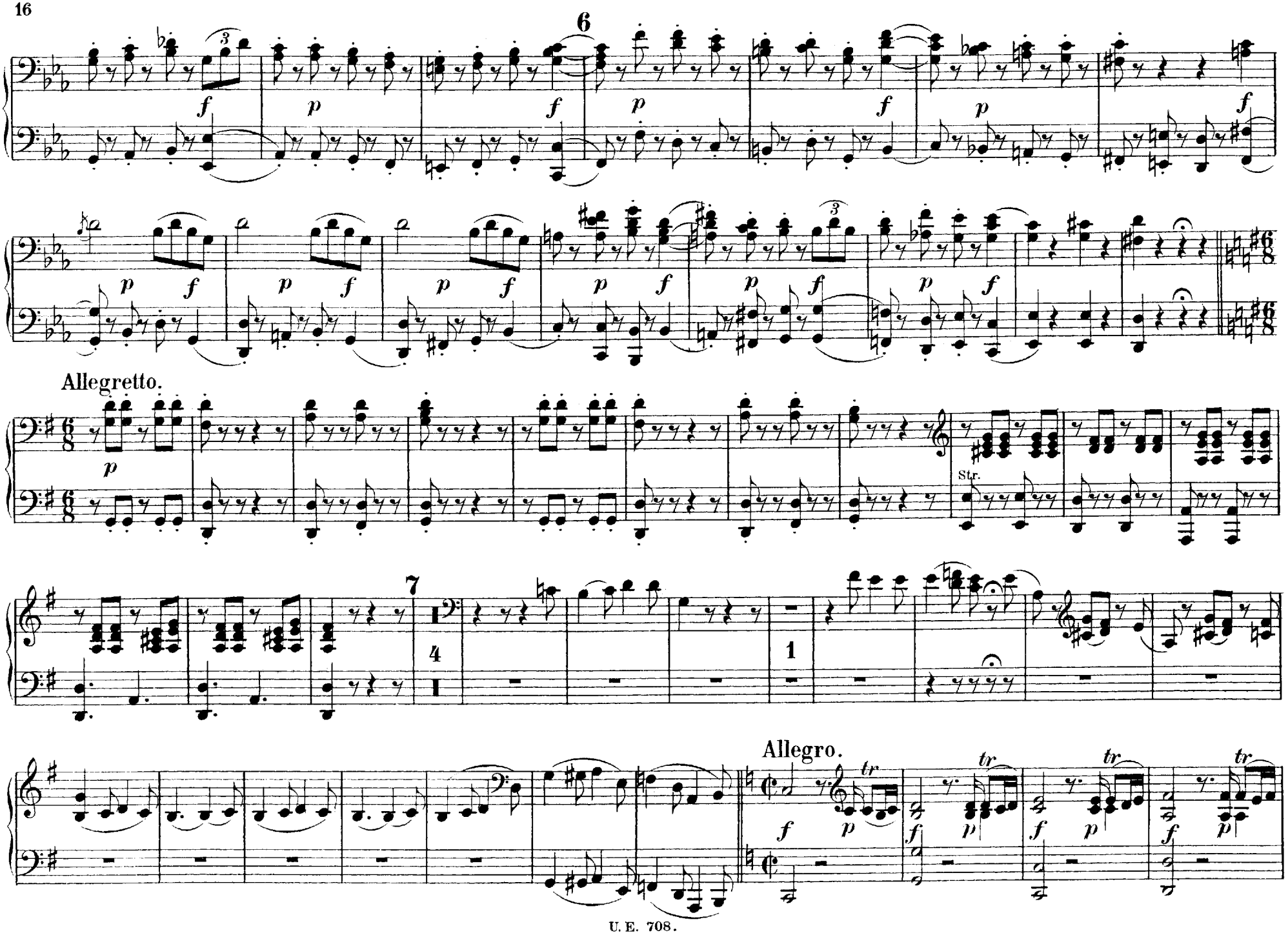
Zu Hilfe! zu Hilfe!

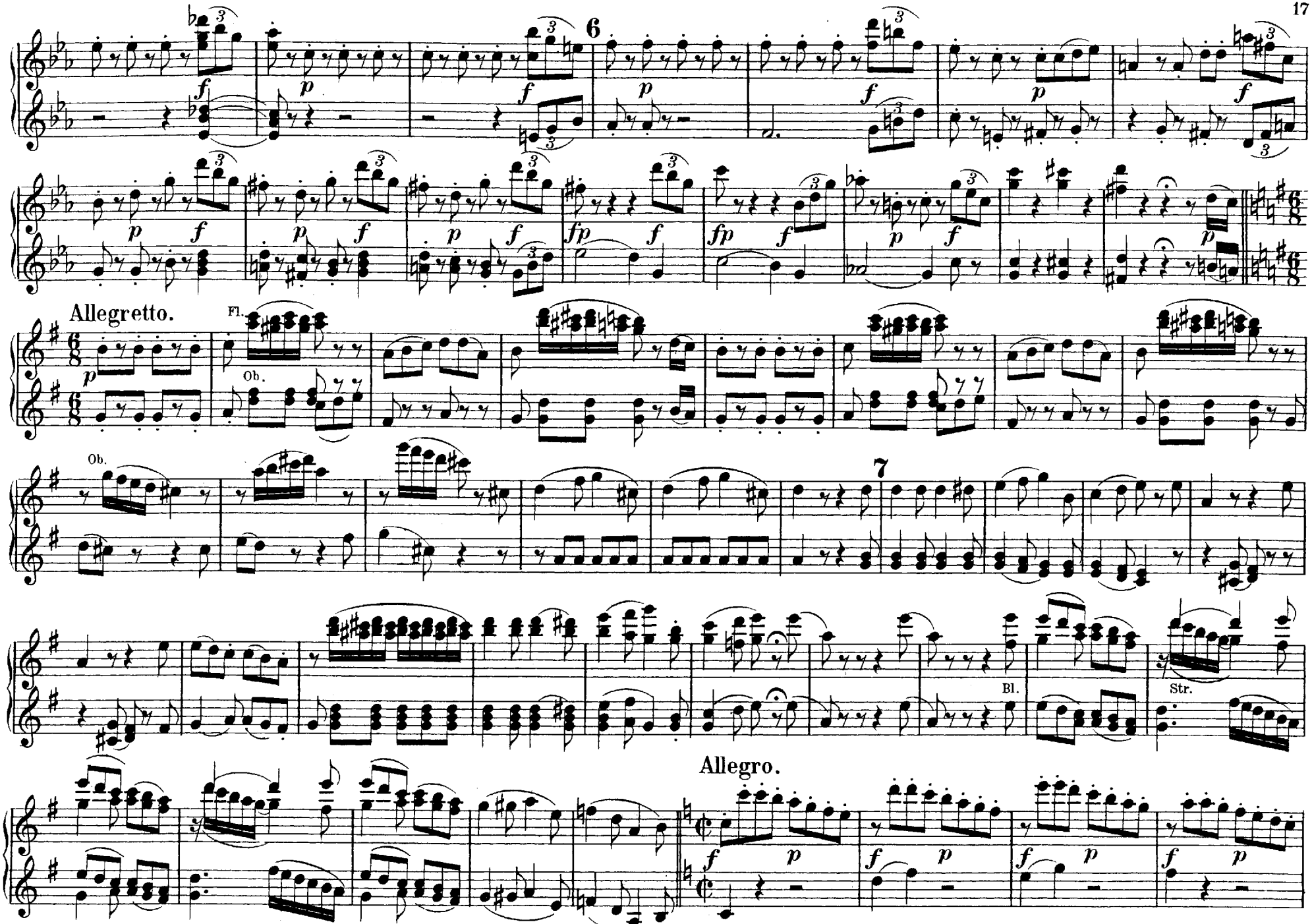
*Oh! stelle! soccorso!*

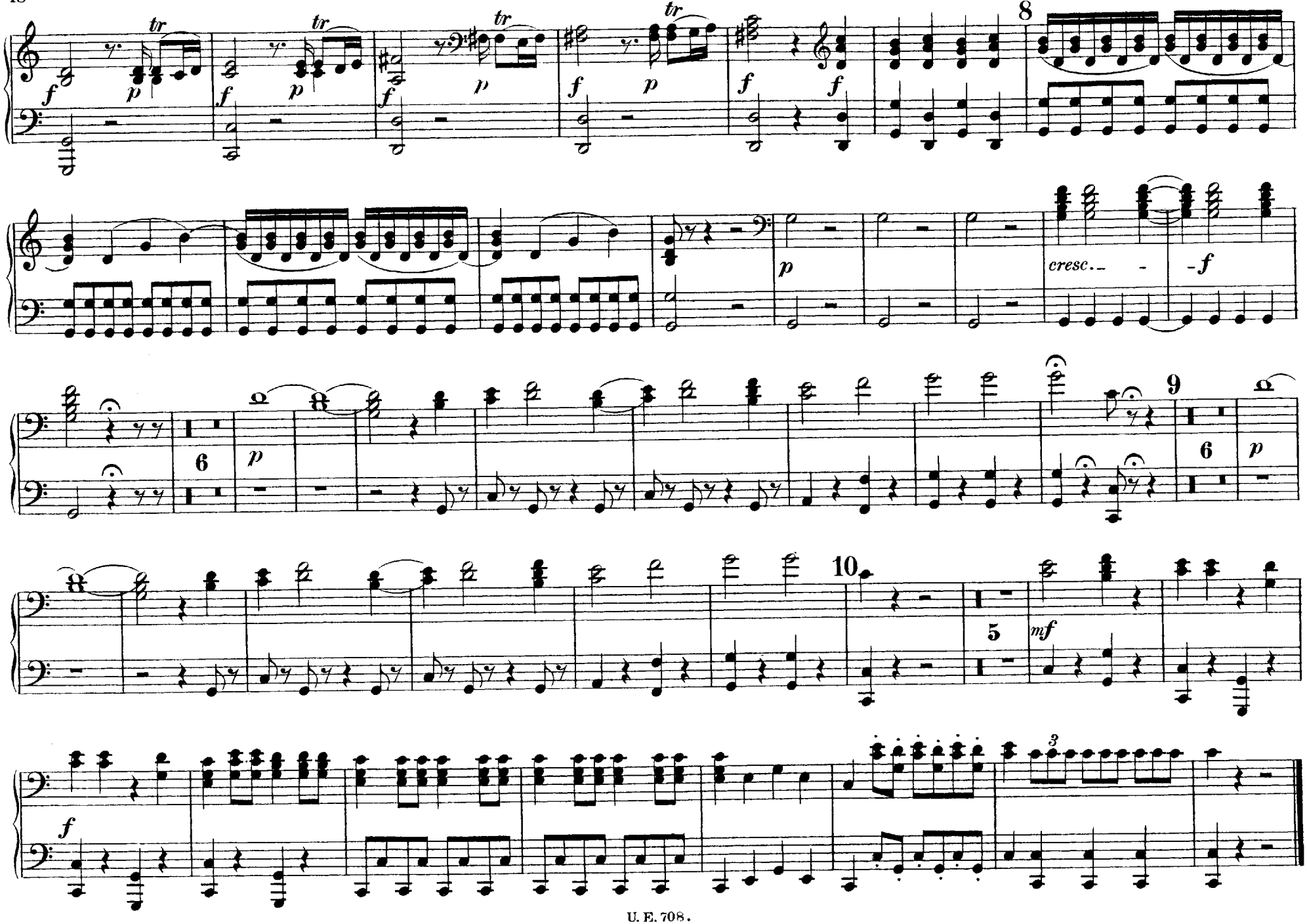


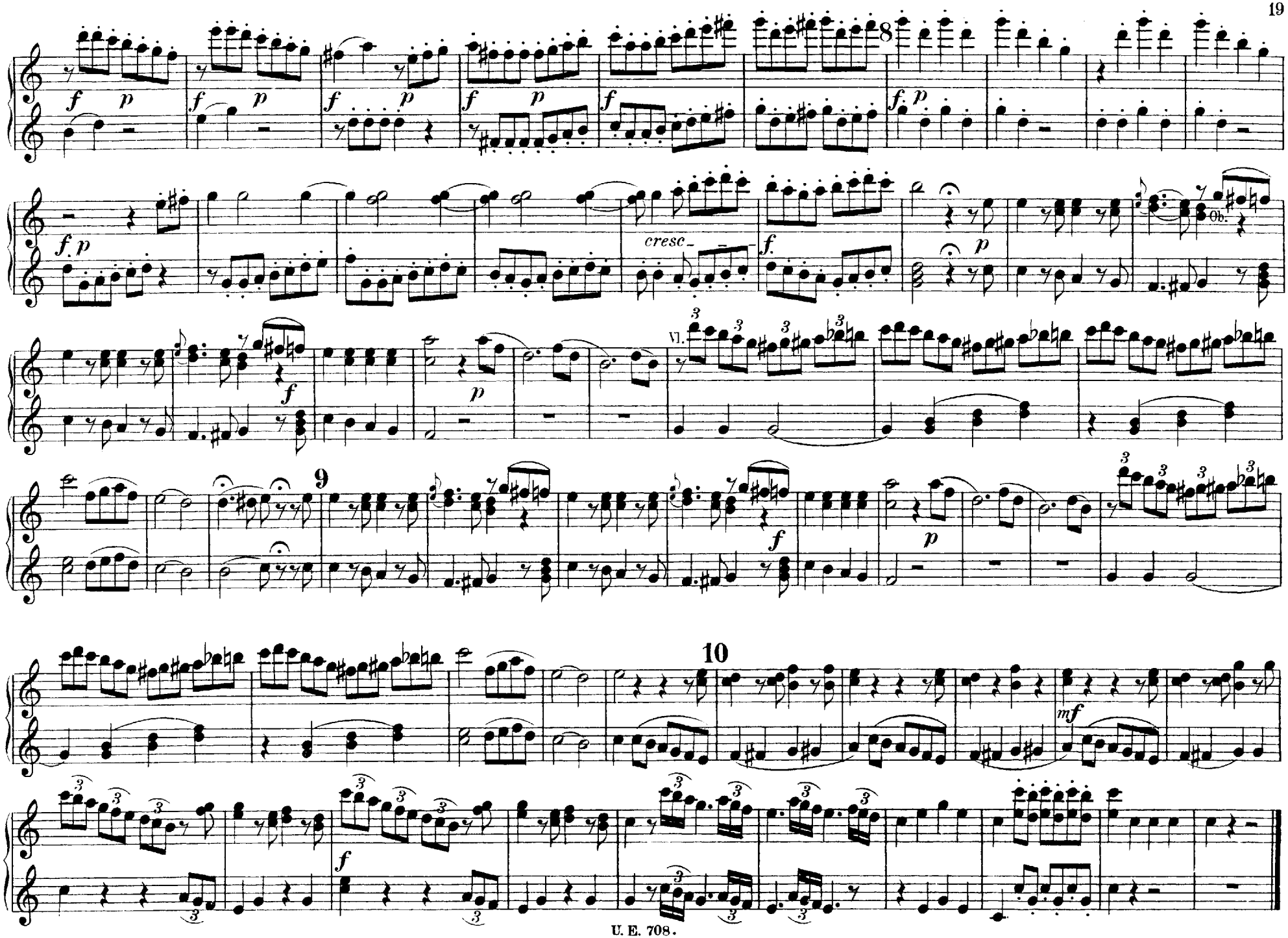

1
p
Fag.
3
p Str.
4
8
Str.
f
5
10
p
f
p
f
p


8
Cl.
Fl.
p
Cl.
3
p
Str.
Bl.
4
Bl. Str.
f
p
f
p
f
5
p
p


6
Allegretto.
Str.
7
4
1
Allegro.


6
Allegretto.
Fl.
Ob.
Ob.
7
Bl.
Str.
Allegro.

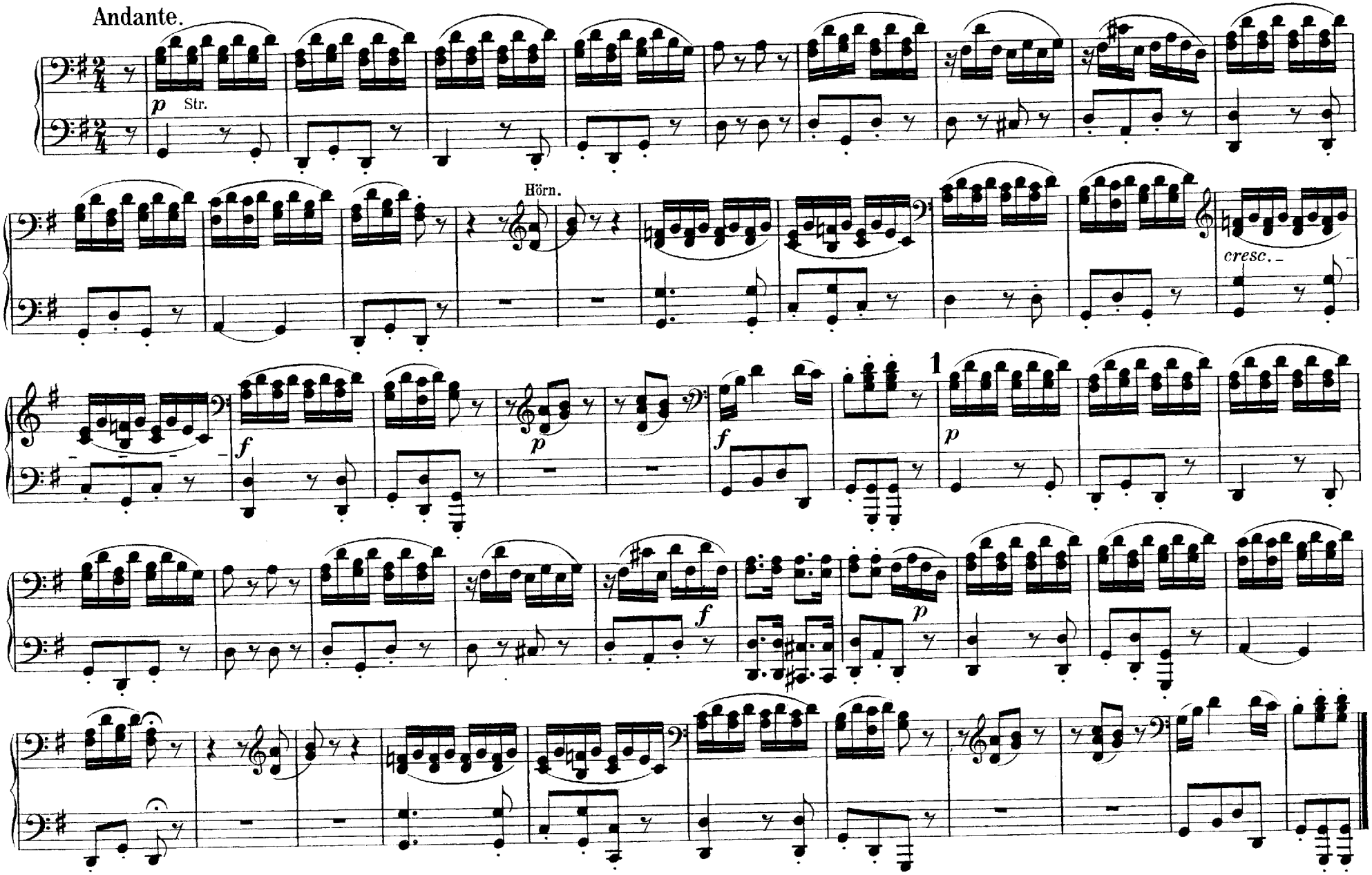

tr
f
p
8
cresc.
9
6
10
5
mf
3


8
cresc.
Ob.
Vl.
9
10

# No 2. Lied.

**Der Vogelfänger bin ich ja.**

*Gente, è qui l'uccellatore.*

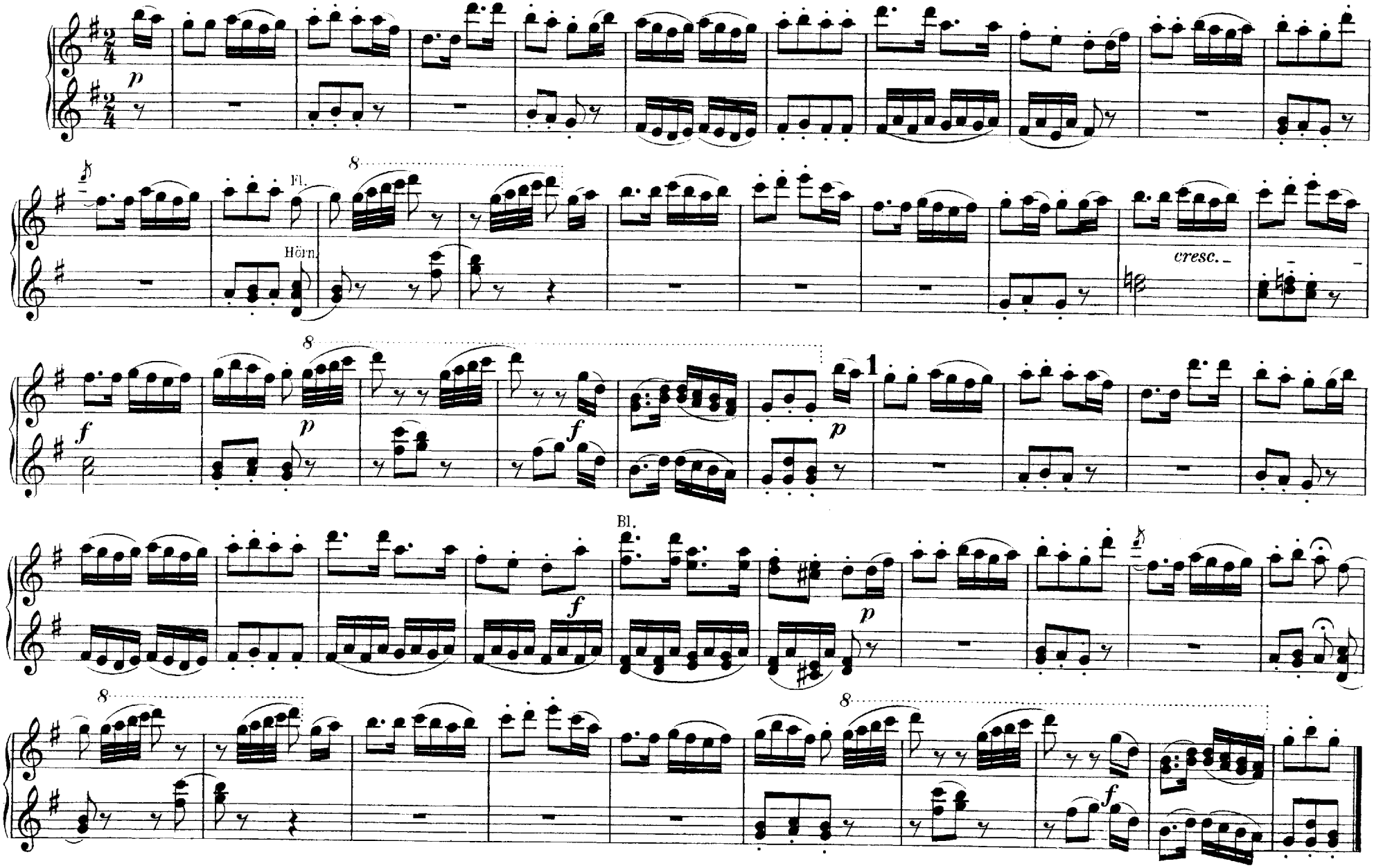


# No 2. Lied.

Der Vogelfänger bin ich ja.

*Gente, è qui l'uccellatore.*

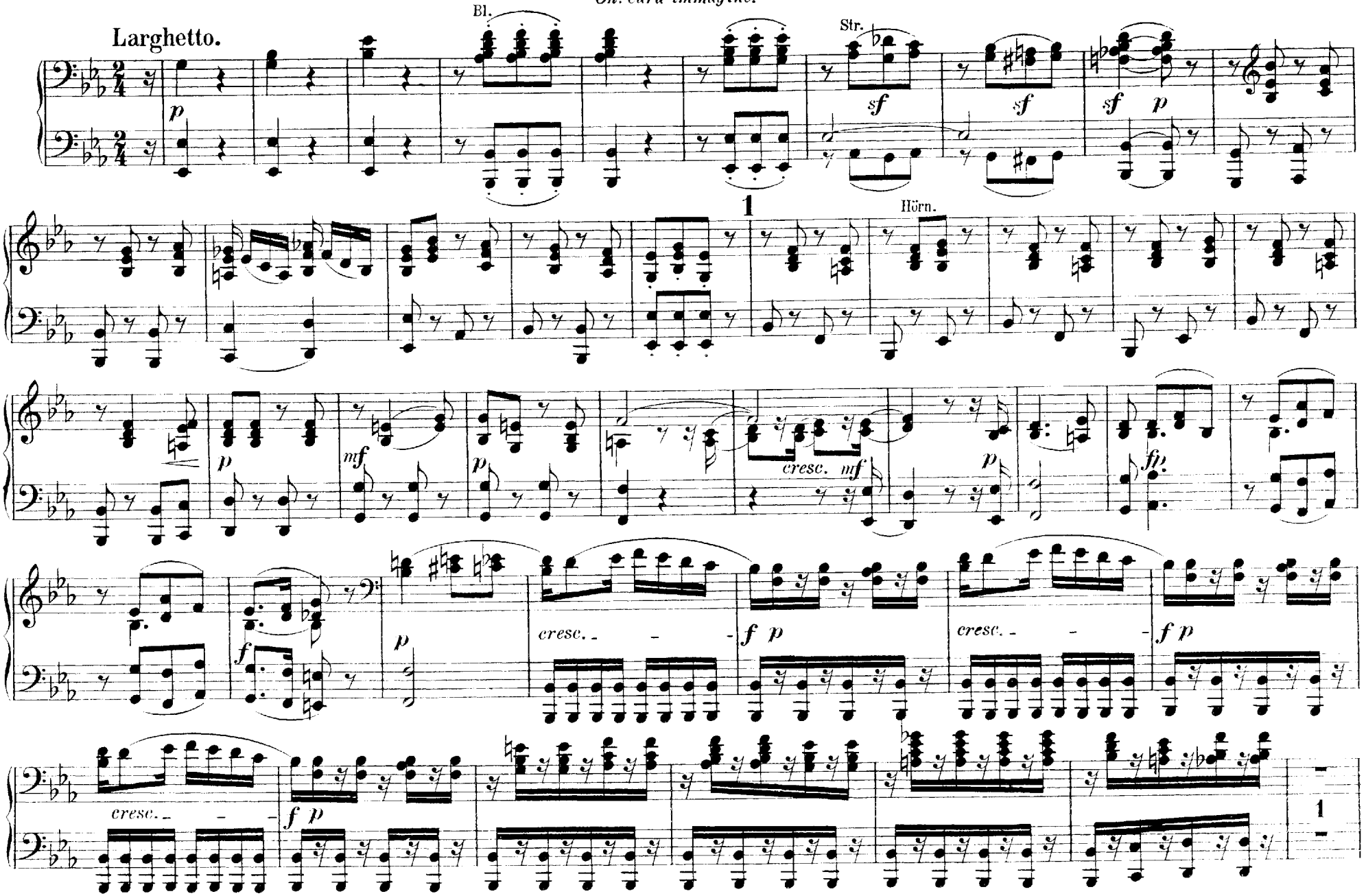
Andante.



# No 3. Arie.

Dies Bildniss ist bezaubernd schön.

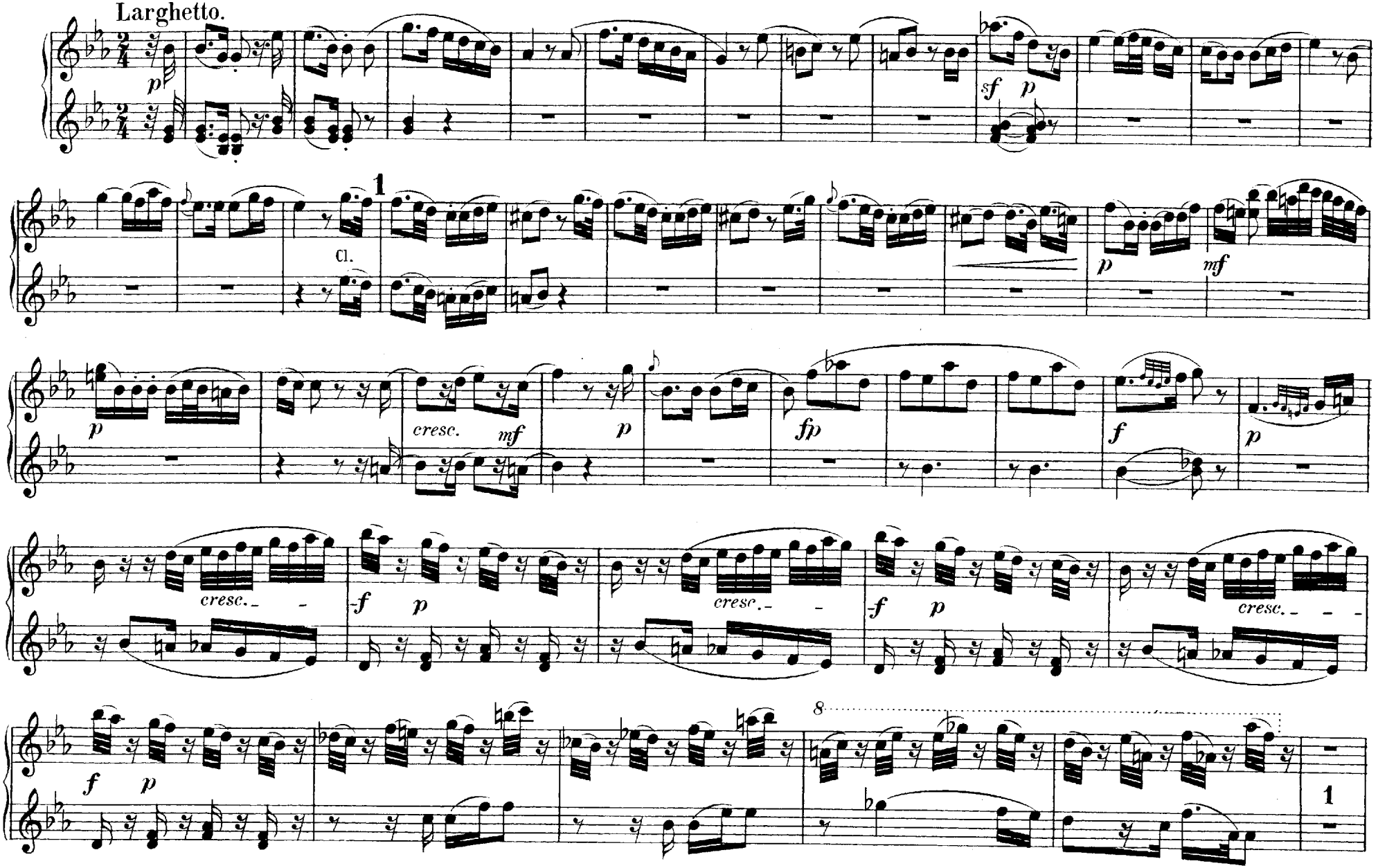
*Oh! cara immagine.*



# No 3. Arie.

Dies Bildniss ist bezaubernd schön.

*Oh! cara immagine.*



2

*p*

*cresc.*

*f*

*p*

3 3

*cresc.*

*f* *p*

## No 4. Recitativ und Arie.

O zitt're nicht, mein lieber Sohn.

*Non paventar, amabil' figlio.*

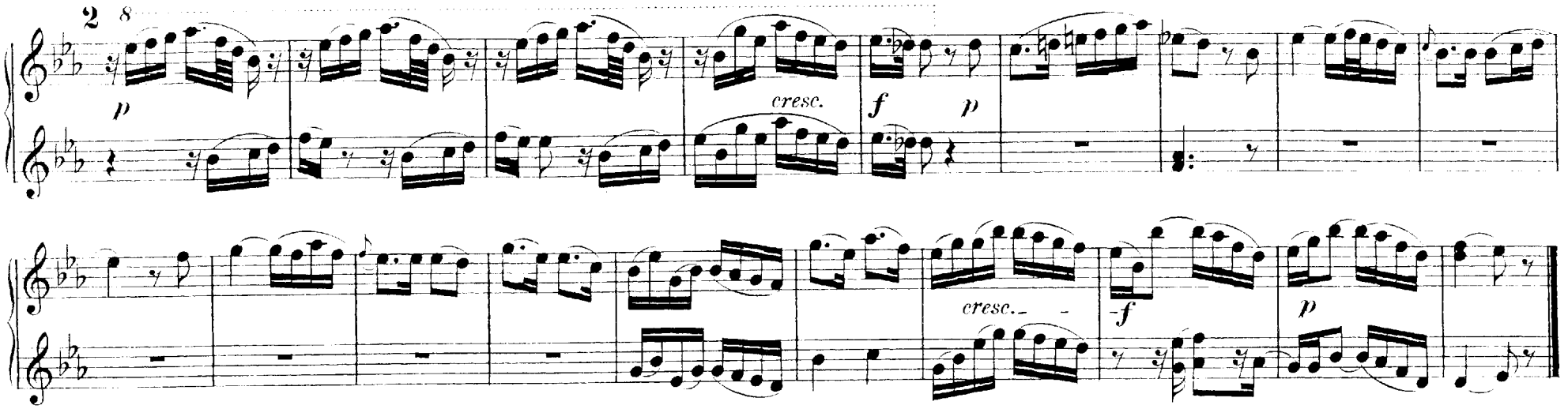
Allegro maestoso.

Str.

*p* *cresc.* *f*

Recit. tempo Recit. tempo Recit.

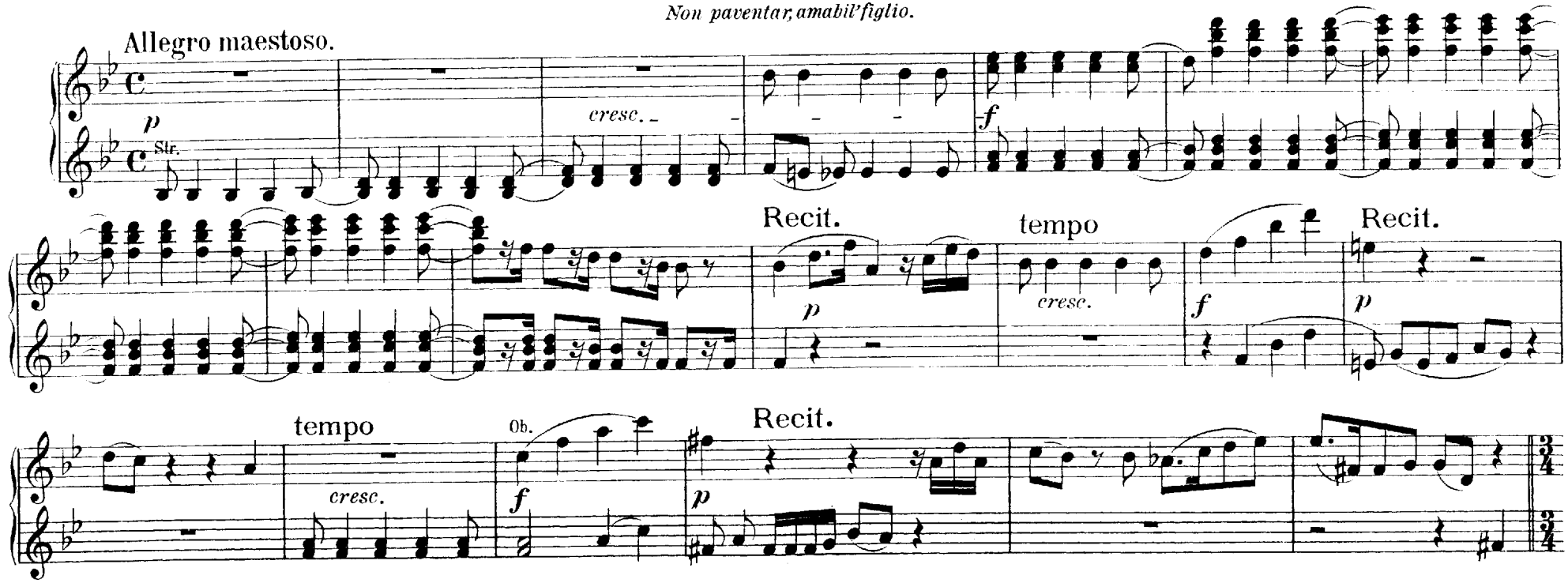
*p* *cresc.* *f* *p* *pcresc.* *f* *p*




## No 4. Recitativ und Arie.

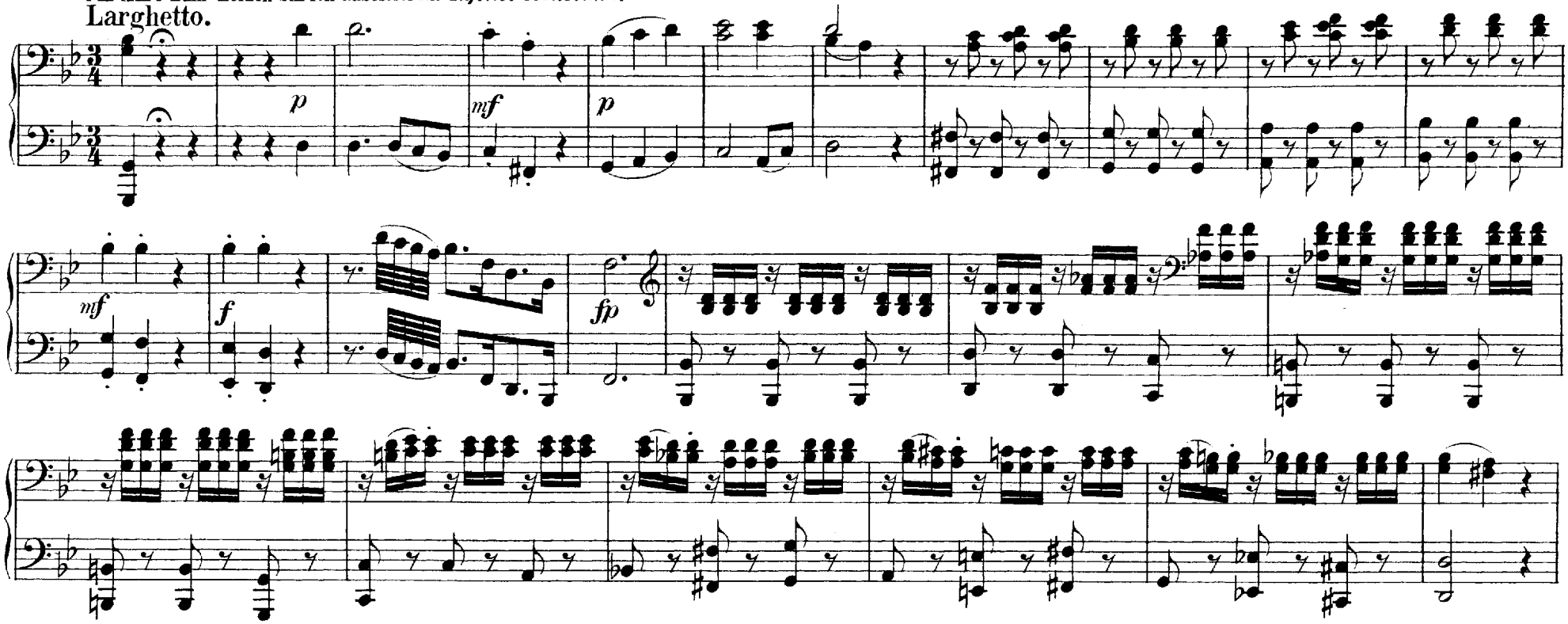
O zitt're nicht, mein lieber Sohn.

*Non paventar, amabil'figlio.*

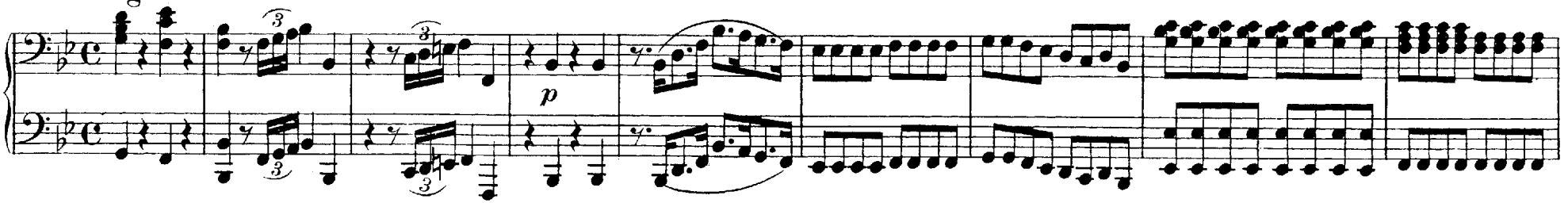


ARIE. Zum Leiden bin ich auserkoren. *Infelice sconsolata.*

Larghetto.

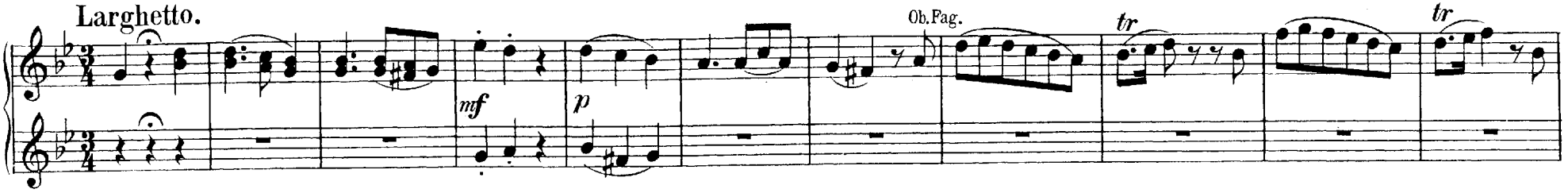


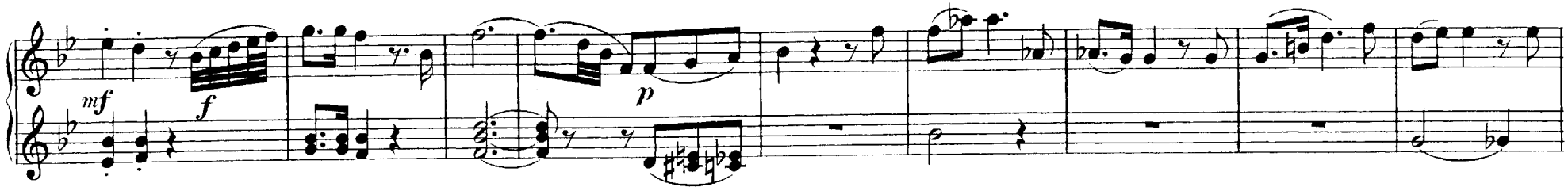

Allegro moderato.

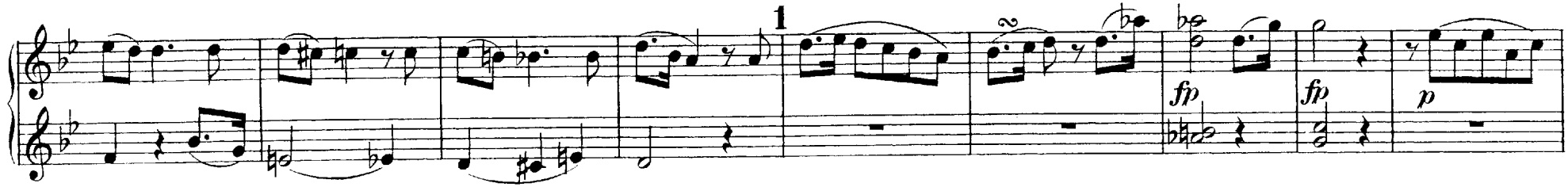


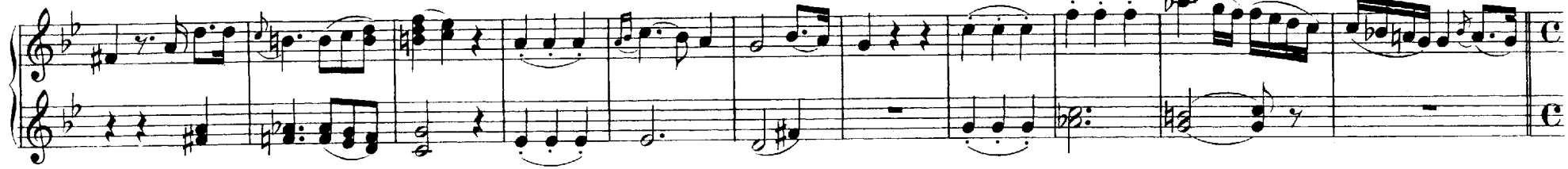
**ARIE.** Zum Leiden bin ich auserkoren. *Infelice sconsolata.*

Larghetto.

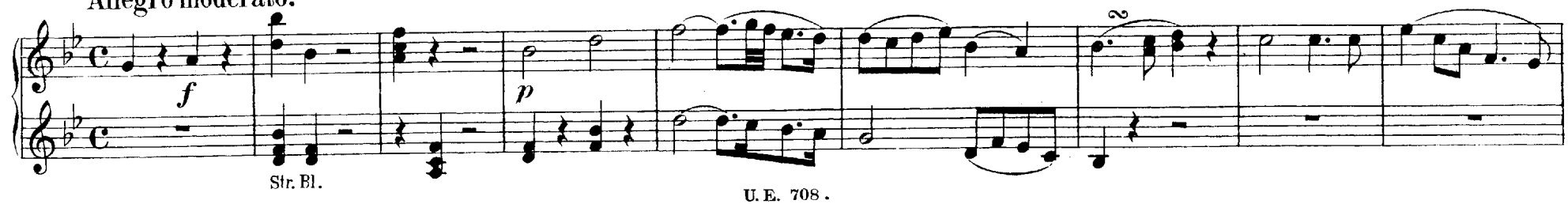


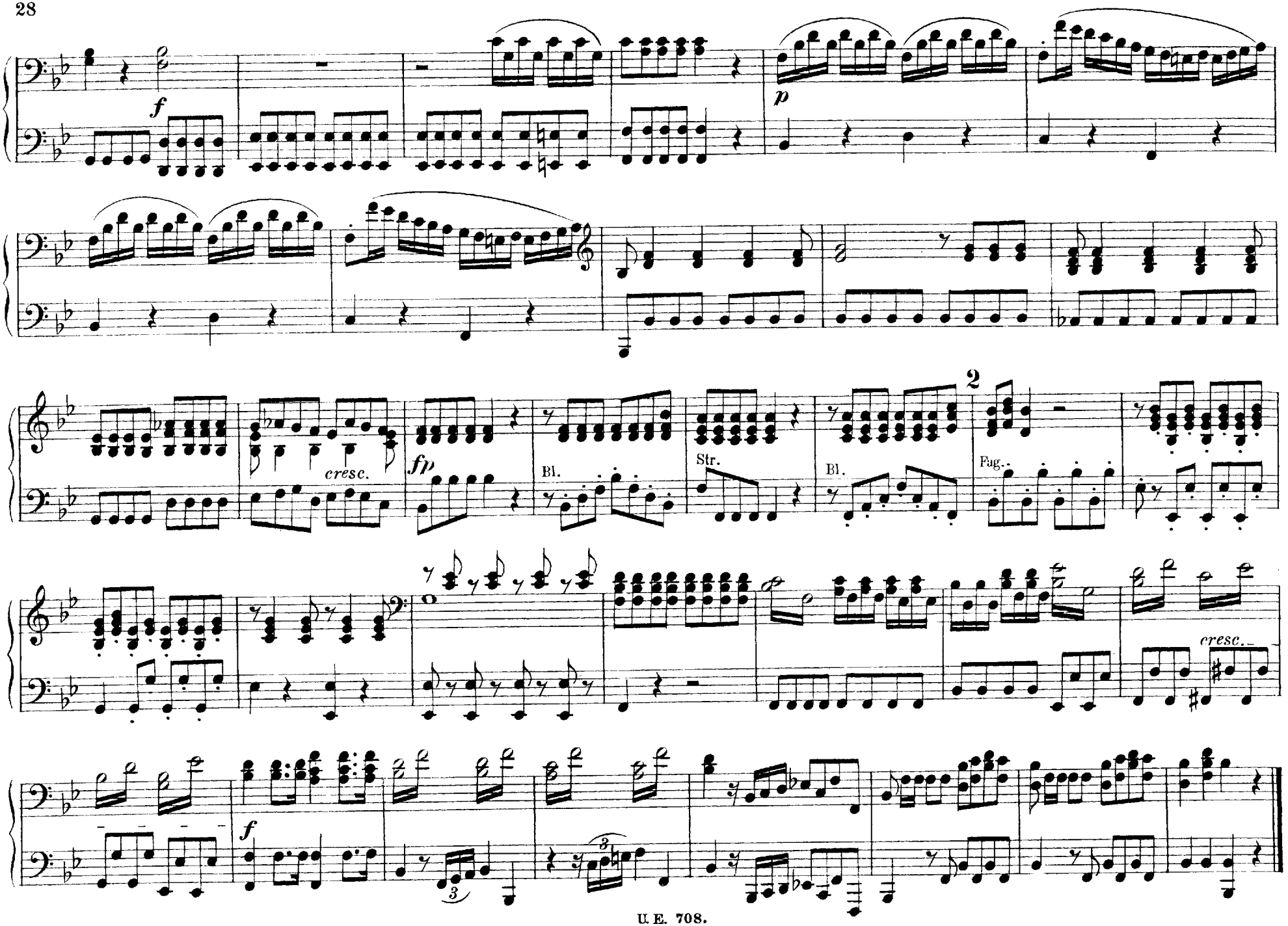



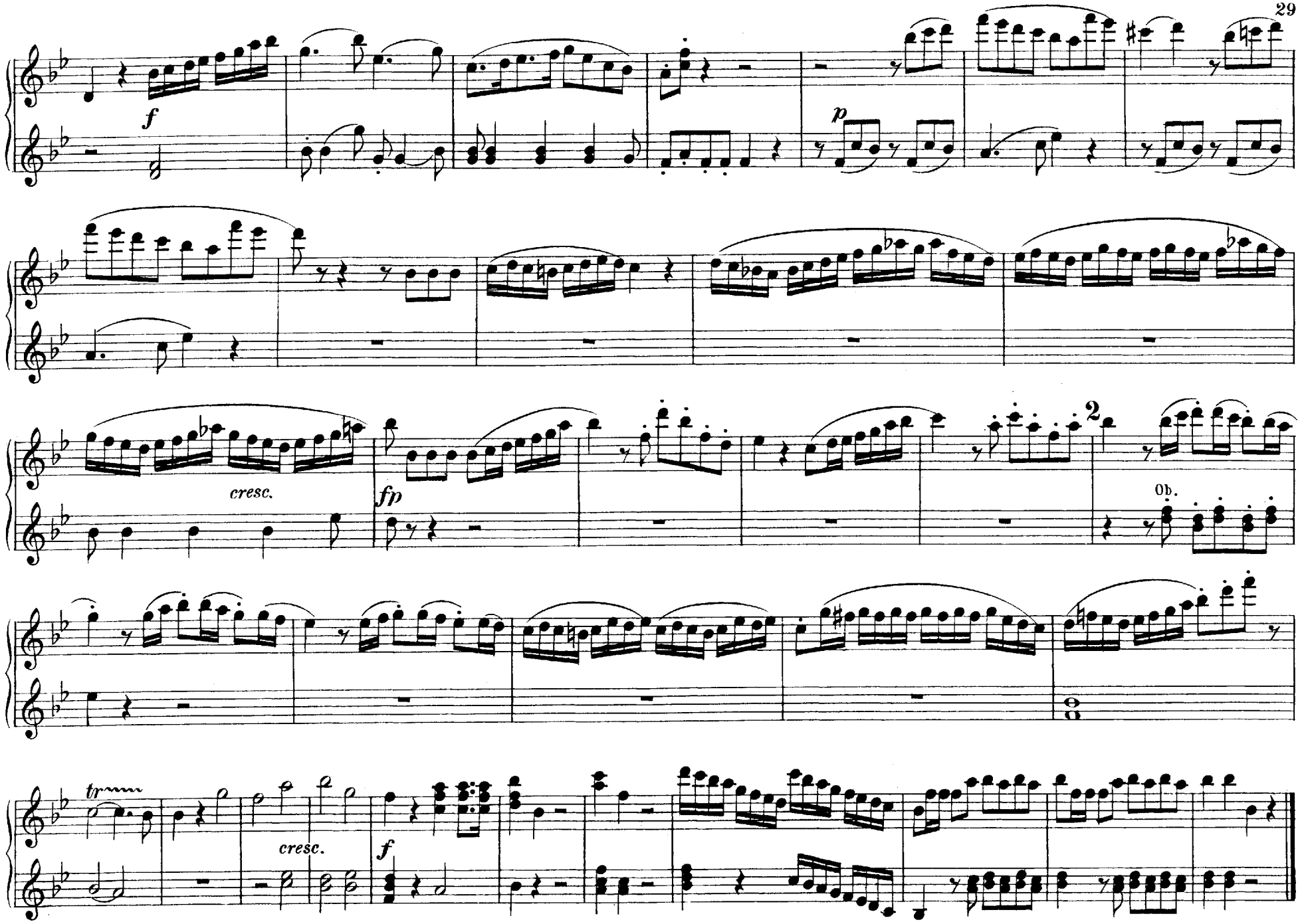



Allegro moderato.



