



The Magic Flute

Teacher's Guide and Resource Book

ARIZONA OPERA EDUCATION

Dear Educator,

Thank you for scheduling Arizona Opera's Education program *The Magic Flute* at your school!

At Arizona Opera, we strive to help students find and explore their own, unique voices. We believe that providing opportunities to explore the performing arts allows students to explore the world around them.

The Magic Flute is a great way for students to experience opera. The beautiful, familiar score, the fairytale setting, and whimsical characters make *The Magic Flute* a great opera for all ages.

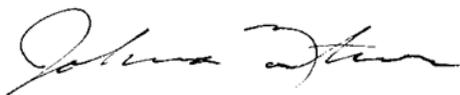
Throughout the program—while experiencing a reduced version of *The Magic Flute*—students will be introduced to the four basic voice types found in classical music, be exposed to diverse musical structures, and be introduced to a dramatic example of “the hero's (heroine's) journey.”

This study guide will help you to prepare your students for the performance. Whether you have only 5 minutes to prepare or multiple class periods, this guide should help you prepare your students for the performance and give you some ideas about how to incorporate opera into your classroom.

These activities are just guides, so please feel free to make them your own!

Again, we look forward to visiting your school and please contact me at jborths@azopera.org or at (602)218-7325 with any questions.

Best,



Joshua Borths
Education Manager
Arizona Opera

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Audience Etiquette: Attending the Opera

Unlike the actors on your television, performers on the stage are aware of their audience and want very much to communicate their art to you. By the time you see a scheduled performance, many people have worked very hard to bring you their best efforts.

In order to show respect for those efforts, every audience member must give the performance his or her full attention and avoid any behavior that interferes with the performance.

We have rules that help us accomplish this goal, and you should do your best to understand and follow them:

- 1) Watch and listen to the performance with both your eyes *and* ears!
- 2) When asked a question by a performer, respond enthusiastically!
- 3) Show your appreciation by laughing, applauding, etc.
- 4) However, keep your reactions appropriate and do not disrupt the flow of the performance.
- 6) No talking during the performance, unless you are responding to the performers!
- 7) Once the performance begins, stay seated ☺



About the Show



The Magic Flute is one of the most beloved operas of all time. Due to its captivating music and whimsical story, *The Magic Flute* has never left the operatic stage since it first premiered in 1791.

The Magic Flute was one of the last pieces Mozart wrote during his short life and there are many aspects of the opera that make it stand out amongst all of Mozart's operas.

First of all, *The Magic Flute* is a **singspiel** (zing-shpeel). A *singspiel* is a work in German that has both singing and spoken word. *The Magic Flute* has dialogue, not unlike the modern American musical. *Singspiel*'s were not meant to be performed for the emperors and courts of Germany. They were created for everyone to enjoy. In fact, *The Magic Flute* premiered at a public theater and ever since its first performance it has enjoyed popular and box-office success (this opera is like an eighteenth century *Avengers*).

Everyone can enjoy *The Magic Flute*.

The Magic Flute makes such a wonderful operatic experience for all ages because of its music is melodic and meaningful. Much of the music in this piece is easy to listen to and the wonderful tunes can easily get stuck in your head! However, don't misinterpret easy listening for simplicity. Mozart has hidden incredible messages in the music and has delineated each character in the opera through the music he gave them to sing. See the section *What to Listen for...* for more information about the codes and themes hidden in *The Magic Flute*.

No matter how many times you may have heard this opera, there is always something new to discover.

Our adaptation of *The Magic Flute* has shortened the opera from about 2 hours and 30 minutes to 45 minutes. By using the "greatest hits" of the opera, students will be exposed to some of the most recognizable music in the opera and hopefully prepare them for experiencing full-length operas later on in their lives.



Synopsis

ACT I

Pursued by a serpent, Prince Tamino falls faint from exhaustion. Three Ladies in the service of the Queen of the Night slay the monster, then admire Tamino's beauty. They fight over who will remain with him while the others fetch the Queen. Not coming to any resolution, all three depart.

