

**Hochschule für Musik und Tanz Köln -  
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**Il Flauto Magico**

**Mozart, Wolfgang Amadeus**

**[1791]**

No 10. Marcia

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[urn:nbn:de:hbz:kn38-4274](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-4274)

No 10. Marcia.

Violini

*Sotto voce*

Viole

2. Corni  
di Bassetto.

*Sotto voce*

In F.

2. Fagotti

*Sotto voce.*

2. Corni in F.

1. Flauto.

*col<sup>mo</sup> Viol. in G<sup>va</sup>*

3 Tromboni

*Sotto voce*

Bassi.

*Sotto voce.*

A page of handwritten musical notation on aged, yellowed paper. The page contains ten systems of staves, each with two lines. The notation is in a historical style, featuring various note values, rests, and clefs. The music is organized into measures by vertical bar lines. Some staves have a double slash at the beginning, indicating a section break. The paper shows signs of age, including foxing and water stains.

Bücherei  
statl. Hochschule für Musik  
Köln  
R/363

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many slurs and phrasing slurs. In the middle of the page, there is a section labeled "Viol: in G" with the dynamic marking "col. fmo". Above this section, the word "olho" is written twice. The paper shows signs of age, including some staining and foxing.

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). There are several slurs and ties across the staves. The paper shows signs of age, including a small tear near the bottom center and some foxing. The handwriting is in dark ink, and the overall appearance is that of an early manuscript or a historical printed score.

Handwritten musical score on aged paper, featuring ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings (e.g., *fp*). The score is written in a historical style, likely from the 18th or 19th century. The seventh staff contains the instruction: *col 1<sup>me</sup> Viol: in Solo*, followed by a double slash. The bottom four staves contain sparse musical notation, including some notes and rests.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *pp*. There are also some handwritten annotations in the left margin, including *col*, *ms*, and *Viol: sua*. The right side of the page features a series of decorative, calligraphic flourishes that appear to be part of the original manuscript's design. The paper shows signs of age, with some staining and discoloration.

Scena I.

Sara.

Sarastro.

Preti, Oratore.

Della Leggia Del vero Compagni abita

tor: Sacri ministri de' gran Numi del hilo alta Caggione ogi vac-

coglie Udite: erra del tempio verso la porta Bore'ale eletto

Prence che or Compie il quinto lustro appena. Scende da pura vena l'ono-

rato desio : Squarciar ei brama il velo onde lo cinse l'error degli avi-



sui, l'ostro fallace e la Sciocchezza altrui. ah! che ami-

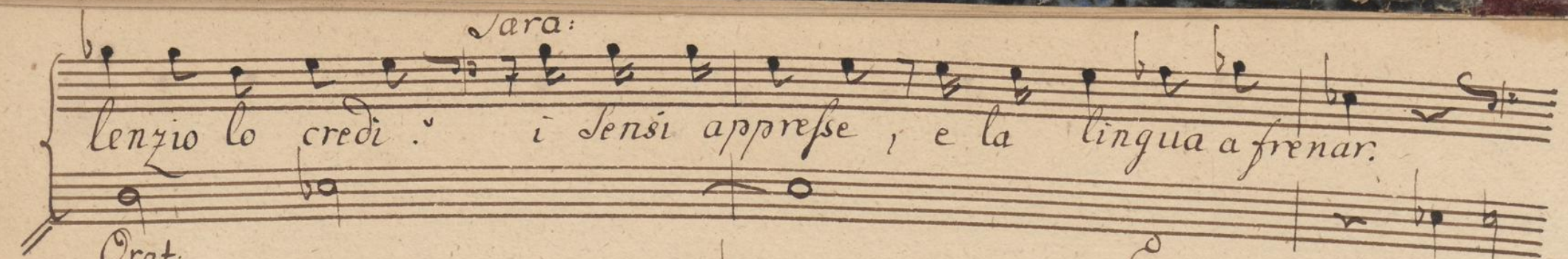
rar la luce, rare, voi lo Sapete, anime eccelse, premio

D'aspri cimenti Iside Scelse. ma Sostener quel Core, ma qui-

Orat  
darme il valore, pietà prescrive ..... in lui, Signor, vedesti Cos-

Sara  
Orat #  
tanza: si par all'ardir ..... Capace di Si-

*Sara:*  
lenzio lo credi. i sensi apprese, e la lingua a frenar.