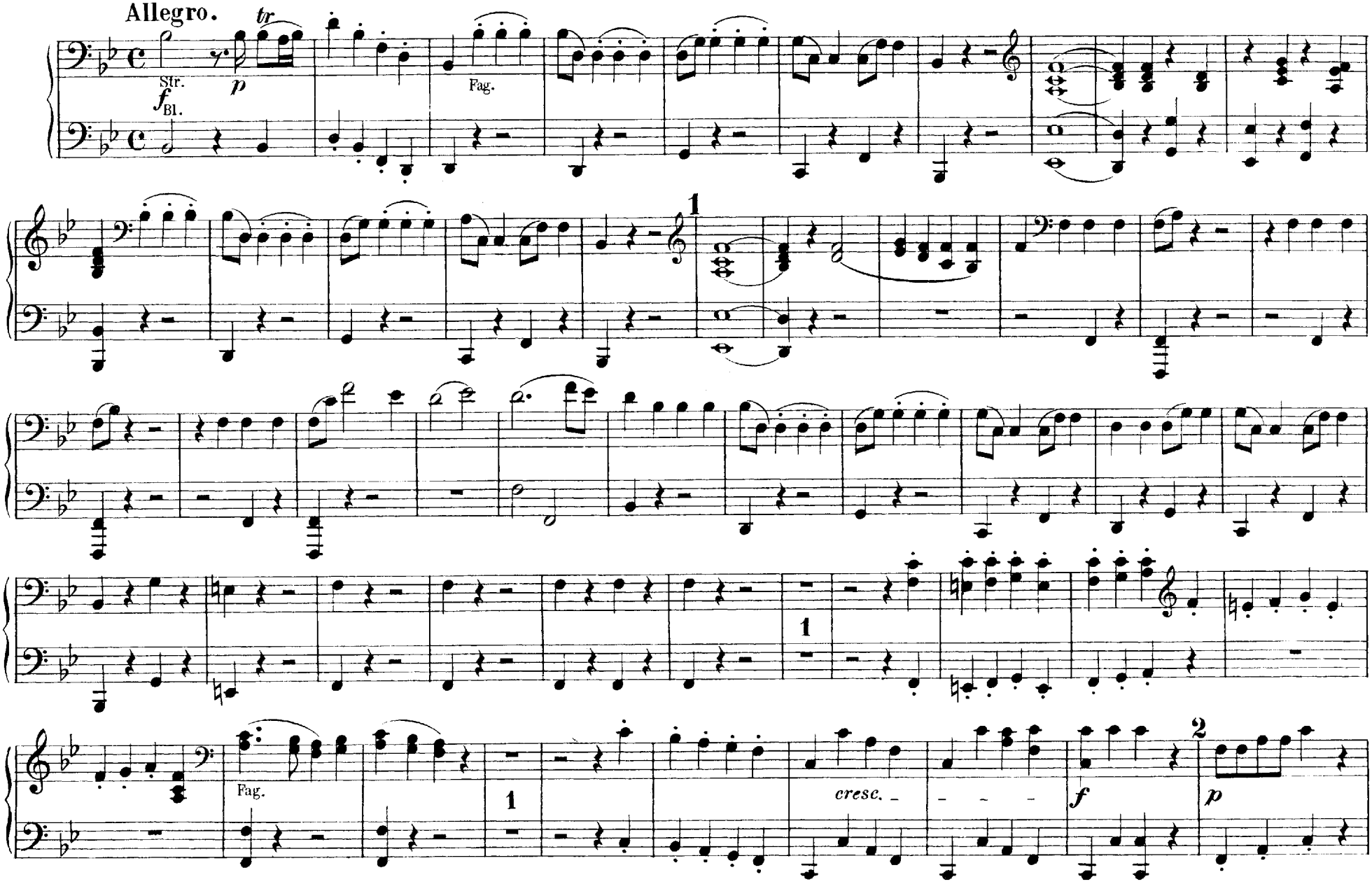

f
p
cresc.
fp
Bl.
Str.
Bl.
2
Fag.
cresc.
f


f
p
cresc.
fp
2
Ob.
tr
cresc.
f

# Nº 5. QUINTETT.

Hm! Hm! Hm!

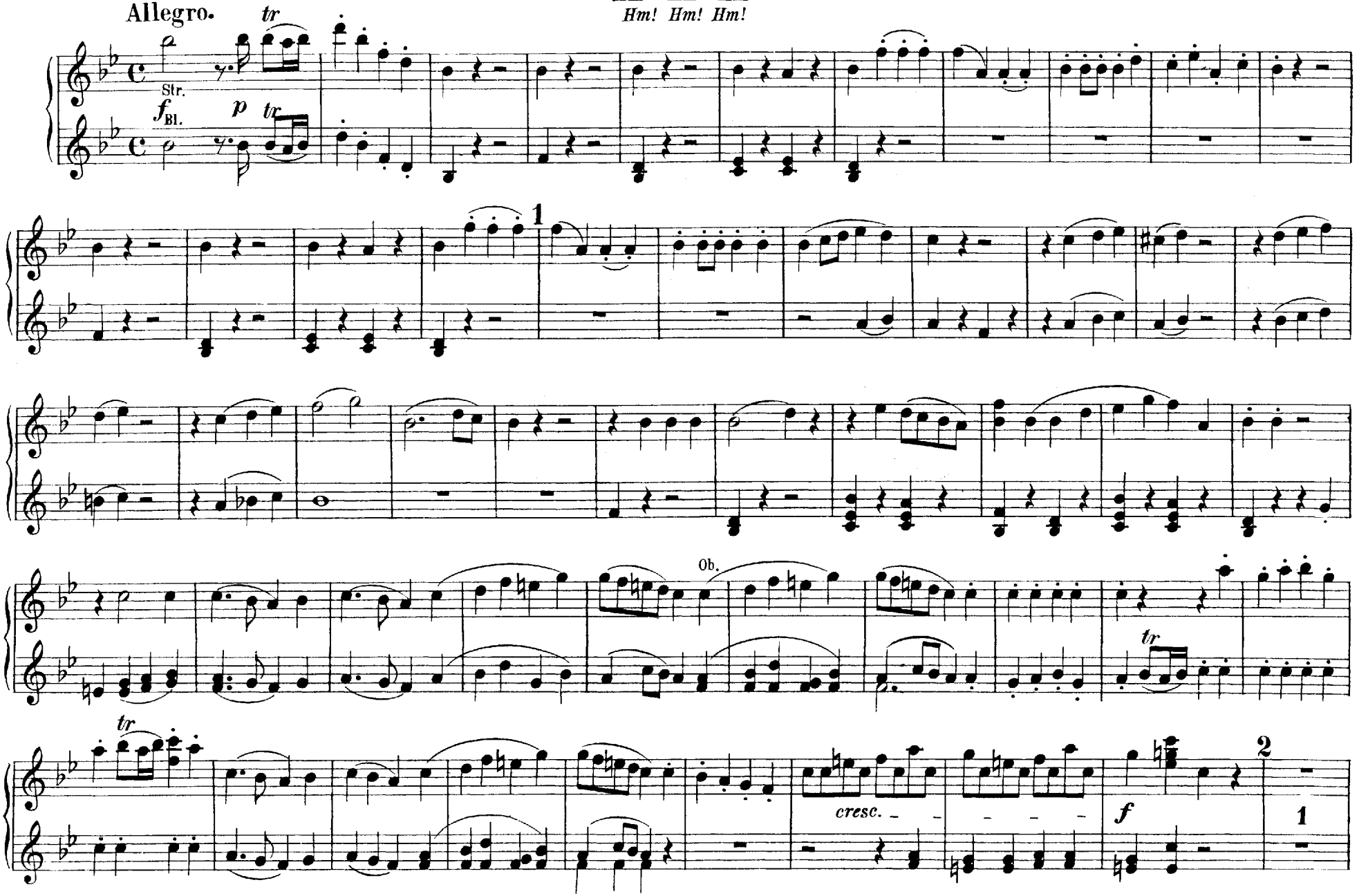
*Hm! Hm! Hm!*

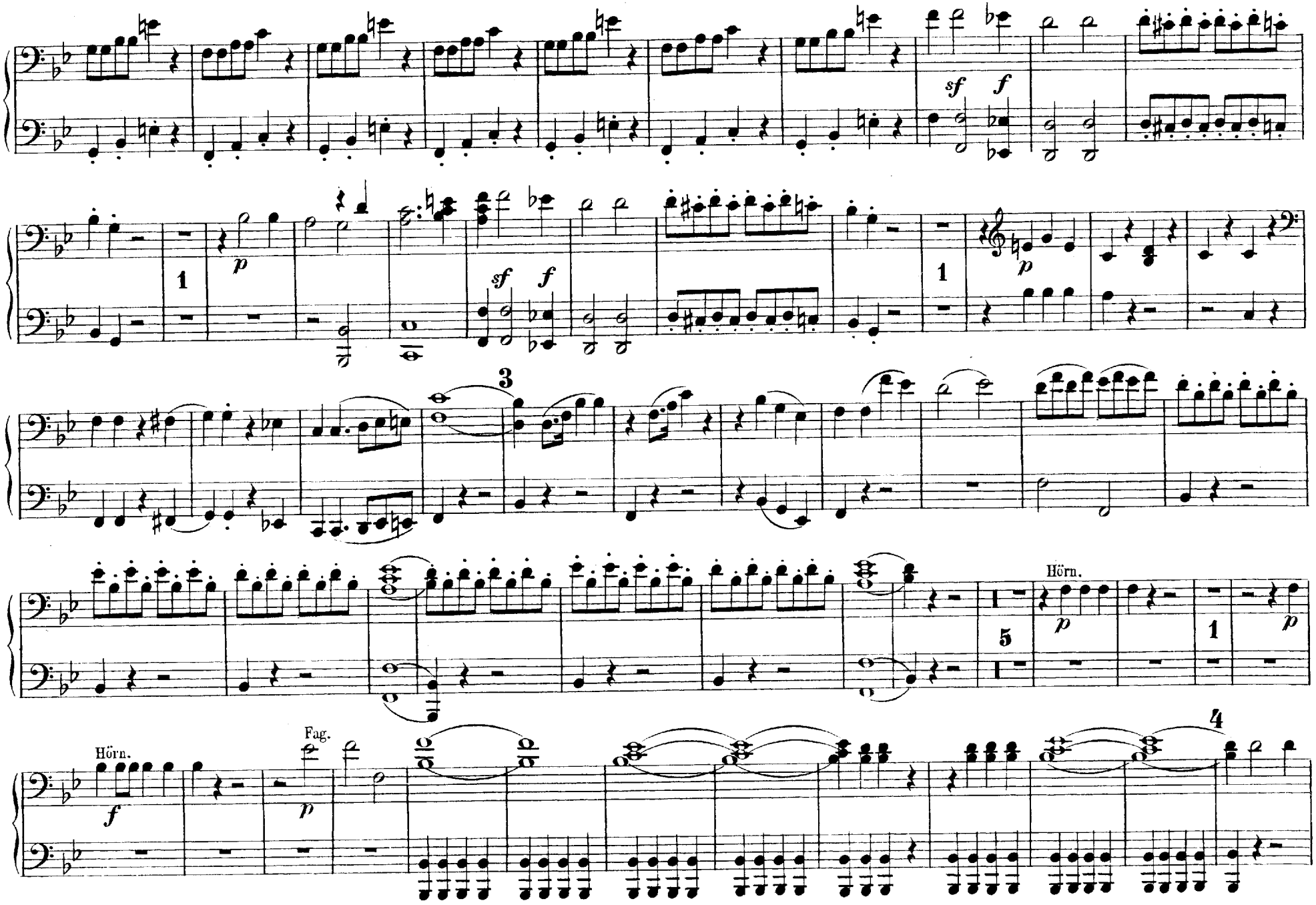


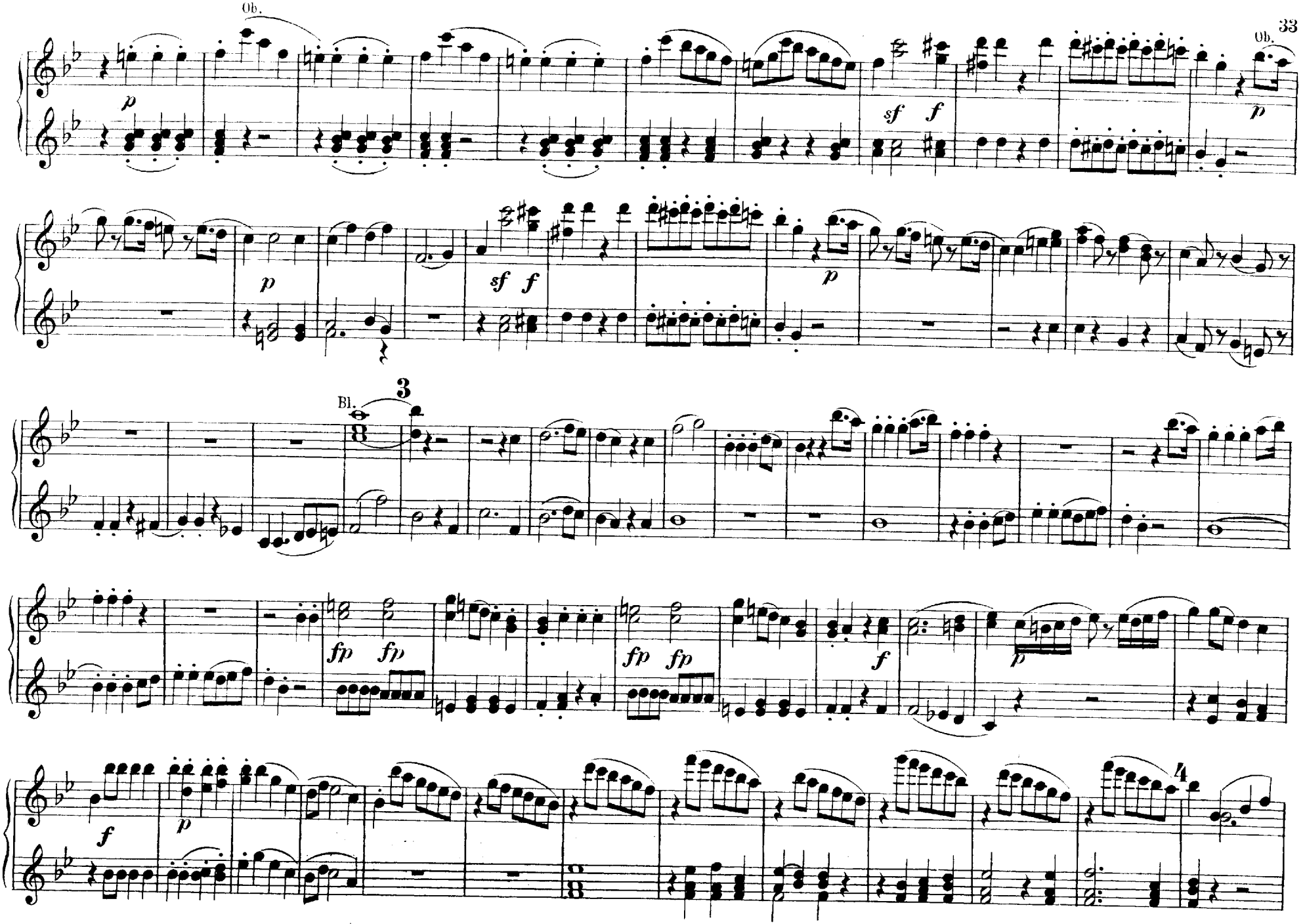
# Nº 5. QUINTETT.

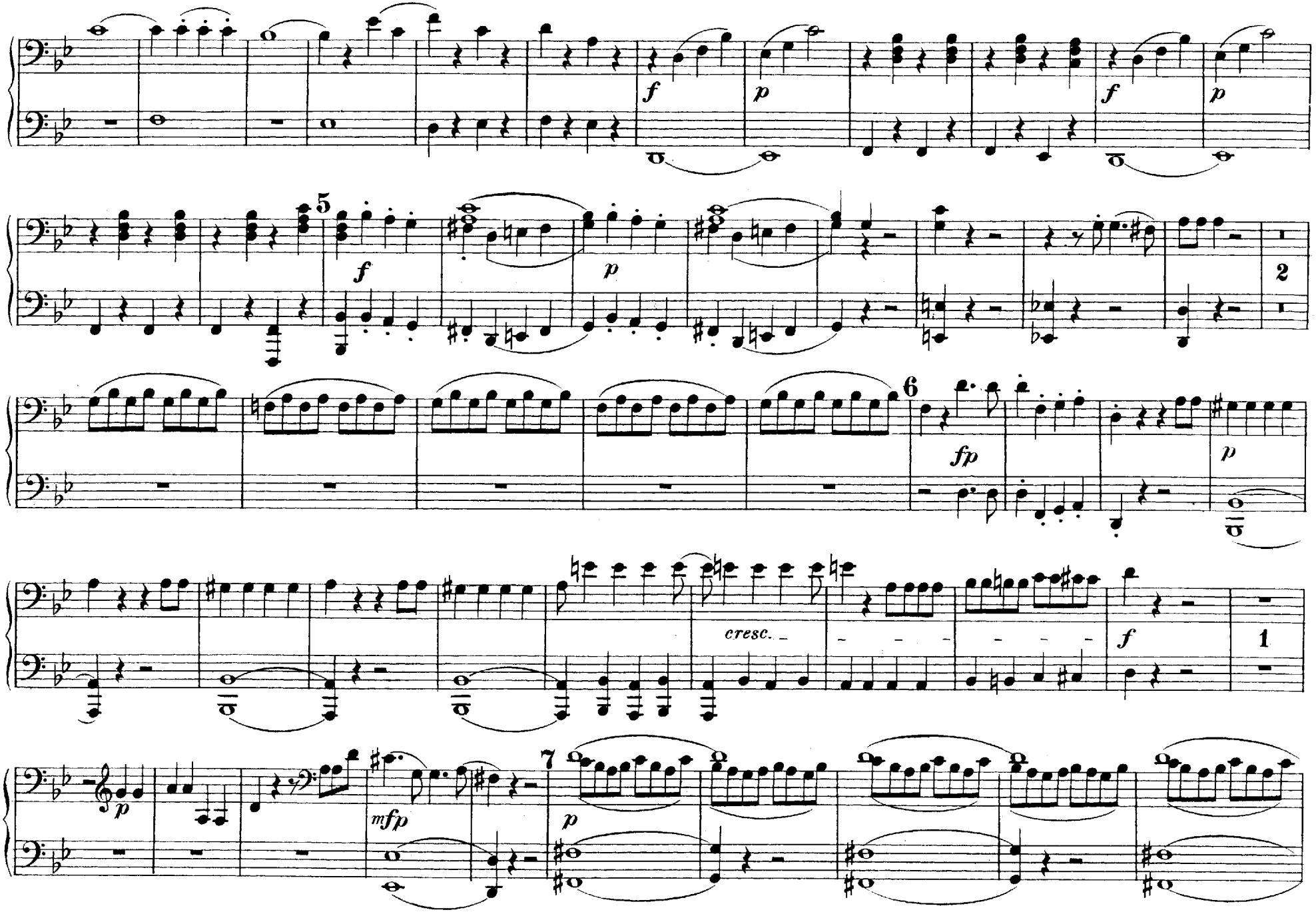
Hm! Hm! Hm!

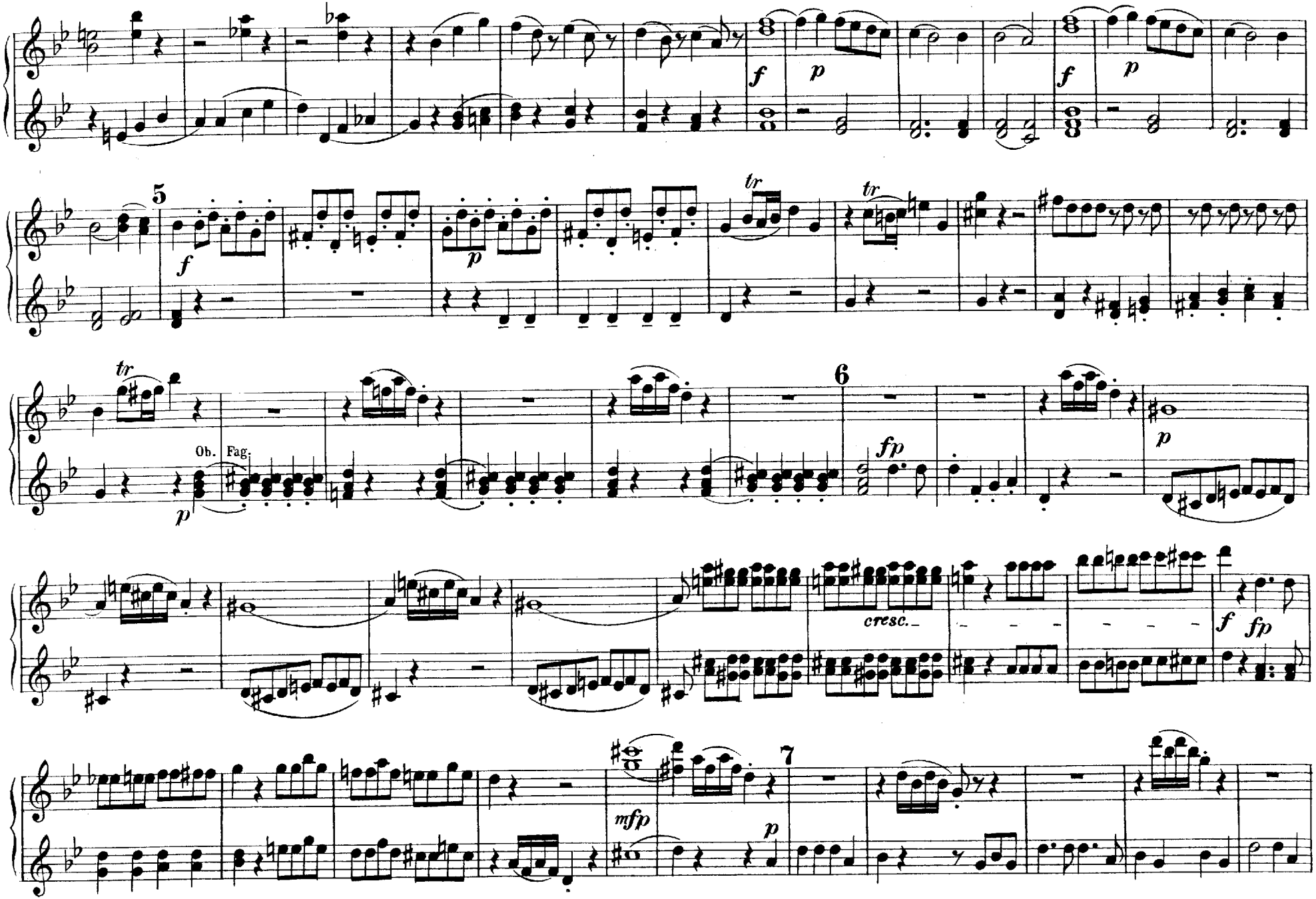
*Hm! Hm! Hm!*




sf
f
1
p
sf
f
1
p
3
Hörn.
5
p
1
p
Hörn.
f
Fag.
p
4


Ob.
Ob.
Bl.
3
4


f
p
f
p
5
f
p
2
6
fp
p
cresc.
f
1
p
mfp
7
p


f
p
f
p
5
f
p
tr
tr
tr
6
Ob.
Fag.
p
fp
p
cresc.
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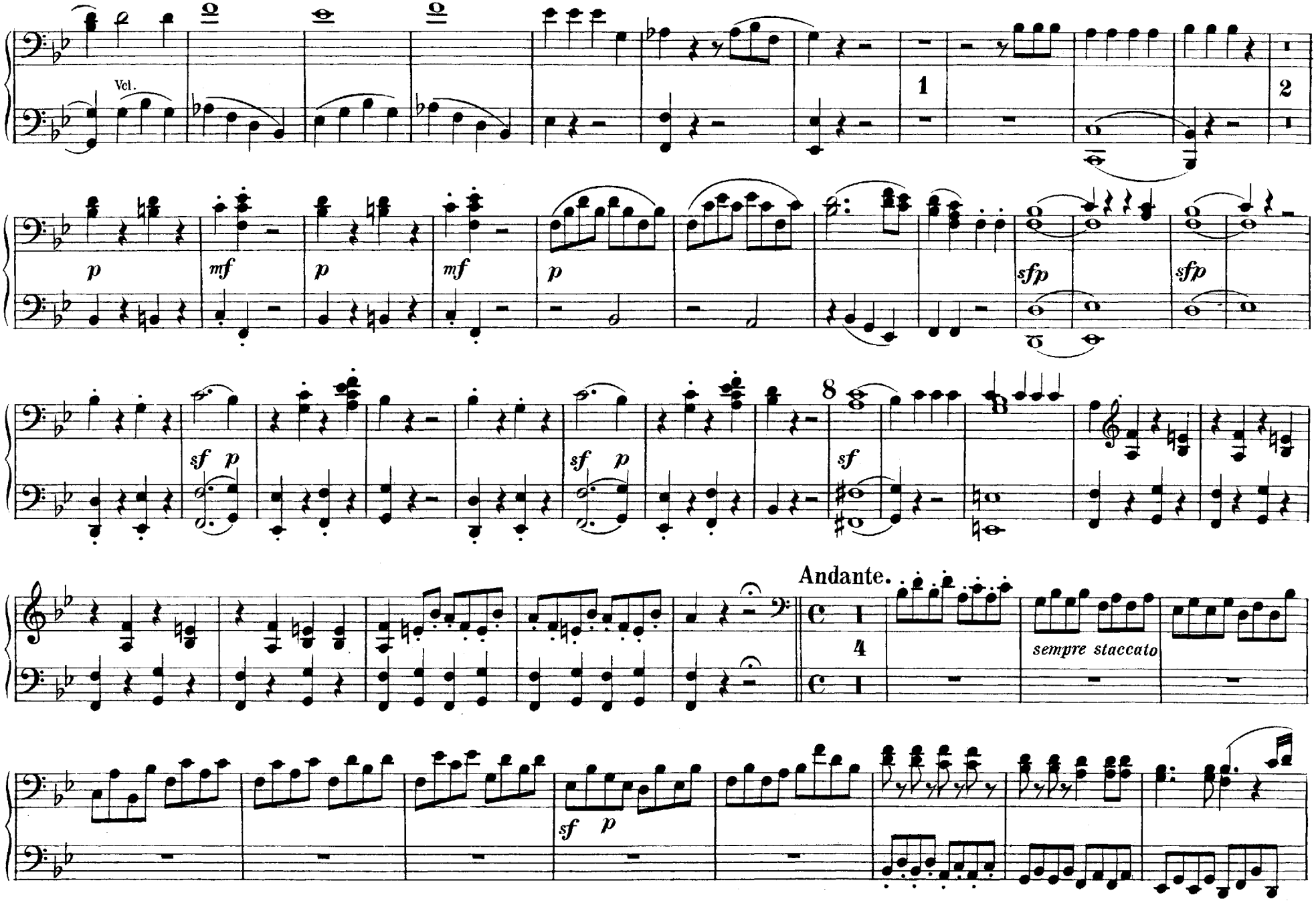
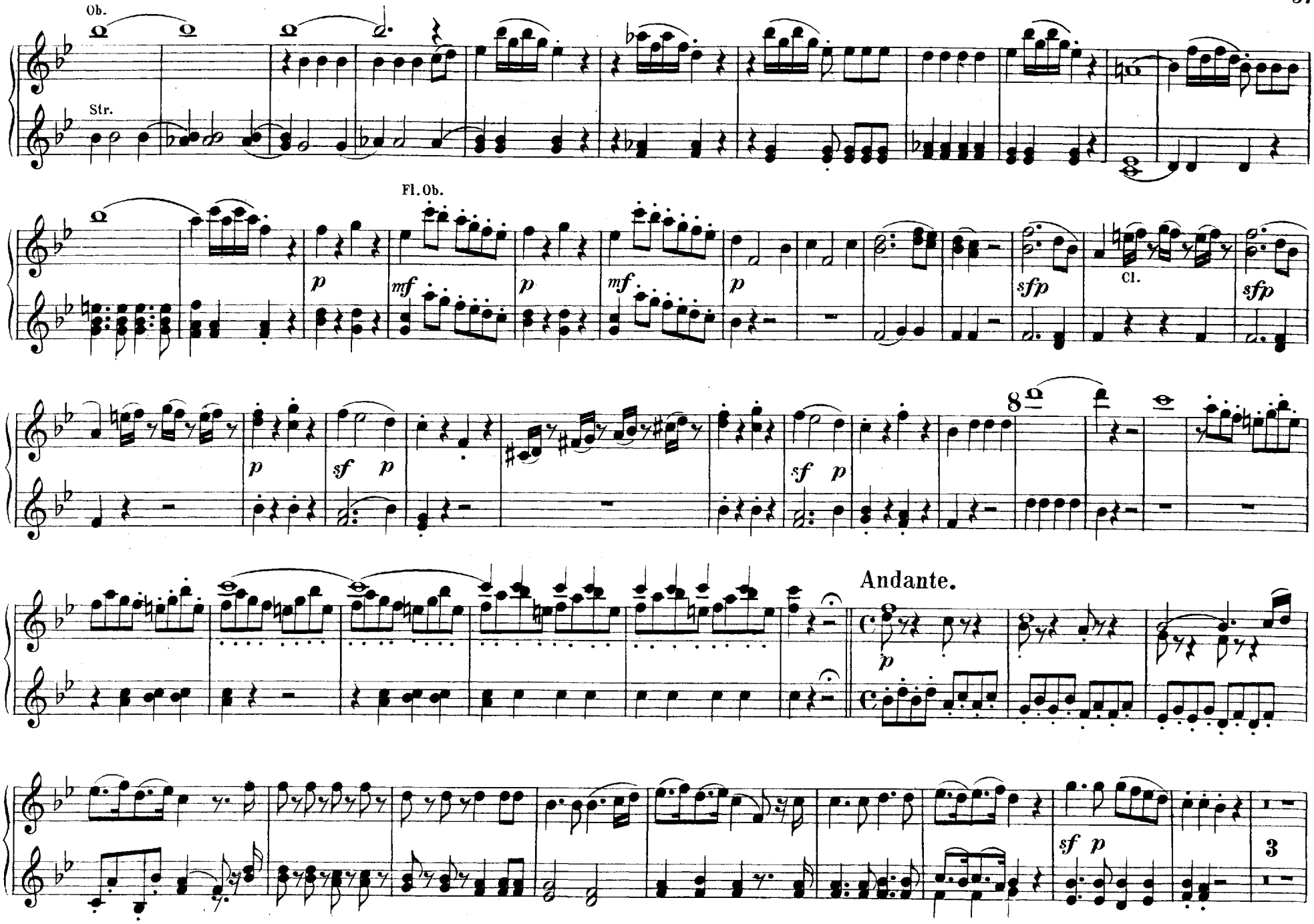
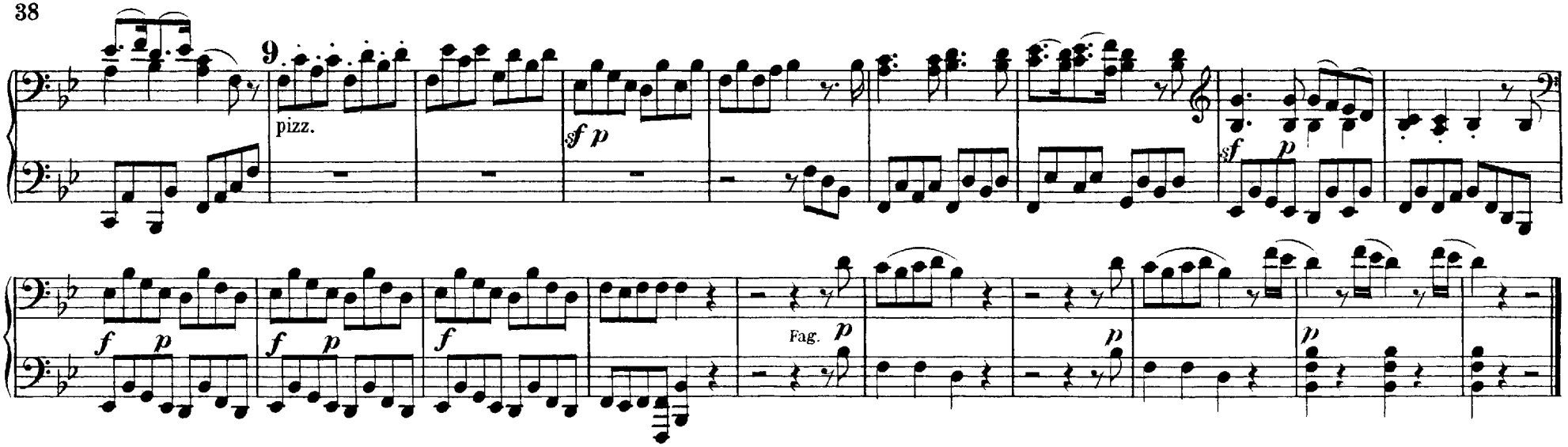
fp
mfp
7
p


Vcl.
1
2
p
mf
p
mf
p
sfp
sfp
sf p
sf p
8
sf
Andante.
sempre staccato
sf p

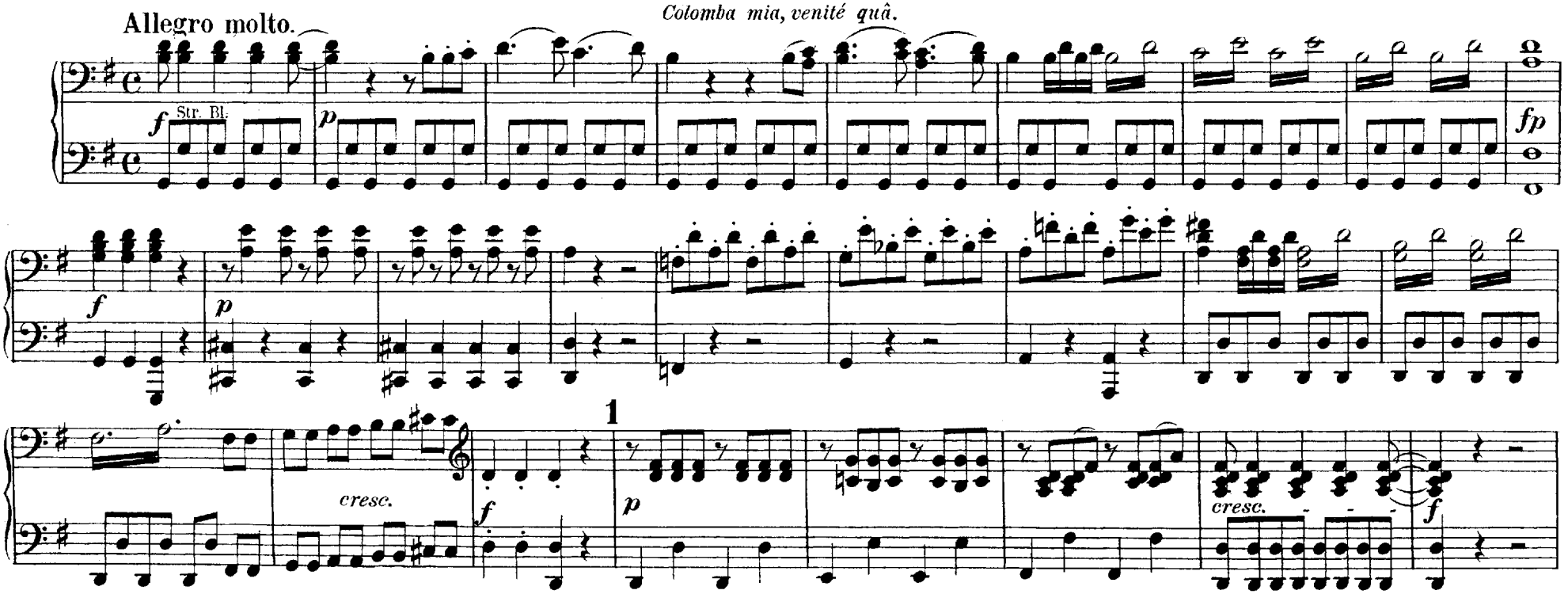

Ob.
Str.
Fl. Ob.
p
mf
p
mf
p
sfp
Cl.
sfp
p
sf p
sf p
8
Andante.
p
sf p
3

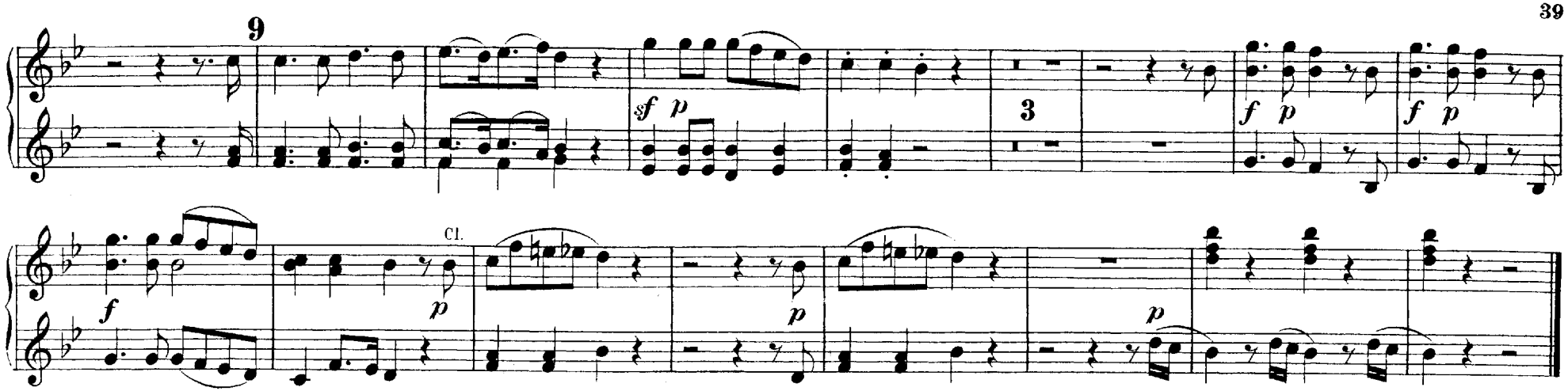



## Nº 6. Terzett.

Du feines Täubchen, nur herein.

*Colomba mia, venité quâ.*



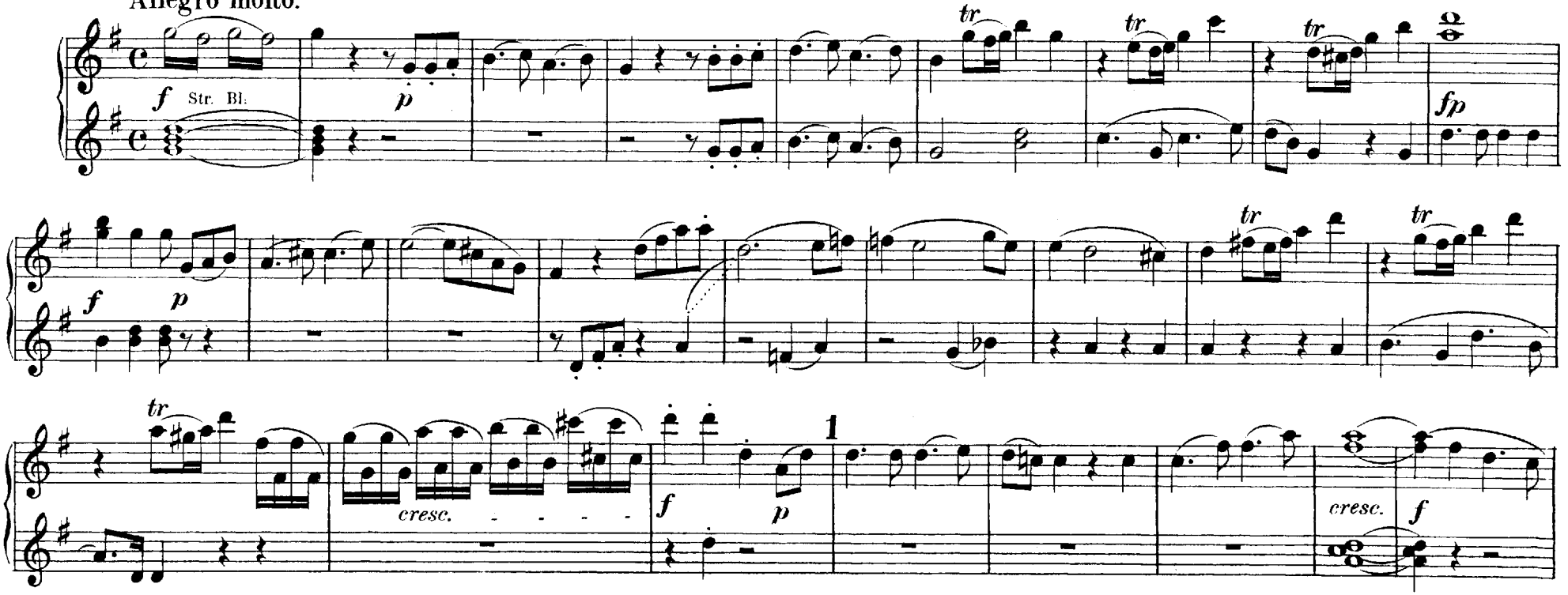


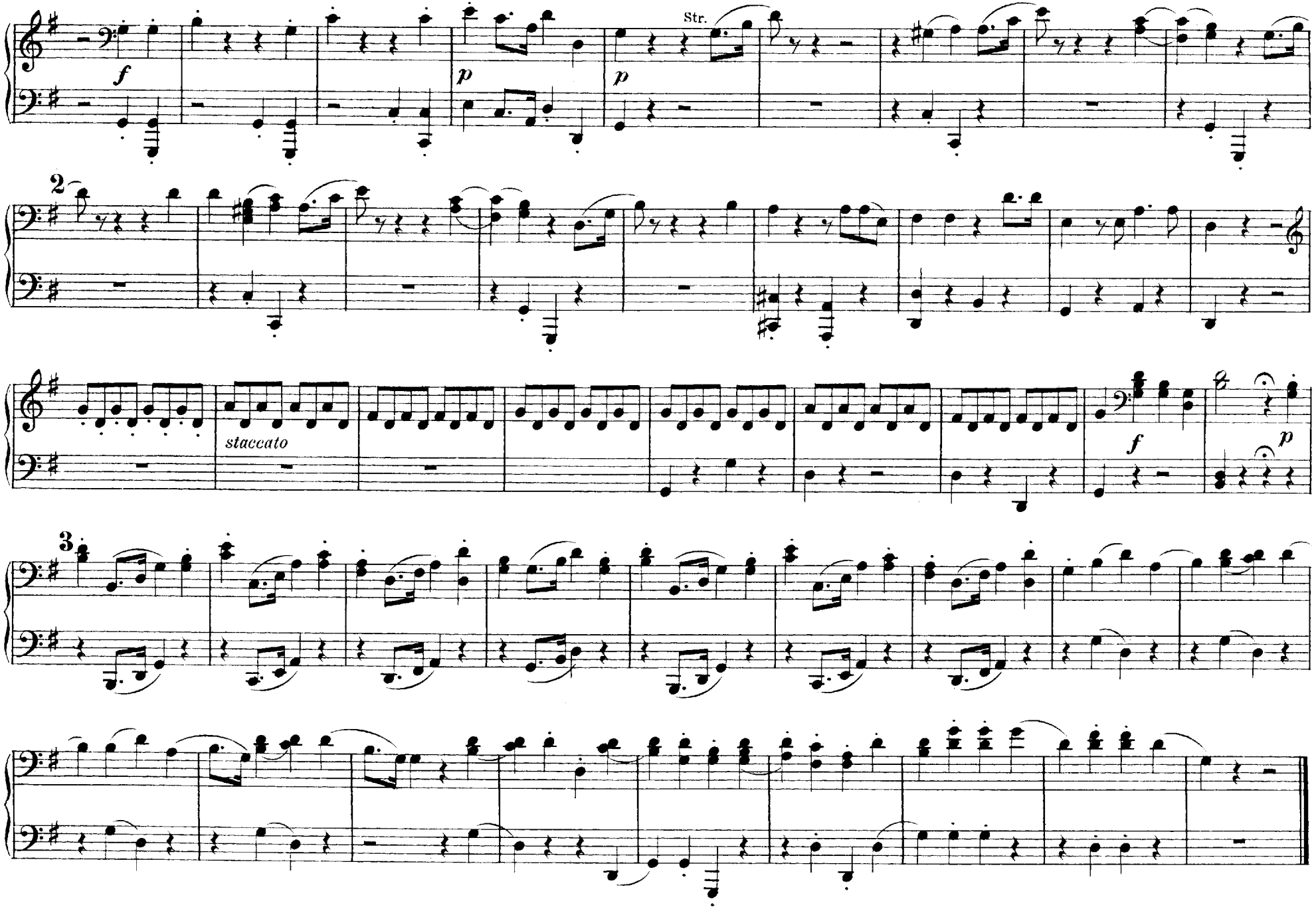

## Nº 6. Terzett.

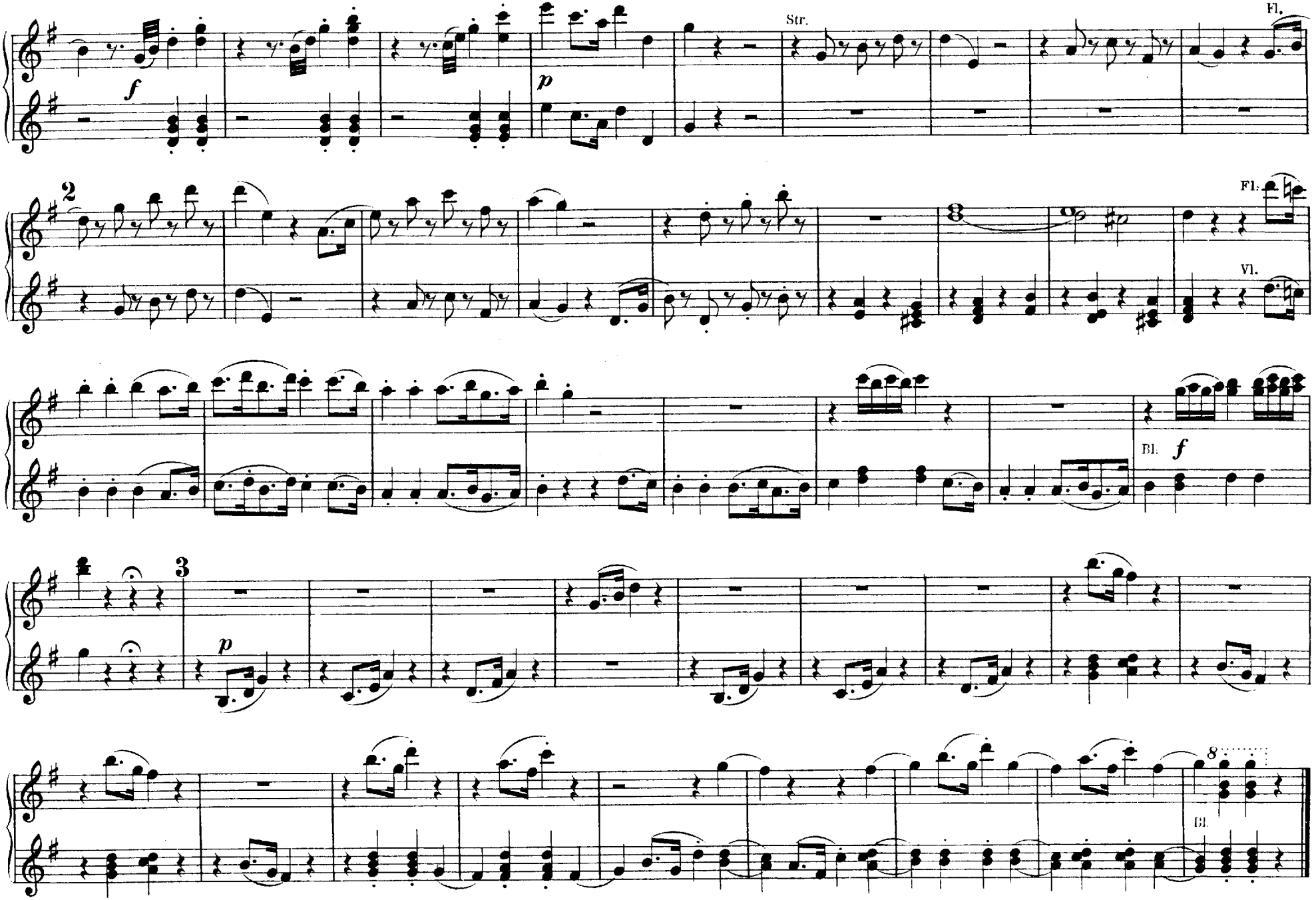
Du feines Täubchen, nur herein.