Tamino revives and observes the approach of Papageno, who catches birds for the Queen. In the course of becoming acquainted, Papageno claims he killed the serpent. The Three Ladies return and seal his mouth for telling the lie. They show Tamino a portrait of the Queen's daughter, Pamina, and Tamino immediately falls in love with her visage. The Queen of the Night appears and asks him to rescue Pamina from the temple of the



tyrant Sarastro, where she is being held captive. As a reward, the young couple will be wed. Tamino agrees enthusiastically, and the Three Ladies give him a magic flute for protection. Restoring Papageno's power of speech, they order him to accompany Tamino. He receives a set of magic bells. Three Spirits will guide their journey.

At Sarastro's temple, Monostatos is charged with guarding Pamina, whom he treats harshly. Papageno enters, and both men startle one another with their unusual appearance and momentarily flee. Papageno is the first to return, recognizes Pamina as the Queen's daughter and tells her of the ardent young prince who has been sent to her rescue. She takes pleasure in the prospect of love, and Papageno too pines for his perfect mate.

Elsewhere in the temple, Tamino comes upon the inner sanctuary, but is barred entrance. A priest tells him he has been deceived by a mother's tears – Sarastro is not the evil person she described. Feeling lost, Tamino plays his magic flute and hears Papageno's pipe in response; he then follows its sound. Back in Monostatos's lair, Pamina and Papageno face recapture, but Papageno plays his magic bells, charming Monostatos and his slaves and allowing their escape.

Sarastro enters magnificently, and Pamina admits that she tried to flee, but only to escape Monostatos' amorous advance. She misses her mother, but Sarastro proclaims there is still much for her to learn from his tutelage. Tamino is brought in and embraces Pamina, while Monostatos is punished for his dereliction.

ACT II



Sarastro announces before the Speaker and the priests Tamino's wish to enter the sanctuary of wisdom and his willingness to undergo the trials of initiation. Papageno is more reluctant, but is promised a pretty wife, Papagena, as his reward. The first test is one of silence, a task Papageno has some difficulty achieving, especially when tempted by the Three Ladies.

Elsewhere, Monostatos continues his lusty pursuit of Pamina, but is deterred by the arrival of the Queen of the Night. The Queen pleads with her daughter – the seat of power rests with the all powerful Circle of the Sun, which was wrongly taken from her and given to Sarastro. Pamina must kill him and take the Circle back – if she doesn't, her mother will disown her. After the Queen's angry departure, Monostatos offers to help in exchange for Pamina's love. When she refuses, Monostatos again threatens her but is interrupted by Sarastro, who knows of the Queen's plot. He forgives Pamina's part in it, and Monostatos is banished from the Brotherhood.

Tamino and Papageno continue to wait out their oath of silence, augmented by thirst and fasting. An old woman offers Papageno water and soon admits that her boyfriend's name is "Papageno." Before her identity is revealed, she is sent away with a clap of thunder. The Three Spirits then pay a visit and offer refreshments. Papageno eats heartily while Tamino plays his flute. The music brings forth Pamina, who is distressed when Tamino does not respond to her inquiries. She fears his love has vanished and considers taking her own life.

Papageno tries to catch up to Tamino but is denied entry to the inner temple. The Speaker denounces him, stating that he will never know true enlightenment, yet Papageno is hardly bothered for all he wants is a wife. He plays his bells, and the old woman reappears. Under threat of imprisonment, he begrudgingly agrees to be her husband. She is immediately transformed into a beautiful young woman, Papagena, but is whisked away by the Speaker – Papageno is not yet worthy.



Demented by Tamino's seemingly broken vow, Pamina wanders aimlessly, dangerously clutching a dagger. The Three Spirits take her to Tamino, who is about to undergo the trials of water and fire. Pamina and Tamino reaffirm their love, and she resolves to go through the ordeals at his side.

Missing Papagena terribly, Papageno is about to hang himself, but is saved by the Three Spirits. He is told to play the magic bells, and to his great joy, Papagena is soon restored to him. They rejoice in a future together.

