The Magic Flute Die Zauberflote Vocal Score


This book demonstrates for the first time that Mozart's opera Die Zauberflöte is an enactment of the alchemical opus magnum, in the form of a chemical wedding, using Paracelsus's tria principia doctrine that was strongly prevalent among Freemasons towards the end of the 18th century.

Sheet Music: Mozart, W. A. (1756-1791) KV 620 Orchestra: Clarinet, Bassoon, French Horn, Violins, Viola, Cello, Double Bass, Voice duet (Soprano and Bass)

Expertly arranged vocal score from "The Magic Flute (Die Zauberflöte)," An Opera in Two Acts with German and English text.

Words by Carl Ludwig Giesecke and Emanuel Schikaneder; English version by Edward J. Dent; vocal score by Erwin Stein.

This book demonstrates for the first time that Mozart's opera "Die Zauberflöte" is an enactment of the alchemical "opus magnum," in the form of a "chemical wedding," using Paracelsus's "tria principia" doctrine that was strongly prevalent among Freemasons towards the end of the 18th century.


Mozart's moralistic allegory concerns the rescue of a good fairy's daughter from a wicked magician by a hero armed with a magic flute. This inexpensive, authoritative edition of the composer's last opera features all of the spoken dialogue and will be welcomed by all Mozarteans and opera enthusiasts. Translation of German frontmatter. Dramatis personae. List of Numbers.

The Magic Flute Die Zauberflöte. an Alchemical Allegory. Brill Academic Pub

Even Salieri, the notorious villain of Peter Shaffer's drama Amadeus, admired Mozart's comic opera Die Zauberflöte (The Magic Flute), which was premièred in Vienna a few weeks before Mozart's death in December 1791. Though sometimes enjoyed as a children's opera, this is not a pantomime: rooted in Freemasonry, the Enlightenment and the Age of Reason, it promotes the ideals of progress, virtue, self-betterment, truth and justice. Tamino, an Egyptian Prince, has a magic flute to take him and his beloved Pamina through trials of constancy and endurance, before they can attain ultimate bliss. Critics have long been confounded as to how Mozart could present such a light-hearted yet deep masterpiece, with such wonderful music, while being in deep financial trouble. There is great stylistic diversity. The sensationally difficult part of the Queen of the Night comes from the Italian opera tradition, while the comical bird catcher Papageno (originally performed by the librettist Schikaneder) sings in the popular style of the Viennese suburbs. Such is the beauty of the music that Bernard Shaw thought that the O Isis and Osiris, of Sarastro, the High Priest, was fit to emerge from the mouth of a god. Written by Michael Steen, author of the acclaimed The Lives and Times of the Great Composers, 'Short Guides to Great Operas' are concise, entertaining and easy to read. They are packed with useful information and informed opinion, helping to make you a truly knowledgeable opera-goer, and so maximising your enjoyment of a great musical experience. Other 'Short Guides to Great Operas' that you may enjoy include Don Giovanni, The Marriage of Figaro and Così fan tutte.

An Opera Score composed by Wolfgang Amadeus Mozart.

Shortly after Wolfgang Amadeus Mozart's death, his widow Constanze sent a manuscript copy of one of his most beloved operas, Die Zauberflöte, to the court of the Elector of Cologne. It was eventually published by Nicolaus Simrock in 1814 as the first full-score edition. However, the question still remains as to why this early copy in her possession diverges from Mozart's autograph in so many libretto details. The Authentic Magic Flute Libretto: Mozart's Autograph or the First Full-Score Edition? investigates the origin and claim to authenticity of the first full-score edition of Die Zauberflöte, drawing attention to the close bond between words and music. Michael Freyhan brings the subtlety of the first edition word setting to the attention of scholars, musicians, and opera-lovers, setting out the evidence for its authenticity and detailing the quest, pursued in 15 countries, for the earliest possible historical sources. Freyhan examines the differences between the first edition and the autograph, discussing the quality of the word-setting supported by 32 musical examples and evaluating the relationship of the two texts in terms of language and literature.

The following chapters discuss the early history of the autograph, focusing on four alleged owners, its market value, and the misleading catalogue numbering systems seen on the first page. Details of the performance and publication history of the first edition text are followed by a new perspective on the disputed authorship of the libretto, in light of the possible existence of two authentic texts. A concluding chapter discusses Mozart's sketches and working methods, while an appendix traces the character and career of Karl Ludwig Gieseecke, one of the writers who claimed ownership of the opera's libretto. The book also includes several photos and the complete first edition libretto, in German and with literal English translation, providing a side-by-side text comparison with the autograph text.

Enjoy one of Mozart's famed operas, The Magic Flute, complete with a libretto.

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