*Colomba mia, venité quâ.*

Allegro molto.



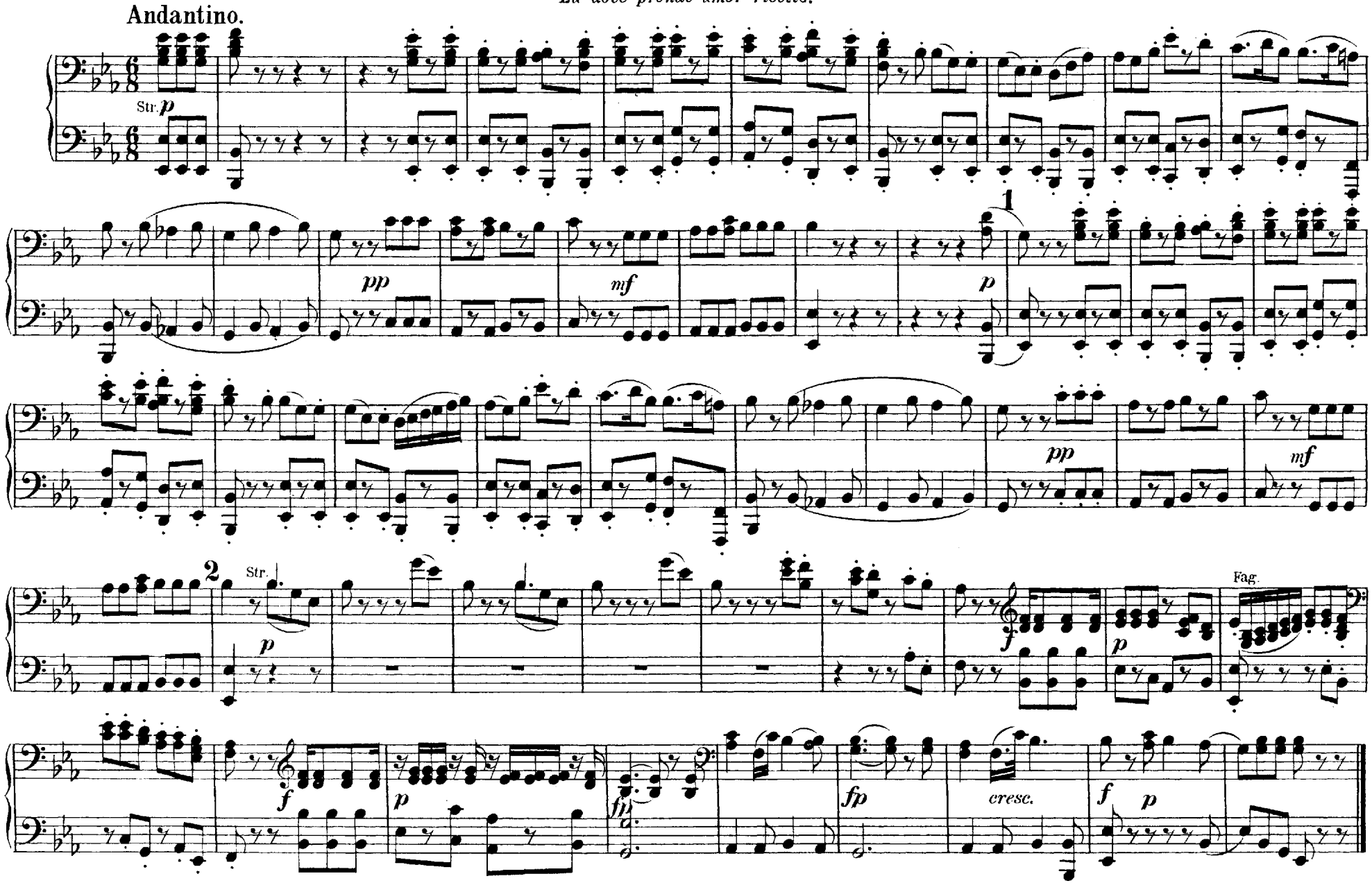

f
p
p
Str.
2
staccato
f
p
3


Str.
Fl.
2
Fl.
Vl.
Bl.
3
8
Bl.

# Nº 7. Duett.

Bei Männern, welche Liebe fühlen.

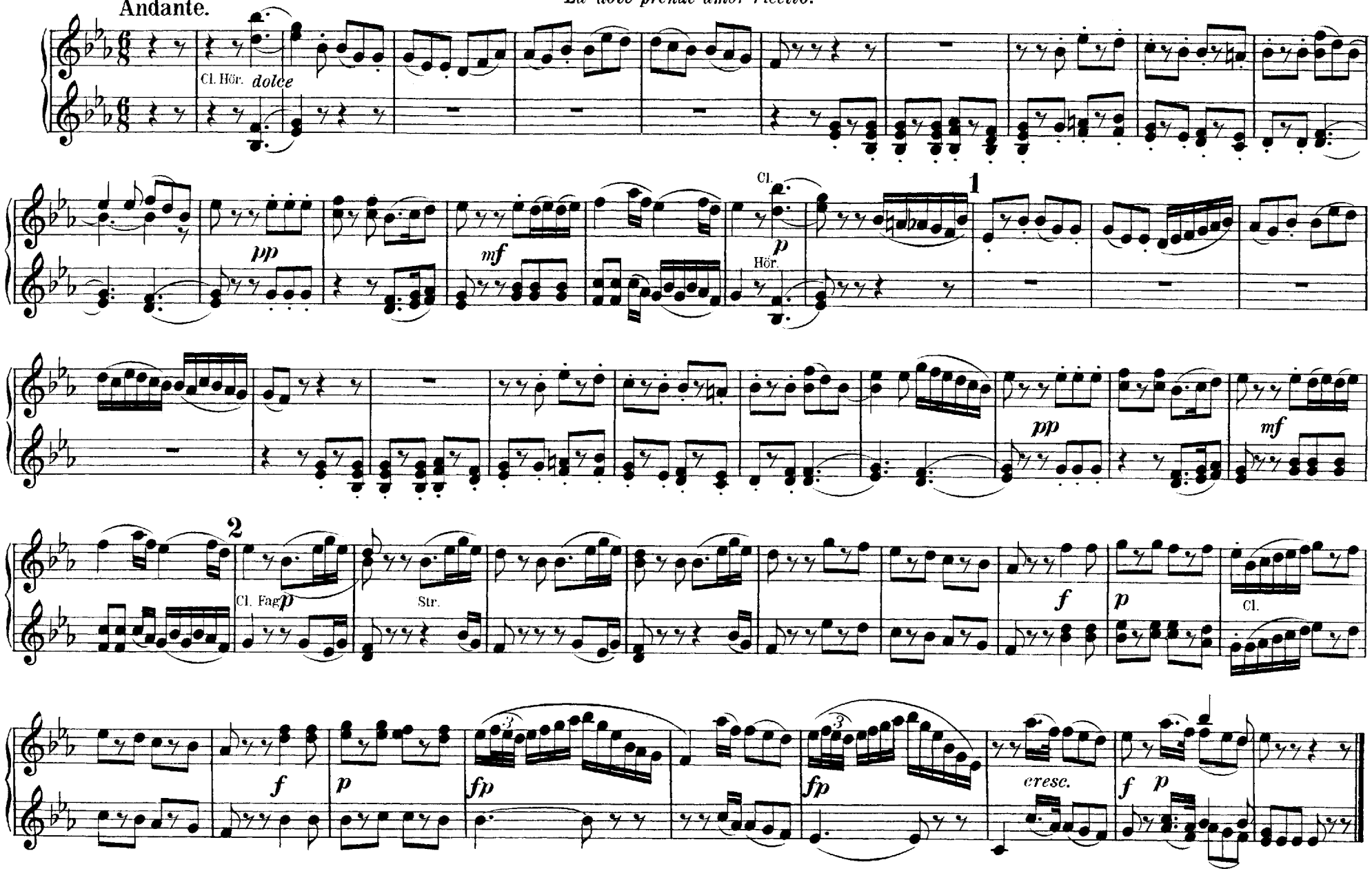
*Là dove prende amor ricetto.*



# No 7. Duett.

Bei Männern, welche Liebe fühlen.

*Là dove prende amor ricetto.*

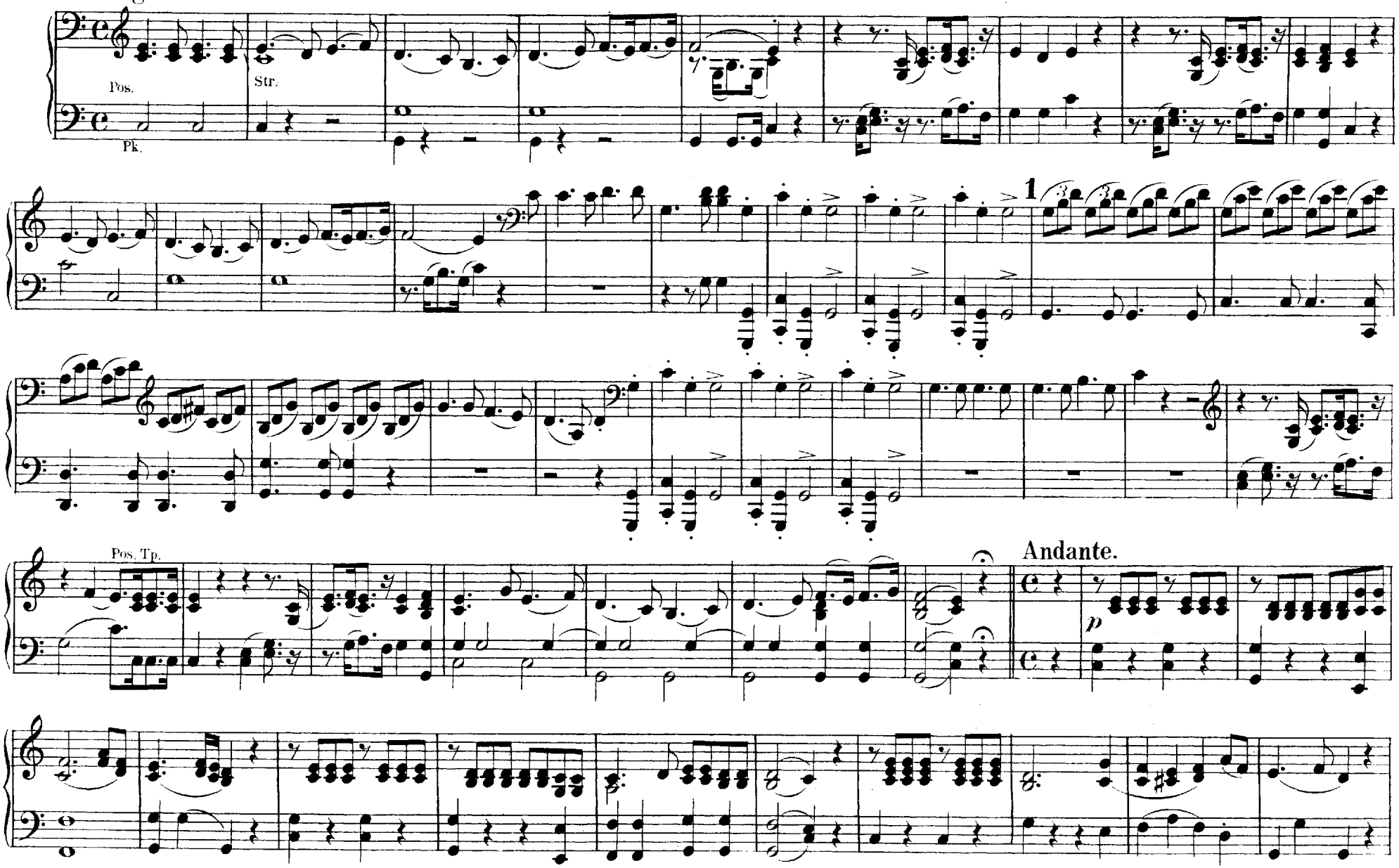


# Nº 8. Finale.

**Zum Ziele führt dich diese Bahn.**

*Te guida a palme nobile.*

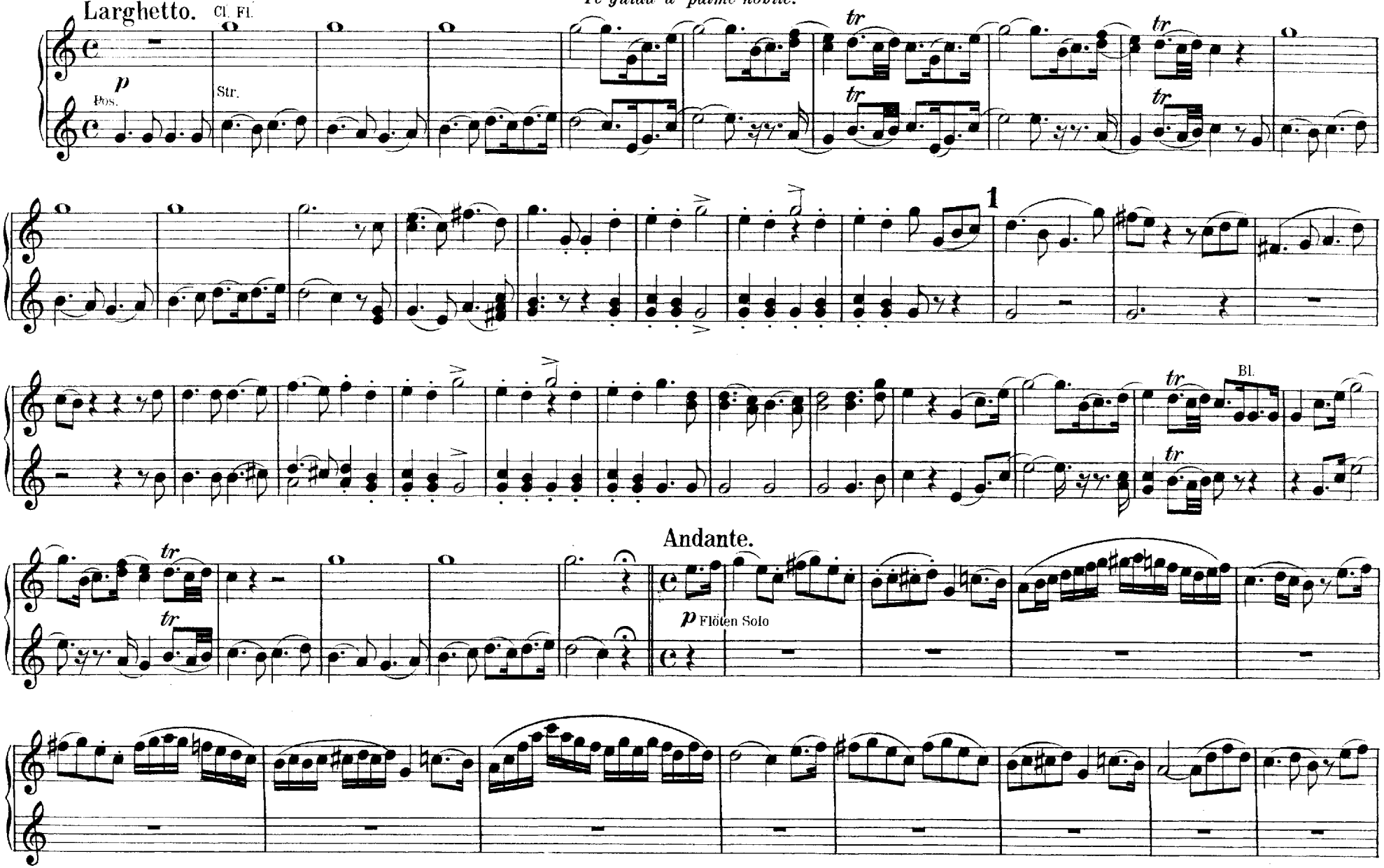
Larghetto.

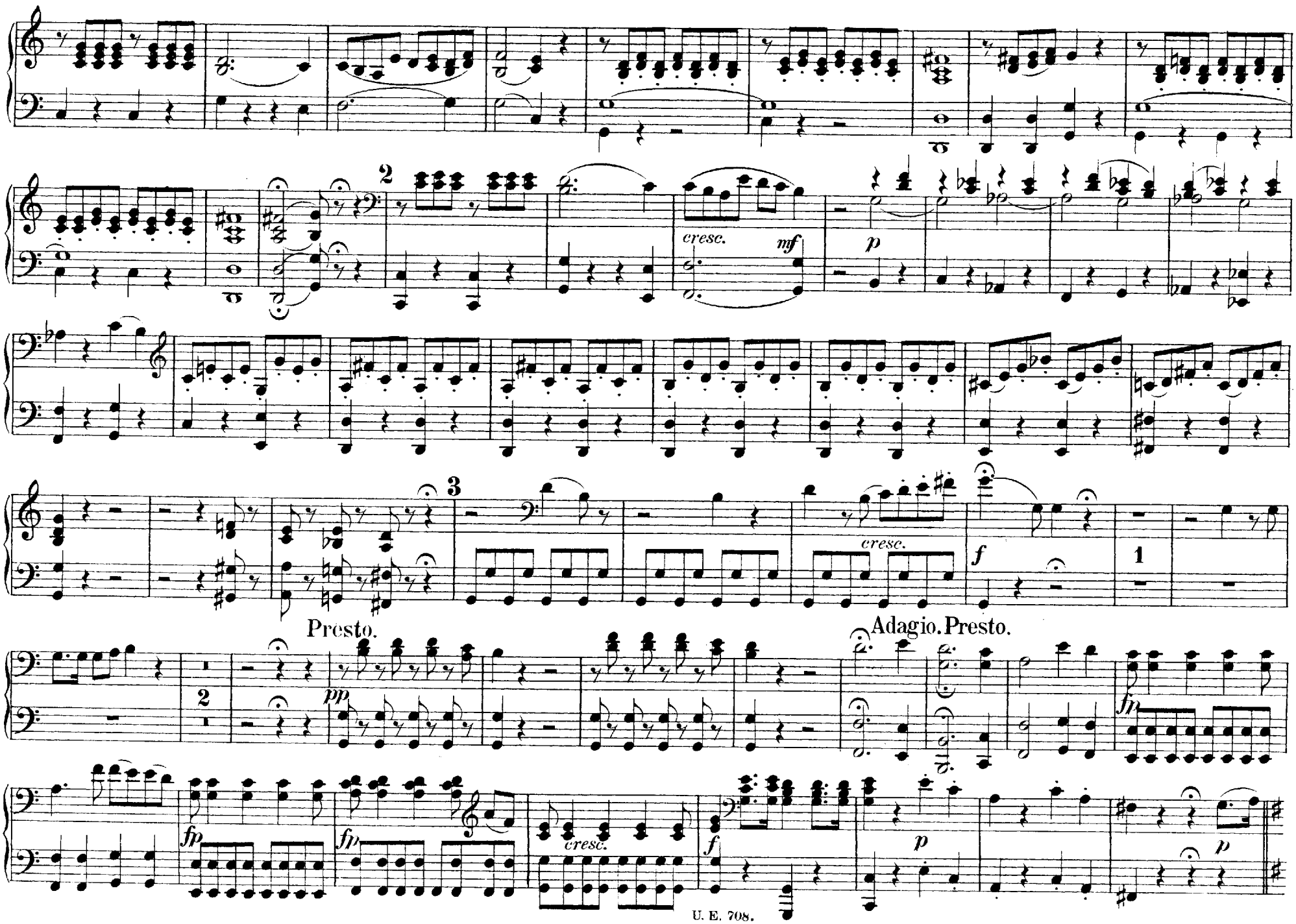


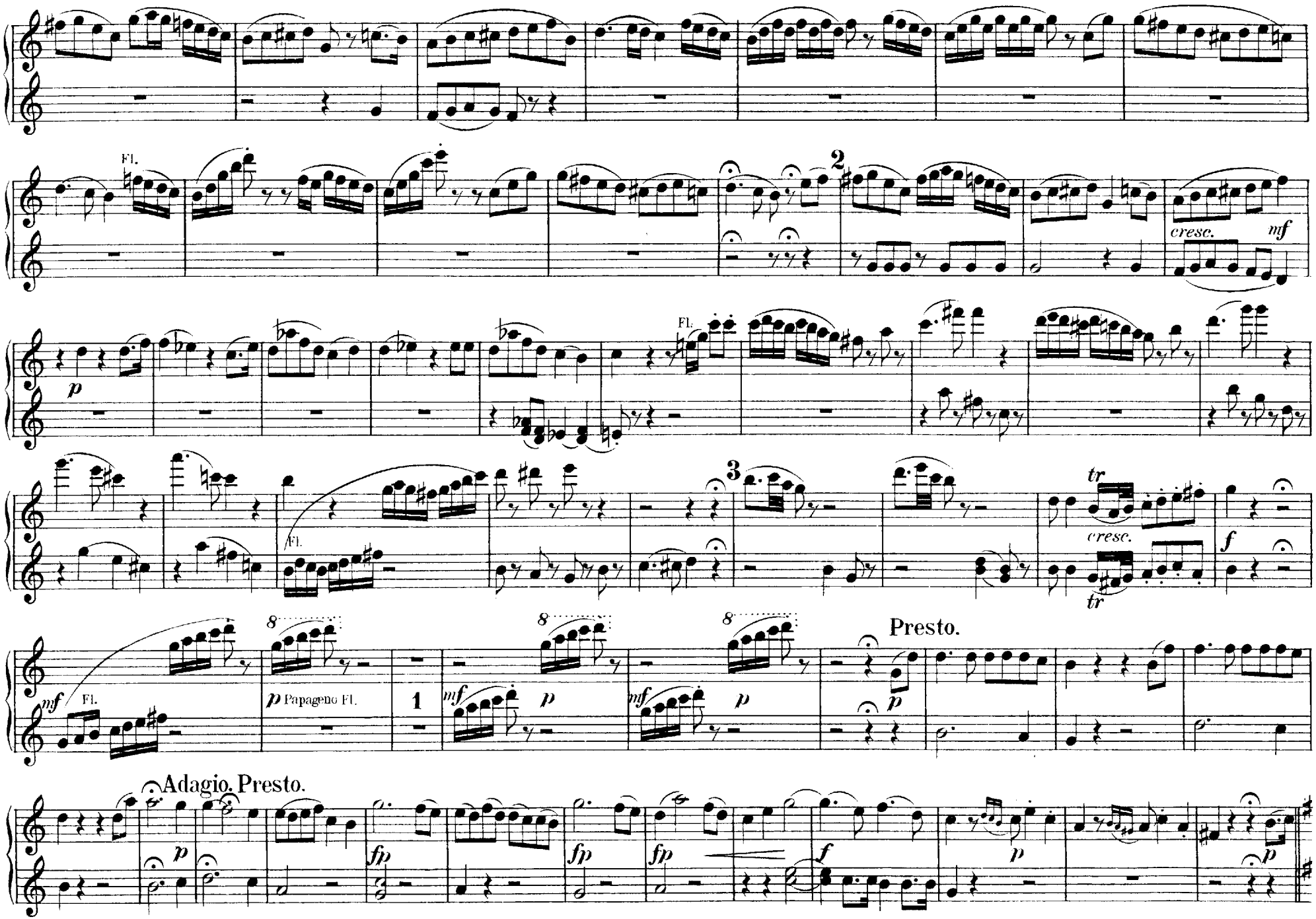
# No 8. Finale.

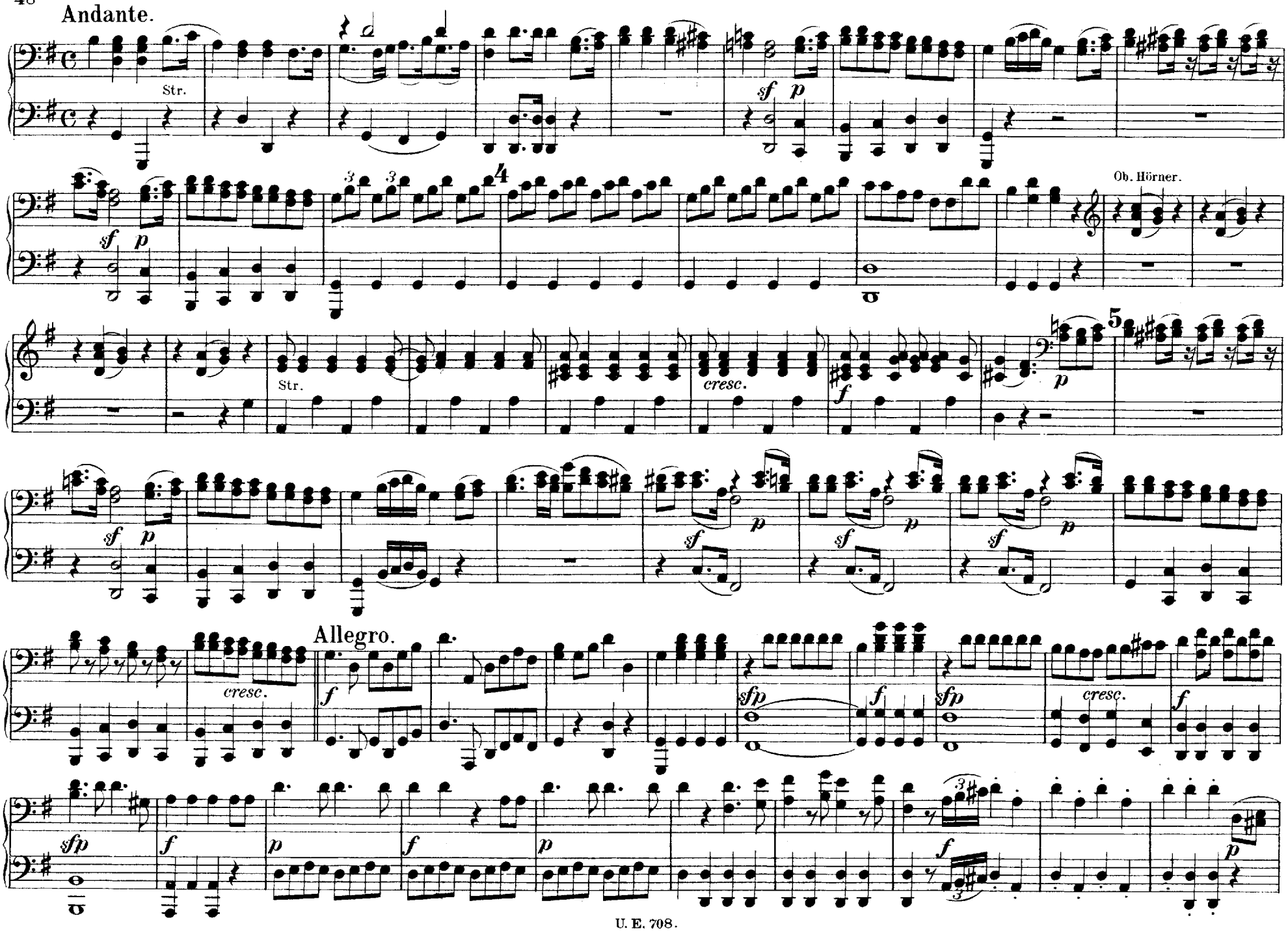
Zum Ziele führt dich diese Bahn.

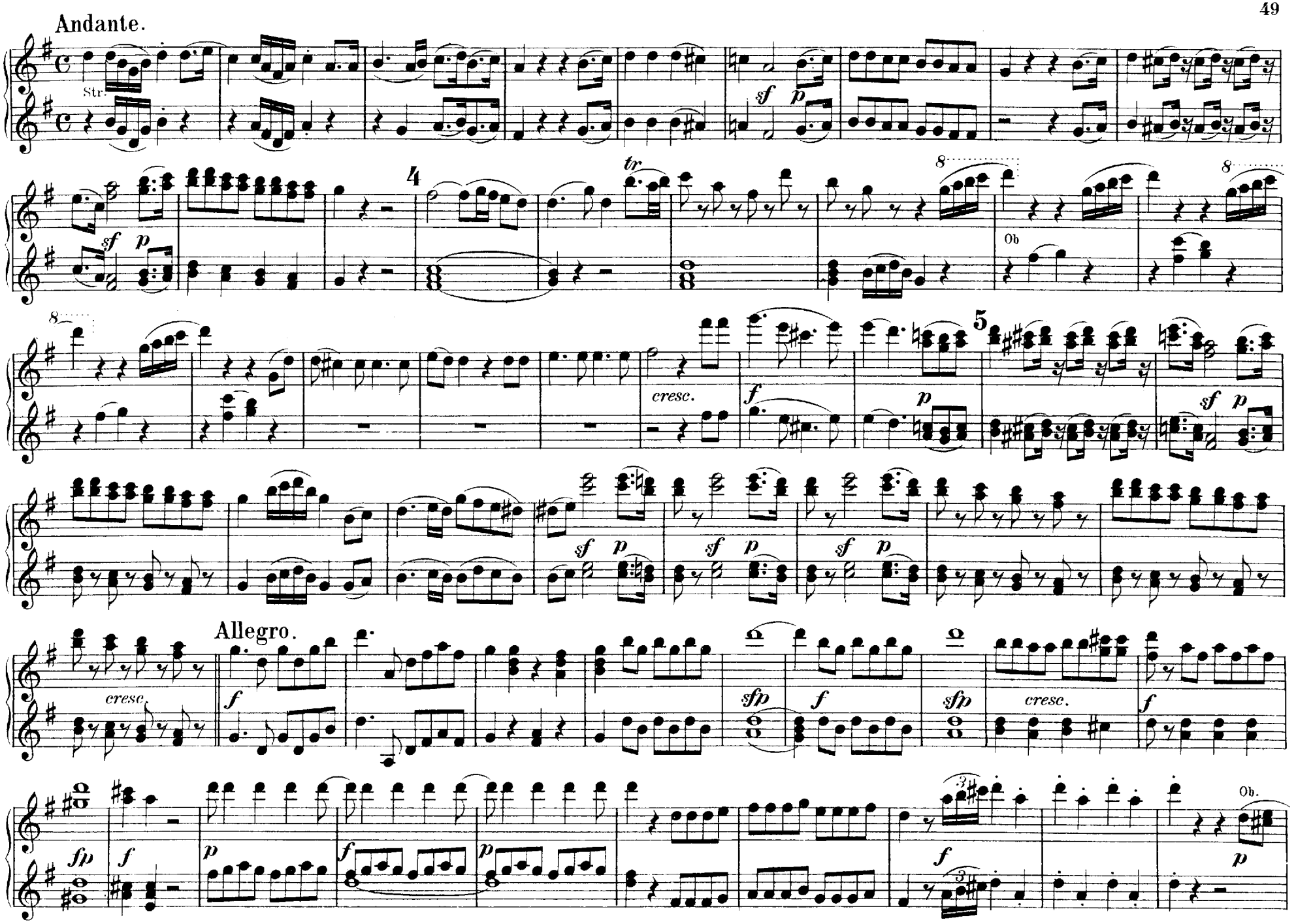
*Te guida a palme nobile.*

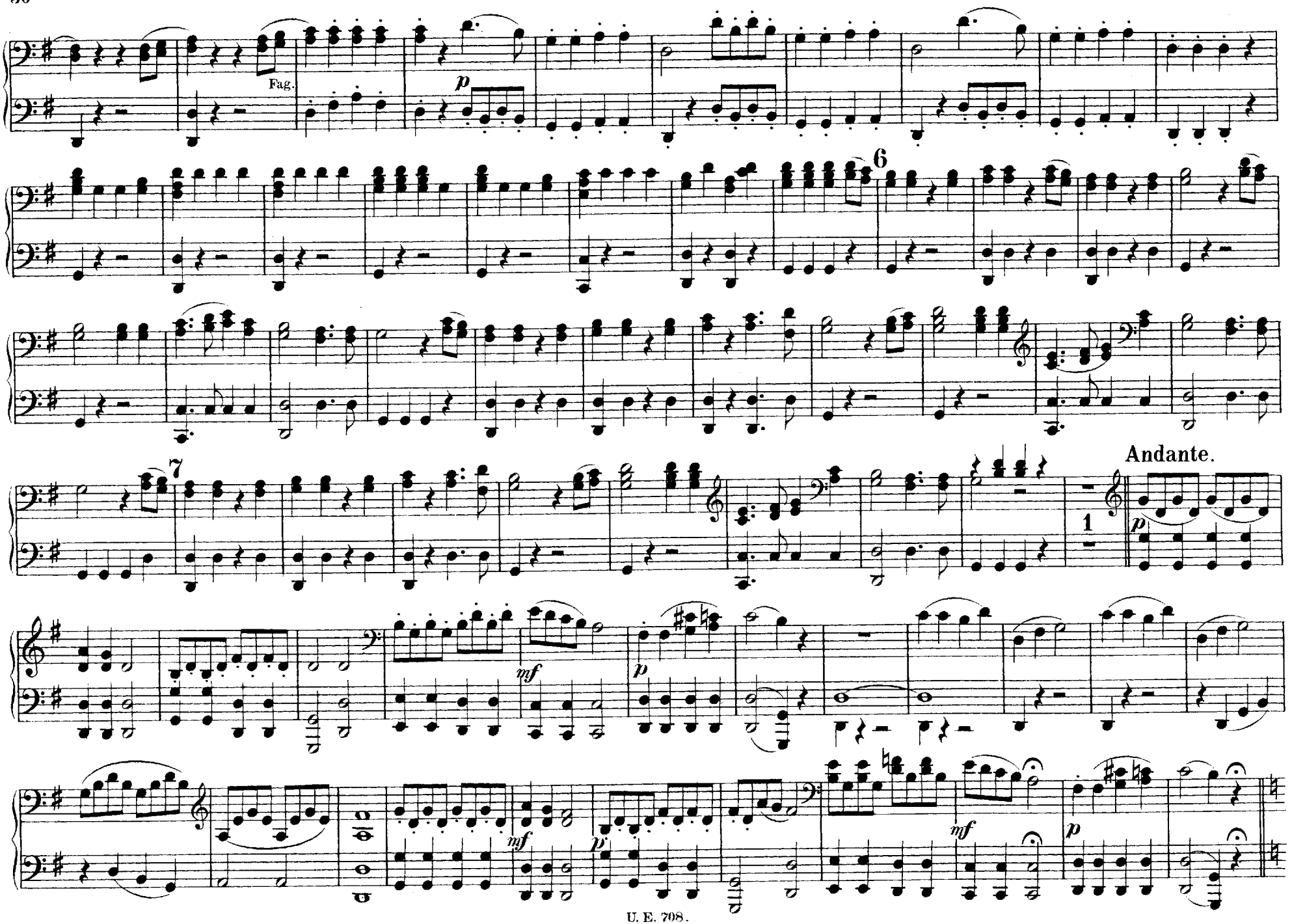


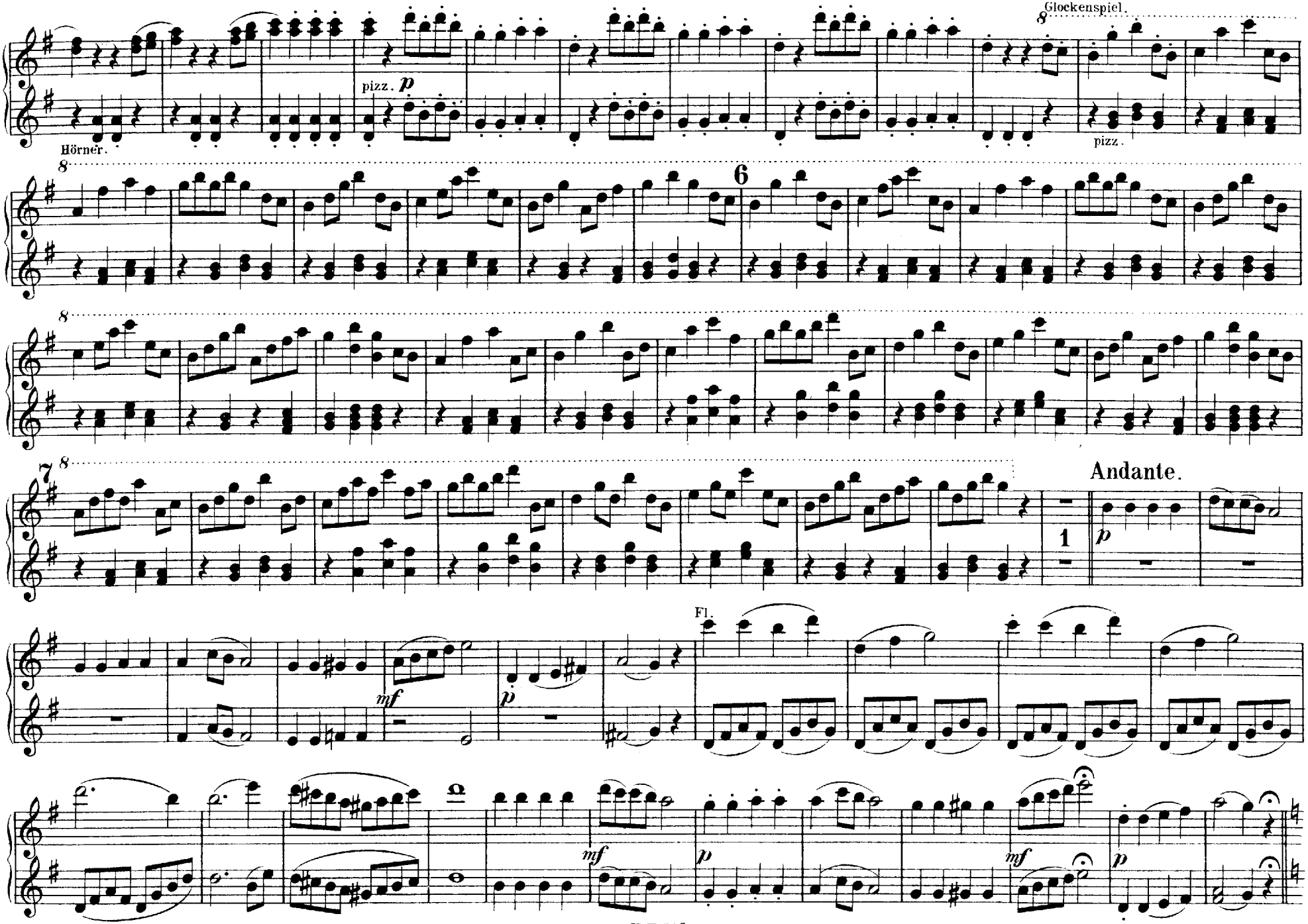

2
cresc.
mf
p
3
cresc.
f
1
Presto.
pp
2
Adagio. Presto.
fp
fp
cresc.
f
p
p


Fl.
2
cresc.
mf
p
Fl.
3
tr
cresc.
f
tr
mf
Fl.
8
p Papageno Fl.
1
mf
p
Presto.
Adagio. Presto.
fp
f
p

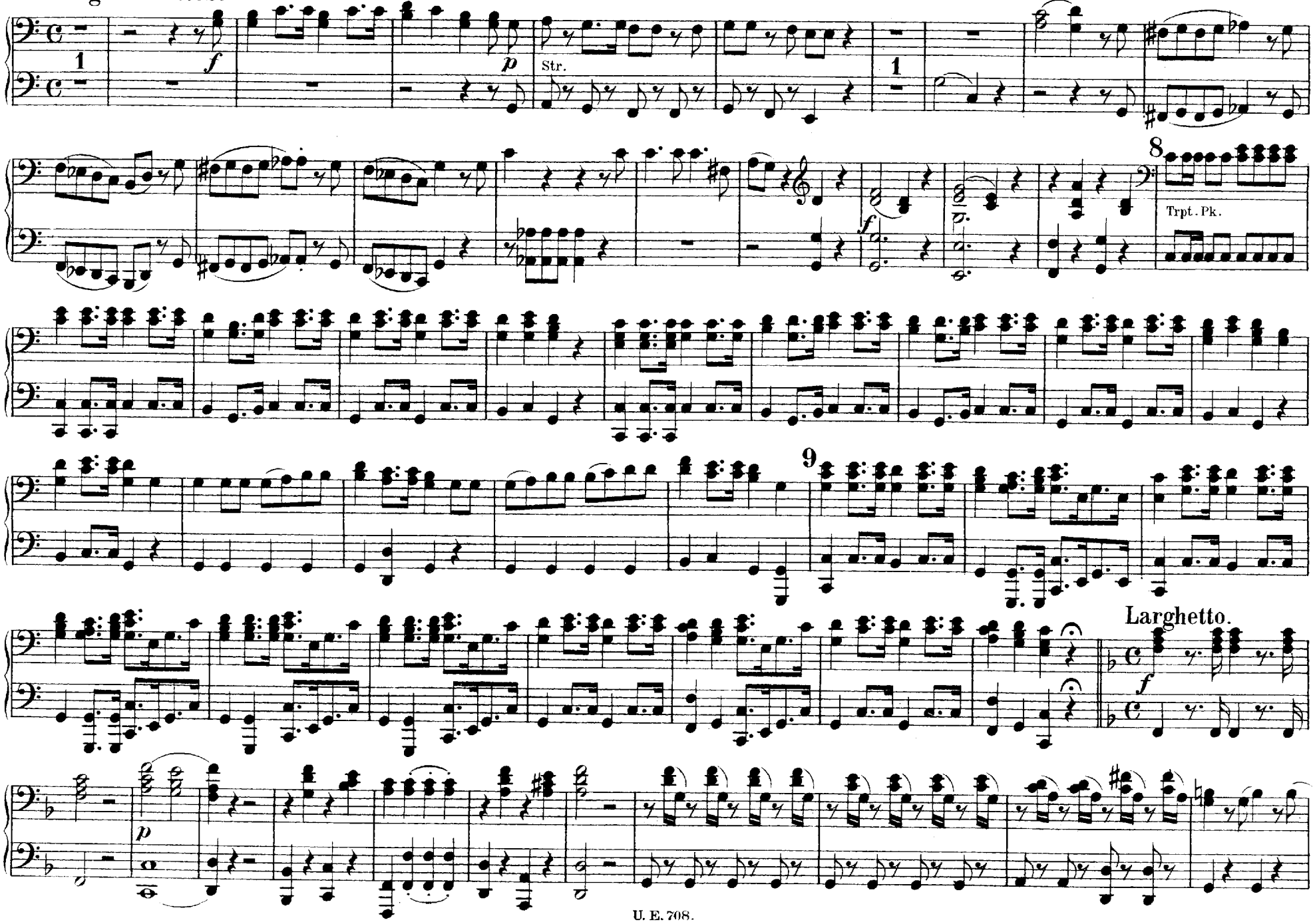

Andante.
Str.
Ob. Hörner.
Str.
cresc.
Allegro.
cresc.
cresc.

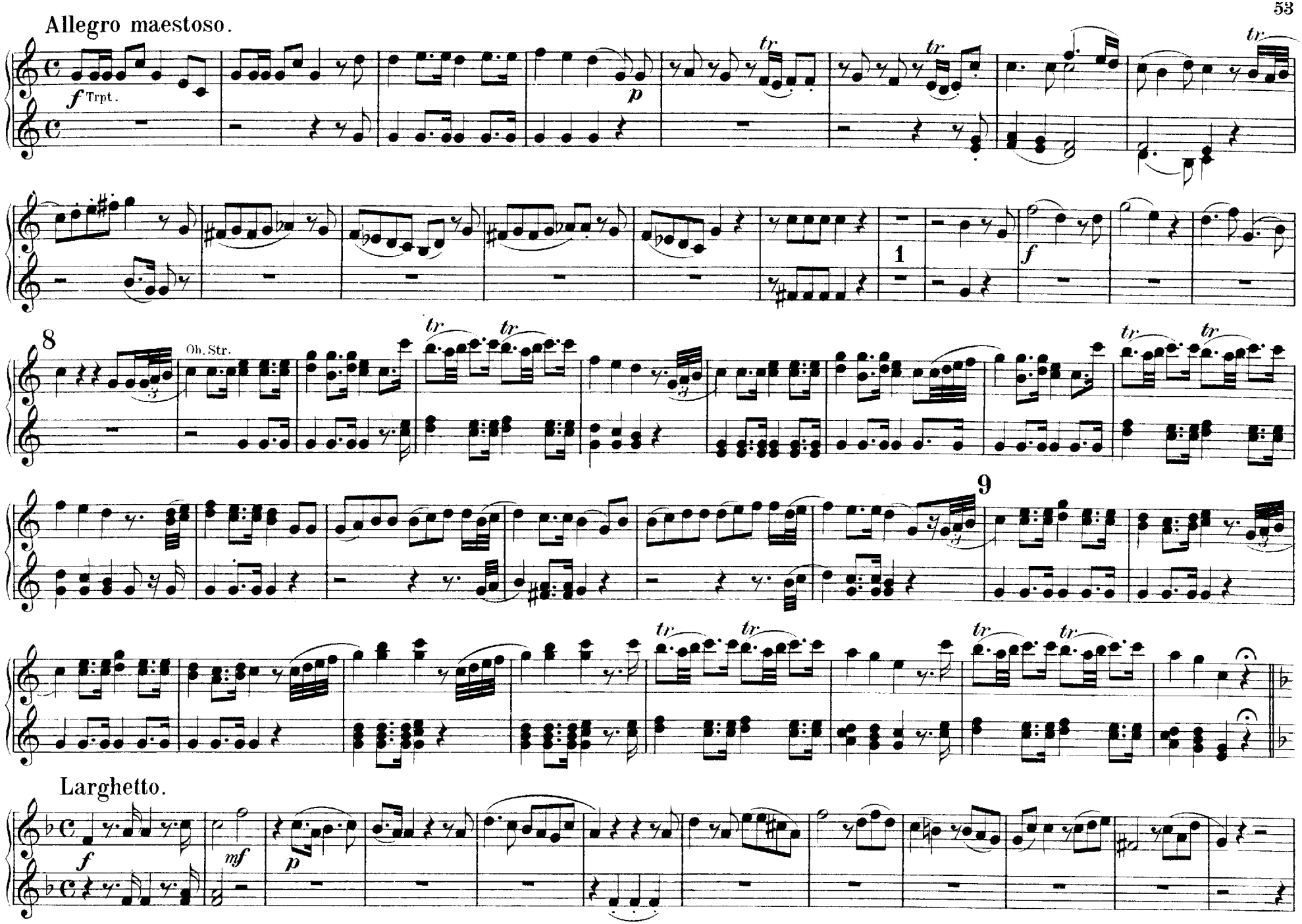

Andante.
Str.
sf
p
4
tr
8
Ob
5
cresc.
f
Allegro.
sfp
Ob.