Now in league with the dark side, Monostatos leads the Queen and her ladies in one last attempt against Sarastro, but all are vanquished. Dressed in priestly robes, Tamino and Pamina usher in a new era of truth, beauty and wisdom.

About the Composer

Wolfgang Amadeus Mozart (1756-1791) is arguably the greatest composer the Western World has ever seen. Although he lived to be only 35 years old, Mozart defined and forever changed the world of music. Mozart's many operas, symphonies, masses, concertos, sonatas, etc. have never left the musical canon.



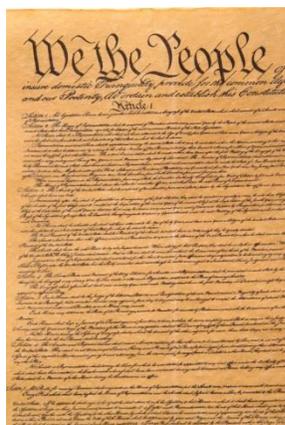
Mozart was a child prodigy and throughout most of his childhood, his father, Leopold Mozart, took Mozart around the world to perform for all of the great courts of Europe. During this time, it was his keyboard skills that brought the young Mozart acclaim. However, at this young age he was already experimenting with composition. After all, Mozart started composing pieces like *Twinkle, Twinkle Little Star* at the age of 4 and his first opera at 9 years old.

As Mozart grew up, he became fiercely independent and became infamous for doing what *he* wanted to do and not what his family or patrons wanted him to do. After leaving his hometown of Salzburg where he was under the patronage of the Cardinal, Mozart settled down in Vienna where he became one of the first freelance composers. At this time, most composers required a court position in order to make ends meet. Mozart, however, defied convention and through his subscription concerts, commissions, teaching jobs, etc. Mozart made a modest living as a musician. Quite the feat.

But, life was not easy for the adult Mozart. He was often plagued with debts and was always struggling to achieve the success he wanted, and even though he was independent, he was still subject—like everyone in Austria at this time—to the whims and tastes of Emperor Joseph II.

Mozart died in 1791 and was buried in an unmarked grave, which was customary during this period of the Enlightenment. Mozart's best known operas include *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte*, and *The Magic Flute*.

About the Enlightenment



The Enlightenment is the name given to the period of European history from about 1650-1790. This was a time when reason began to govern philosophy, society, culture, art, behavior, and governments. This was a time when restraint and Humanism took precedence over the frivolity and absolute rule of the monarch that was found in the Baroque and Renaissance.

This time period forever changed Western civilization. Due to rational, enlightened thought, many accepted societal norms were challenged and led to the American and French Revolutions—each bringing about very different results.

You can hear the Enlightenment in Mozart's music. Notice how each musical phrase is perfectly balanced and the emotion in the music is tempered and subtle (especially compared to the Romantic Era which appeared in music and art around the year 1800). There is incredible clarity in the score. While the music is often complex, it is always understandable and accessible to any listener.

What to Listen for...

There are many things to listen for in *The Magic Flute* and you should encourage your students to actively engage in the music. Try not to let them be passive listeners. In order to help you with this task, here are three things for them to listen for while watching *The Magic Flute*.

1) The number “3”

In many cultures, religions, and philosophies, the number “3” has great significance. It is often a number that symbolizes completion, order, balance, strength, etc. Have your students count how many times the number “3” is heard. This can take the form of hearing 3 chords sound, seeing 3 ladies, text being repeated 3 times, etc. Ask them what all of this “3” could mean! How does this connect back to the idea of the Enlightenment? Does this create a sense of order and completeness? Does it make the story seem more like a metaphor than something that actually happened?

2) Simple verses complex music

In *The Magic Flute*, there are two types of characters: simple and noble. One of the themes of opera is that you need different kinds of people to bring about peace and harmony. Every Prince Tamino needs a Papageno. So, have your students pay attention to the music Mozart gives every character. How does the

music of Tamino differ from the music of Papageno? How does Pamina differ from Monostatos? How does the music of the 3 Ladies differ from the 3 Spirits? Does this delineation of simple and complex musical forms add to a feeling of balance in the opera?