*Orat:*  
vive in quel petto Santo fraterno affetto. ardente, e puro:

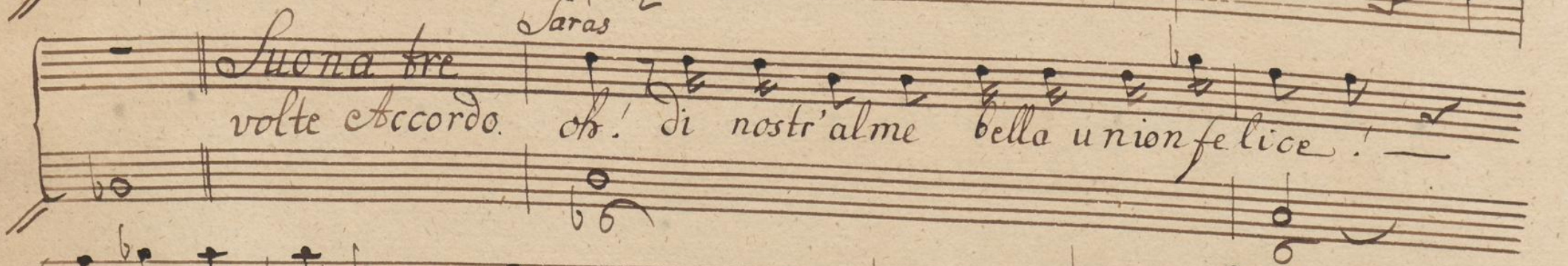
*Saras:*



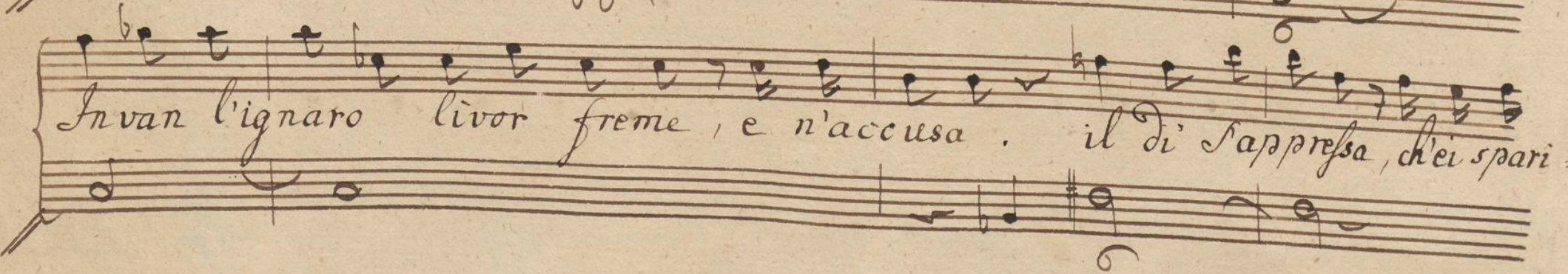
or se degno vi par, Seguite, amici Di Sarastro l'esempio.



*Saras*  
Suona tre volte il corno. oh! di nostr'alme bella union felice!



Invan l'ignaro livor freme, e n'accusa. il di Sappresa, ch'ei spari =



rà, qual suole sparir nebbia leggera a rai del Sole. Con noi l'ar-

cano, e il Tempio Tamin custodirà. Per lui Damina so che in

Ciel si destina e s'io la tolsi alla Madre Superba il Ciel l'im-

pose. Costei del nostro regno d'umani-tà ne-

mica aggiunge all'ira antica il nuovo Degno: ma di-

endon gli Dei la loro sede , e fia Tamin de' nostri lumi erede .

Orat:

ben di Sarastro degni son que' detti , o Signor. Ciascun gli am-

mira , gli adora ognun: mai dubbj miei perdona : Tamino ha Cor che

basti alle pugne a Contrasti?.... e non potrebbe avvilirlo il ti-

Sara:

mor : al fine è un Prence !.... O un Uomo , ed è del Prence maggior d'as-

Orat

Taras

sai ma se nel fior degli anni morte il rapisse : agli'astri appartener-

rebbe all'ora e pria di noi Saria giunto alla meta .... Orsù Ta-

mino col suo fedel Seguace al grand'atrio si guidi

Tu vanne e loro apprendi a Seguir di natura i Diritti i cos-

tumi e ad Onorar Colla pie-tade i numi .  
Segue Coro