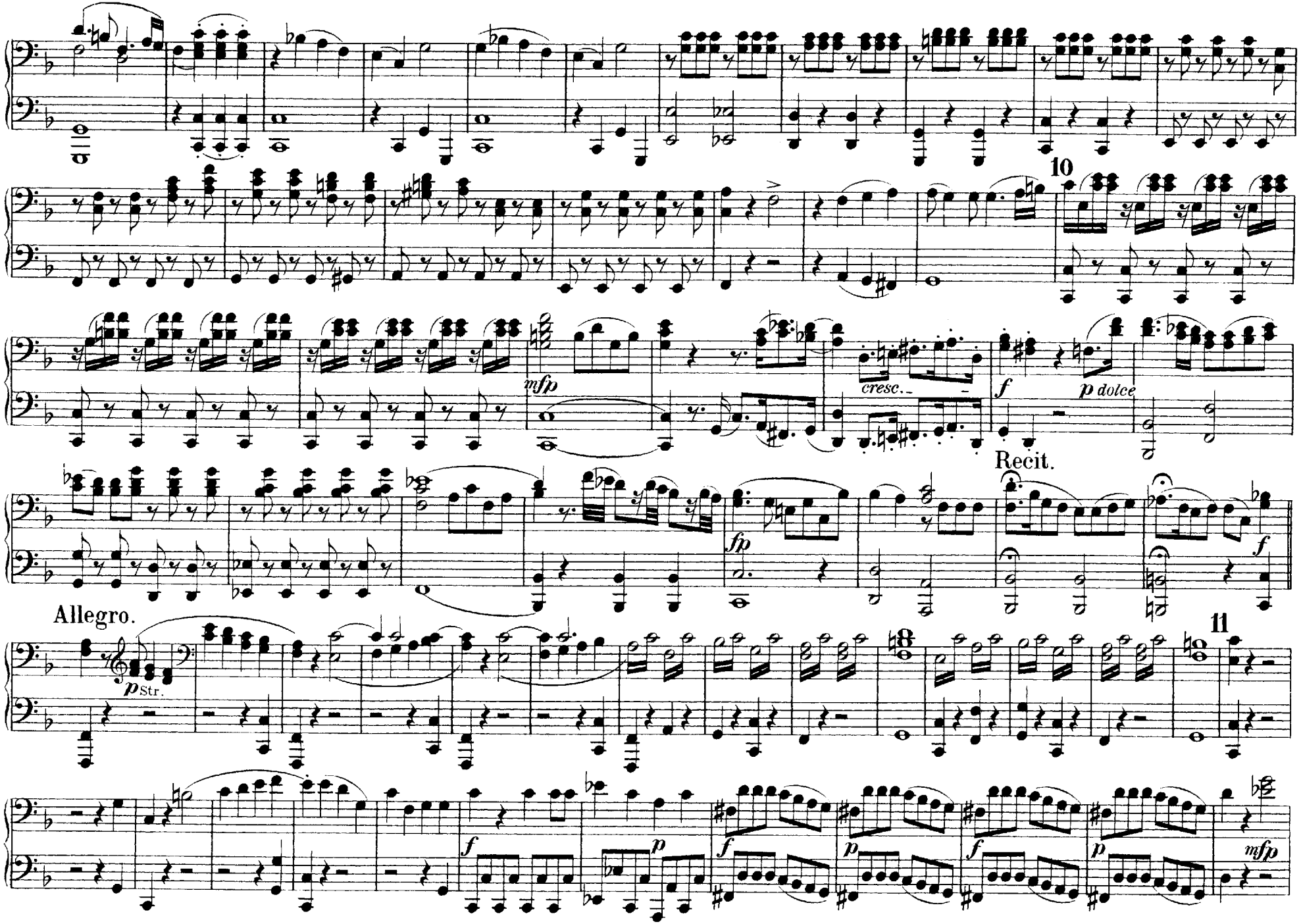

Fag.
p
6
7
Andante.
1
p
mf
p
mf
p
mf
p

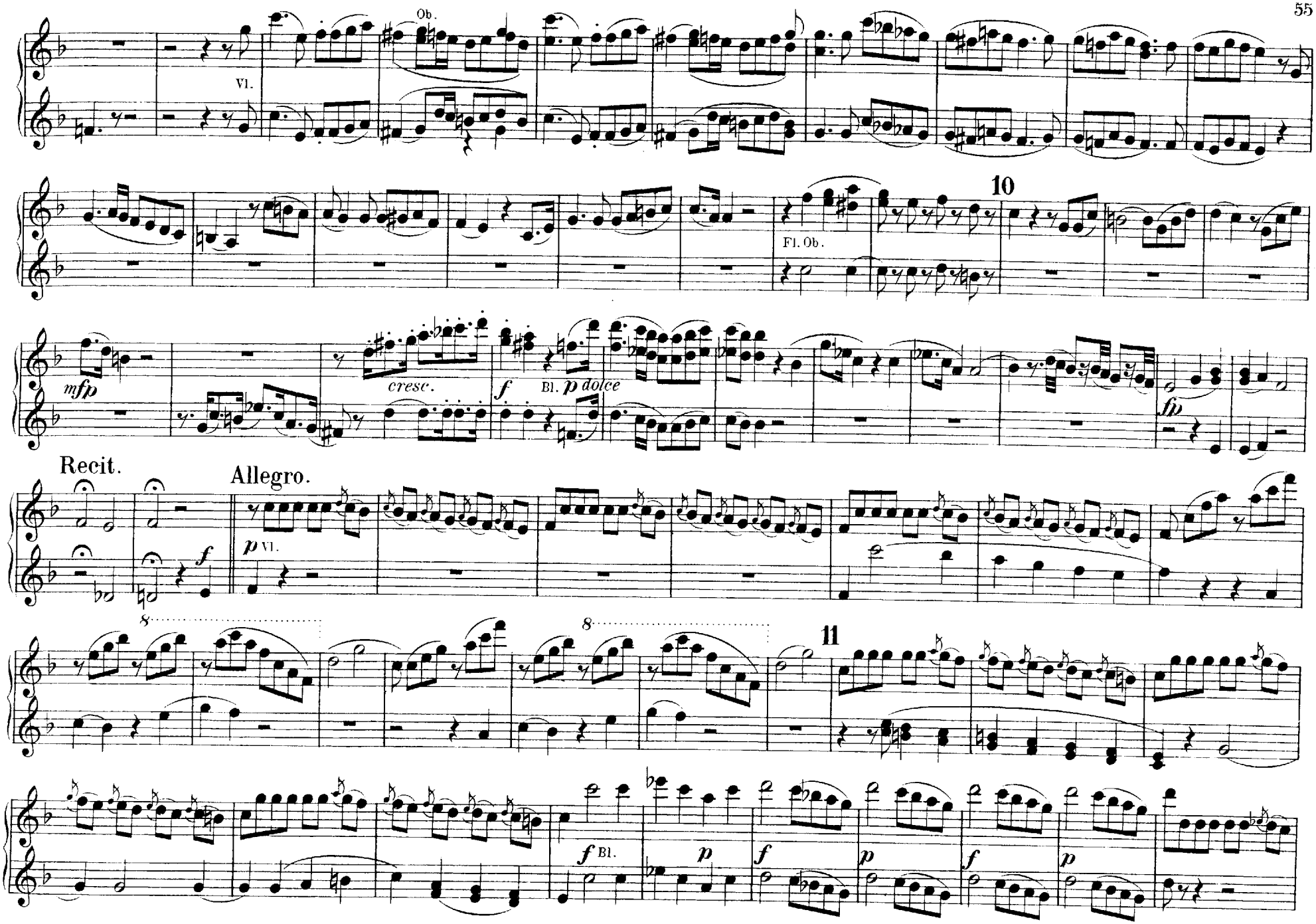

Glockenspiel.
Hörner.
pizz. p
pizz.
6
7
Andante.
1
p
Fl.
mf
p
mf
p
mf
p

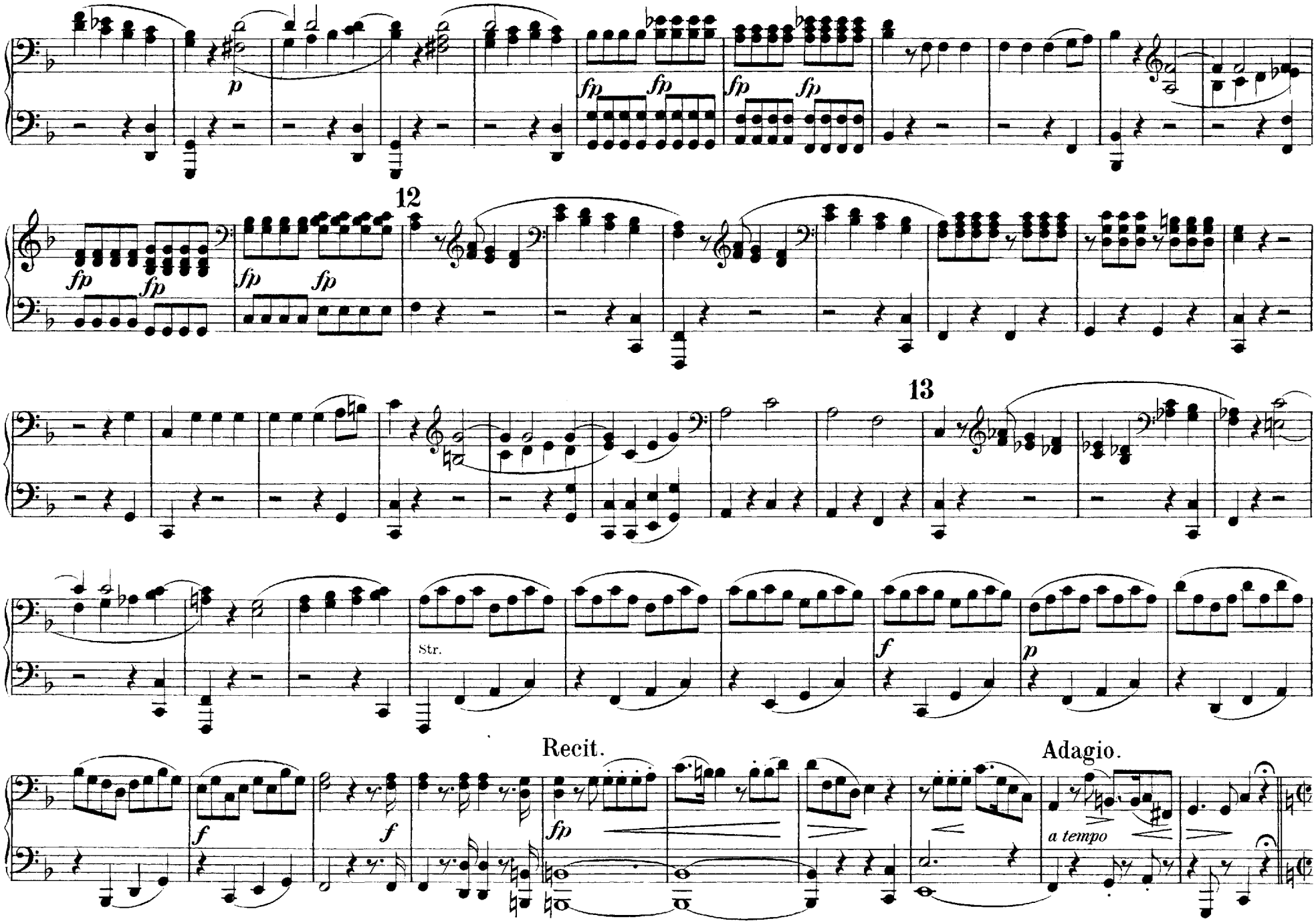
Allegro maestoso.

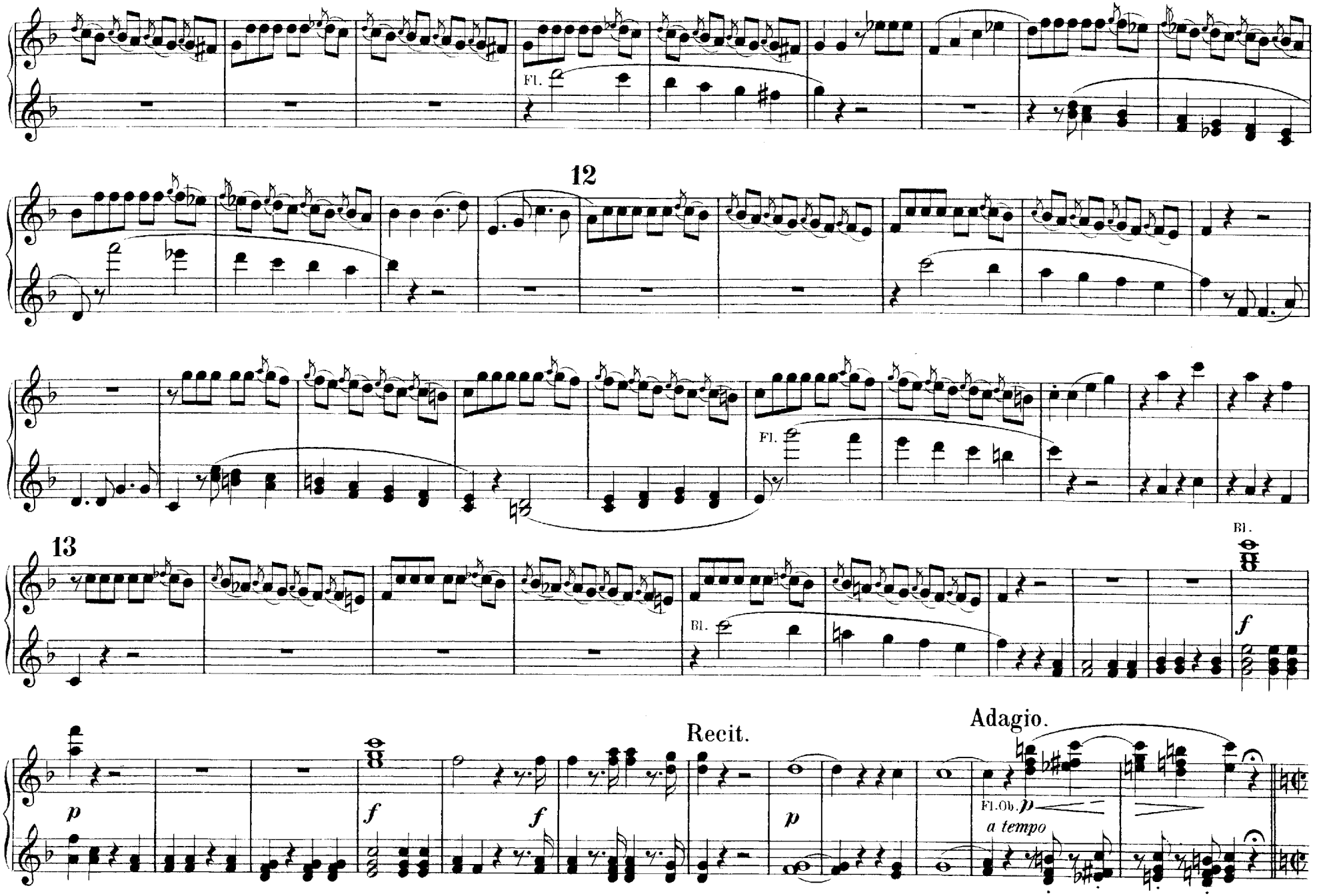



Allegro maestoso.
f Trpt.
p
tr
1
f
8
Ob. Str.
9
Larghetto.
f
mf
p


10
mfp
cresc.
f
p dolce
Recit.
fp
f
Allegro.
p Str.
11
f
p
f
p
f
p
mfp


Ob.
Vl.
10
Fl. Ob.
mfp
cresc.
f
Bl.
p dolce
fp
Recit.
Allegro.
p Vl.
f
8
8
11
f Bl.
p
f
p
f
p


12
13
Str.
Recit.
Adagio.
a tempo


Fl.
12
Fl.
13
Bl.
Bl.
f
Recit.
Adagio.
p
f
f
p
Fl.Ob. p
a tempo

Presto.

*f* Voll. Orch.

*sf*

14

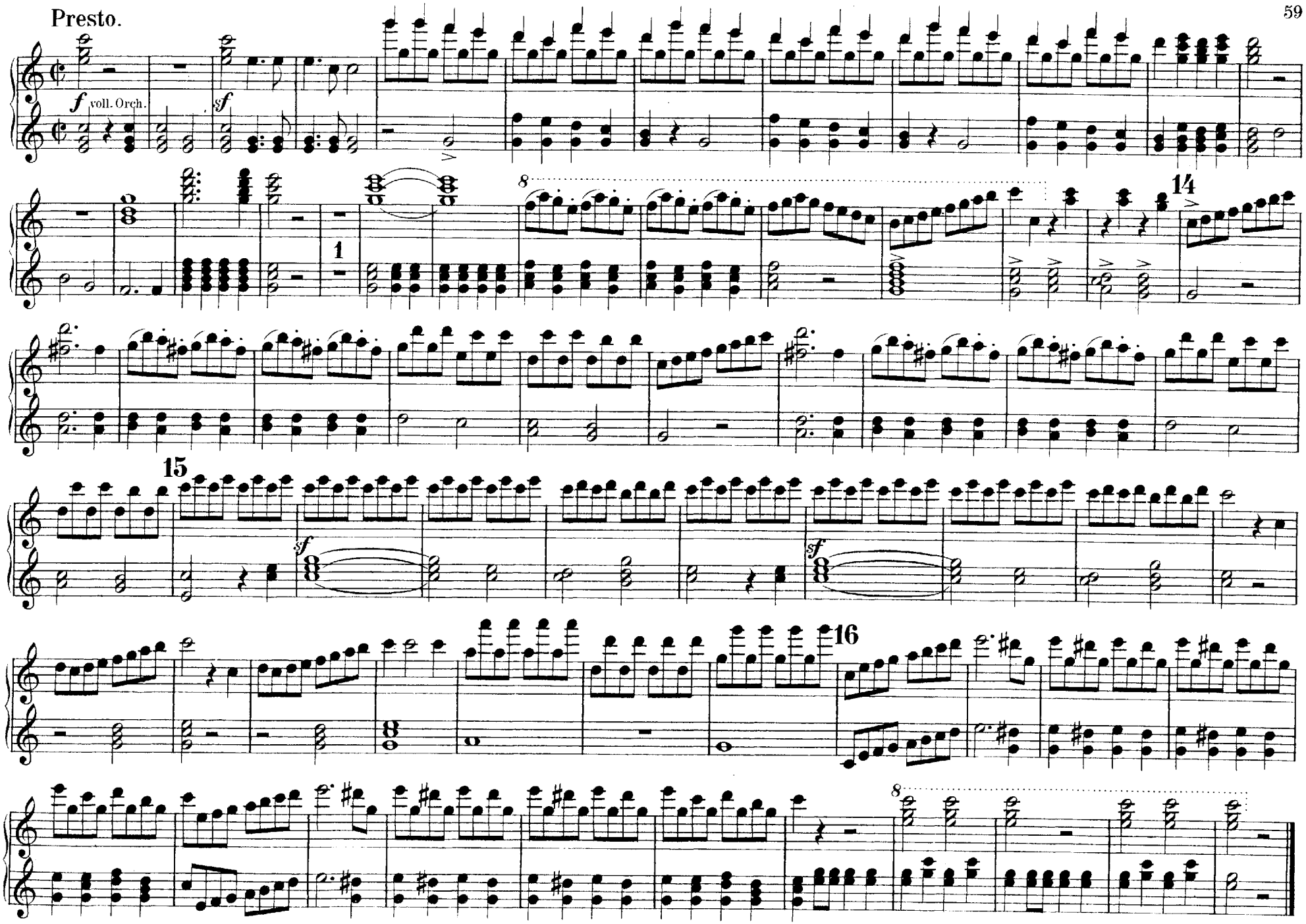
15

*sf*

*sf*

16

Presto.



# DIE ZAUBERFLÖTE

OPER IN ZWEI ACTEN

VON

# W. A. MOZART.

BAND II

KLAVIERAUSZUG ZU 4 HÄNDEN

NACH DER PARTITUR NEU ARRANGIERT
VON

**ALEXANDER VON ZEMLINSZKY.**

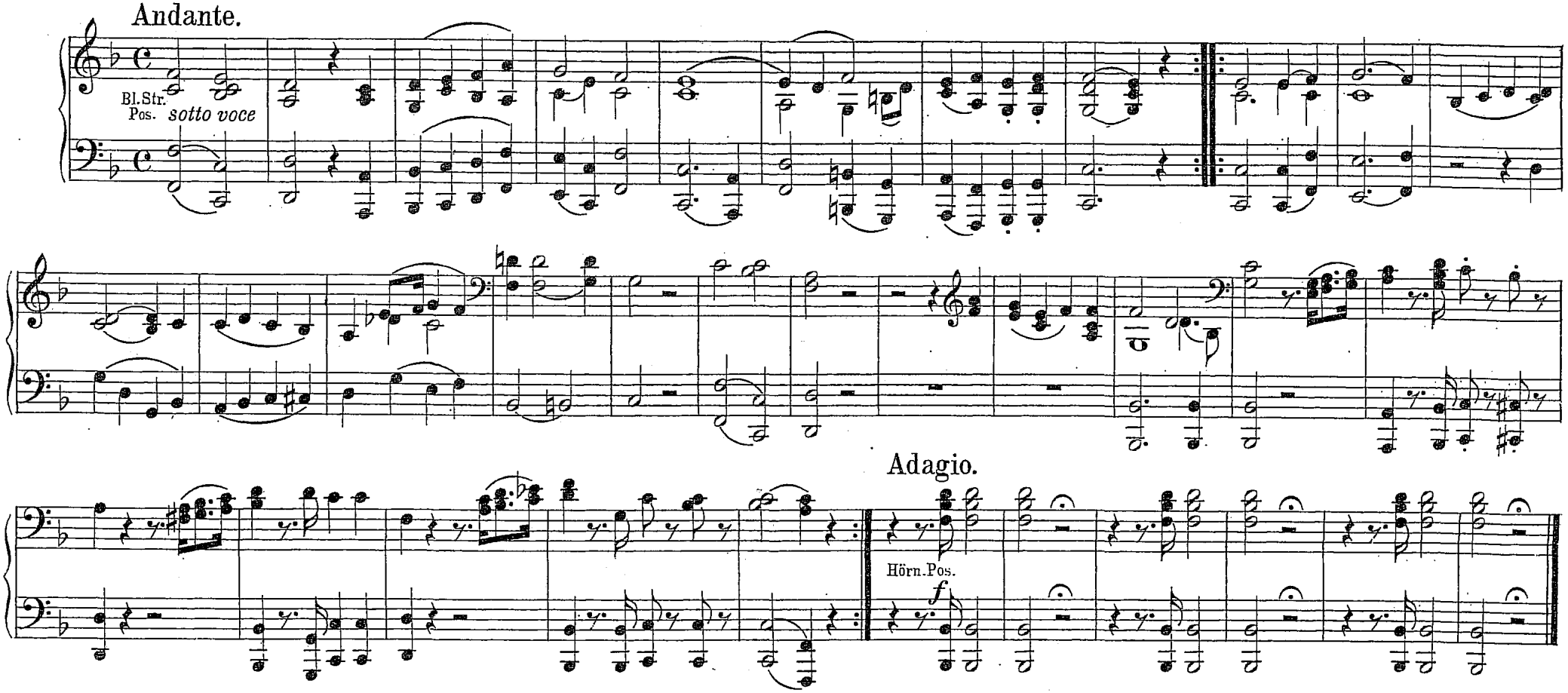
„UNIVERSAL-EDITION"
ACTIENGESELLSCHAFT
IN WIEN.

UE 708b

ISMN M-008-06040-3

# Zweiter Act.

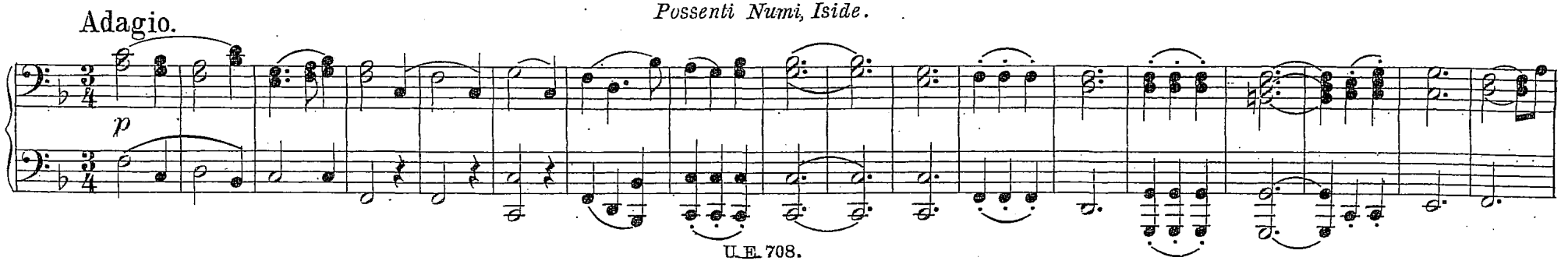
## No 9. MARSCH.




## No 10. ARIE UND CHOR.

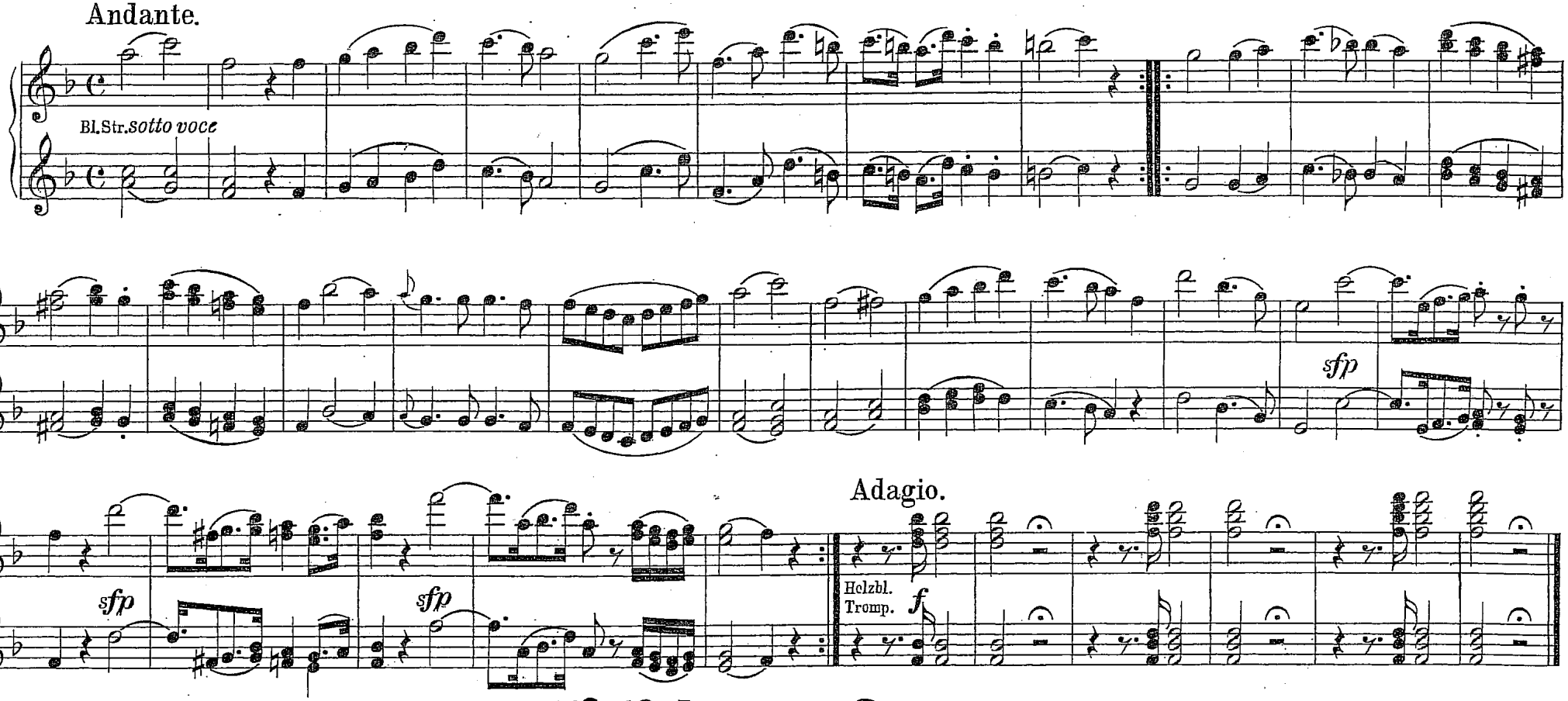
O Isis und Osiris.

*Possenti Numi, Iside.*



# Zweiter Act.

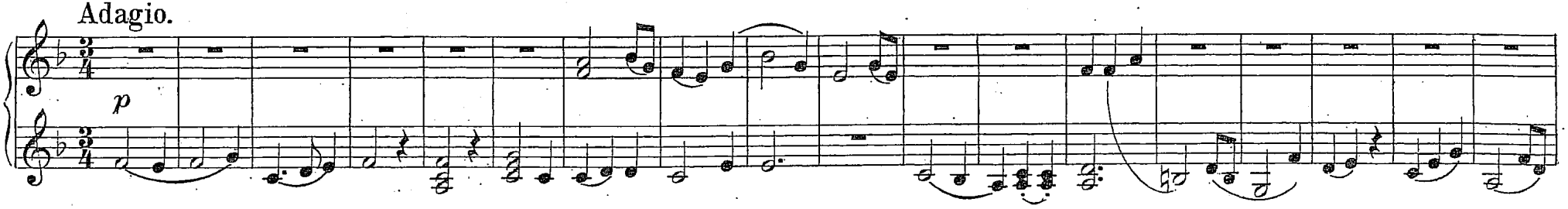
## No 9. MARSCH.

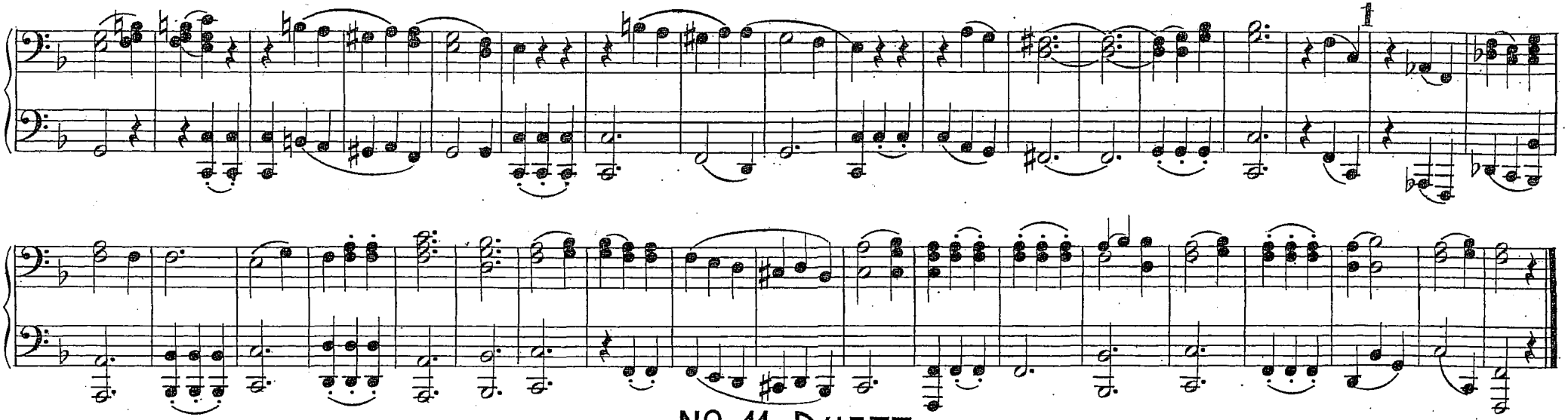



## No 10. ARIE UND CHOR.

O Isis und Osiris.

*Possenti Numi, Iside.*



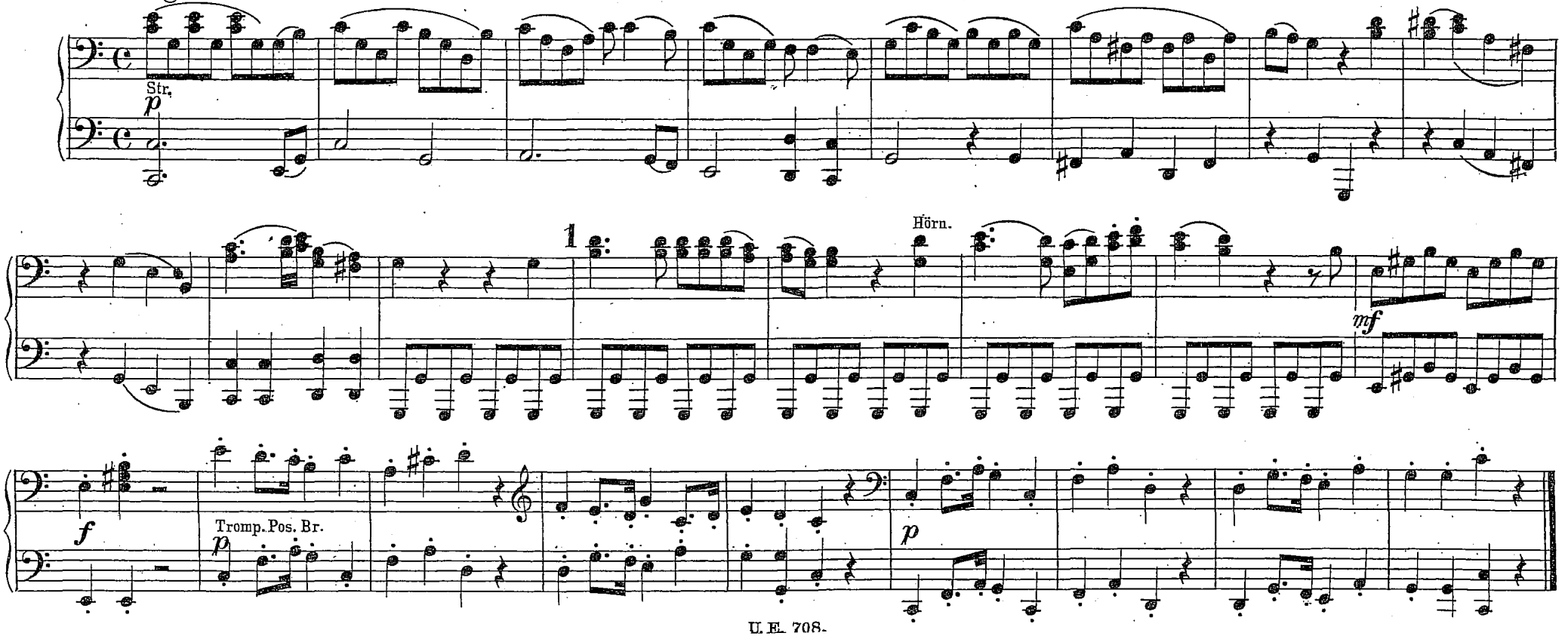


## No 11. Duett.

Bewahret euch vor Weibertücken.

*Fugitè, o voi, beltà fallace.*

Allegretto.



1

## No 11. Duett.

Bewahret euch vor Weibertücken.

*Fugite, o voi, beltà fallace.*

Allegretto.

Vl.

*p*

Bl. Str.

Fl.

Ob.

1

Cl.

*mf*

*f*

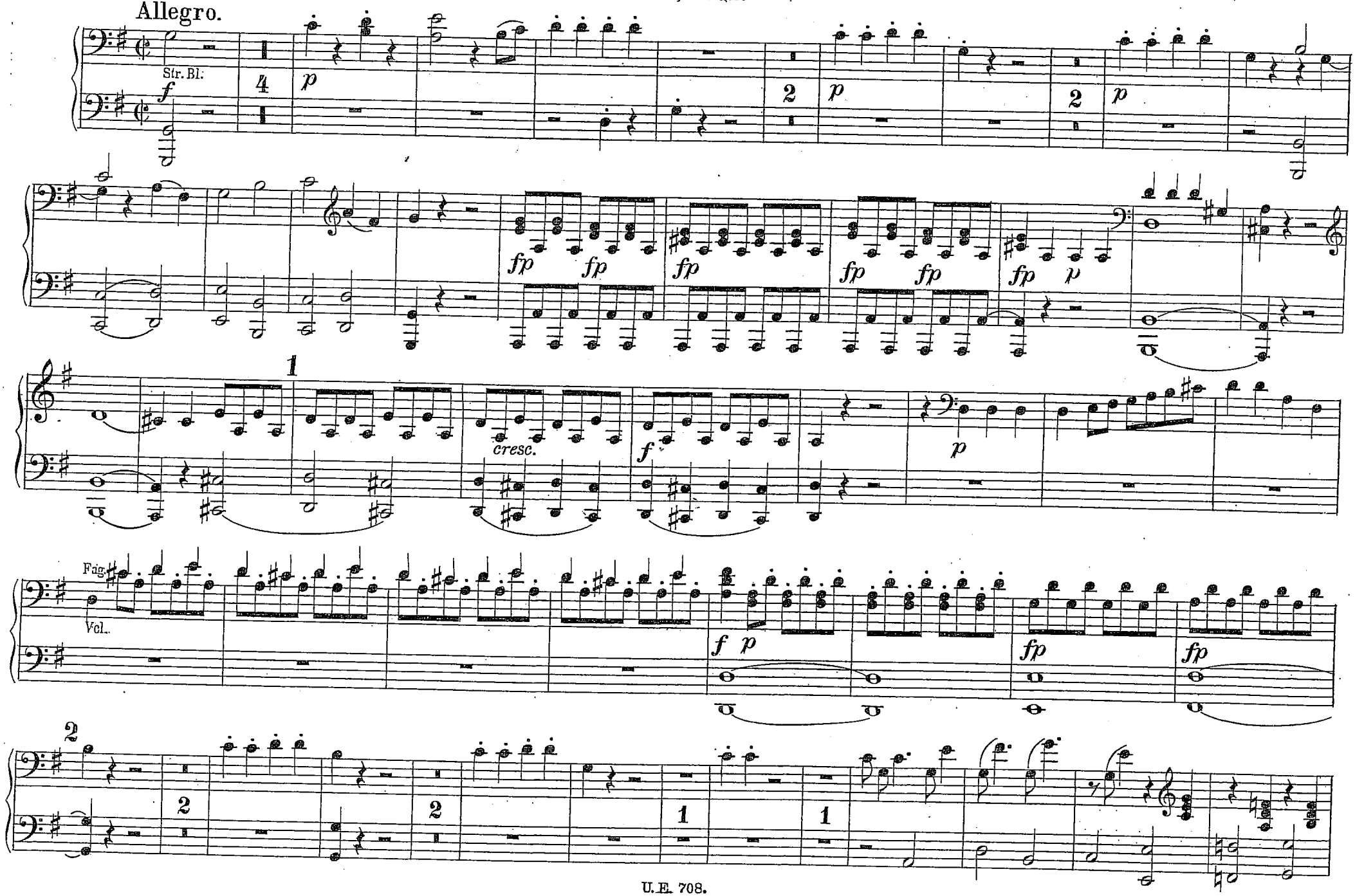
4

*p*

# No 12. Quintett.

Wie? wie? wie?

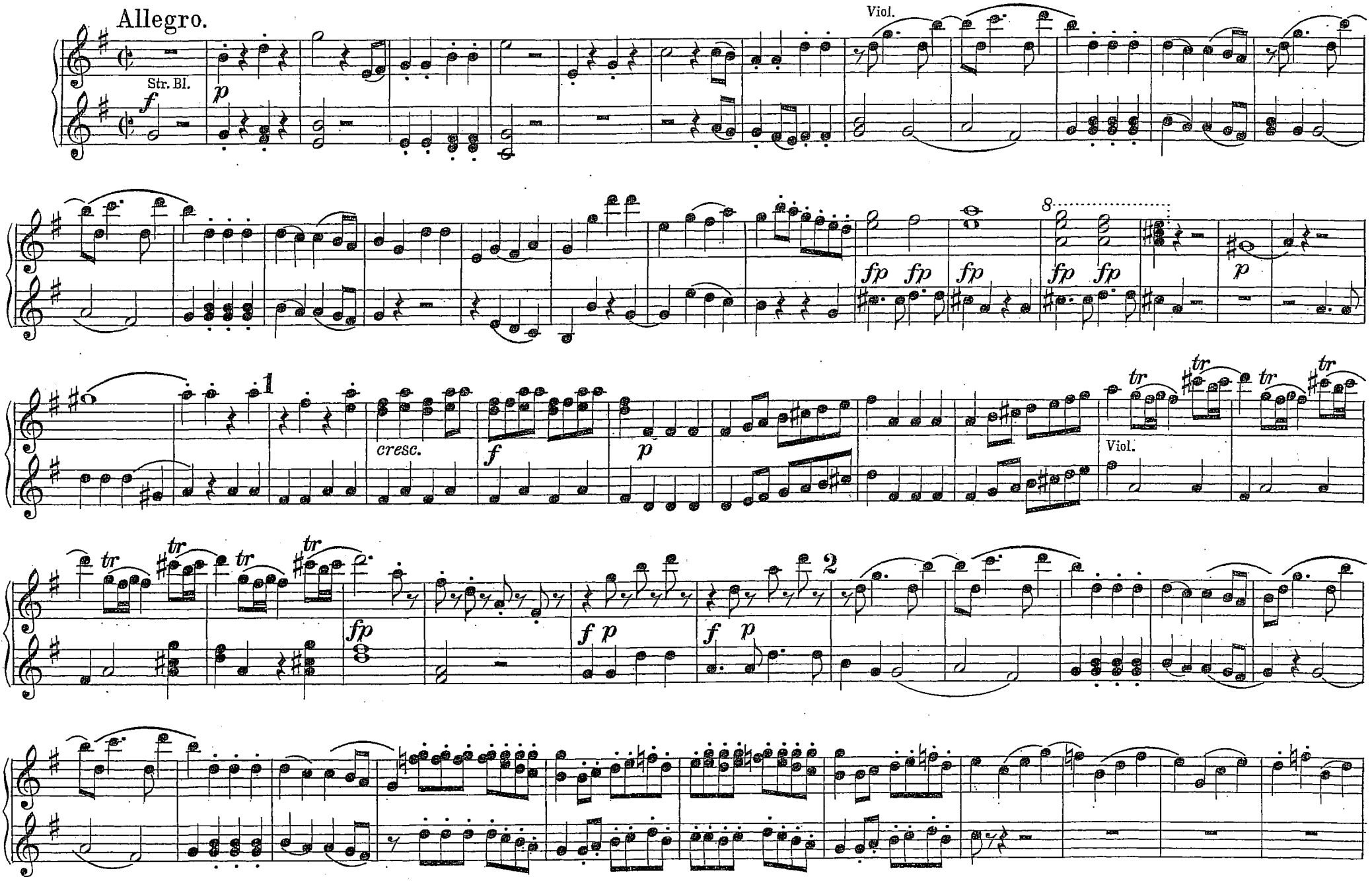
*Dove, ohi-mè?*

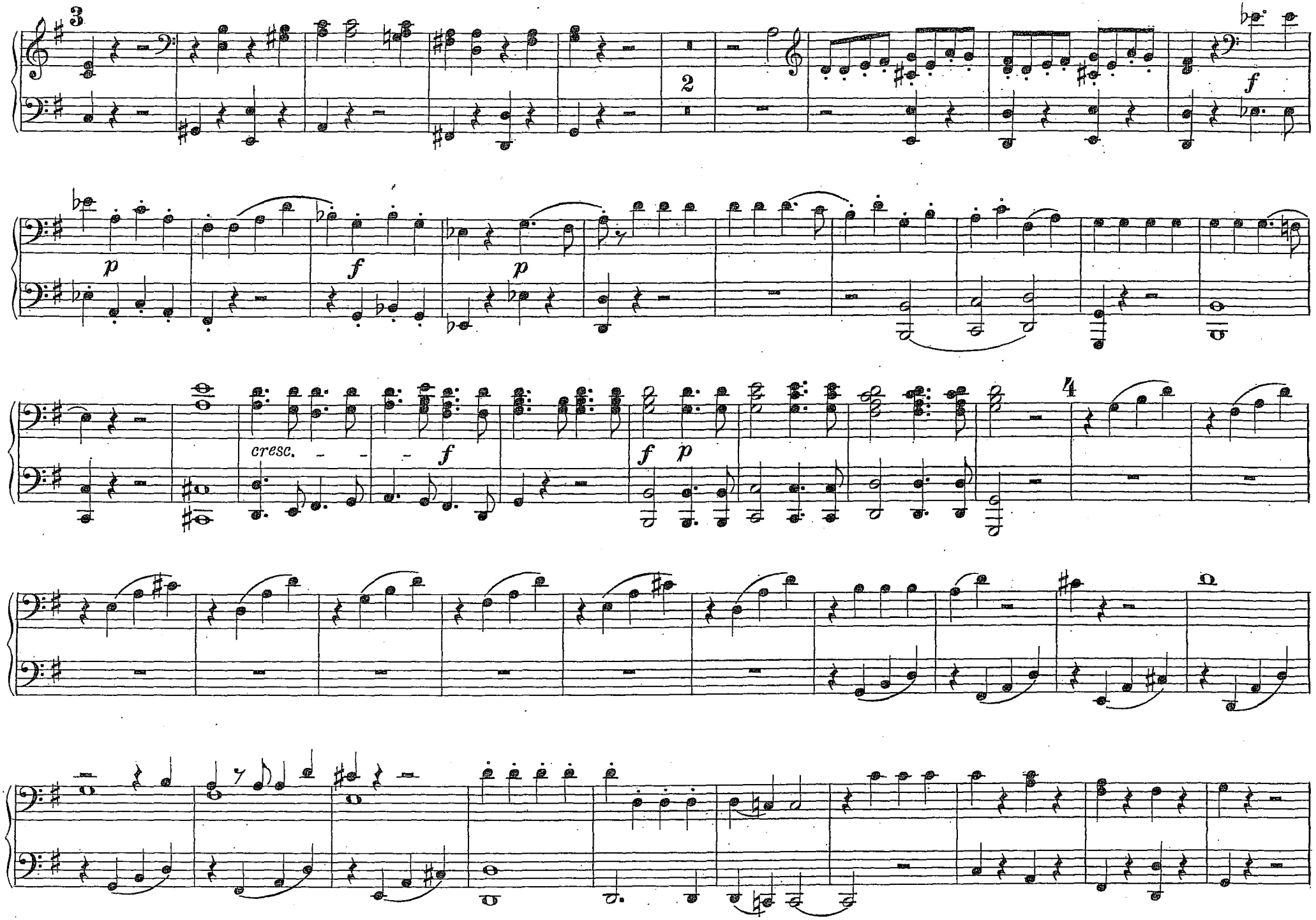


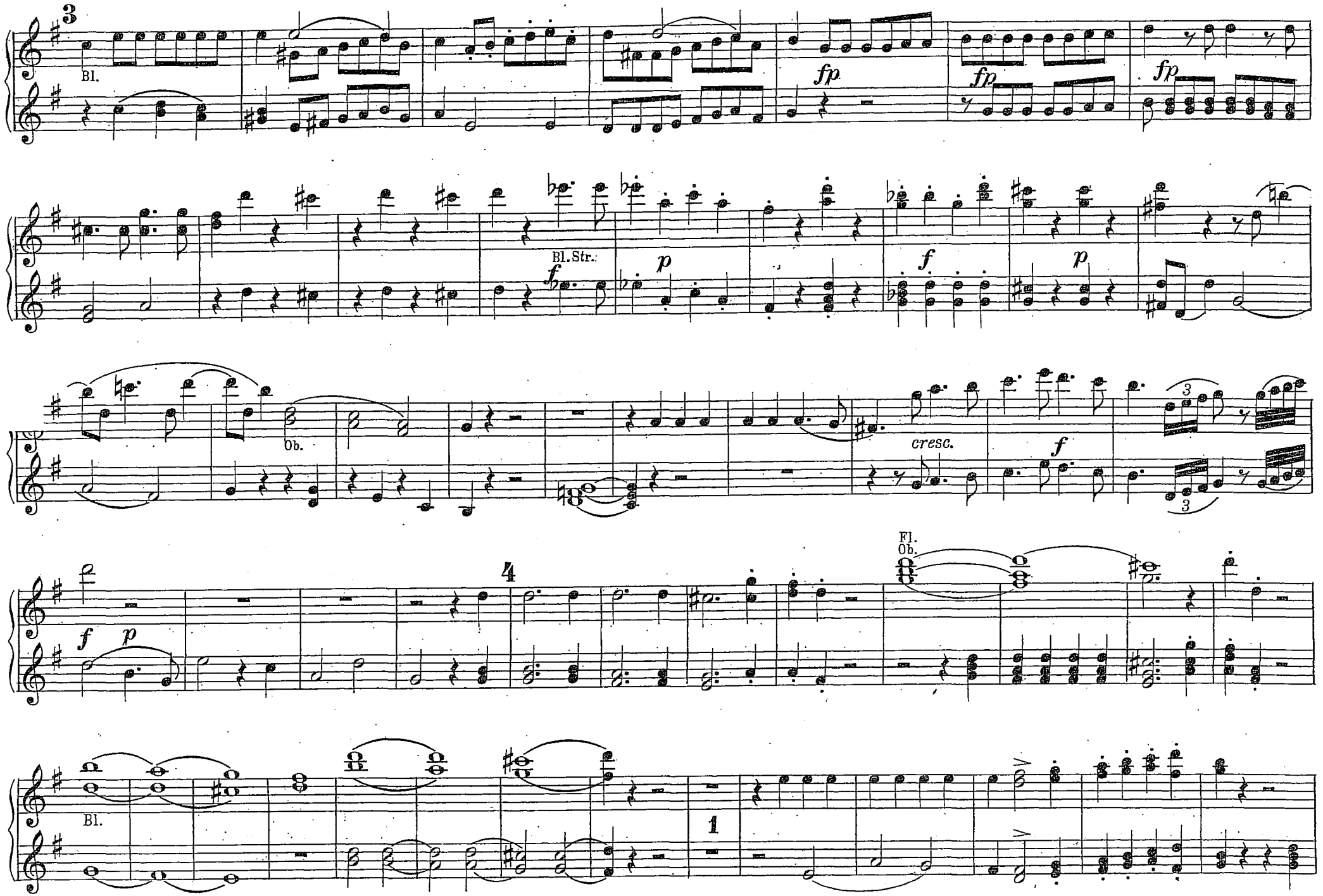
# No 12. Quintett.