3) Magical Music

The power of music and the imagination is one of the other themes present in *The Magic Flute*. Have your students be on the lookout for music that is played by the instruments that are a part of the story. This is the music of magic. Music is present throughout the entire opera, and yet only some of it is treated as such by the characters in the opera (for example, Papageno's magic bells actually play music that affects the other characters but his arias are not heard as arias by the people around him). This phenomenon is similar to what happens in a movie when there is music that characters *don't* hear and *can* hear (like the music on a radio). How does Mozart distinguish between the two kinds of music?

Fifteen Minutes to Prepare

You may not have much time to prepare your students for this program. If you have only 15 minutes available in your schedule, please consider the following:

- 1) Brainstorm a list of what students already know or think they know about opera. Ask them to pay attention during the assembly, with the intent to change or add to the list afterward.
- 2) Play the overture of *The Magic Flute*. Without telling your students anything about the story or characters of the opera, have them brainstorm how the different sections of the overture made them feel or what it sounded like to them (example: "the music at the beginning sounds serious," "The music in the middle sounds playful," etc.). Ask them if they expect to see a show that expresses these ideas based on the overture that sets up the piece. Check in with them after the performance. Did they experience the emotions and ideas that they expected to see, hear, and feel?
<https://www.youtube.com/watch?v=ho18rMnAopMa>
- 3) Tell them to listen for the three ideas listed in the previous section.



Thirty Minutes or More to Prepare

If you have 30 minutes before the performance, please consider some of these additional activities:

- 1) Introduce the character names and how to pronounce them (pronunciation guide at the beginning of the Reader's Theater script in Appendix B).
- 2) Consider doing one of the 3 Reader's Theater activities outlined in the following sections. This is a great way to teach that opera is a creative artform that they can actively engage in and close read. It is not just something to passively listen to or simply memorize.

Opera Reader's Theater and Close Reading Opera

Reader's Theater helps develop reading **fluency**, **comprehension**, and **imagination**. Using Reader's Theater is a great way for students to engage with material with the incentive of performance. While Reader's Theater has been a "best practice" in literature classes for a while now, we are just now starting to understand how to apply the practice to other disciplines... including opera.

Below are a few activities to both close read opera *and* bring English language curriculum to the music class. Here are suggestions to unite teaching concepts across different disciplines.

The Overture

The traditional way to teach opera is to talk through the synopsis, watch/listen to parts of the opera, and talk a little bit about the composer's biography. The goal of this activity is for students to figure out these things by themselves before all of this information is relayed.

- 1) Play the first 3 minutes of the overture of *The Magic Flute* and have students raise their hands every time there is a musical change (or a new section).
- 2) Listen to the music again, and have students decide what the emotion or attitude of each section (for example: "This music is playful," "This music is serious," "This section is more energetic").
- 3) Have them listen to it a third time and come up with reasons *why* the music made them feel a certain way (for example: "This section was serious because it is slow" "This section is exciting because it's loud").
- 4) Based on this simple musical analysis, ask students what they expect to experience or see in *The Magic Flute*.
- 5) Now, give students the synopsis of the opera. Ask them if the overture prepared them for the themes and emotions that would play out in the opera.

The Script

In appendix B, there is a full Reader's Theater script for *The Magic Flute*. Each part takes about 10-15 minutes to perform. Assign roles and explore the story and themes of the opera in this interactive, dramatic form. This performance can be for other classes, students can make their own props/costumes/sets if you so choose. This is a great way to bring the fun and creativity of performing to life. You can also download the 6th graders at Arizona School for the Arts performing this Reader's Theater script on cdbaby.com! <http://www.cdbaby.com/cd/arizonaschoolforthearts>

The Original Story

Either before or after your students learn about *The Magic Flute*, consider letting your students explore telling stories through music in deeper ways by having them create their own performances based on a piece of music.

- 1) Chose a piece of "objective" music such as an opera overture, symphony movement, tone poem, etc. and play it for the class.
- 2) Divide your students into groups and have them listen to the music again. Have students list the different emotions the music made them feel.
- 3) Based on these lists of emotions, when in their lives have they felt this way? What dramatic setting or situation did the music remind them of?
- 4) Bringing all of this together, have your students create their own original script or performance based on the piece of music played.