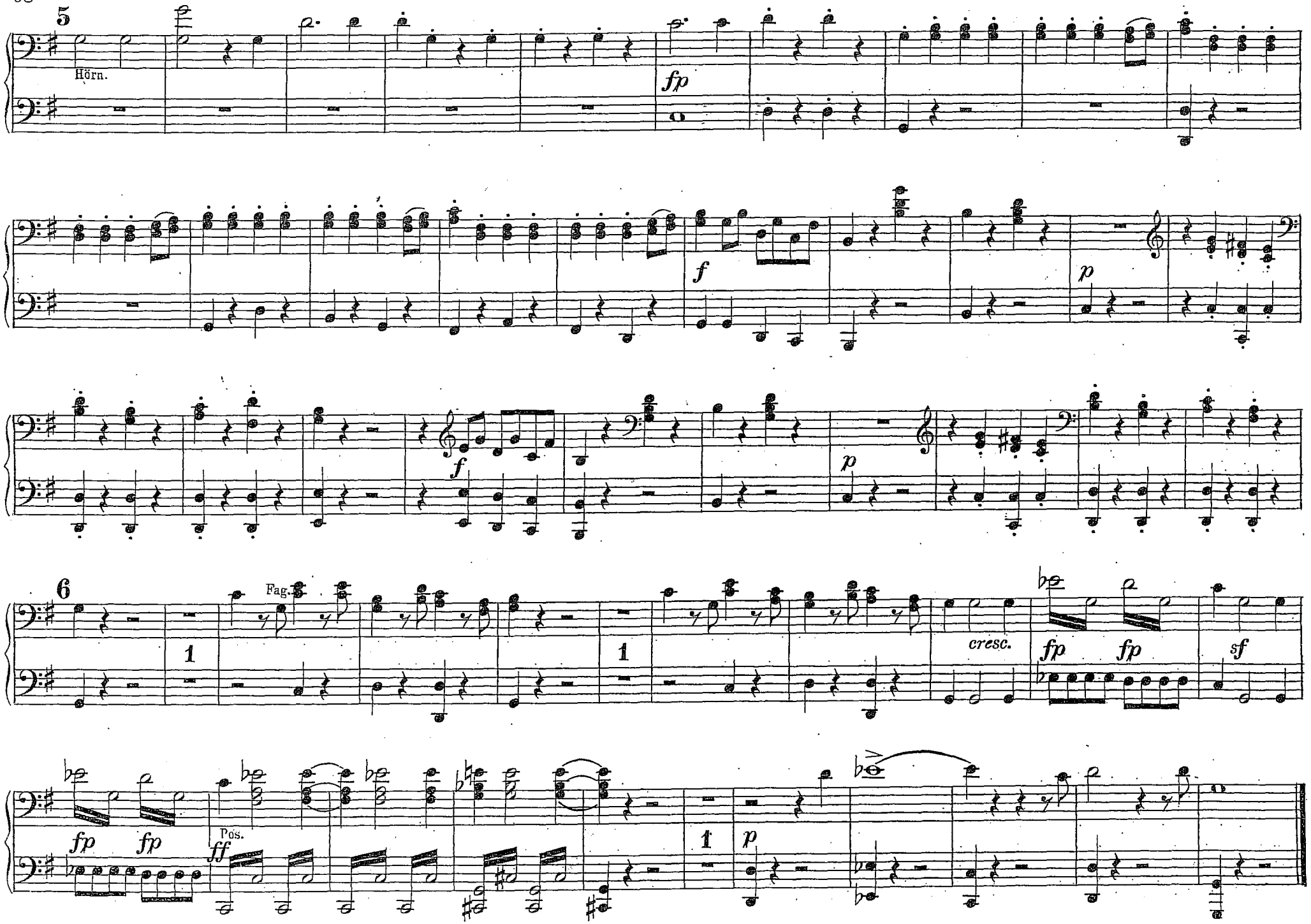
Wie? wie? wie?

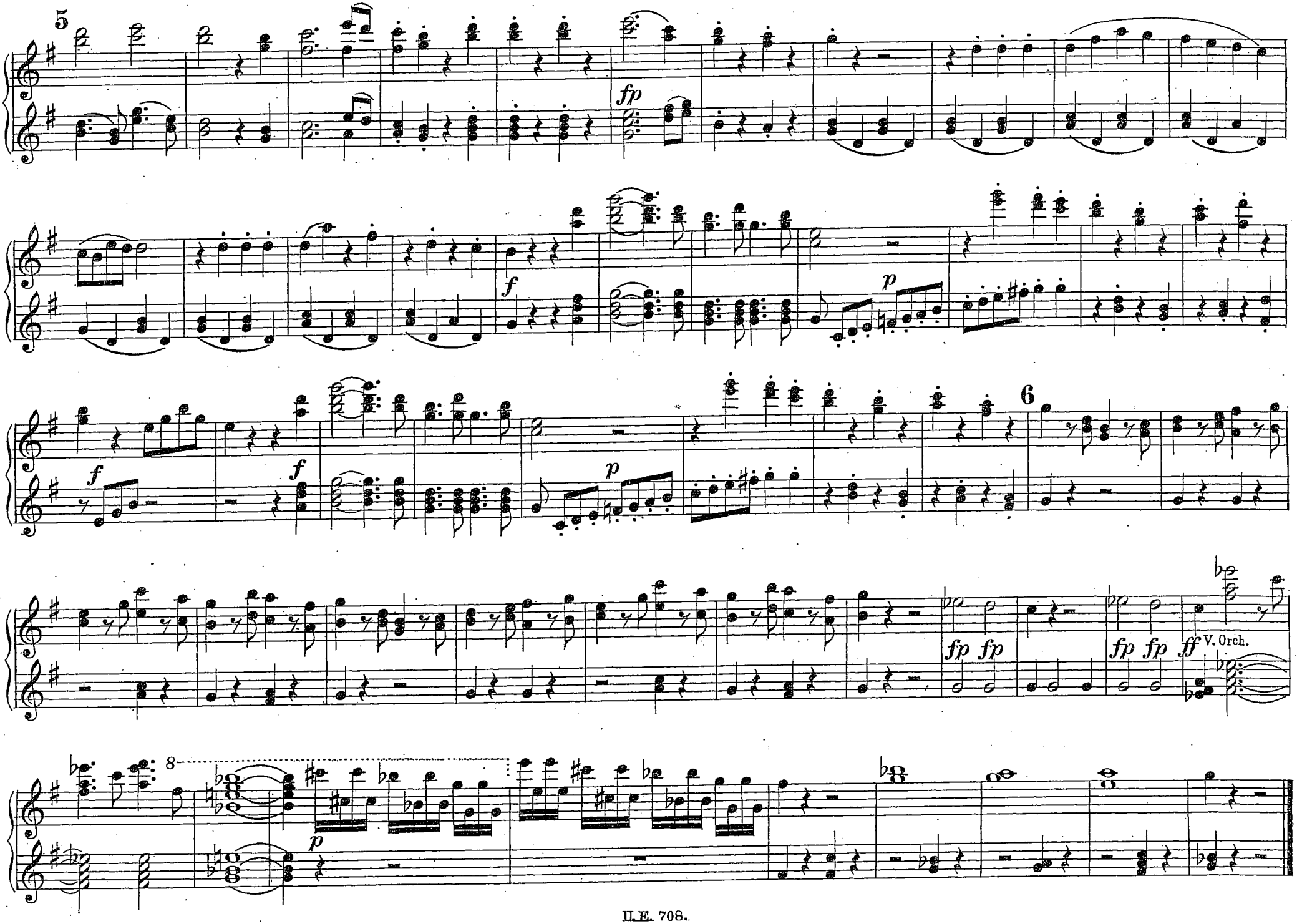
*Dove, ohi-mè?*




3
2
f
p
f
p
cresc.
f
f
p
4


3
Bl.
fp
fp
fp
Bl. Str.
f
p
f
p
Ob.
cresc.
f
3
3
f
p
4
Fl.
Ob.
Bl.
1

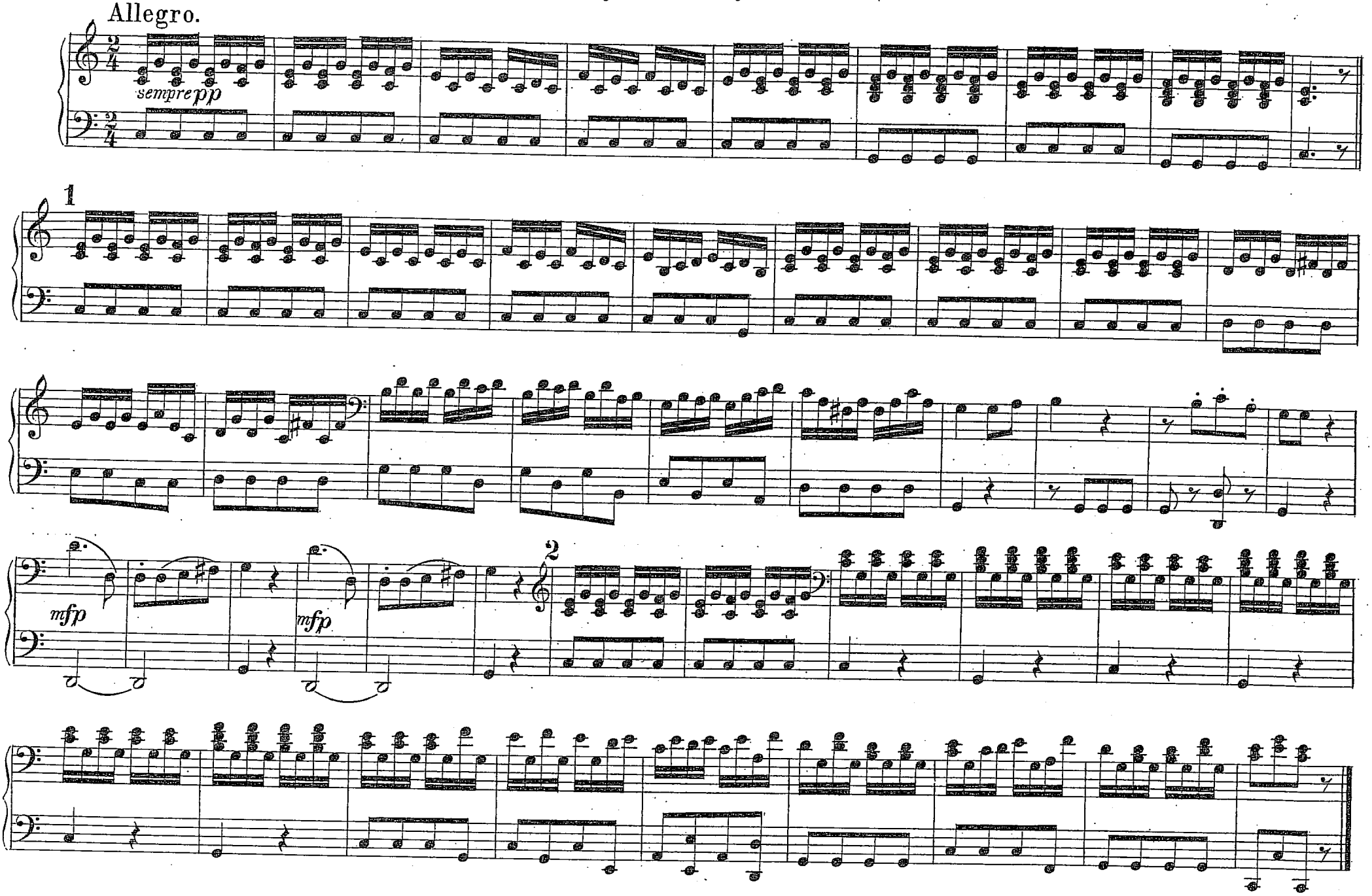

5
Hörn.
fp
f
p
f
p
6
Fag.
1
1
cresc.
fp
fp
sf
fp
fp
Pos.
ff
1
p


5
fp
f
p
f
f
p
6
fp fp
fp fp
ff V. Orch.
8
p

# No 13. Arie.

Alles fühlt der Liebe Freuden.

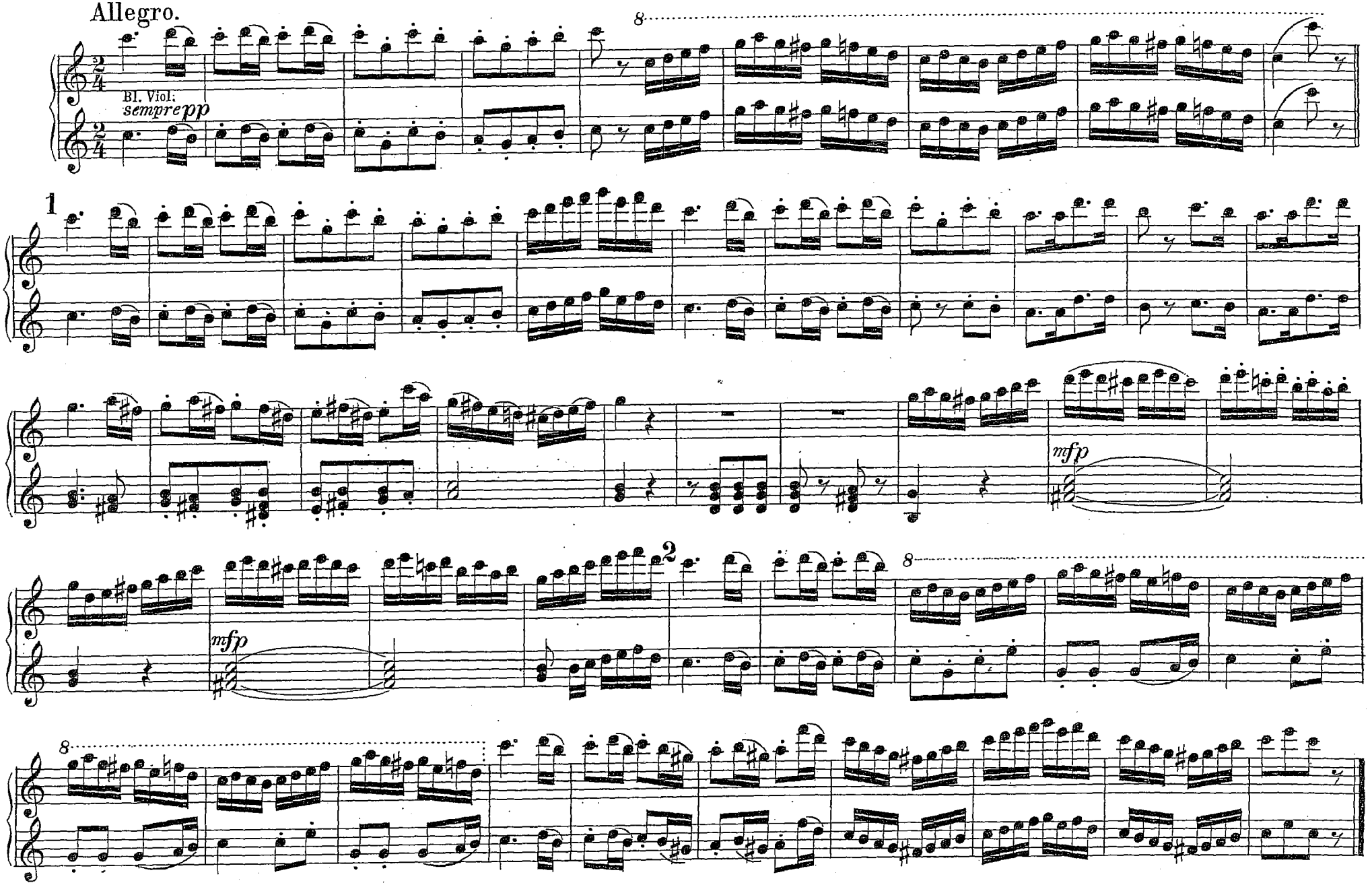
*Regna amore in ogni loco.*



# No 13. Arie.

Alles fühlt der Liebe Freuden.

*Regna amore in ogni loco.*

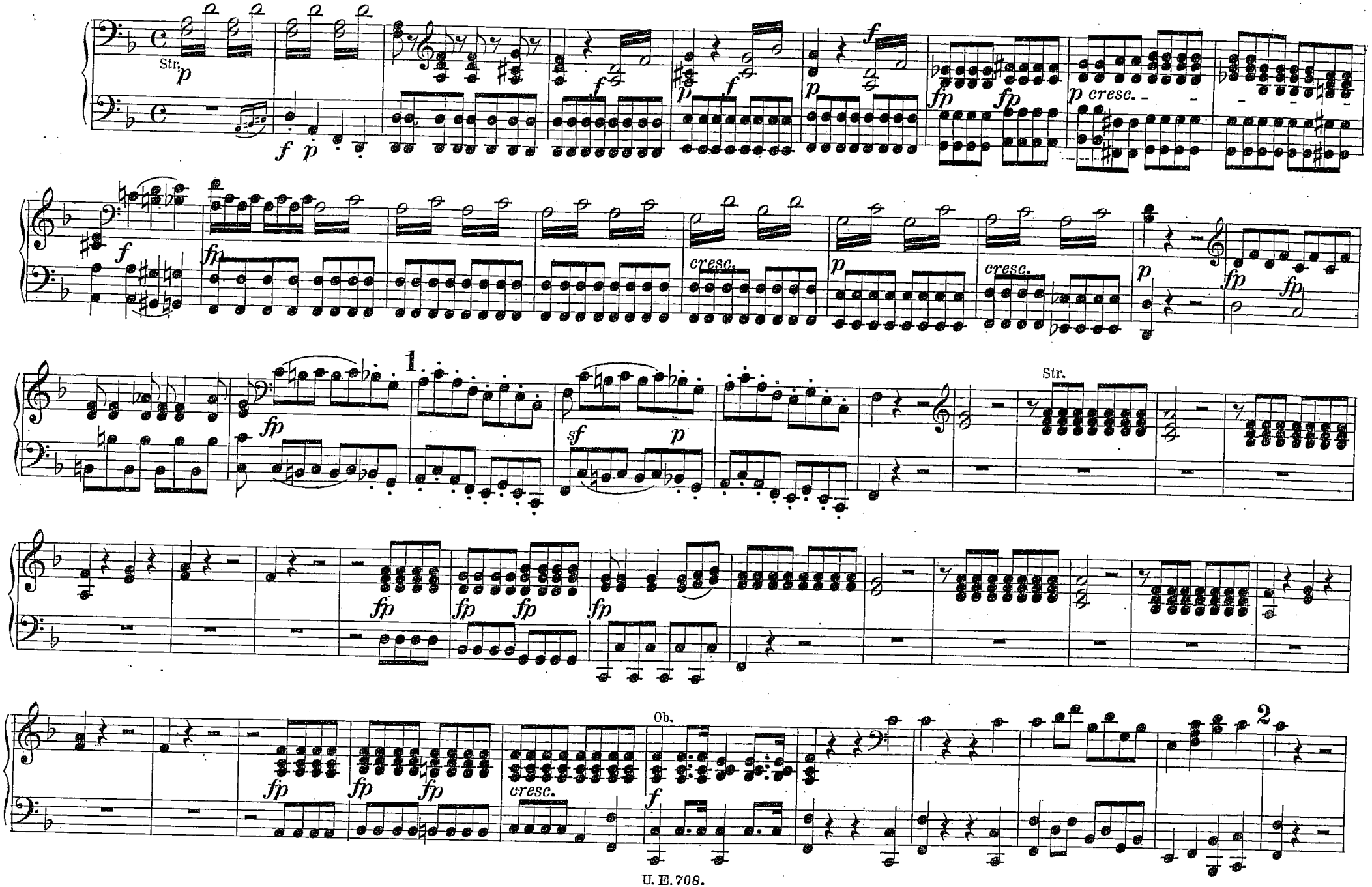


# No 14. Arie.

## Der Hölle Rache.

*Gli angui d'inferno.*

Allegro assai.

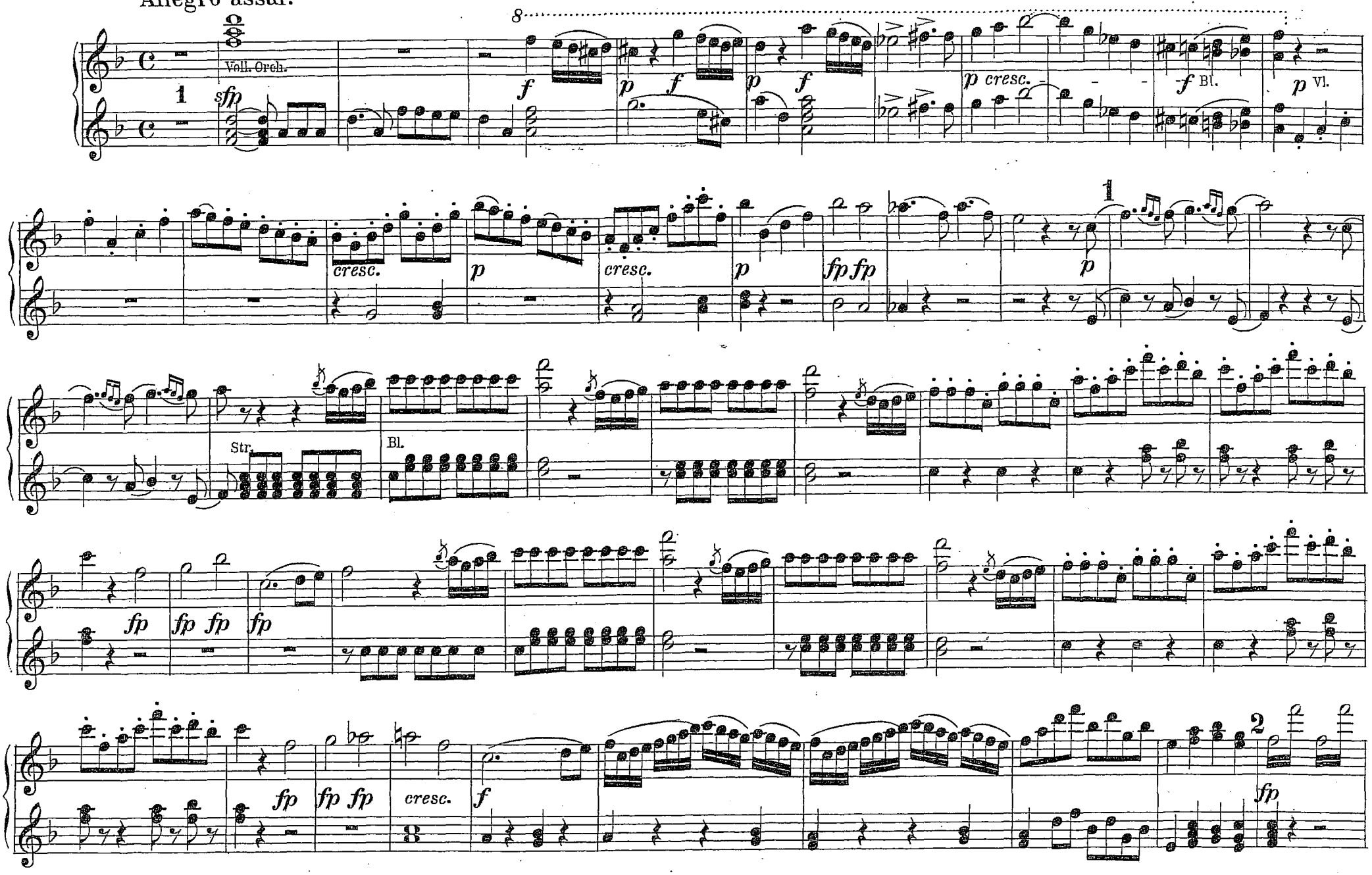


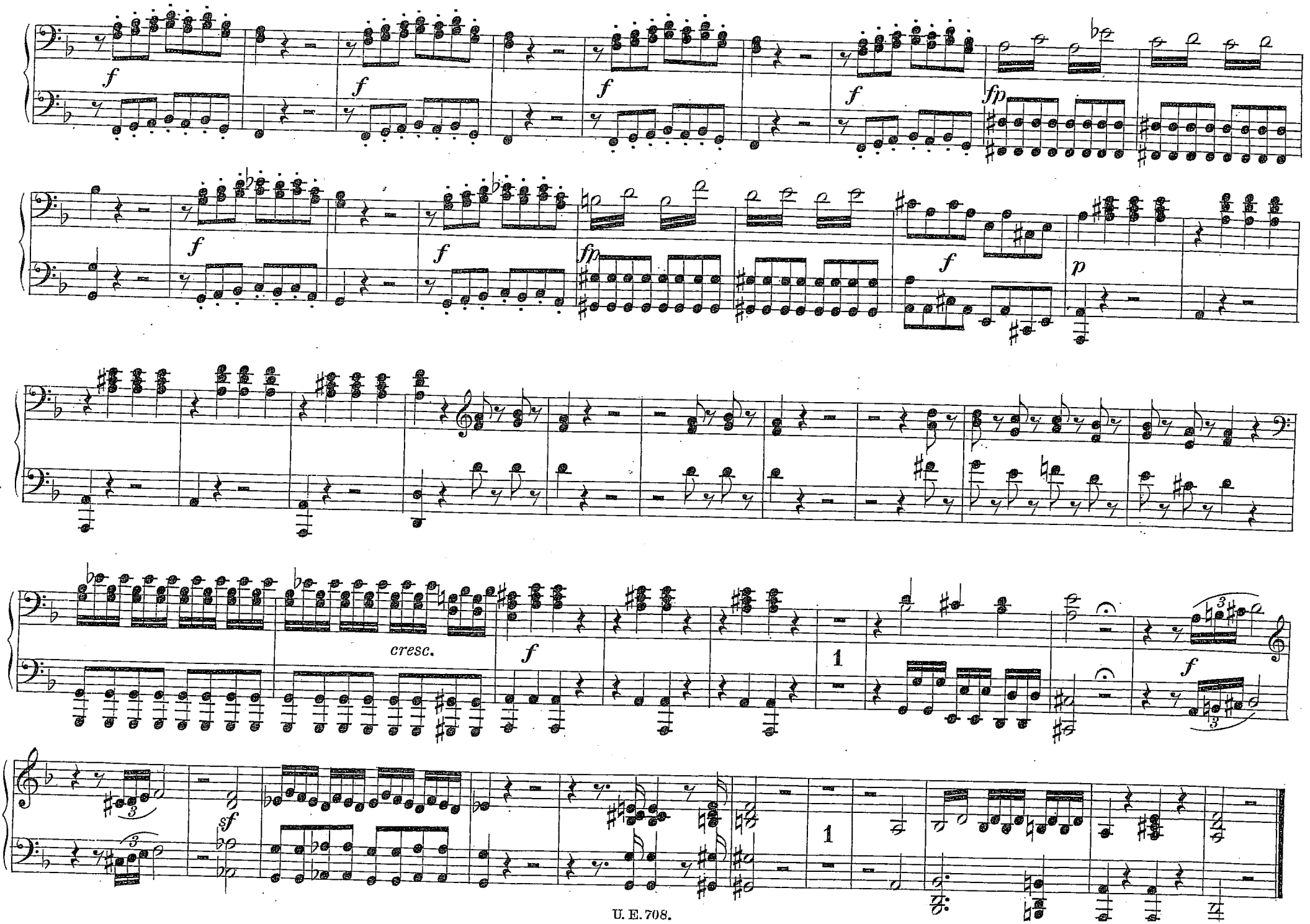
# No 14. Arie.

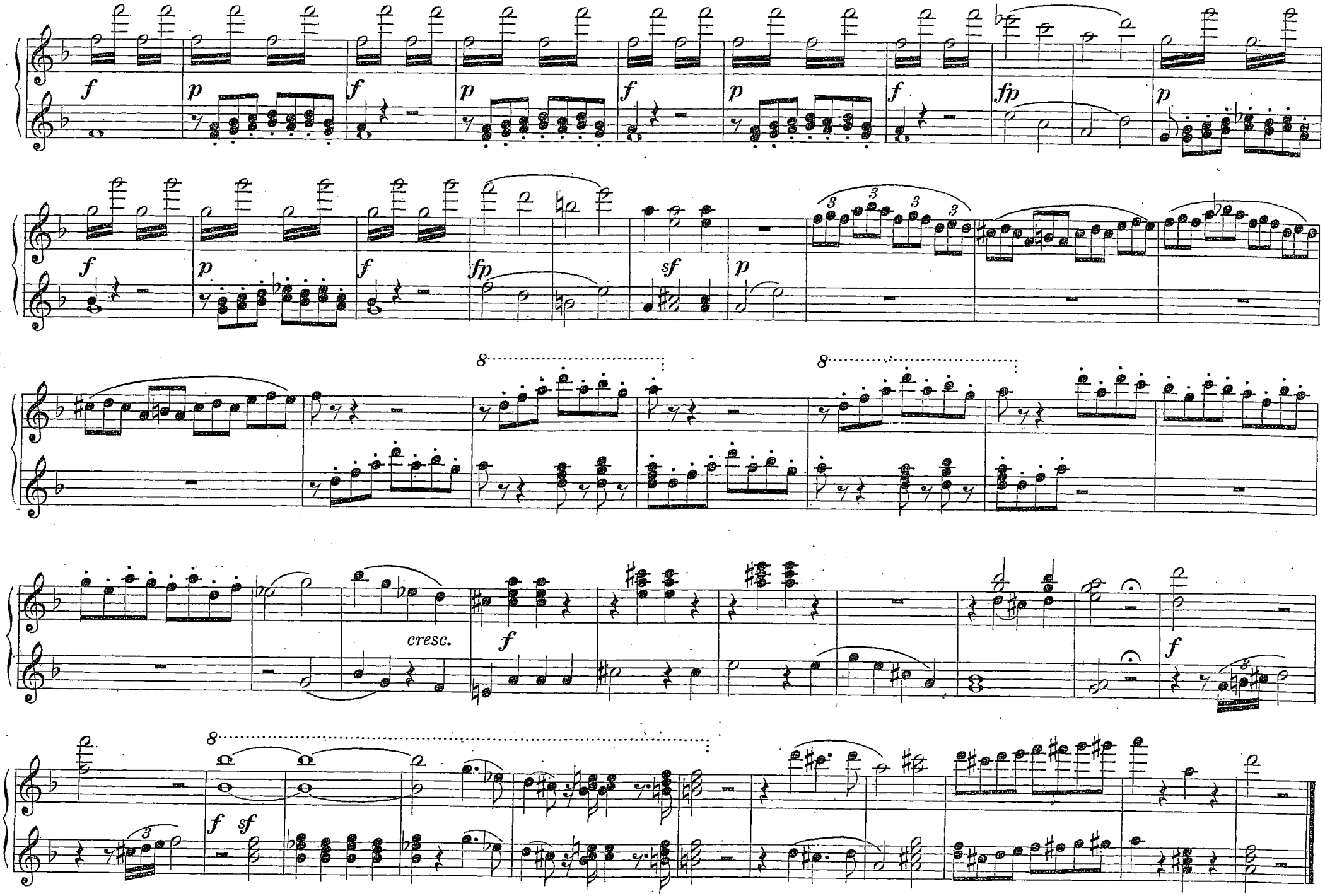
Der Hölle Rache.

*Gli angui d'inferno.*

Allegro assai.




f
fp
p
cresc.
sf
1

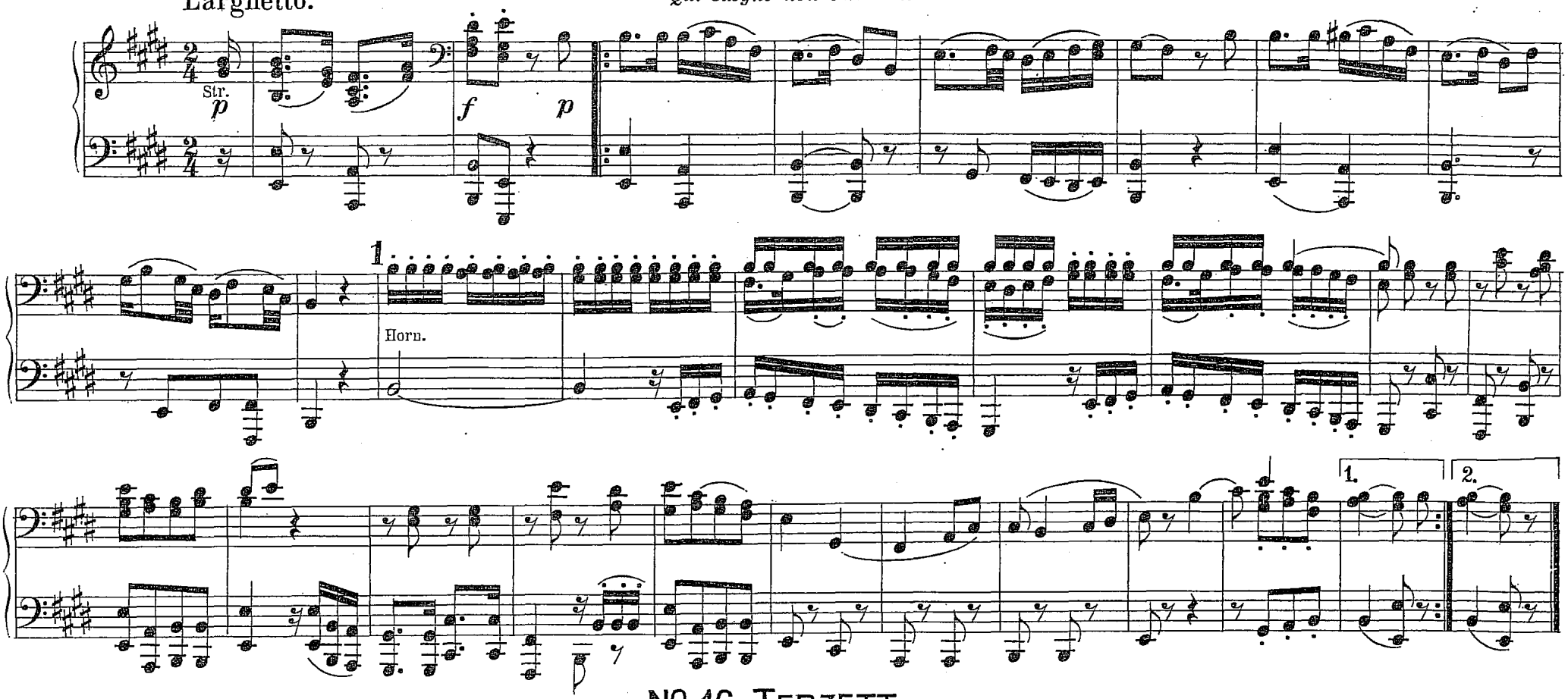

f
p
f
p
f
p
f
fp
p
f
p
f
fp
sf
p
3
3
3
3
8
8
cresc.
f
f
8
f sf
3

# No 15. Arie.

In diesen heil'gen Hallen.

*Qui sdegno non s'accende.*

Larghetto.

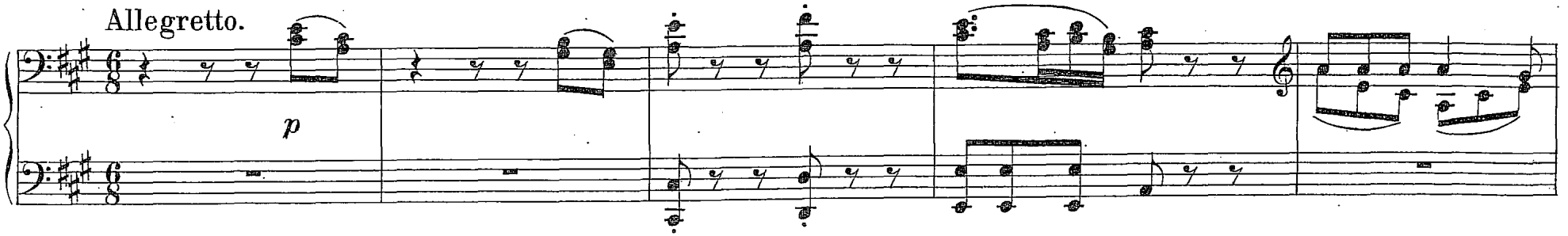



# No 16. Terzett.

Seid uns zum zweitenmal willkommen.

*Già fan ritorno.*

Allegretto.

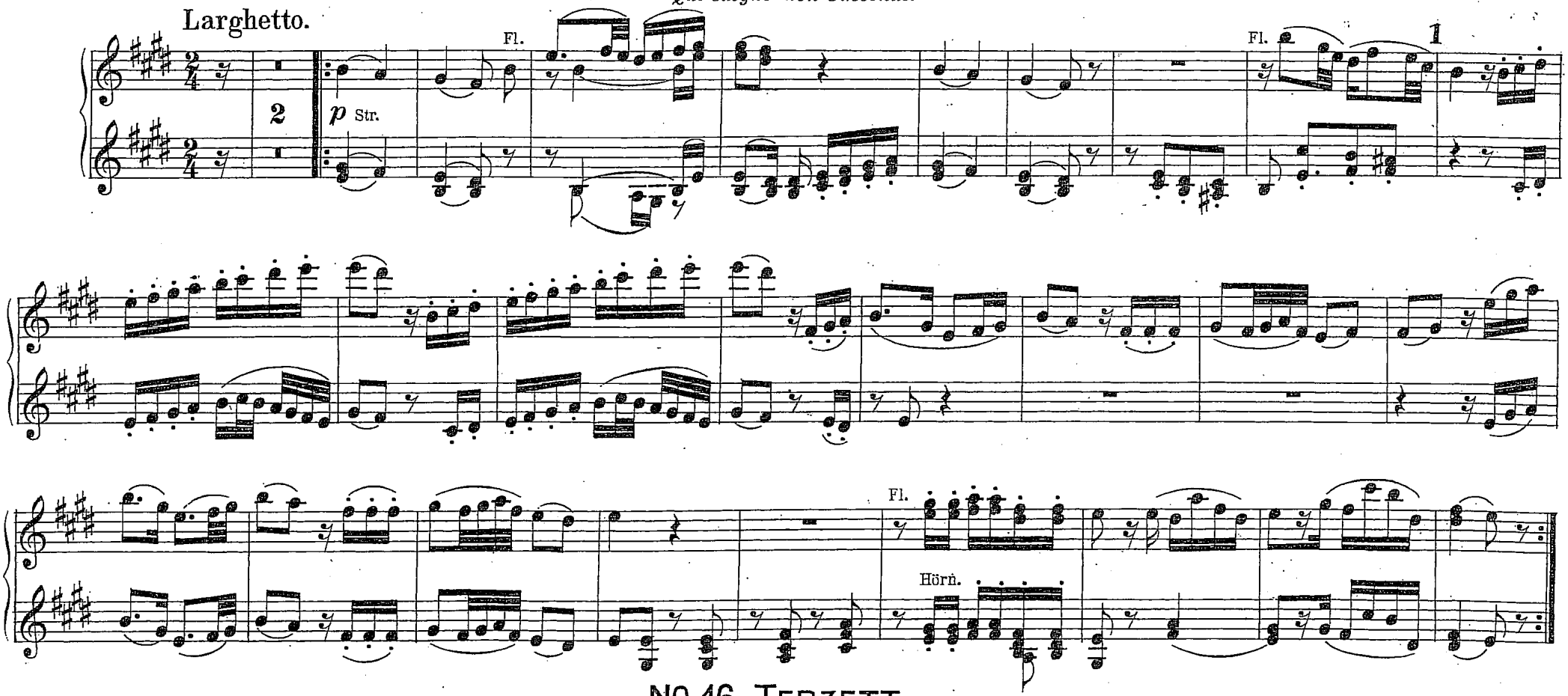


# No 15. Arie.

In diesen heil'gen Hallen.

*Qui sdegno non s'accende.*

Larghetto.

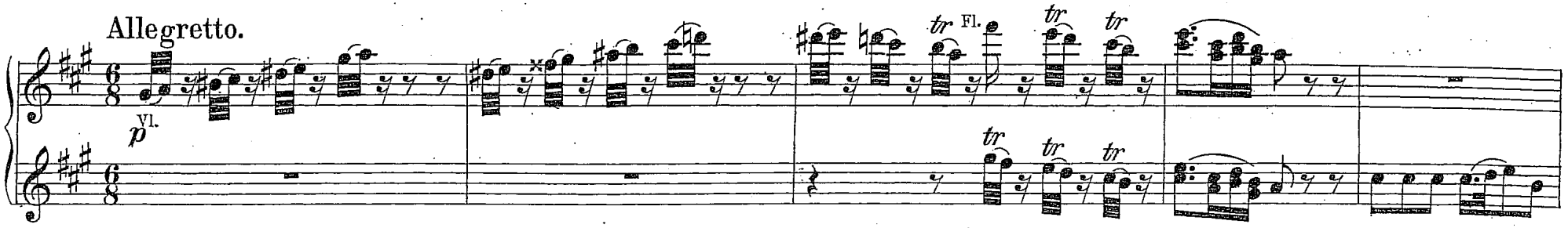


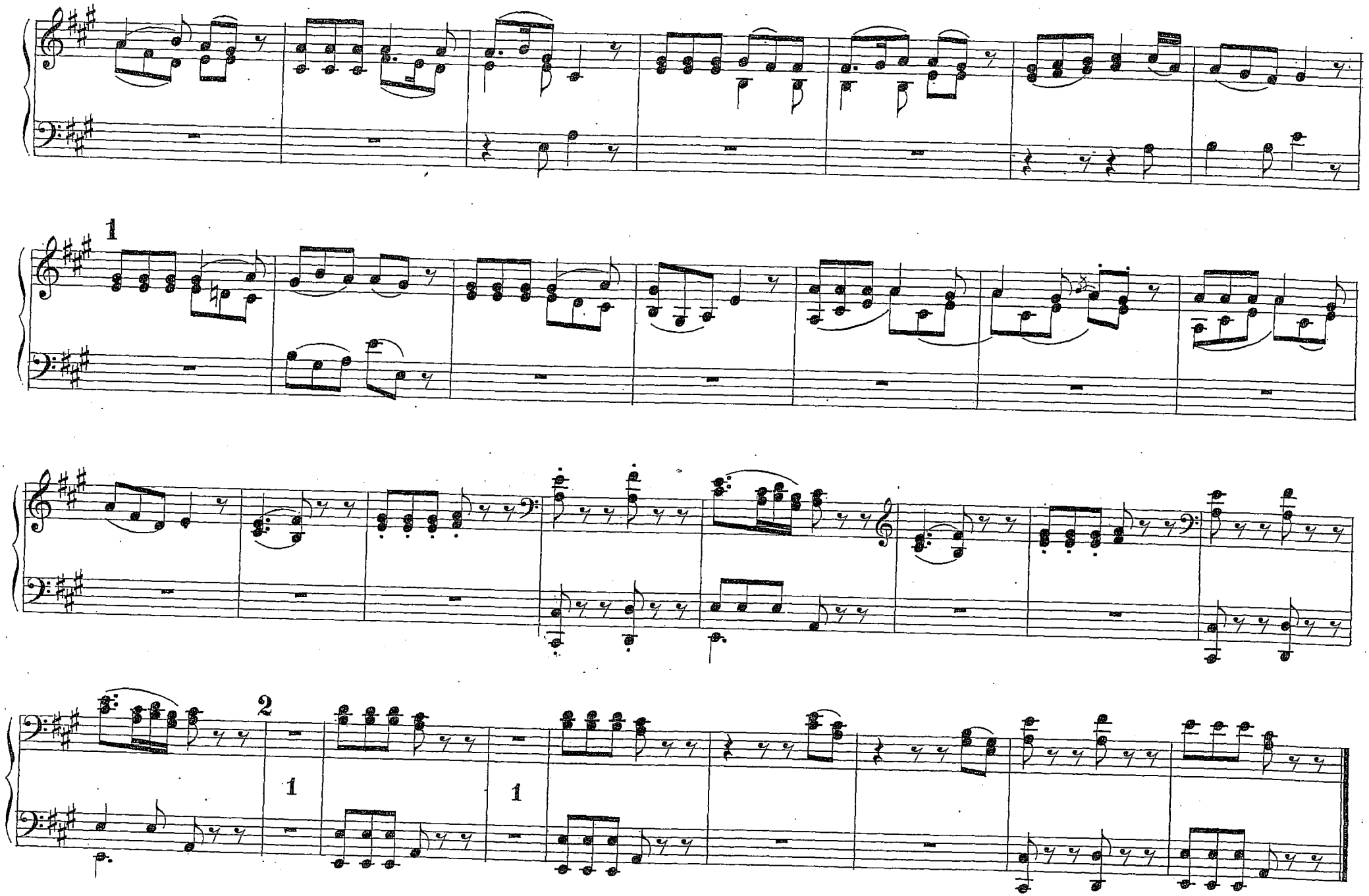

# No 16. Terzett.

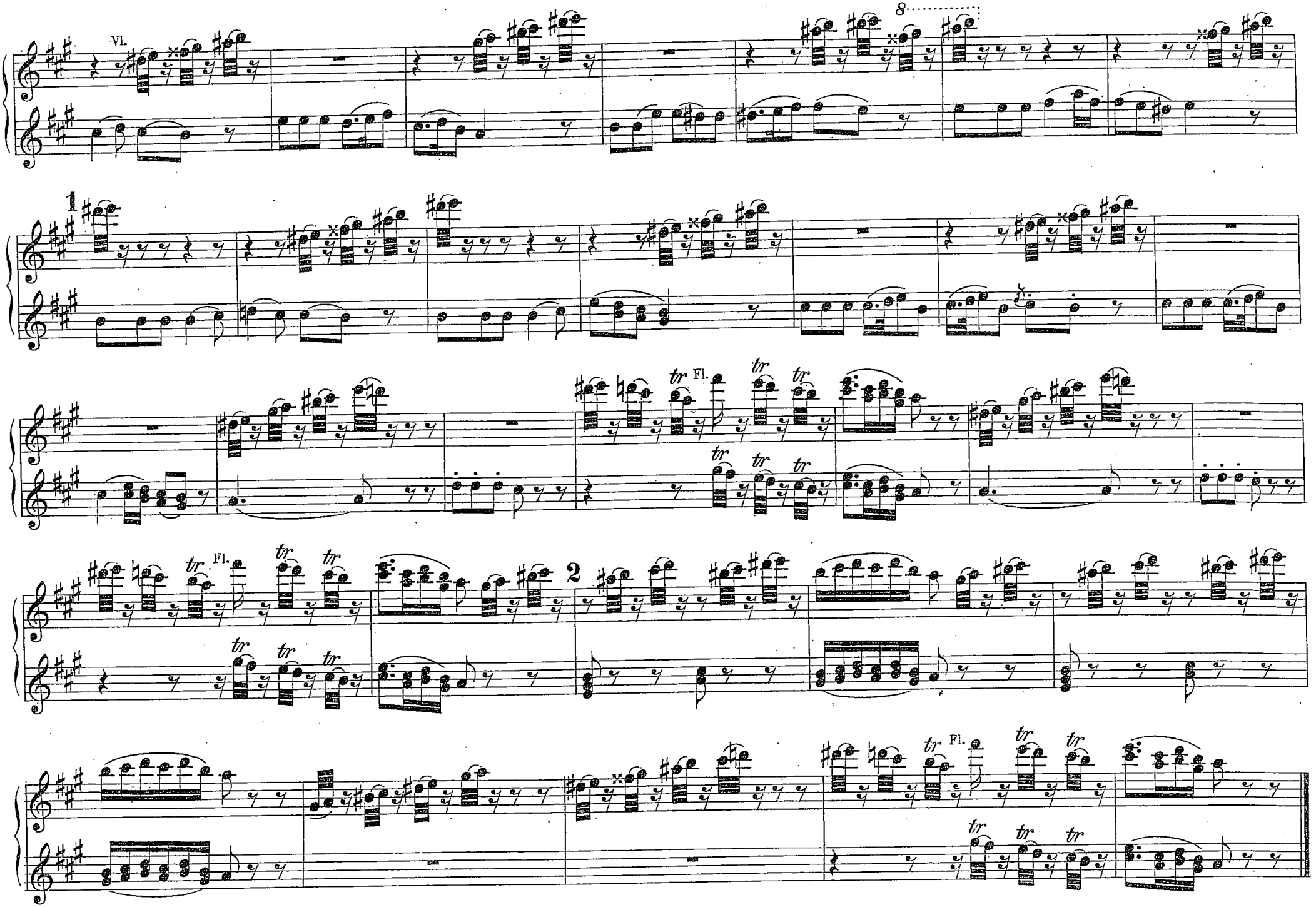
Seid uns zum zweitenmal willkommen.

*Già fan ritorno.*

Allegretto.




1
2
1
1

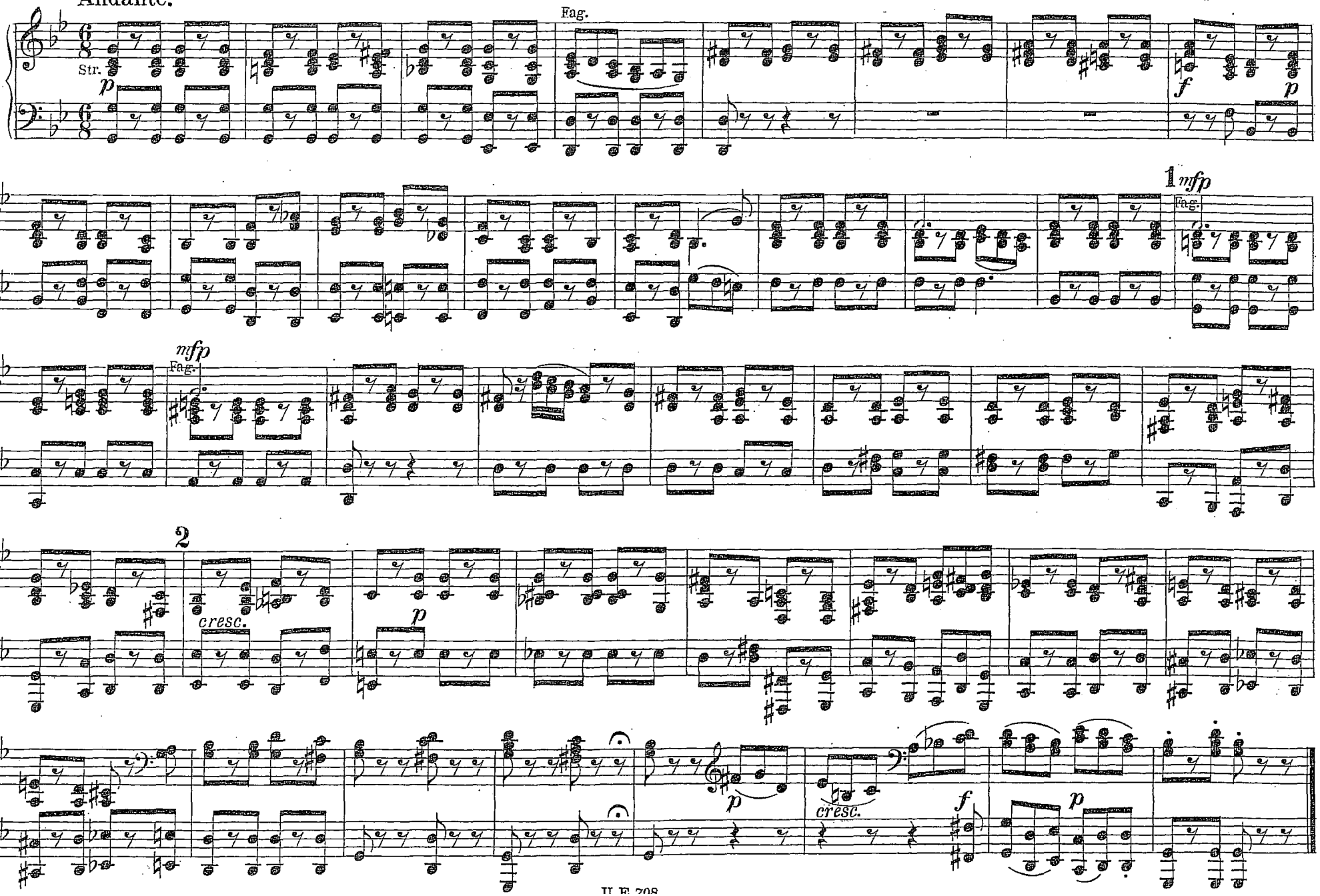

Vl.
8
1
Fl.
tr
2
Fl.
tr
Fl.
tr

# No 17. Arie.

Ach, ich fühl's, es ist verschwunden.

*Ah! lo so, più non s'avanza.*

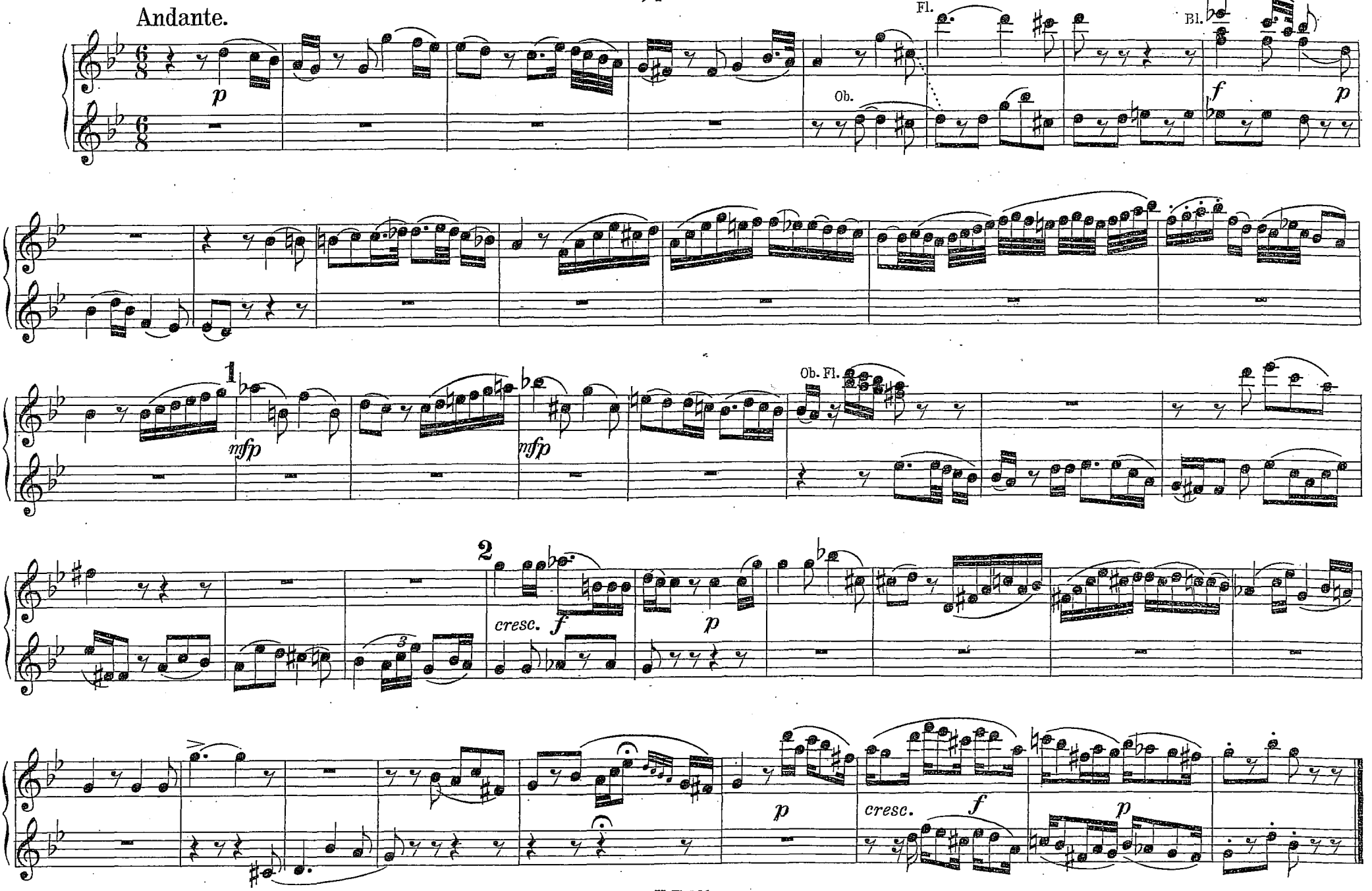
Andante.



# № 17. Arie.

Ach, ich fühl's, es ist verschwunden.

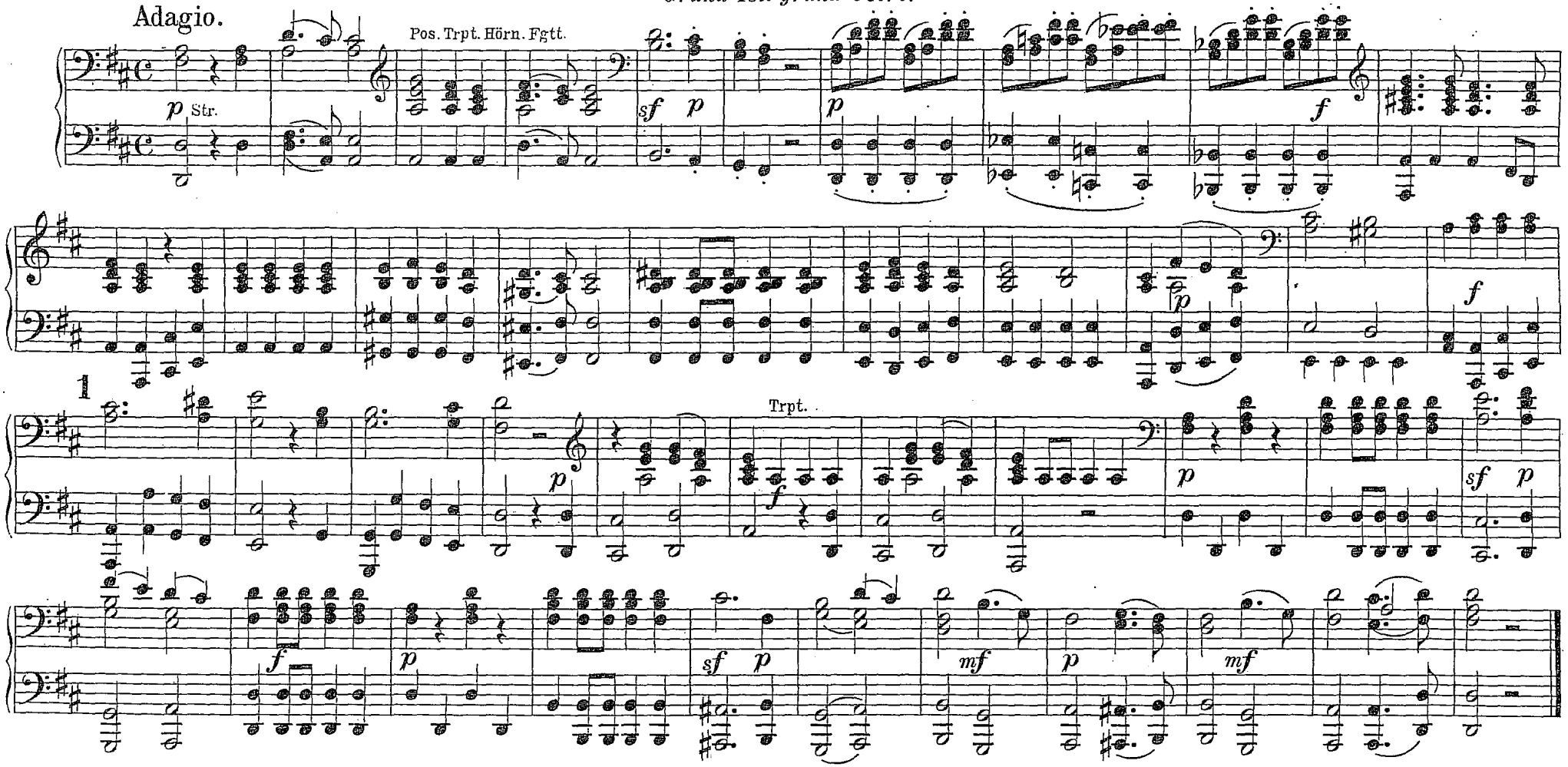
*Ah! lo so, più non s'avanza.*



# Nº 18. Chor der Priester.

O Isis und Osiris.

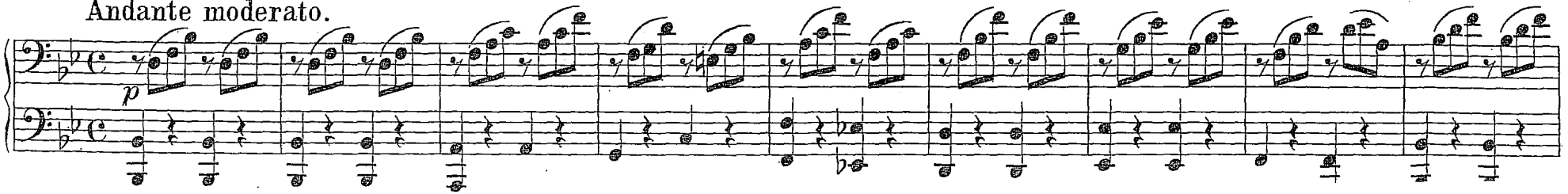
*Grand' Isi! grand' Osiri!*




# Nº 19. Terzett.

Soll ich dich, Theurer.

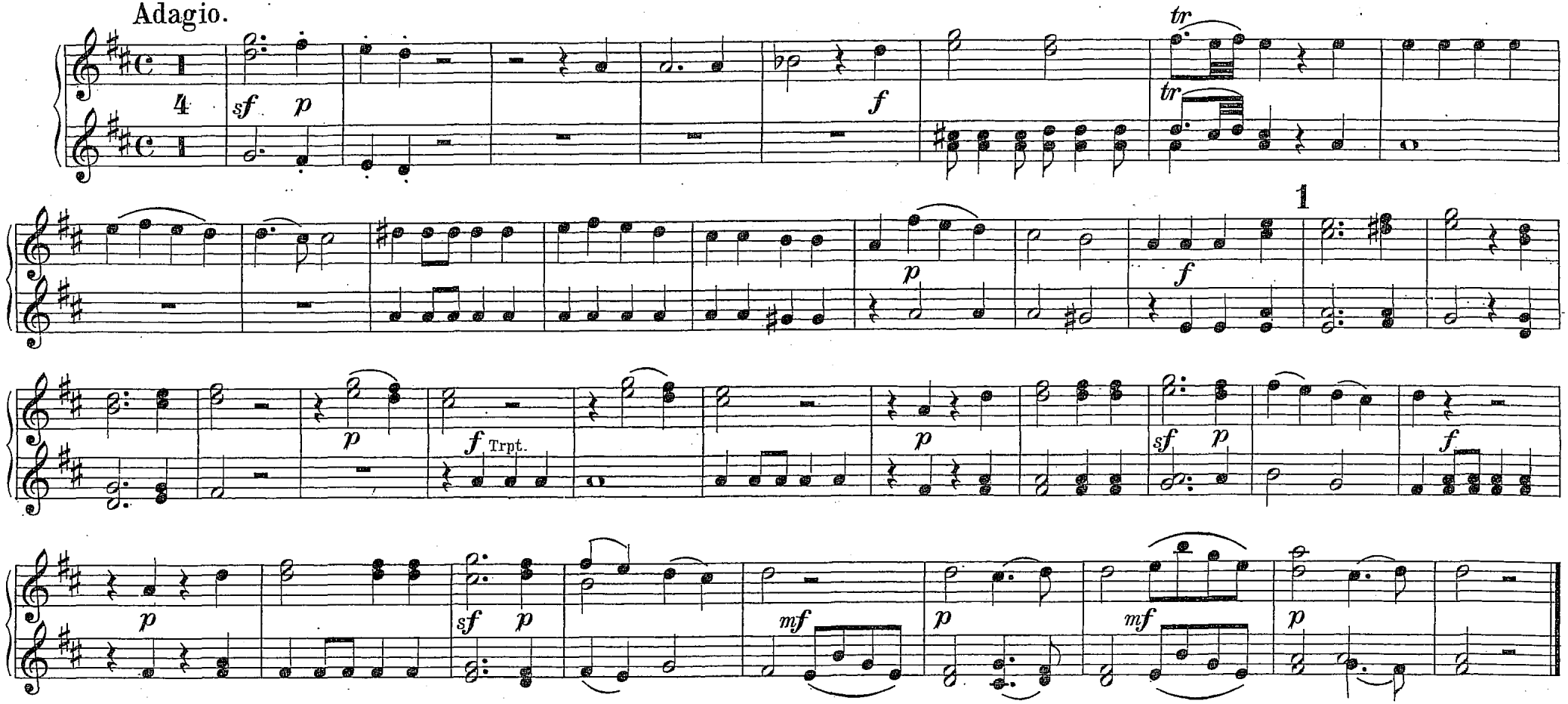
*Dunque il mio ben.*



# No 18. Chor der Priester.

O Isis und Osiris.

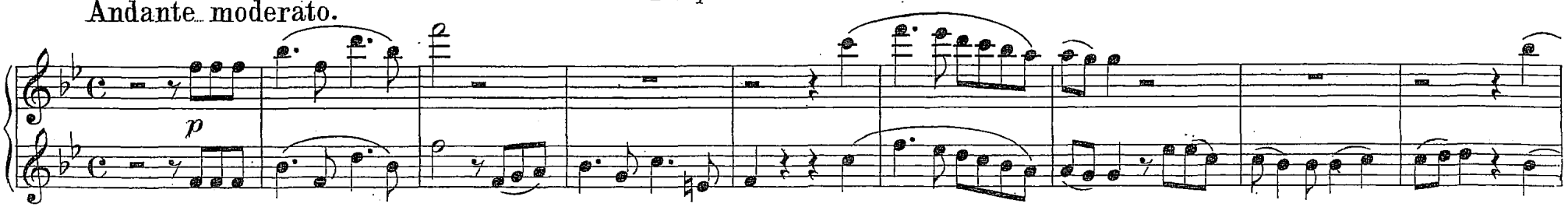
*Grand' Isi! grand' Osiri!*

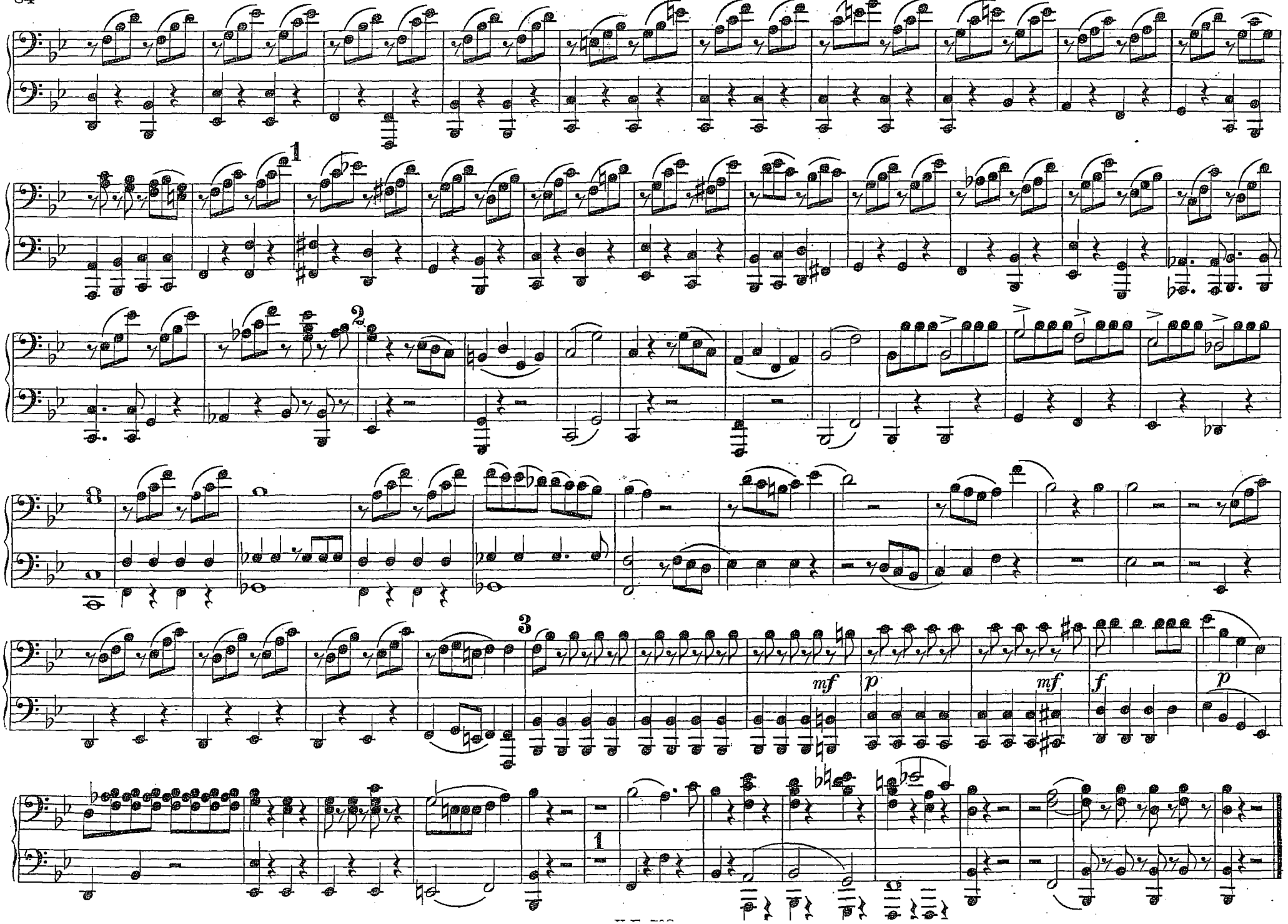



# No 19. Terzett.

Soll ich dich, Theurer.

*Dunque il mio ben.*

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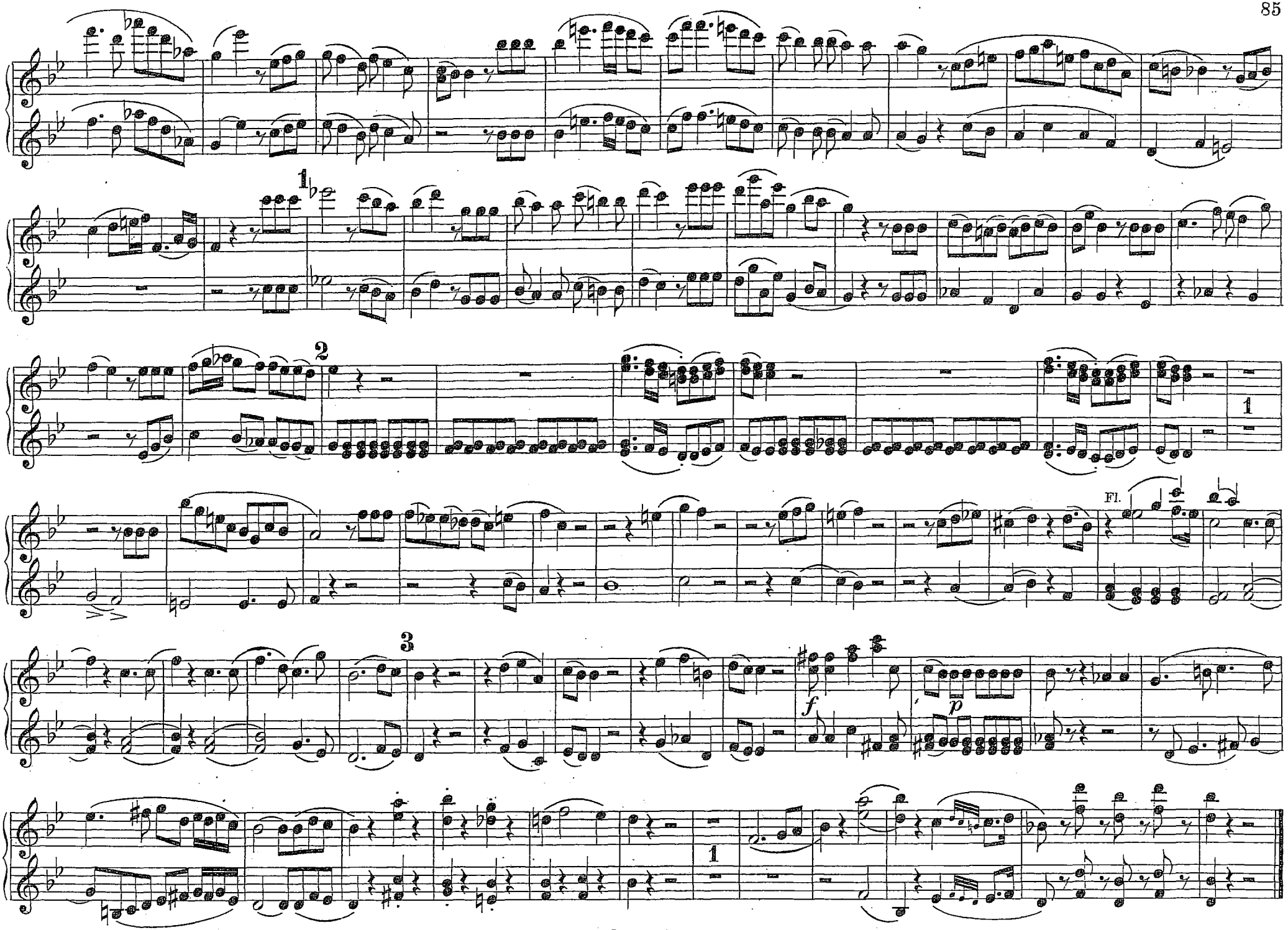
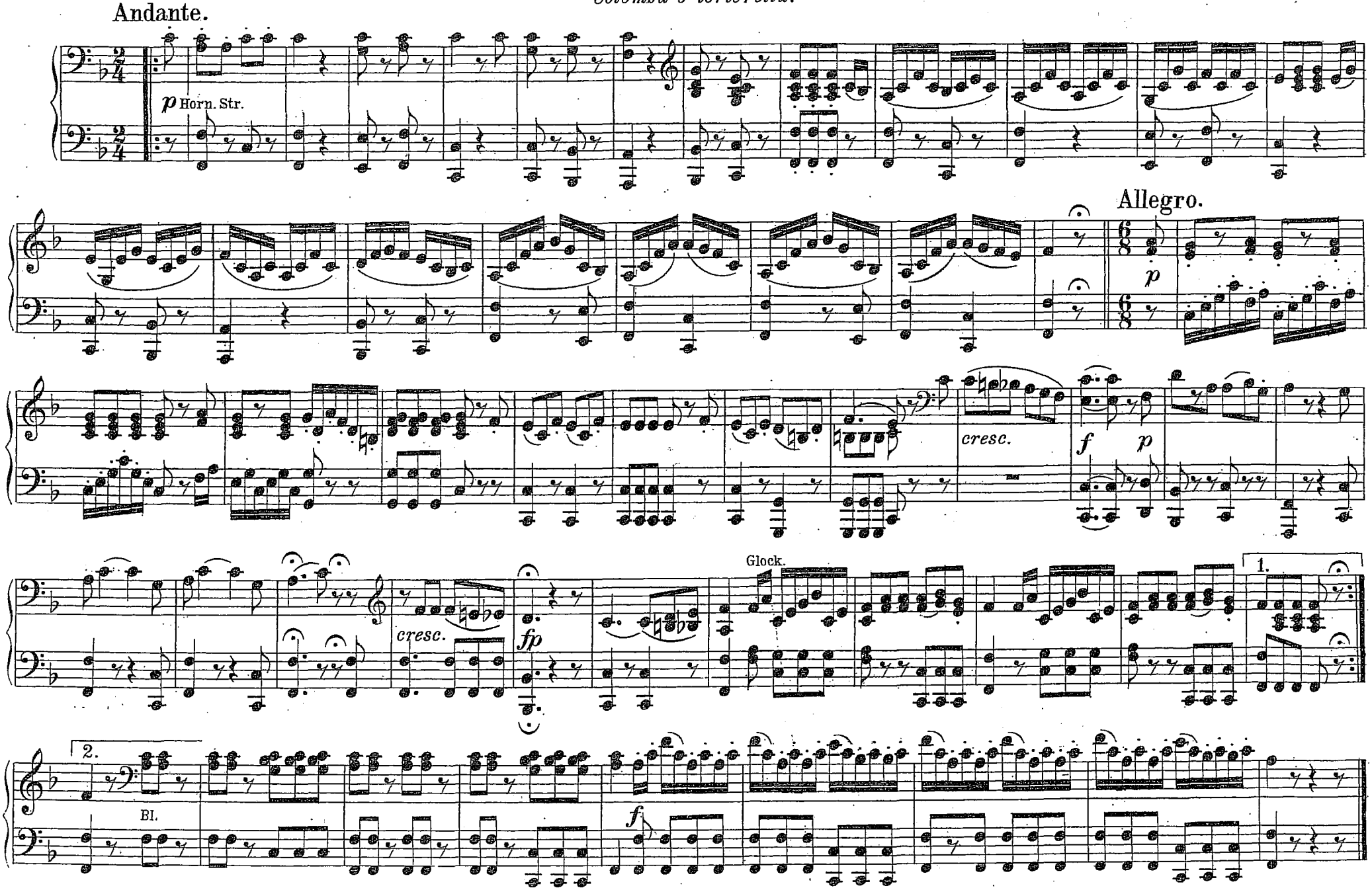
mf
p
mf
f
p
1


1
2
1
Fl.
3
f
p
1

# No 20. Arie.

Ein Mädchen oder Weibchen.

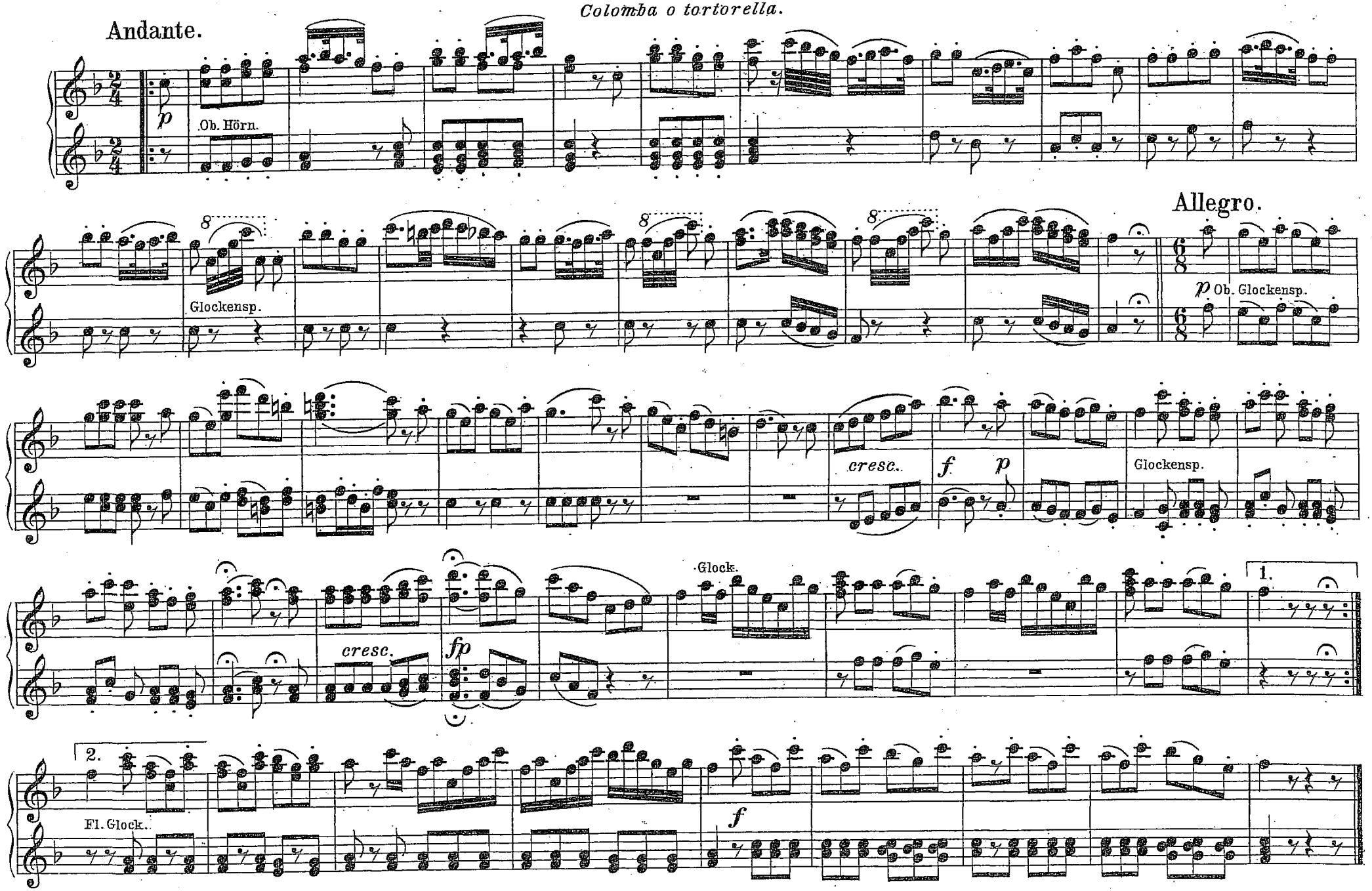
*Colomba o tortorella.*



# Nº 20. Arie.

## Ein Mädchen oder Weibchen.

*Colomba o tortorella.*

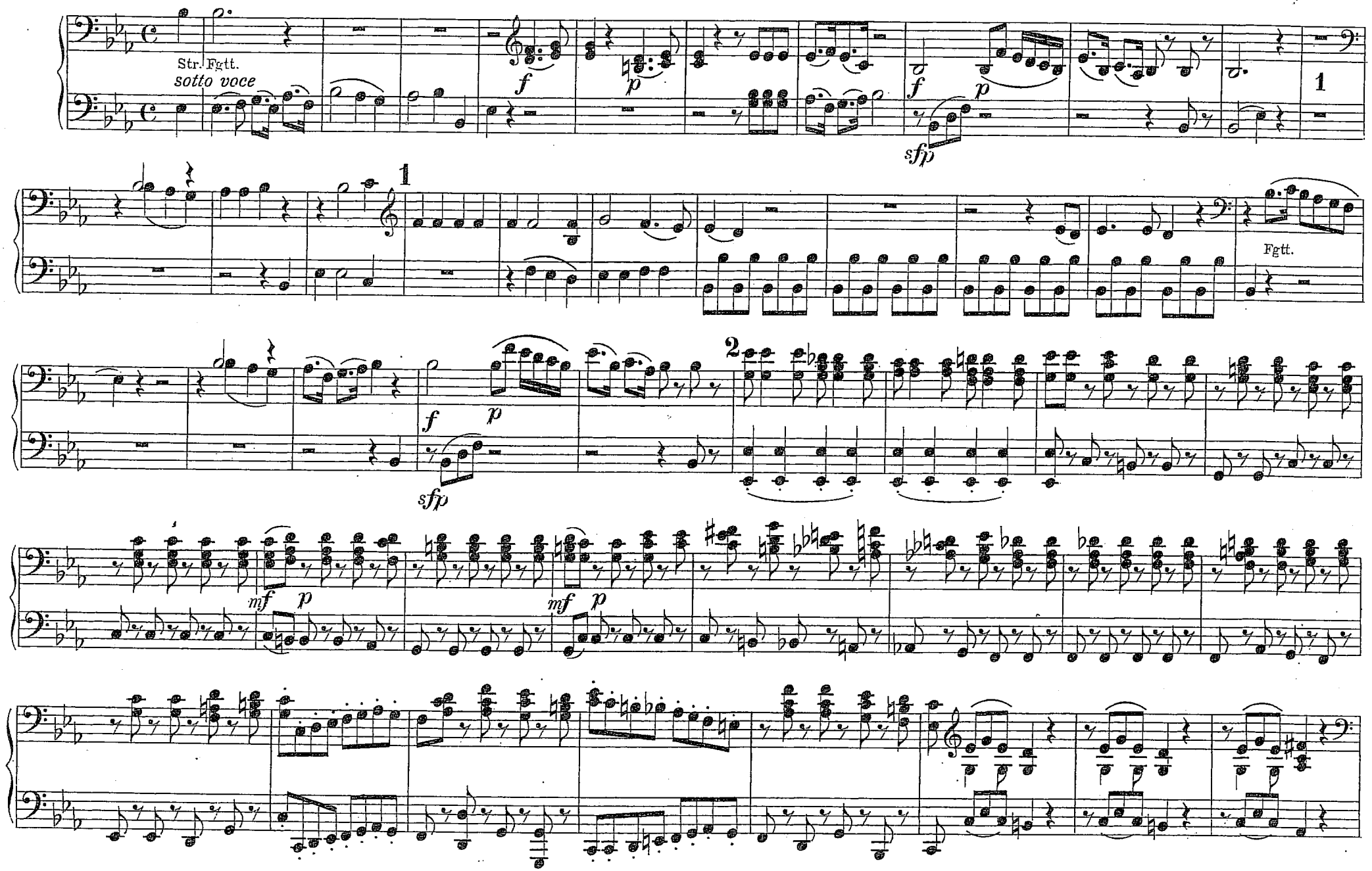


# No 21. Finale.

Bald prangt, den Morgen zu verkünden.

*D'ostro e zaffir già sorge adorno.*

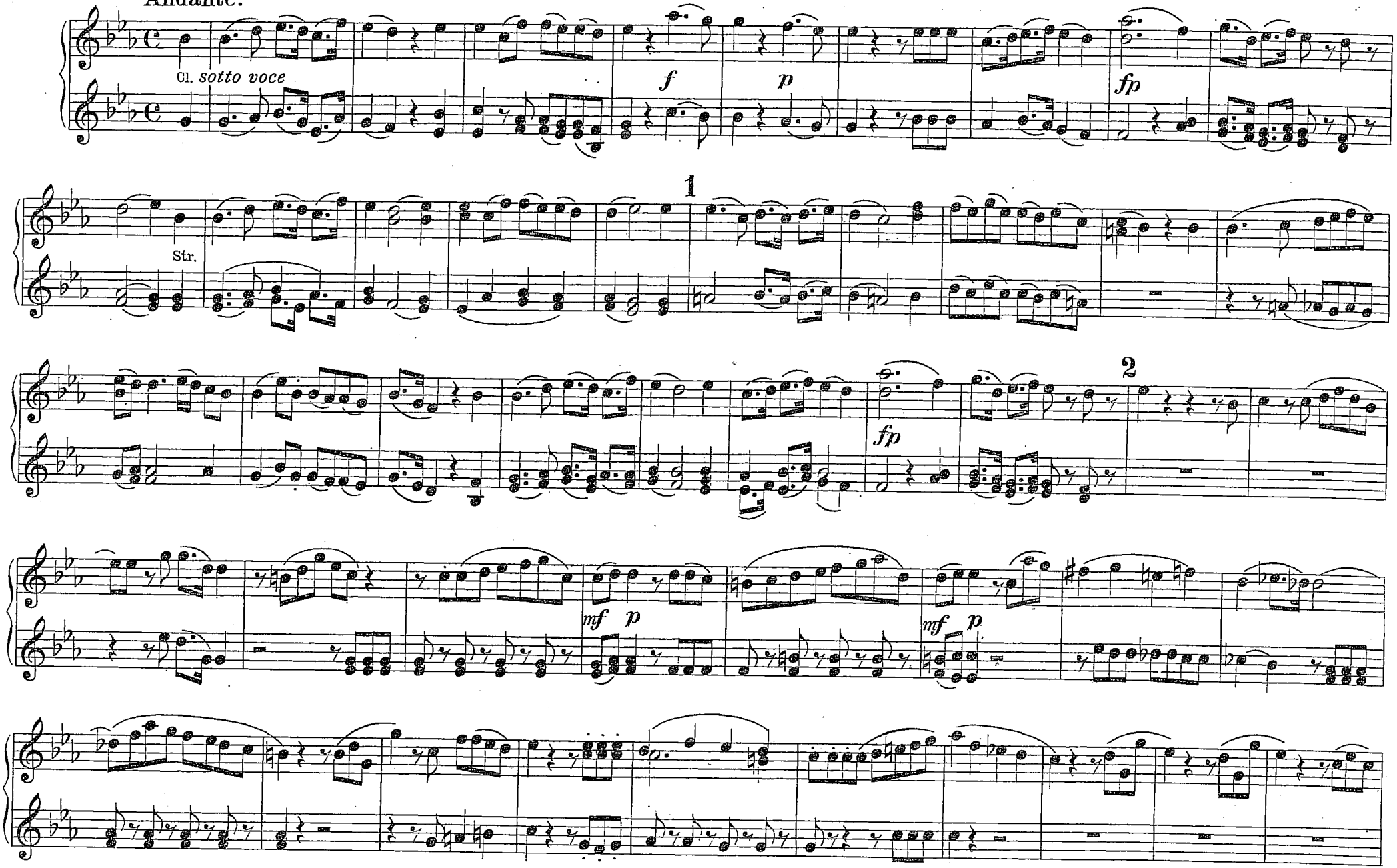
Andante.

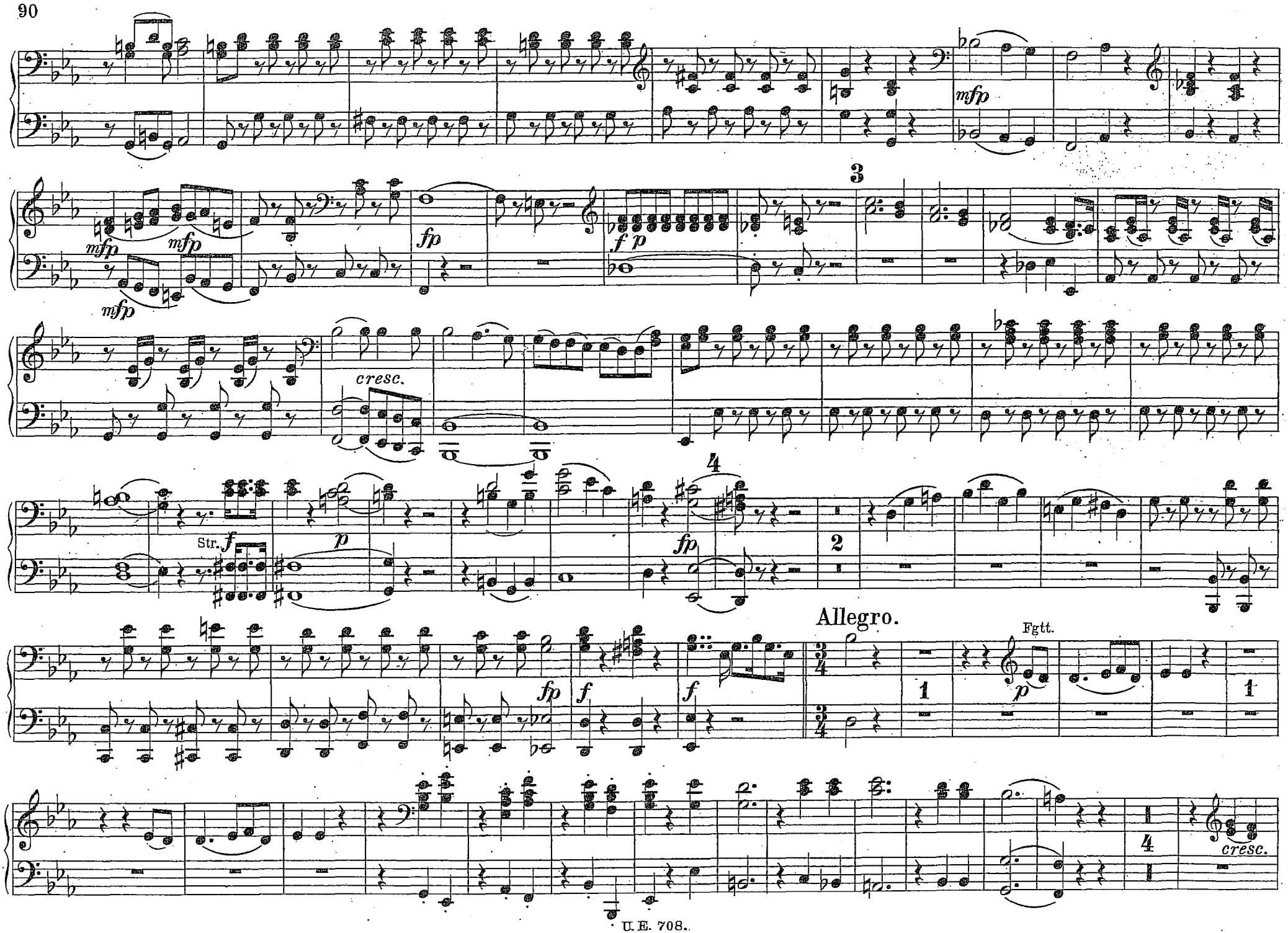


# No 21. Finale.

Bald prangt, den Morgen zu verkünden.