Congratulations! Your students just went through the same process that artists go through and they have just created their own, stories based on classical music (similar to Disney's *Fantasia*)!

Improvisation in the Classroom

The Magic Flute is about the power of the imagination and about finding your own path through life.

Improvisation is a great way to fill class time and actively engage students in the basics of storytelling, creative expression, and ensemble building. It is a wonderful way to instill confidence, communication, and cooperation. These skills are not just used in theater, but are used in every school and professional situation. Below are a few improvisation games you can do with your class to follow up *The Magic Flute*.



The Rules

There are only 4 rules of improvisation:

- 1) Always say “Yes, and...” Never negate a fellow student does and always add to their idea.

For example, a student points to a desk and says, “What a cool car!” Don’t respond, “No, it’s a horse.” Instead respond, “Yes! And... that car would be great to take on a road trip!”

- 2) Don’t every think you’ve failed. There is no such thing as failure in improvisation. There are only learning opportunities. If an improv grinds to a halt, don’t worry! Figure out why that improv didn’t work and start again!
- 3) Keep it simple. Sometimes in improv, we think that every idea needs to be funny and complicated. However, the simplest and clearest ideas are often the most successful.
- 4) Listen! In order to adhere to all of the ideas listed above, you have to listen to your fellow improvisers. Listen first before responding...

Freeze!

Have one student think of a location and action (for example, setting a table, drawing with chalk on a sidewalk, or making a sandcastle).

Allow one student to establish this action. Have the student pantomime all props, etc.



When a second student has an idea of a new location and action, the student says, “Freeze!” The student performing freezes exactly as soon as they hear “Freeze!”

The second student joins the frozen student and assumes a freeze as well. Once the second student is set, the teacher says “Go!” When the students hear “Go,” the second student starts a conversation that establishes a new location and new action.

For example: the first student is planting flowers. He or she kneels and pretends to plant flowers in the ground. A second student shouts “Freeze” and joins the first student by putting his foot underneath the hand of the first student. The second student remains standing. As soon as the teacher says “Go,” the second student says “You sure give a great shoe shine!” The second student has now established that they are not planting flowers, but shining shoes.

Once this is established, another student can yell “Freeze” and take the exact freeze of one of the two students and establish a new location and situation.

If more than one student yells out “Freeze,” the first student to say the word gets to join the improvisation.

Once Upon a Time...

Have all students sit in a circle. Explain the rules of the improvisation game. Give the students a topic (possibly relating to a subject that you are learning about in your classroom) and remind them that they must use appropriate language and each student can only say one word. Pick a student to start the story and proceed clockwise around the circle. Each student must say a word that logically follows the previous word. There shouldn't be any pauses between words. As a class, make up a story based on the suggested topic!

This may come to a screeching halt a couple of times before students are comfortable and get the hang of it.

Example:

Student 1- Once
Student 2-upon
Student 3-a
Student 4-time...

All Together Now!

Like in Freeze, ask for one student volunteer. Have him or her think of a location where lots of people could be in one place doing different jobs (ex: the kitchen of a restaurant, the waiting room of a doctor's office, etc.).

That student establishes the environment and one specific job. As other students come up with ideas, they join the environment and starts interacting with the other students.

This continues until every student is involved in the game.

Usually, after a couple of tries, stories organically emerge!



Opera Term Matching Activity

Match the term on the left with the correct definition on the right...