*D'ostro e zaffir già sorge adorno.*

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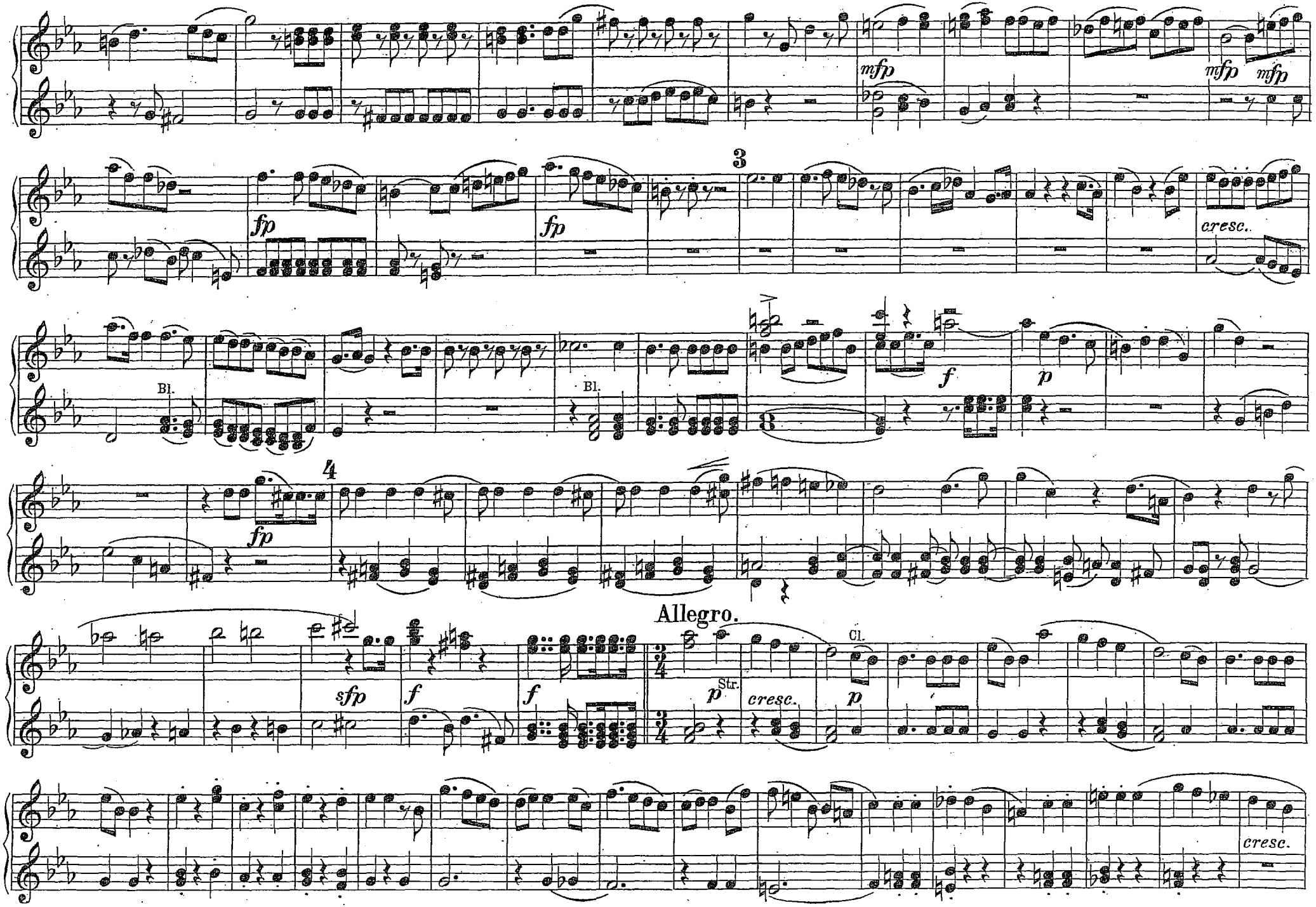
mfp
mfp
fp
f p
3
cresc.
Str. f
p
fp
4
2
Allegro.
Fgtt.
p
fp
f
f
1
1
4
cresc.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mfp
mfp
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fp
cresc.
Bl.
Bl.
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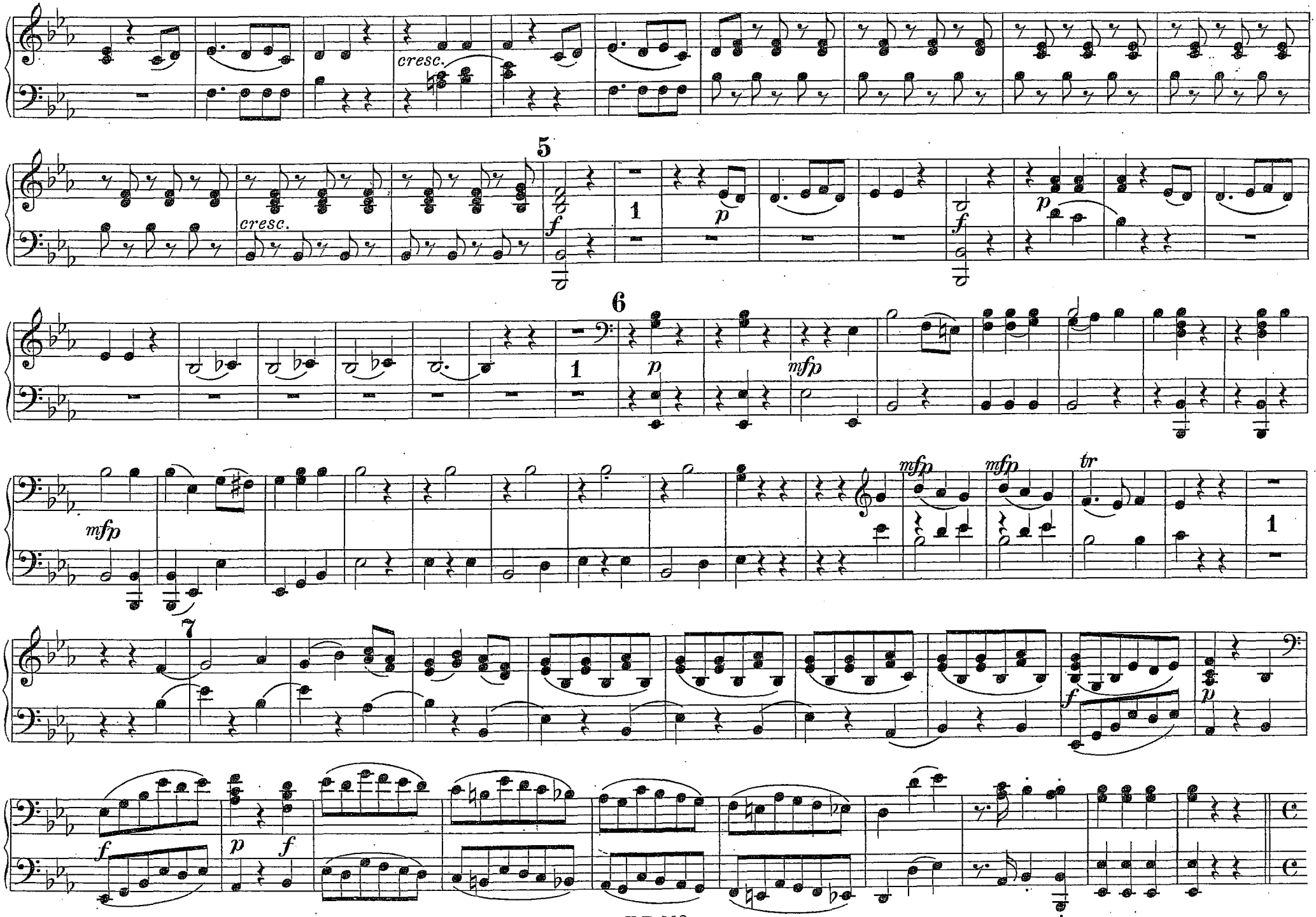
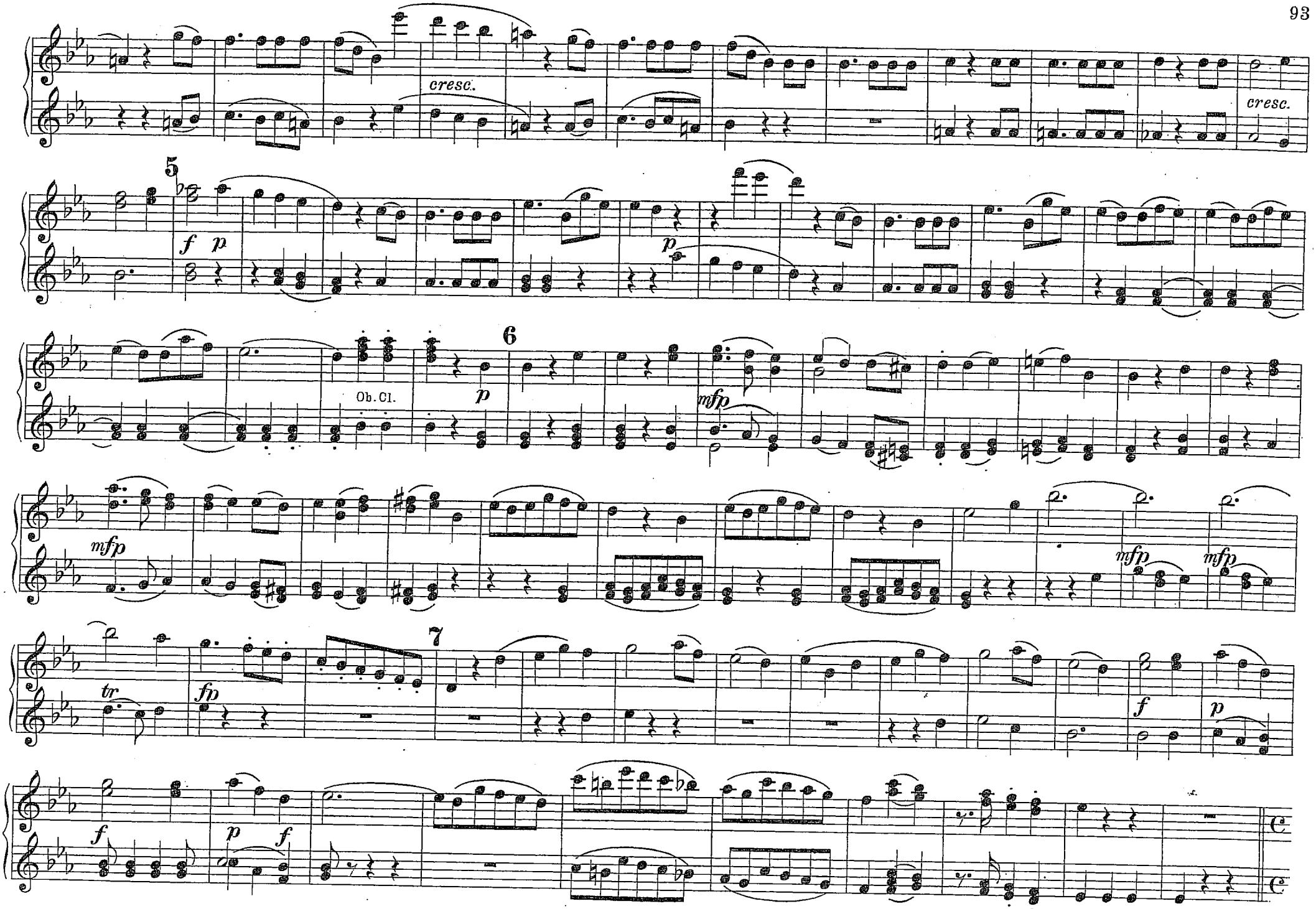
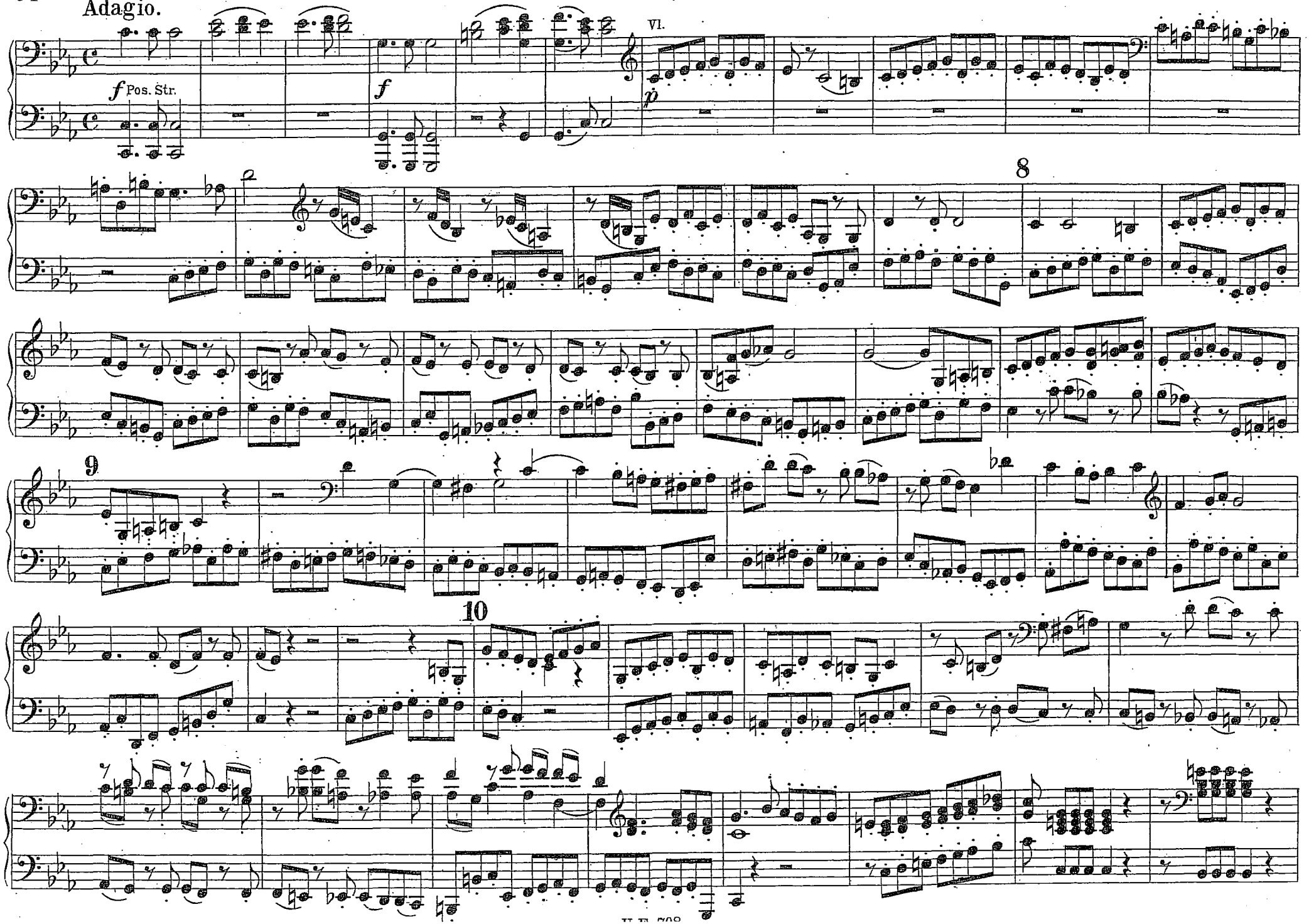
p
4
fp
Allegro.
sfp
f
f
Str.
p
cresc.
Cl.
p
cresc.

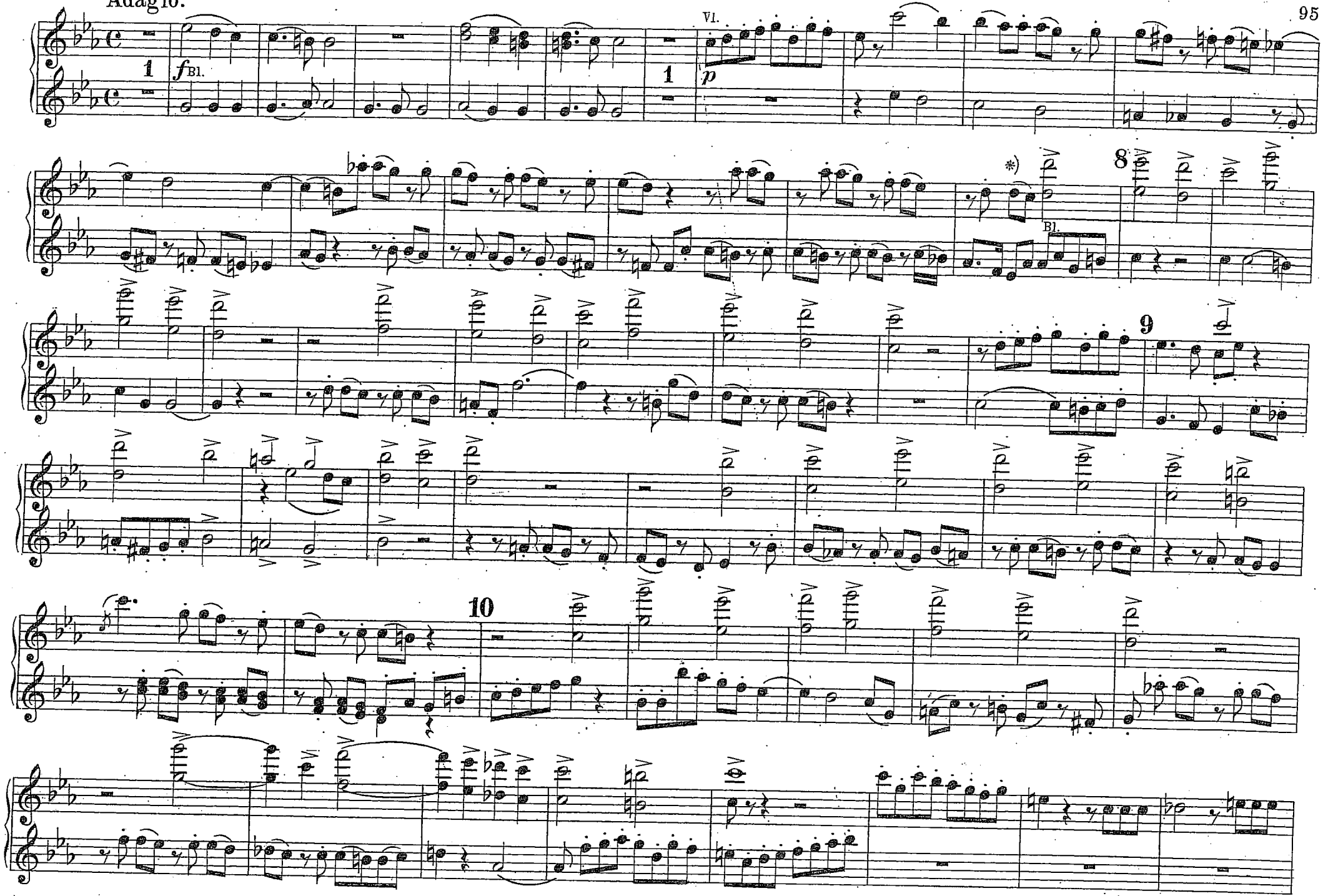

cresc.
5
cresc.
f
1
p
f
p
6
1
p
mfp
mfp
mfp
tr
1
7
f
p
f
p
f


cresc.
cresc.
5
f p
p
6
Ob. Cl.
p
mfp
mfp
mfp
mfp
7
tr
fp
f
p
f
p f

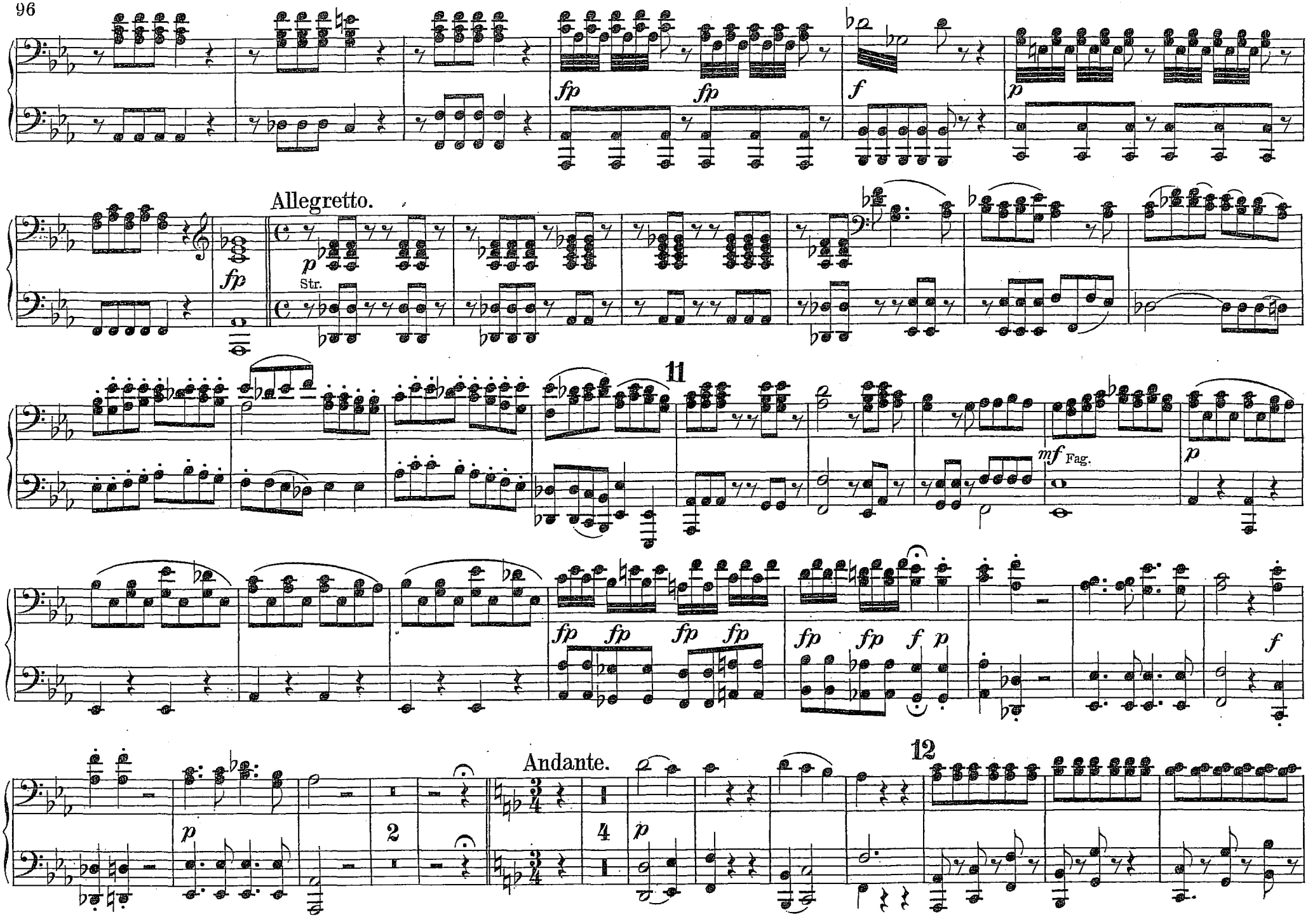
Adagio.



Adagio.




*) Choral: „Ach Gott, vom Himmel sieh' darein."


fp
fp
f
p
Allegretto.
fp
p
Str.
11
mf Fag.
p
fp fp fp fp
fp fp f p
f
Andante.
12
p
2
4
p

fp fp f p f p

Allegretto.

11

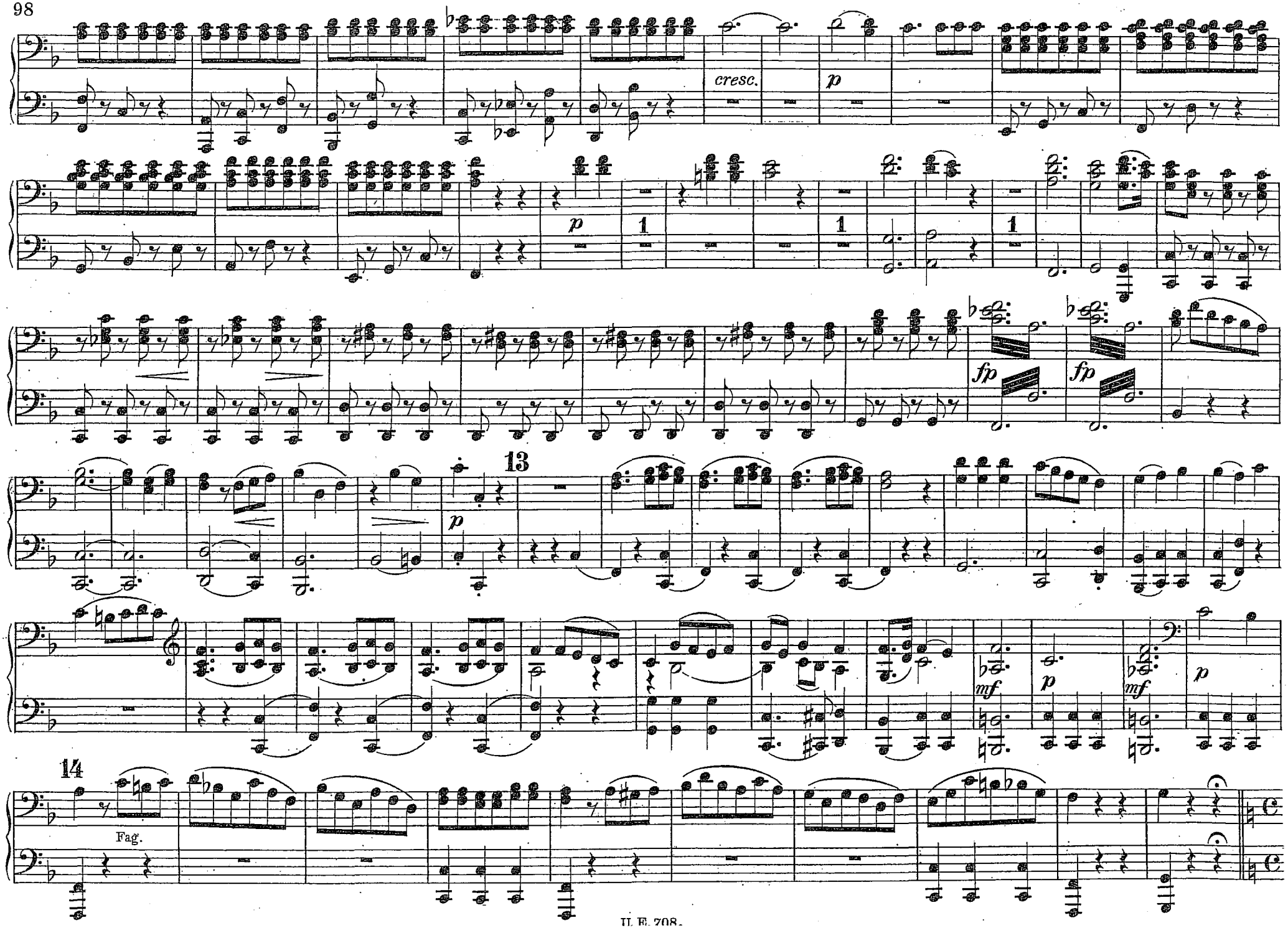
mf p dolce

f p f p

Andante.

12

Str.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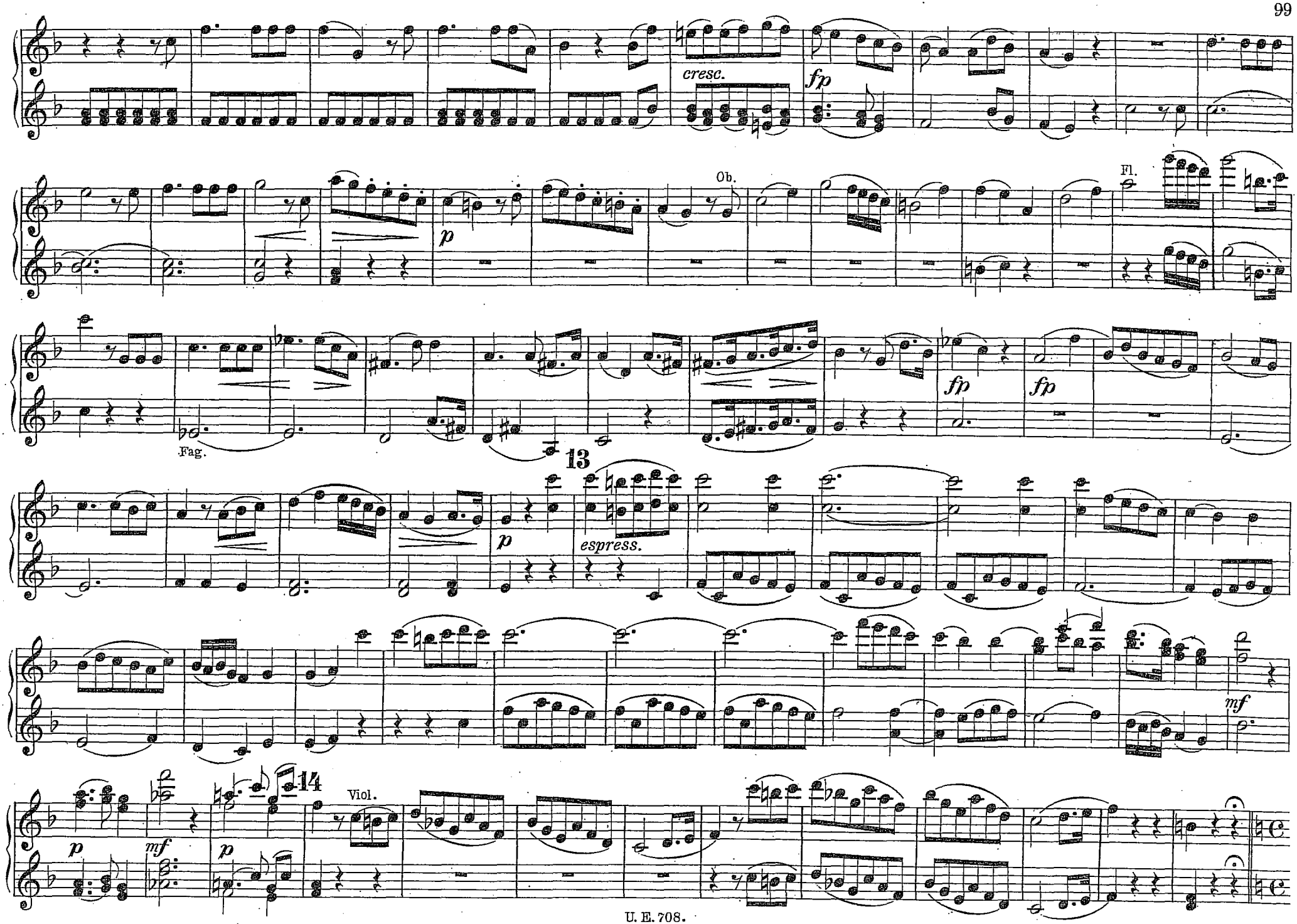
fp
13
p
mf
p
mf
p
14
Fag.


cresc.
fp
Ob.
p
Fl.
Fag.
fp
fp
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p
espress.
mf
14
Viol.
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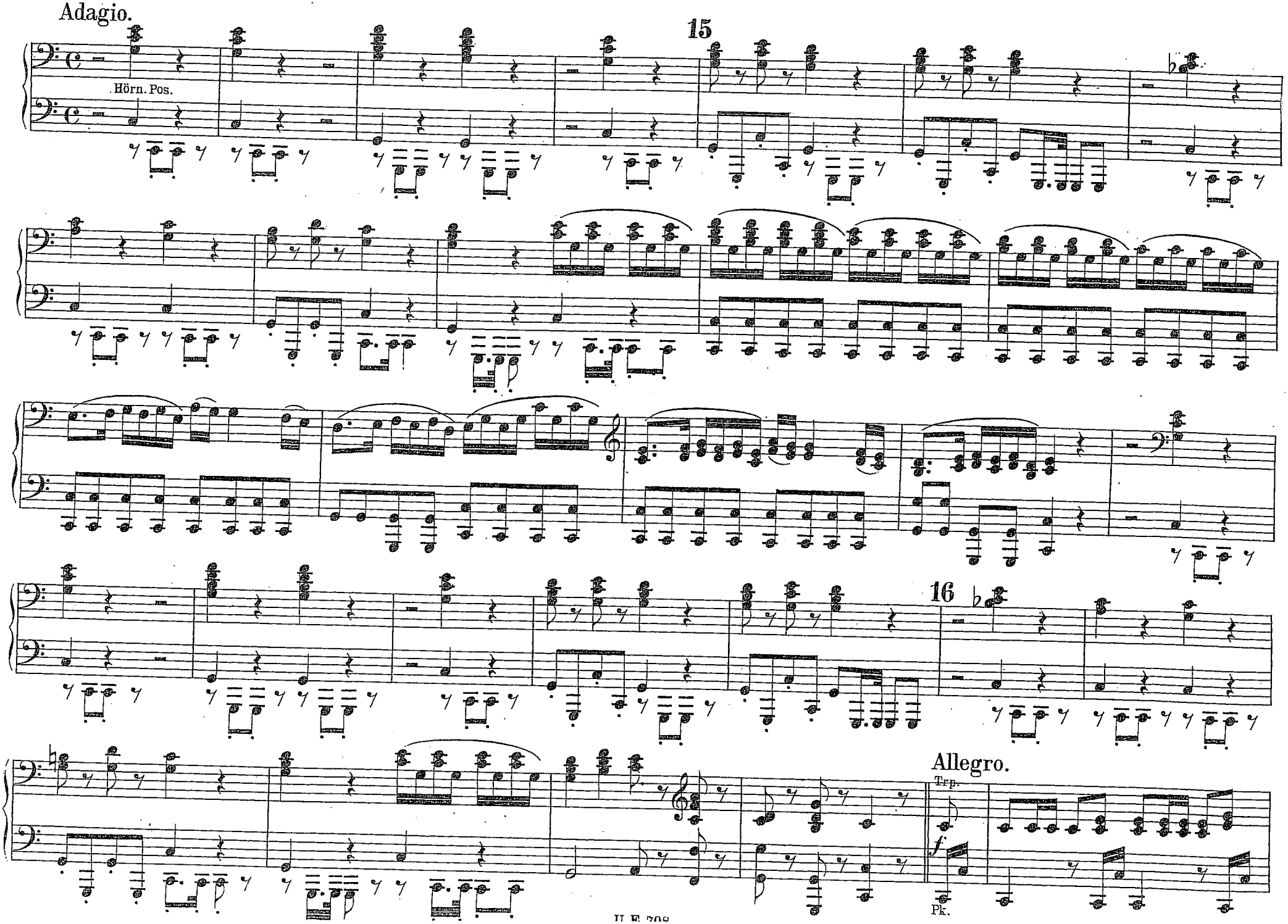
mf
p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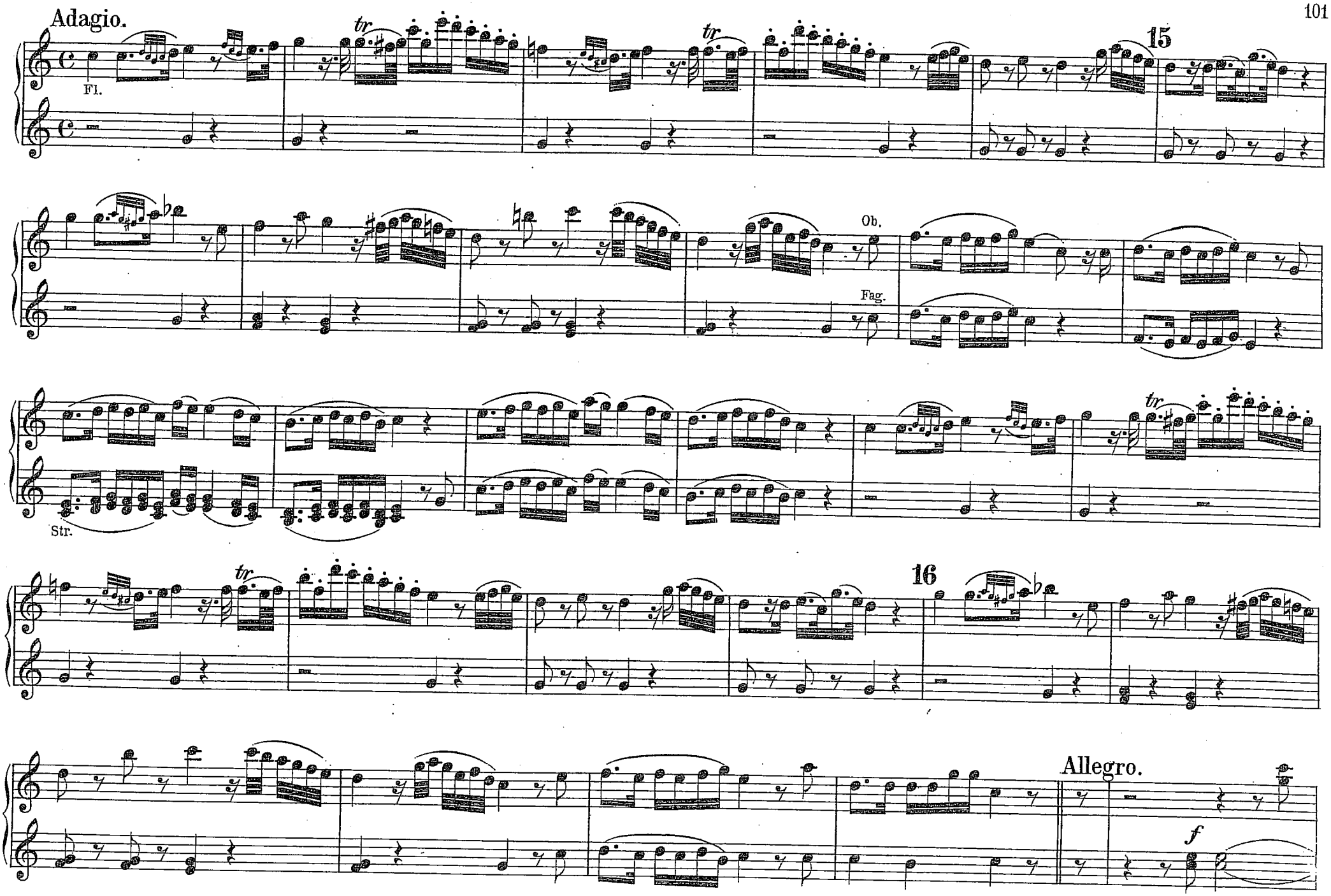
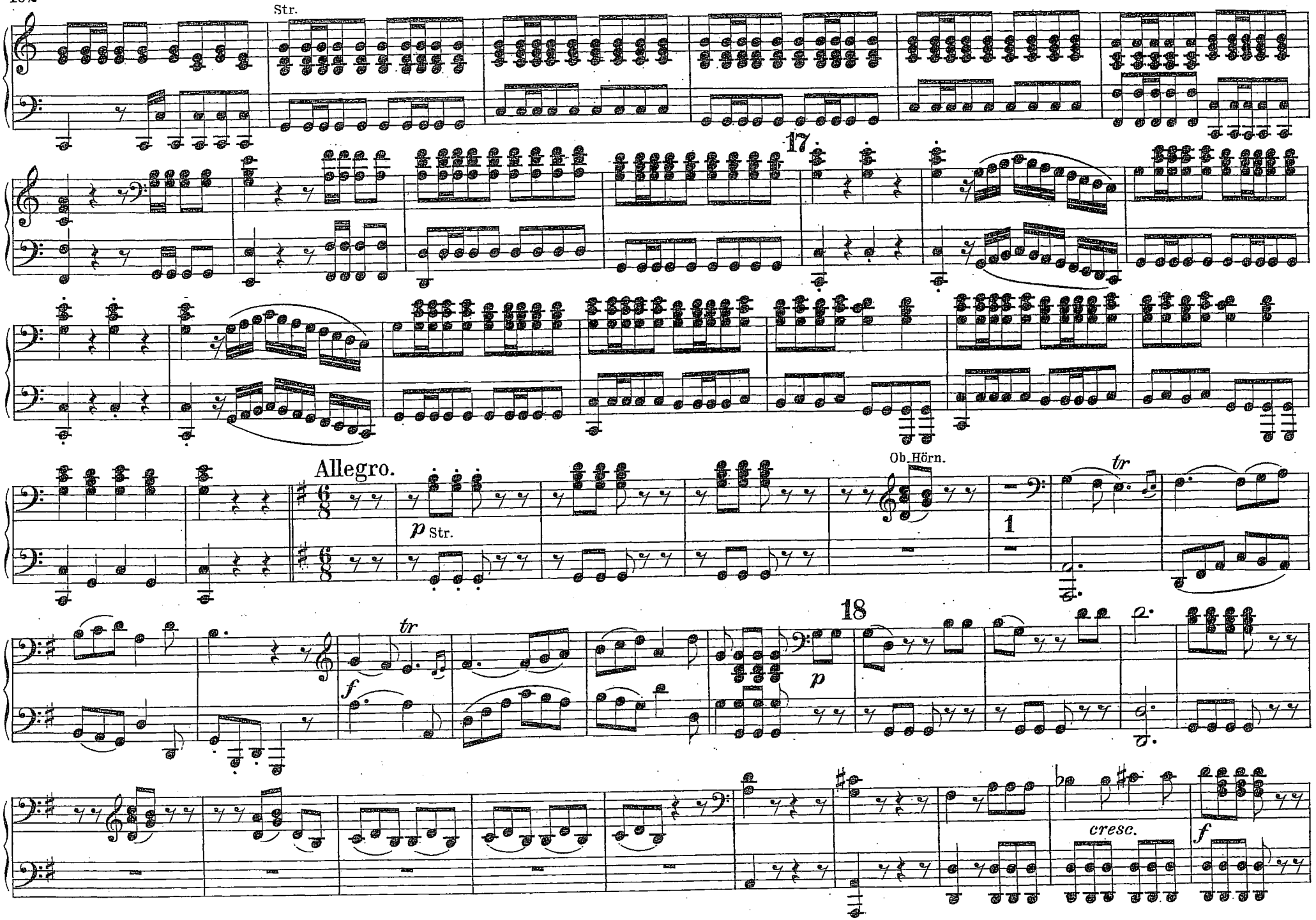
Hörn. Pos.
16
Allegro.
Trp.
f
Pk.


Adagio.
Fl.
tr
tr
15
Ob.
Fag.
Str.
tr
tr
16
Allegro.
f


Str.
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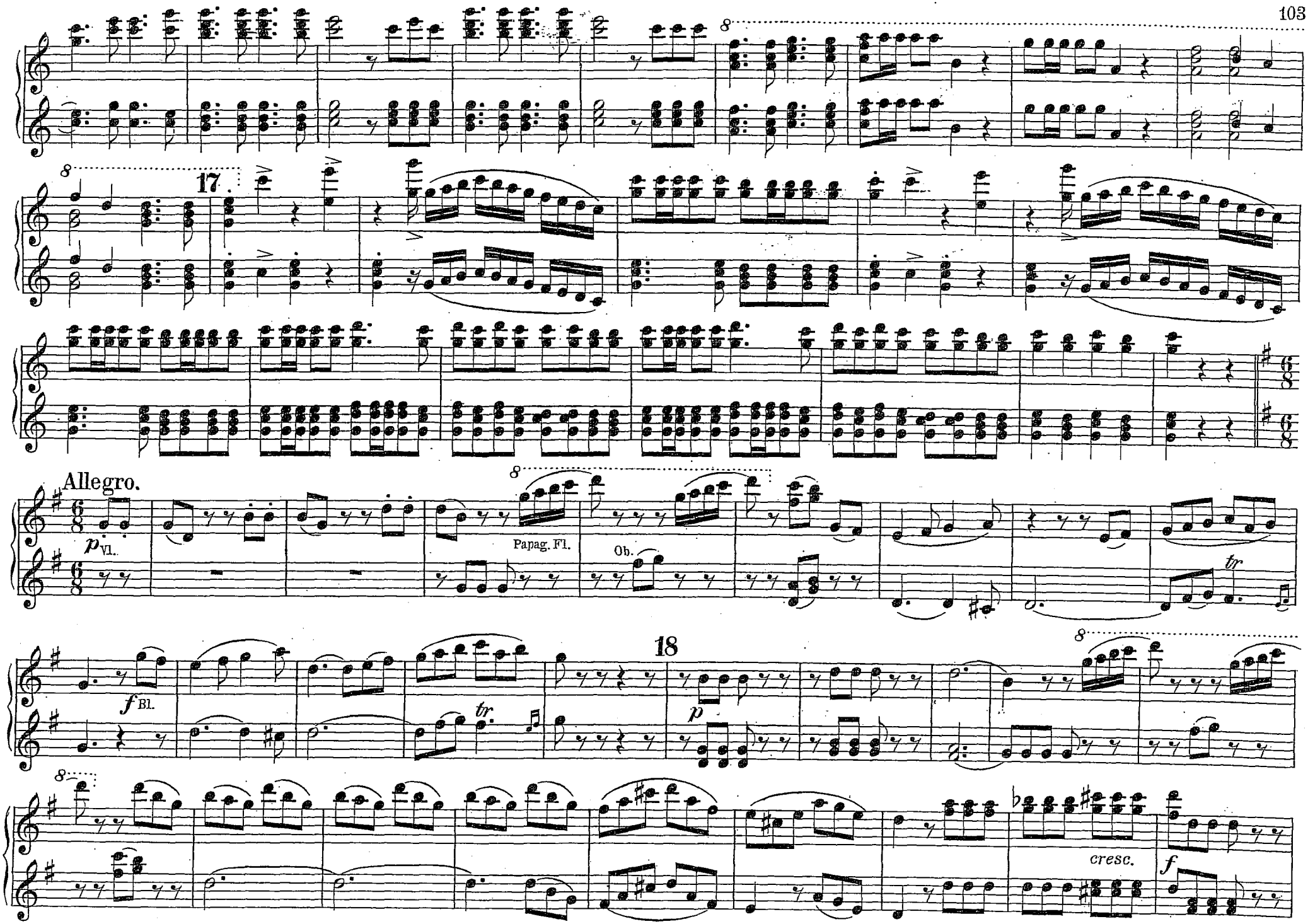
Allegro.
Ob. Hörn.
tr
p Str.
1
18
tr
f
p
cresc.
f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tr
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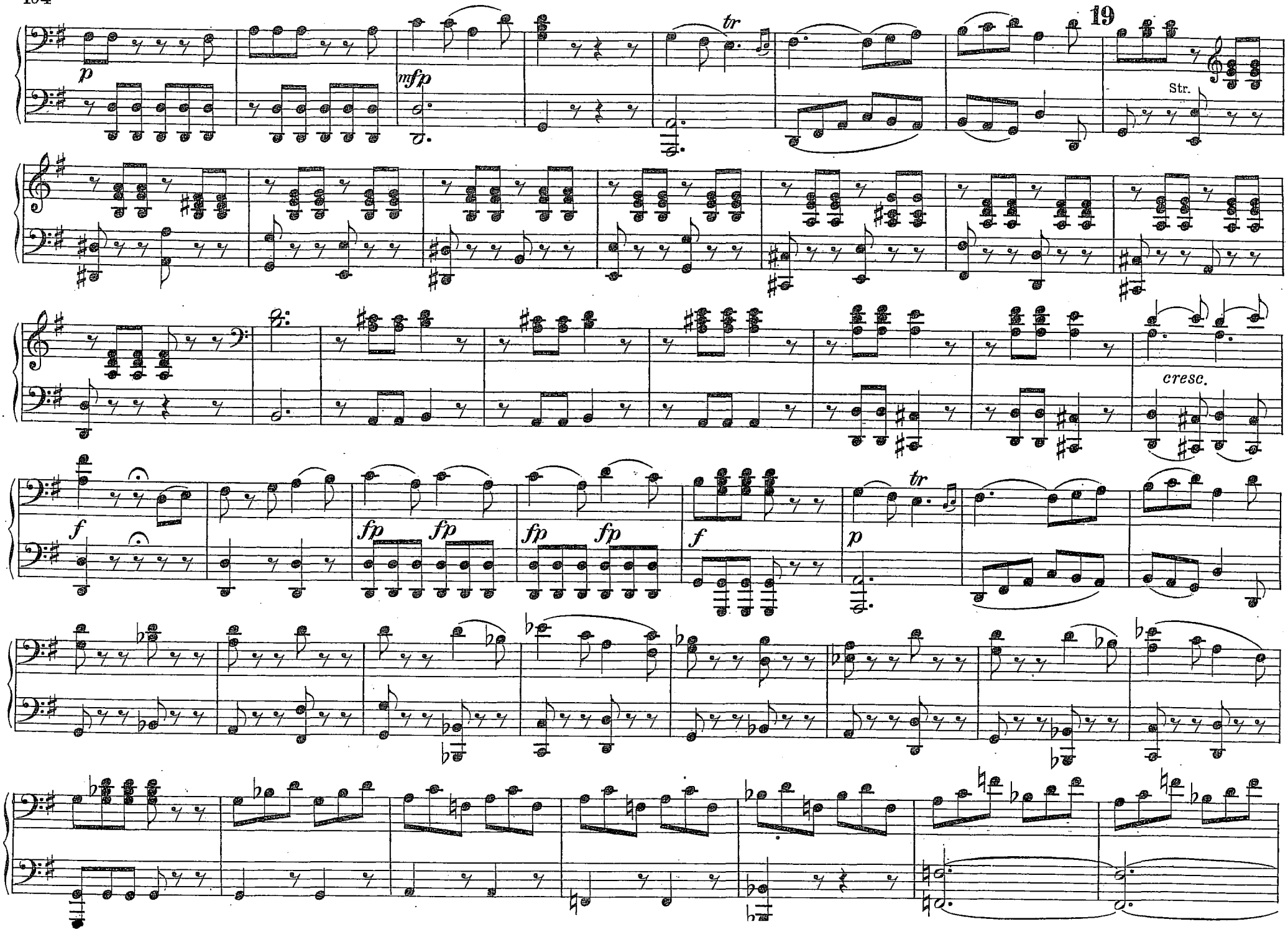
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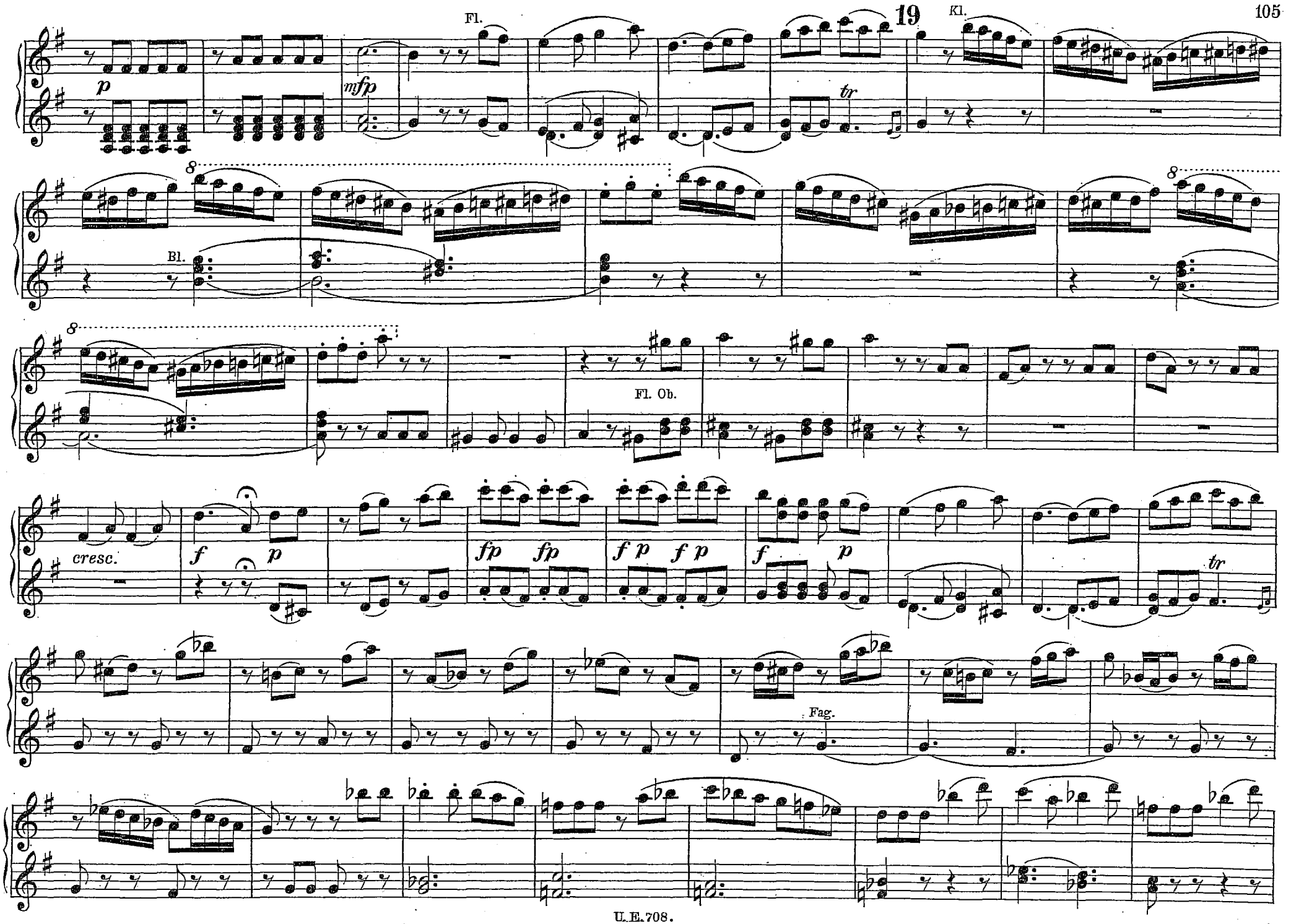
p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Fl.
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p
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fp
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f p
f
p
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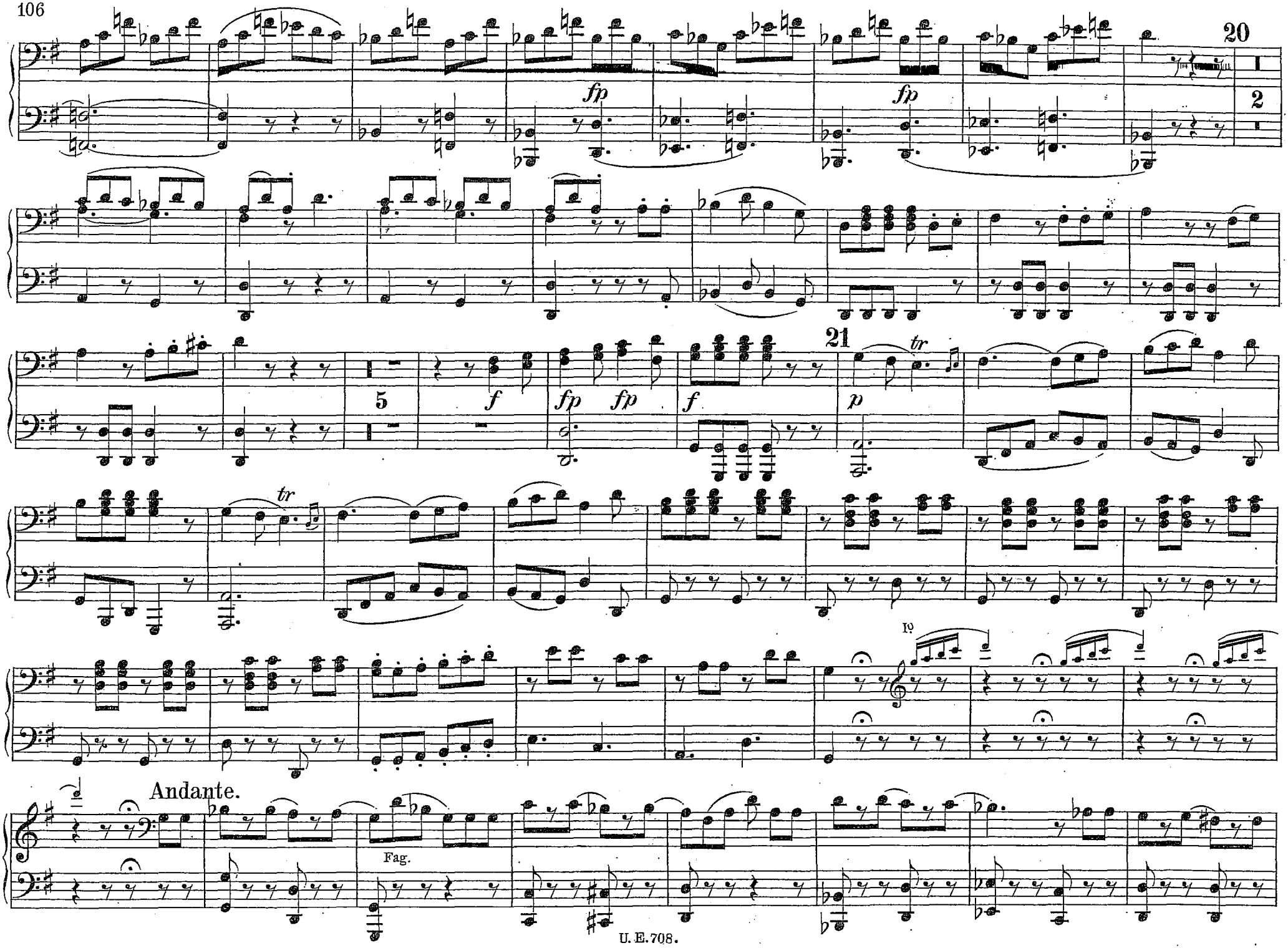
Fag.