- | | |
|--------------------------------|---|
| 1) Soprano _____ | A) The group of instrumentalists who accompany the singers. |
| 2) Tenor _____ | B) The lower male voice. |
| 3) Choreographer _____ | C) Sung dialogue that propels the action forward. |
| 4) Orchestra _____ | D) The music that the composer wrote. |
| 5) Recitative _____ | E) A piece of music with two singers. |
| 6) Aria _____ | F) The highest male voice. |
| 7) Overture _____ | G) The person who creates the vision of the production, sets staging, and guides designers and singers. |
| 8) Score _____ | H) The lower female voice. |
| 9) Baritone _____ | I) The words that a composer sets to music. |
| 10) Mezzo-Soprano _____ | J) The highest female voice. |
| 11) Duet _____ | K) The people who work backstage. |
| 12) Director _____ | L) An extended musical solo. |
| 13) Libretto _____ | M) Music at the beginning of an opera. |
| 14) Crew _____ | N) Designs the dancers' movement. |



Teacher Evaluation

Overview

We hope you have enjoyed *The Magic Flute*! Please help us continue to better our programs by filling out this quick evaluation. Evaluations are also available on azopera.org. We also ask that you have your students fill out their own evaluations, submit reviews to be published on azopera.org or create artwork to be submitted to Young Arts Arizona!

Teacher Name: _____

Name of School: _____

Grade Levels attended: _____ Number of Students who Participated: _____

1) On a scale of 1-5 (5 being high) how would you rate this program?

1 2 3 4 5

2) On a scale of 1-5 how would you rate this study guide?

1 2 3 4 5

3) Was the format of the study guide helpful?

1 2 3 4 5

4) In your opinion, was the program well-g geared for the age of the audience?

YES

NO

5) Was this program helpful in supporting your classroom curriculum?

6) Did your students enjoy the program AND learn about opera/storytelling?

7) Do you have any suggestions that could help us improve this program?

8) What else could Arizona Opera do to help support educators?

Please return this evaluation to Joshua Borths at jborths@azopera.org or mail with student's evaluations and work to 1636 N. Central Ave., Phoenix, AZ 85004.

Student Evaluation

Overview

We hope you have enjoyed *The Magic Flute*! Now that you've created your own opera, you are now ready to help us improve our program.

You can do this in three different ways:

- 1) You can fill out this quick survey!
- 2) Write a review of the performance to be published on azopera.org!
- 3) Create a piece of art based on the opera. This artwork could be selected to be shown in a gallery in Arizona through Young Arts!

Survey:

- 1) On a scale of 1-5 (5 being high) how good were the performers?

1 2 3 4 5

Please give a specific example:

- 2) What did you like best about the performance?

- 3) What did you learn about opera?

- 4) What did you learn about creating your own story?

- 5) Do you have any questions about the performance?

Brainstorm a list the words that stood out to you during the performance:

Appendix A: Opera Dictionary

What is opera?

An **opera** is a musical drama or comedy where the actors sing rather than speak their lines. The word “opera” derives from the Latin word *opus*, which literally means “a work of art.” Like a play, an opera is performed on a stage with singing-actors, scenery, make-up and lighting.

Opera is truly a **multi-disciplinary** art, which means it is a combination of many art forms (singing, orchestral music, theater, visual arts, dance, etc.) and subject areas (history, mythology, literature, etc.). Opera combines these disciplines in a very powerful way to tell a story. Opera can be funny, sad, scary, dramatic, mysterious, fantastical, or any combination of feelings and moods.



The **libretto** (meaning “little book” in Italian) contains all of the words of an opera. A libretto is usually shorter than the script for a play because it takes longer to sing lines than to say them, and because music is also a very important part of telling the story of an opera. The person who writes the words for an opera is often a poet or playwright and is called a **librettist**.

The **composer** writes the music for the opera. All of the music, both vocal (for singers) and orchestral (for instrumentalists) is written in the **score** which separates lines for each instrument and each singer’s vocal part. The score, as a piece of music, reflects the mood, events and emotions of the characters in the story.

Characters are the people in the story. Singers perform the parts of the characters, also called **roles**.

The Performers

Soprano- The highest female voice. She is often the heroine of the opera and often in love with the tenor. A star soprano is often referred to as the “Prima Donna.”

Mezzo-Soprano- The lower female voice. The mezzo sound is typically darker and warmer than the soprano. The mezzo usually plays the older female character (like the mother), the bad guy (the witch), a seductress, or a boy. When the mezzo plays a male character, it is called a **pants** role.