20
I
2
fp
fp
5
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fp fp
f
21
tr
p
tr
Iº
Andante.
Fag.

20

fp fp

fp f fp fp f p

21

tr tr p

8

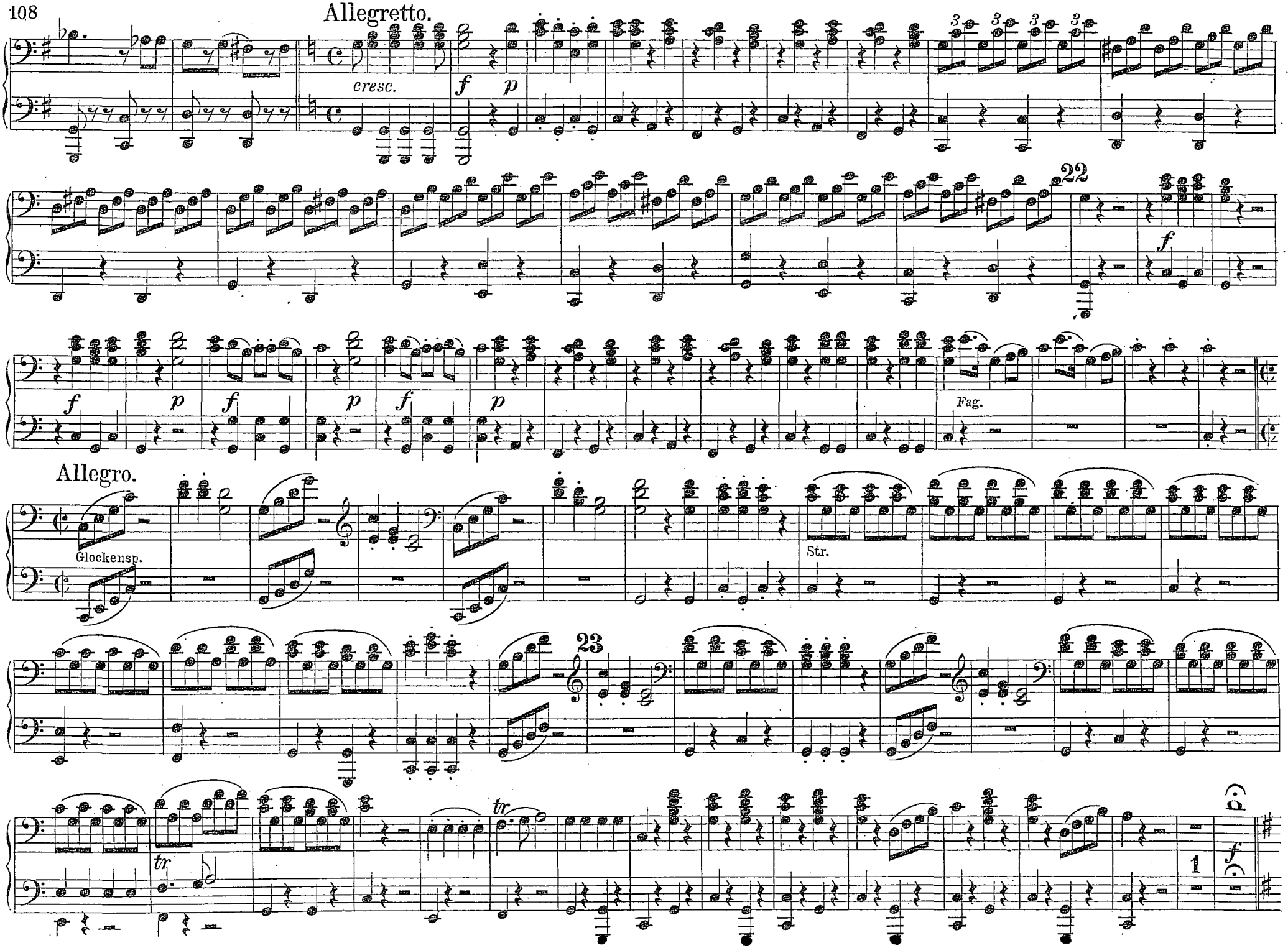
Papag. Fl.

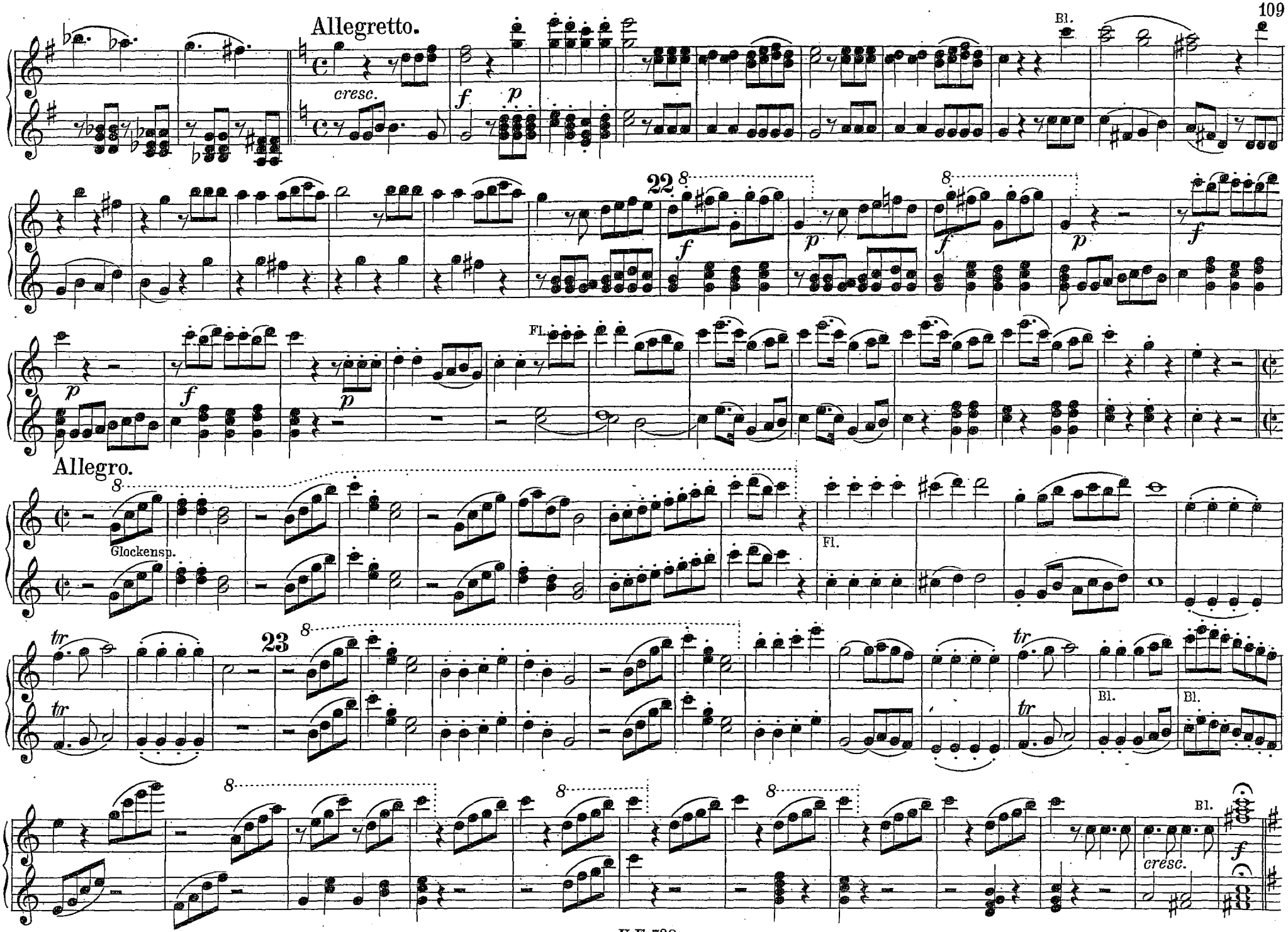
8

Andante.

p

Bl.


Allegretto.
cresc.
f
p
22
f
f
p
f
p
f
p
Fag.
Allegro.
Glockensp.
Str.
23
tr
tr
1
f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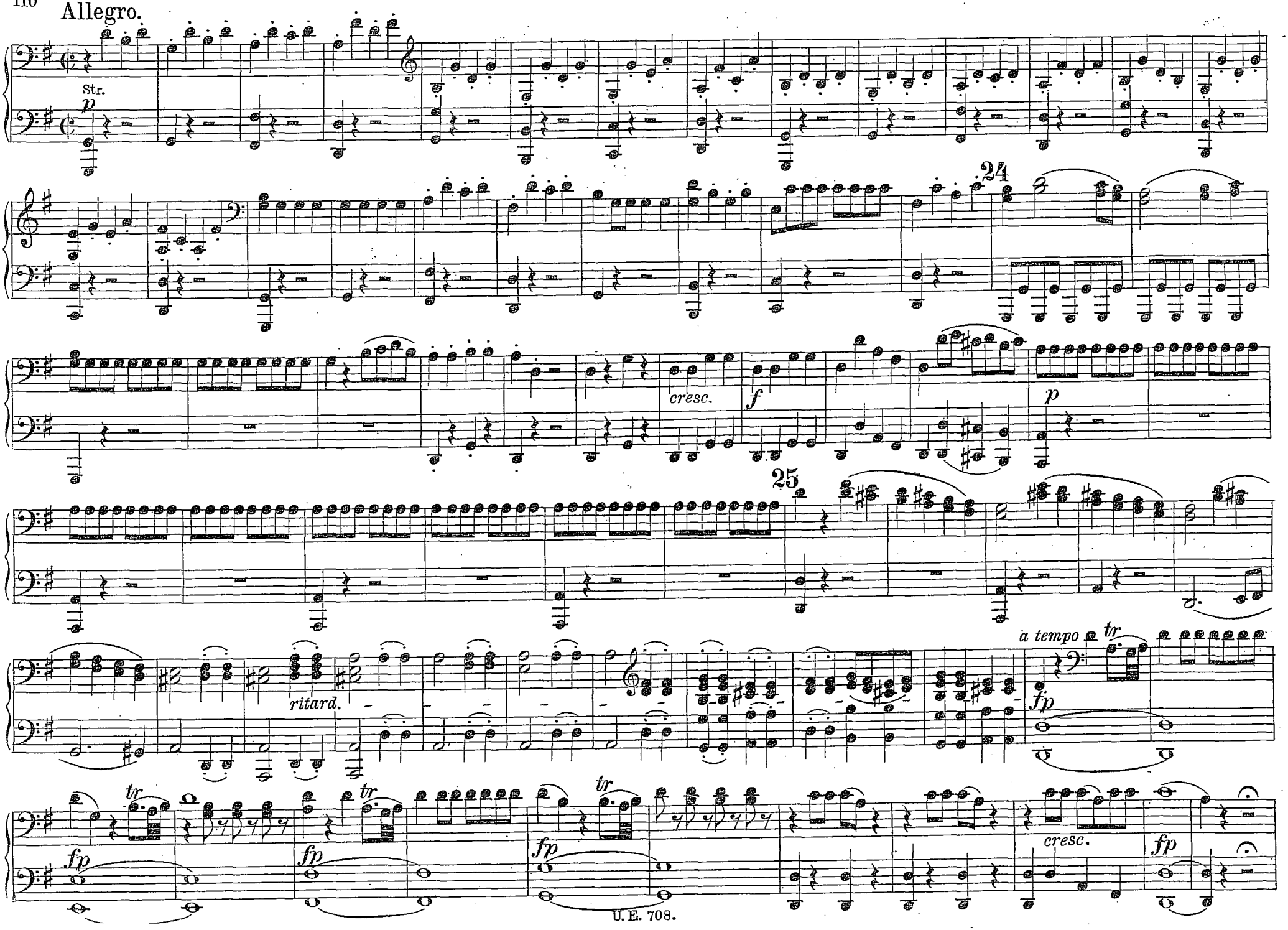
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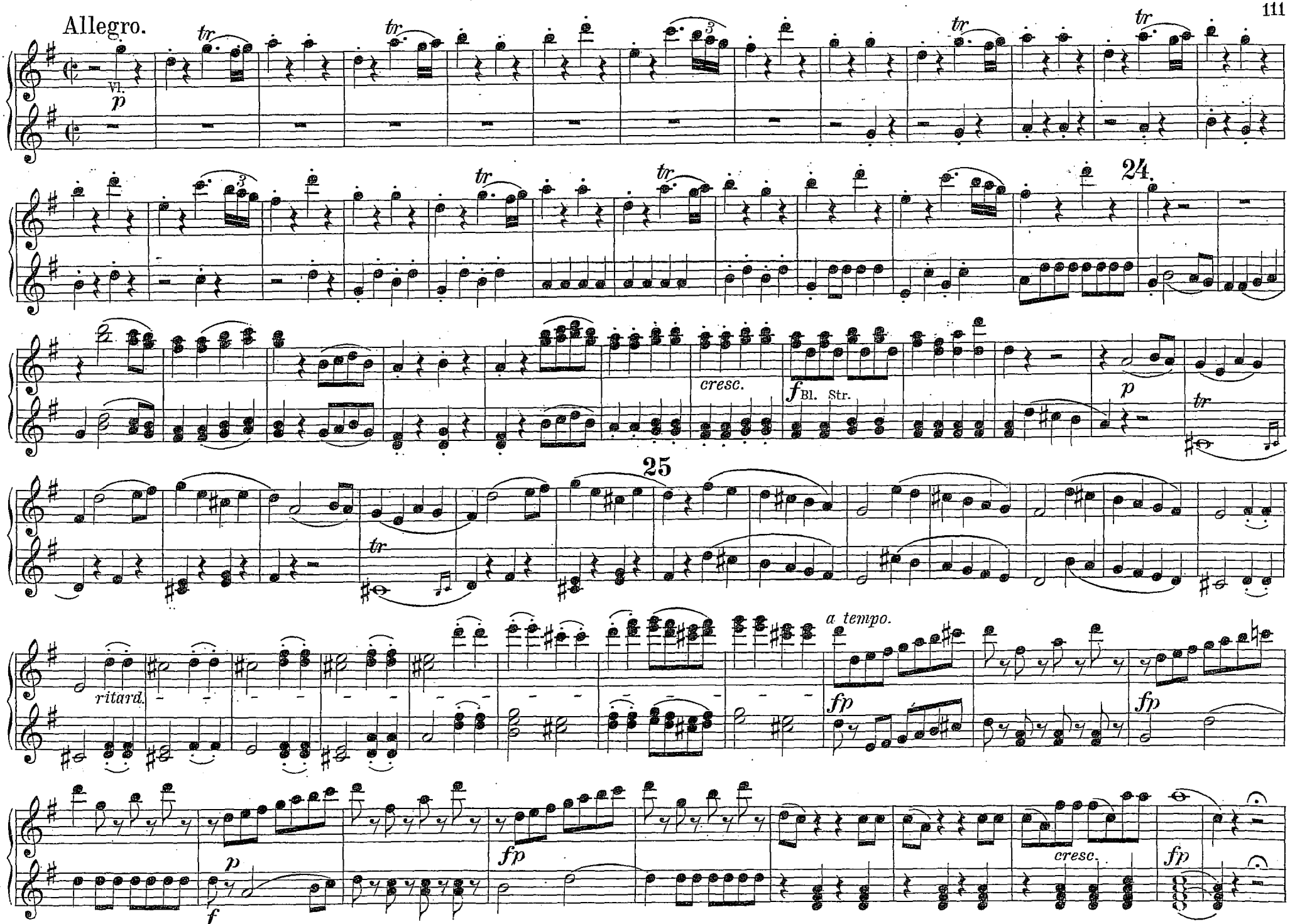
cresc.


Allegro.
Vl.
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cresc.
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ritard.
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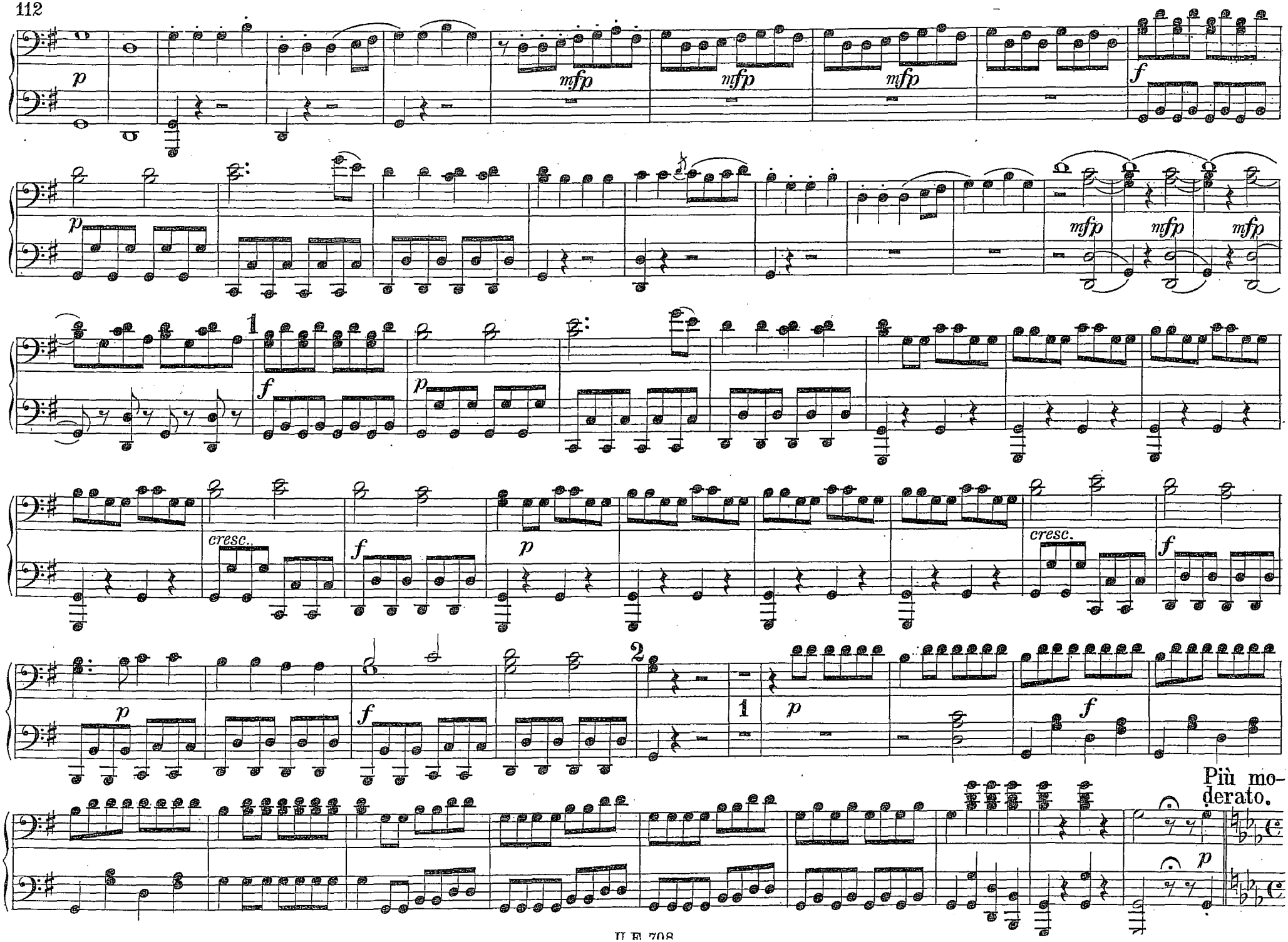
p
mfp
mfp
mfp
f
p
mfp
mfp
mfp
1
f
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cresc.
f
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cresc.
f
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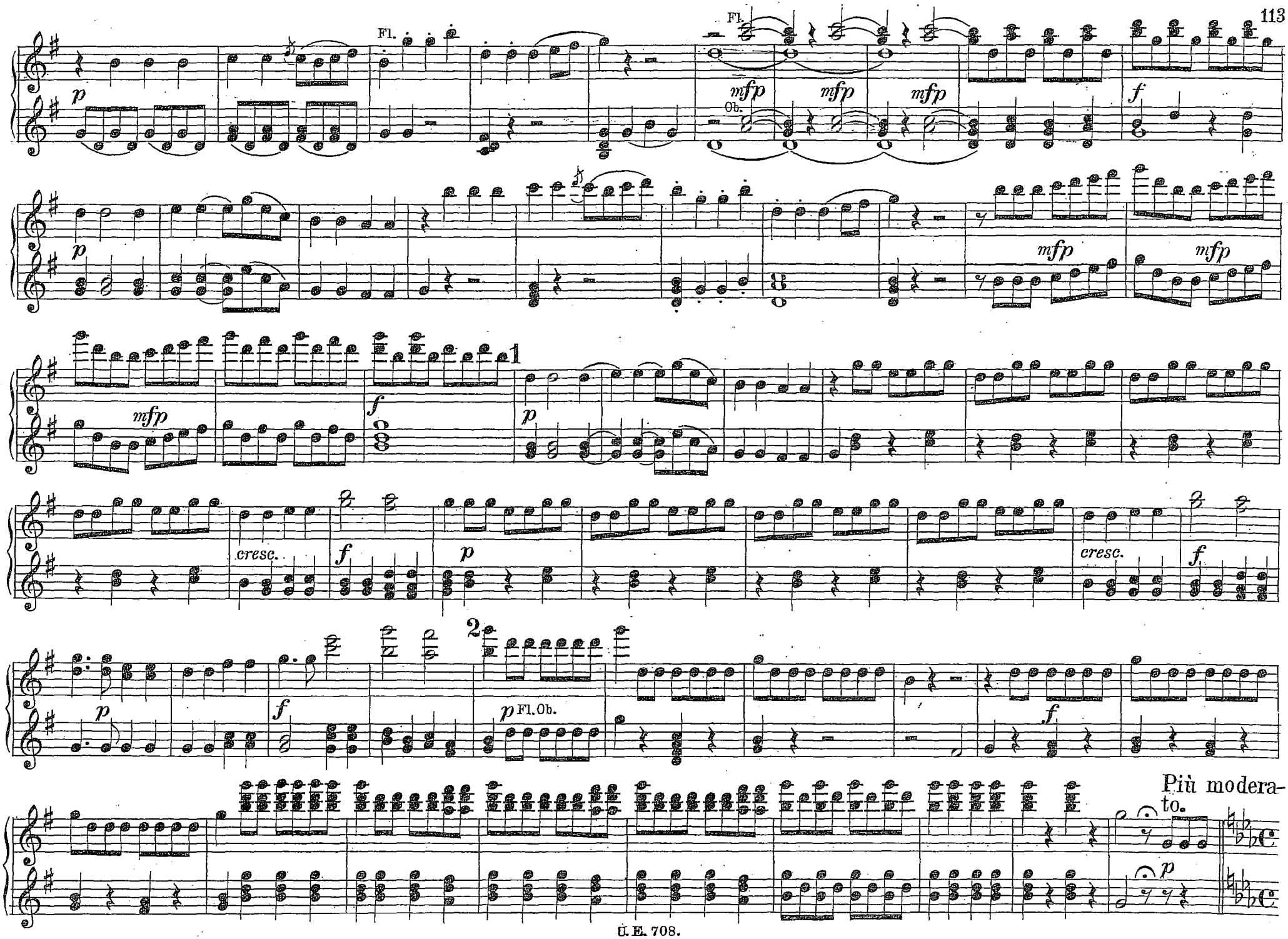
f
2
1
p
f
Più moderato.
p


Fl.
Fl.
Ob.
mfp
mfp
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p
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f
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cresc.
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2
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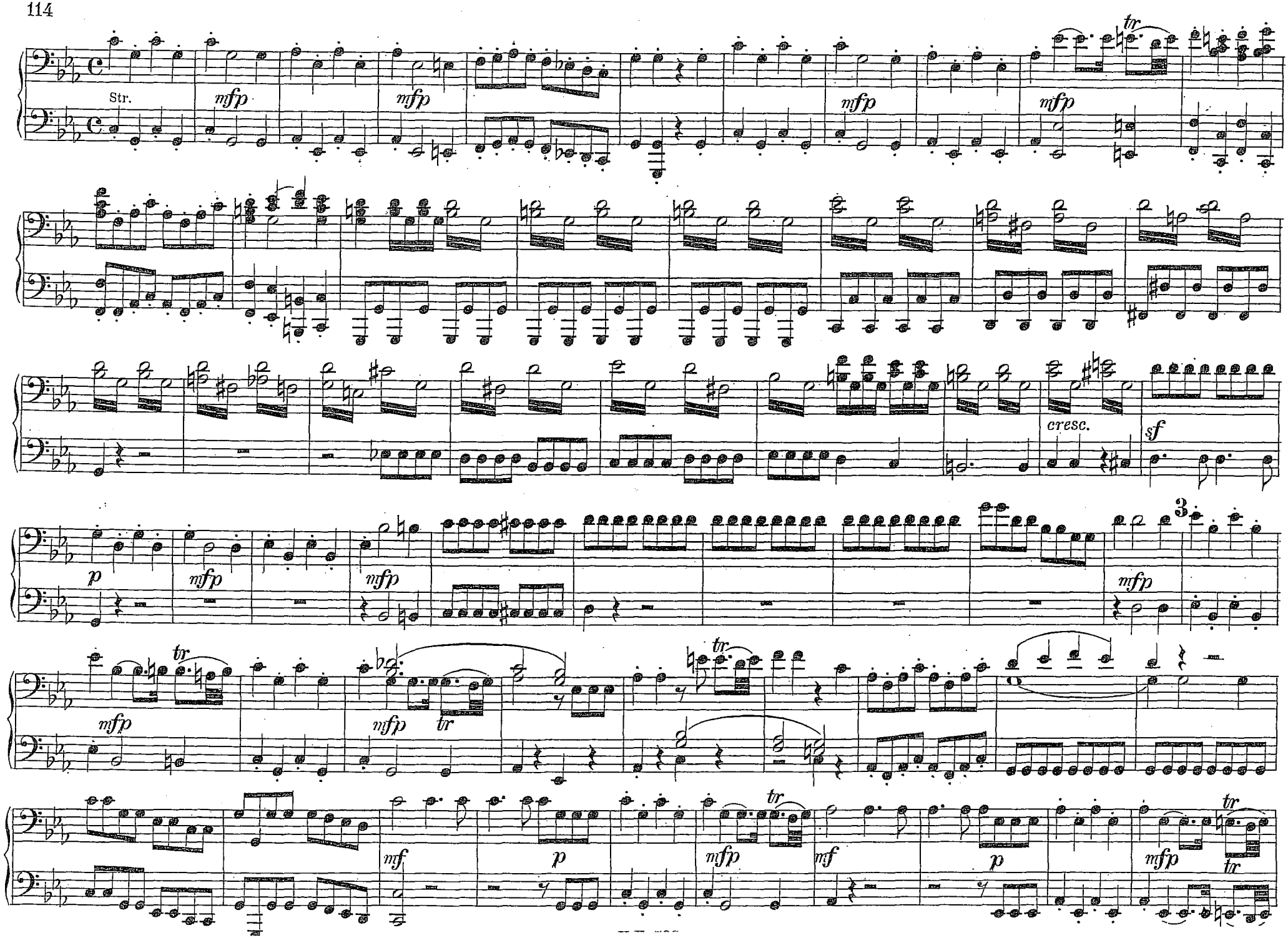
p Fl. Ob.
f
Più moderato.
p


Str.
mfp
mfp
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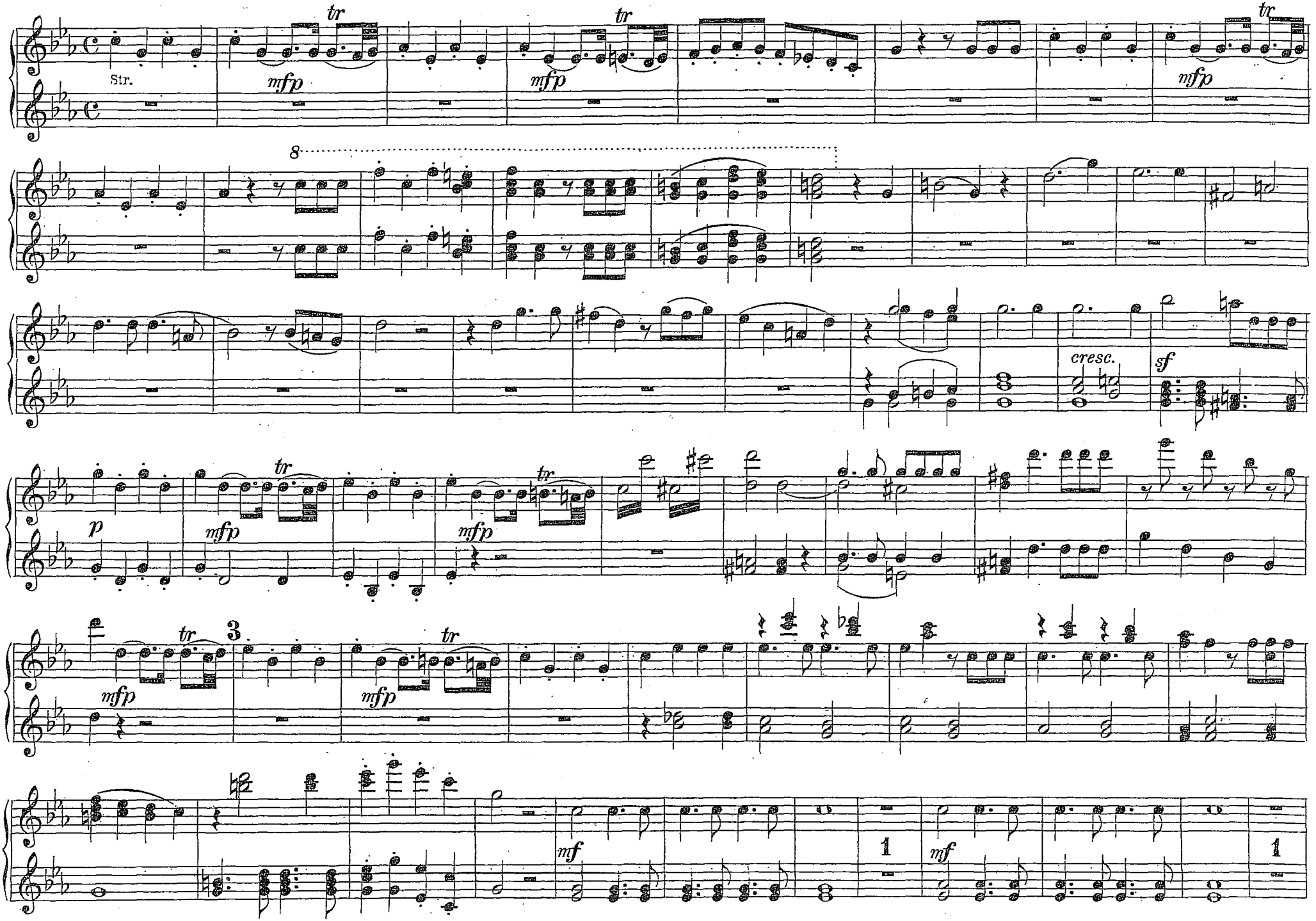
Str.
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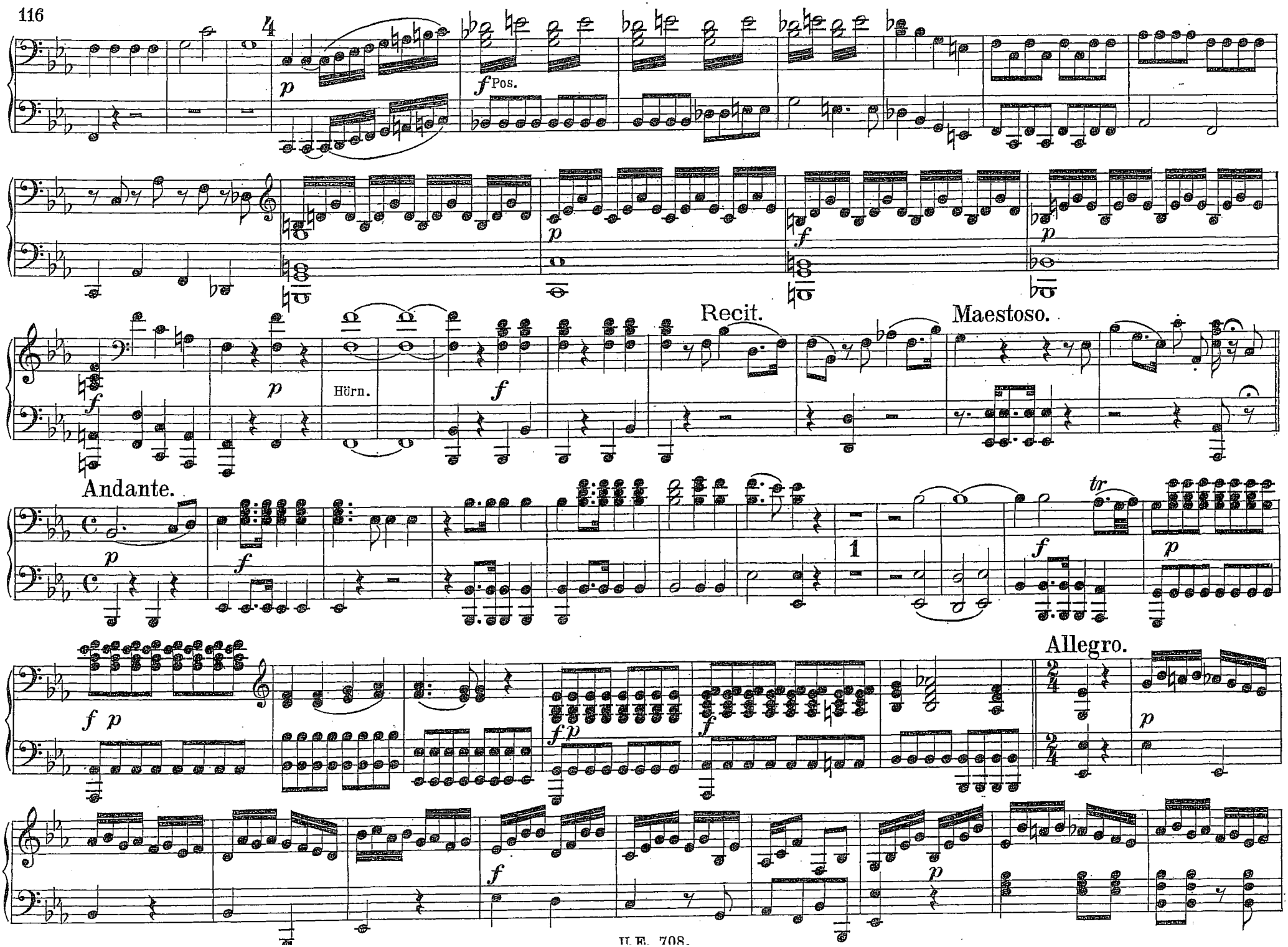
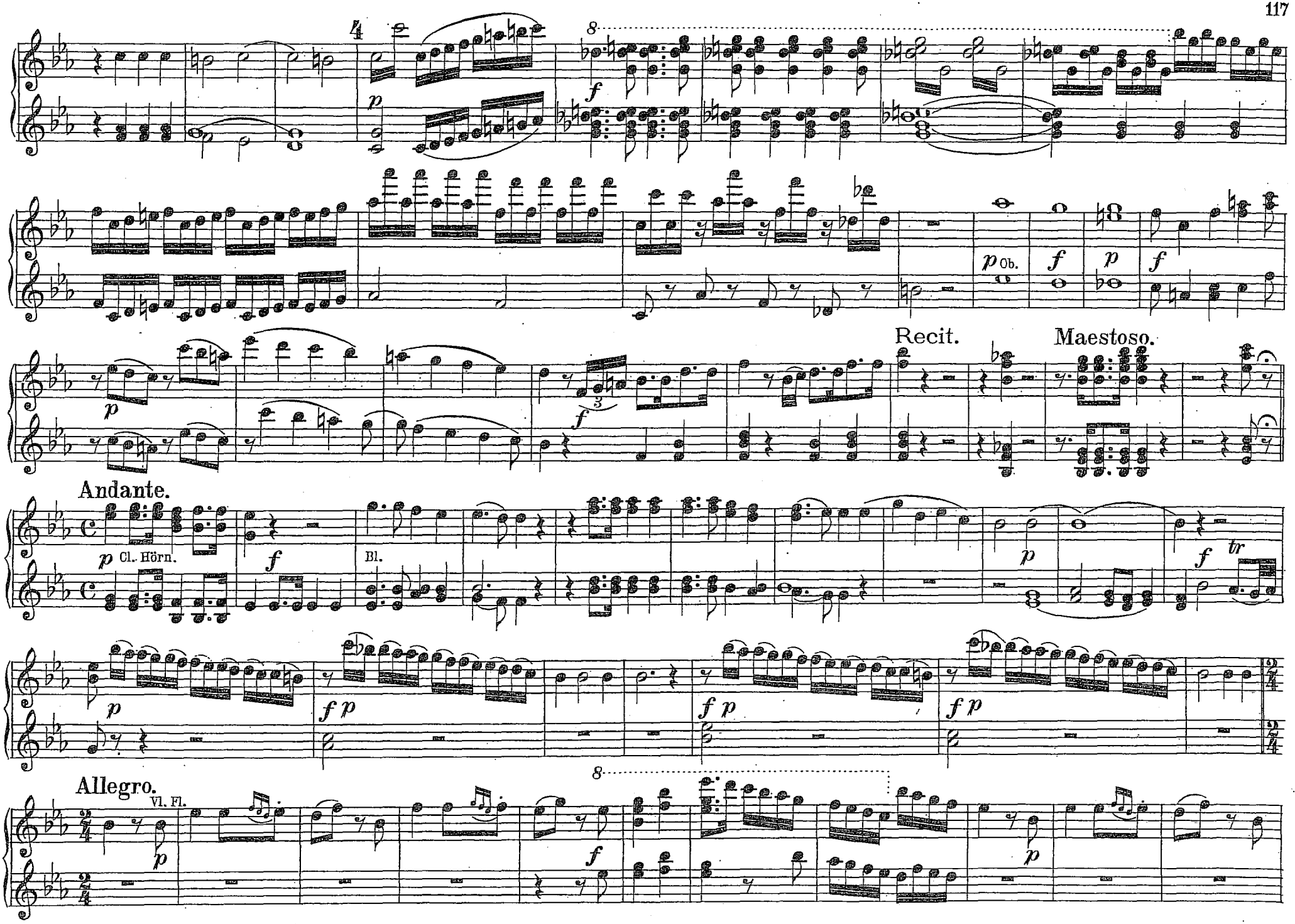
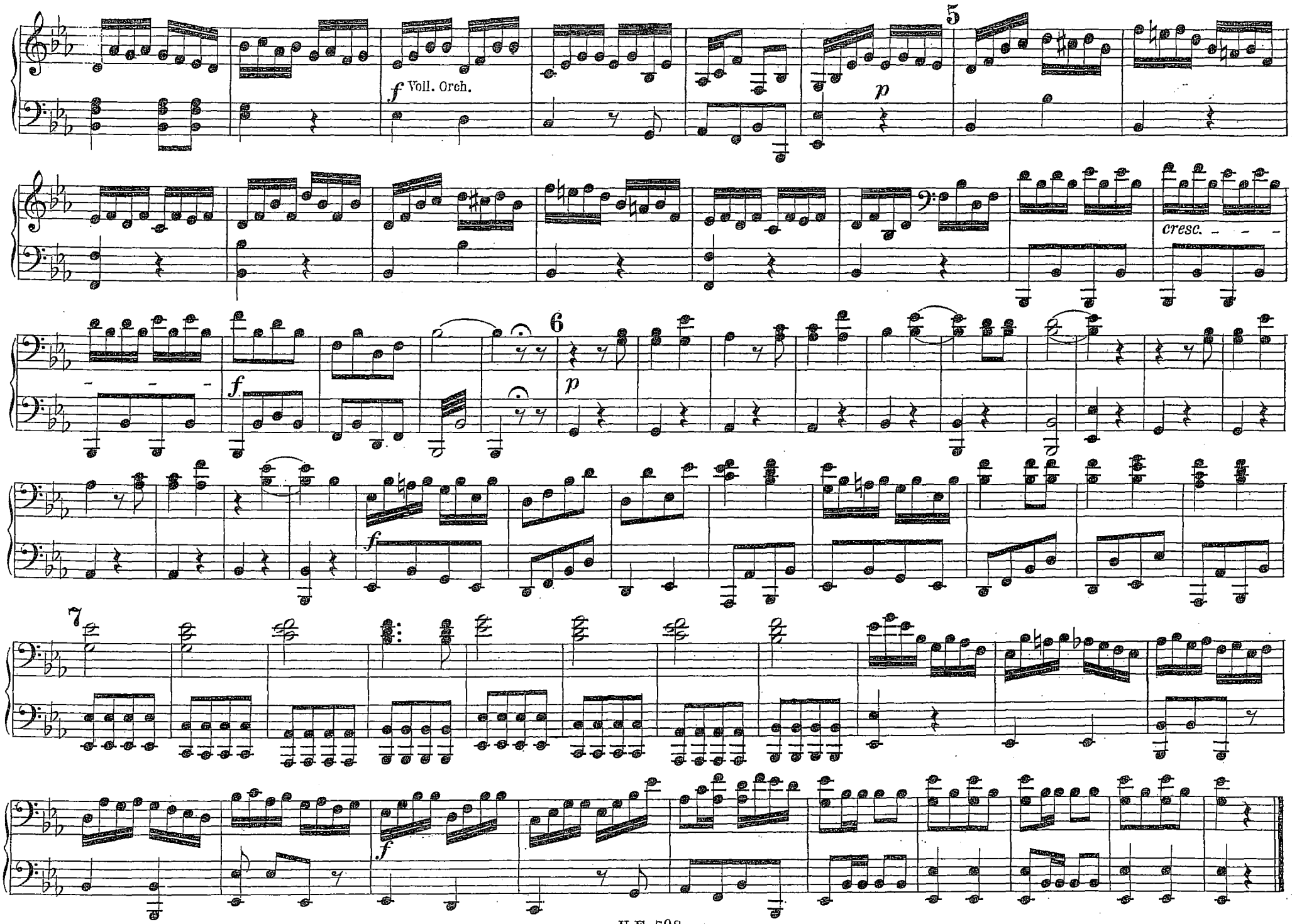
sf
p
3
mf
1


Pos.
Recit.
Maestoso.
Hörn.
Andante.
tr
Allegro.


Recit.
Maestoso.
Andante.
Cl. Hörn.
Bl.
Allegro.
Vl. Fl.


f Voll. Orch.
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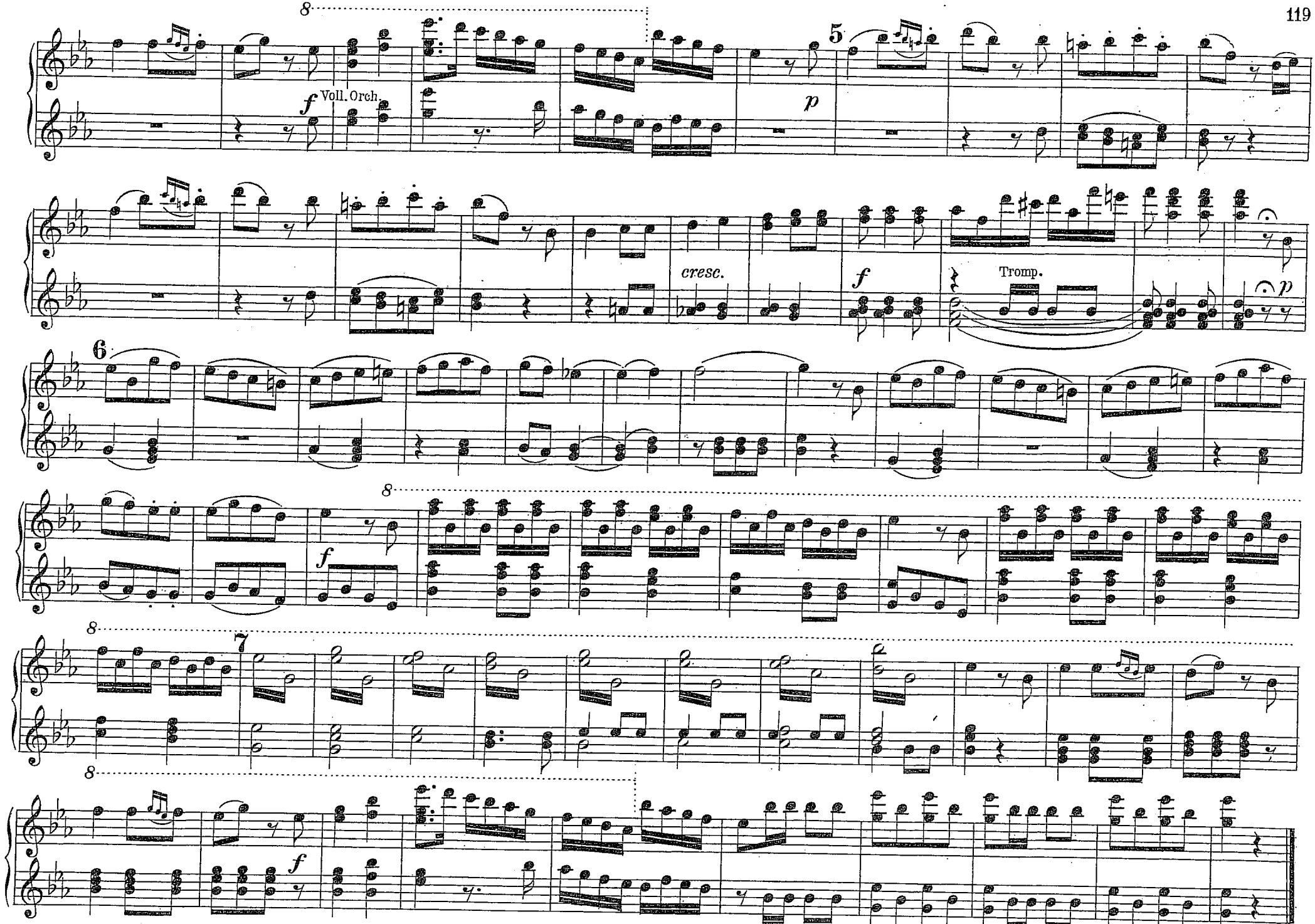
p
cresc.
6
f
p
f
7
f


8
f Voll. Orch.
5
p
cresc.
f
Tromp.
p
6
8
f
8
7
8
f

# DIE ZAUBERFLÖTE.

## Zweiter Act.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