Tenor- The highest male voice. He usually plays the hero of the opera and is often in love with the soprano.



Baritone- The lower (or middle) male voice. The baritone is often the villain, but can also be the hero who sacrifices himself for the tenor or soprano. In comedies, the baritone is often a prankster. He is usually in love with the soprano but loses her to the tenor.

Bass- The lowest male voice. He often plays the wise man or comic buffoon.

Orchestra- The group of instrumentalists who accompany the singers. They play under the stage in the orchestra pit where they are less likely to overpower the singers and distract from the action on the stage. However, though they are often not seen, the orchestra is an equal partner in the action of an opera.

Chorus- The group of singers who function as a unit onstage. Choruses are usually featured in crowd scenes where they represent the townspeople, partiers, soldiers, etc.

Dancers- Dance is often included in opera. They are usually part of big crowd scenes, but can also be featured as soloists in some pieces. Many operas contain short ballet sequences.

Production Team

Conductor- The person in charge of the musical interpretation of the opera. He also guides the orchestra through the opera from the first rehearsal to final performance.

Director- Responsible for the overall look or concept of the production. The director determines how the opera will be interpreted and tells everyone on stage when, where and how to move. Finally, he or she guides the performers on how characters are best presented.

Choreographer- Designs and sets the movement of the dancers.

Costume Designer- Designs and creates the clothes singers wear to reflect aspects of the character played by the singer. Costumes should reveal a lot about a character. How old they are, what kind of person they are, what time period he or she lives in, etc.



Scenic Designer- Creates the visual background and set pieces for the opera. He or she creates small models and detailed blueprints which serve as the “instructions” for building the set.

Lighting Designer- Creates the lighting plan that emphasizes the drama of the moment and allows the audience to focus on the action. Lighting design is an important visual element that contributes to the ambience of the stage setting and affects the appearance of people, costumes and props onstage.

Stage Manager- Coordinates all of the elements of the show during rehearsal and performance. He or she is responsible for calling cues, scene changes, and organizing the backstage area so that the show runs smoothly and consistently.

Crew- This group of professionals is responsible for setting up and running all of the equipment for a performance, including changing the scenery, costumes, and props. They also open and close the curtain, operate trapdoors, run sound effects, and run quick costume changes.

What makes an opera?

Opera is a **musical** form. The **orchestra** provides the overriding musical texture, while the **singers** sing and act on the stage.

An **overture** is the piece of music played by the orchestra at the beginning of an opera. It usually, but not always, contains some of the musical themes from the opera and sets the mood for what the audience is about to experience.

Recitative (re-chi-ta-TEEV)- Is sung dialogue that propels the action forward. The singing is generally faster and is composed to sound more like speech.

Aria- An extended musical passage sung as a solo. It often explores emotions as a character absorbs, reflects, and makes decisions in the drama.

Duet- An extended musical passage for two singers. A **trio** is for three singers and a **quartet** is a piece for four singers.

Ensemble- An extended musical passage for more than four voices. Often each character is singing different words at the same time, and ensembles tend to occur at the most pivotal point in the drama or the end of an act.

Supertitles- Since operas are most often performed in the language in which they were composed, most opera productions have translations above the stage (or on the seat in front of you) where a translation is projected for the audience to understand and better follow the story.



Other opera terms to know!

Bel canto- Literally meaning “beautiful singing,” this term describes the specific style of vocal production that opera utilizes. It requires great breath control and ease.

Bravo- Literally, “brave” or “courageous,” this Italian word is a form of high praise that is shouted at times when applause is appropriate. **Bravo** is shouted when a man has sung thrillingly, and **brava** when a woman has done the same.

Cadenza- A brilliant passage in an aria—often improvised by the singer—that showcases the specific skills and strengths of that singer. **Cadenzas** are most often sung by women, although men can perform them as well.

Diva- Literally, “goddess,” refers to an important female opera star. The masculine form is **divo**.

Motif or Leitmotif (light-mo-teef)- While “leitmotif” is usually used to refer to the musical themes of Wagner, a *motif* is a recurring musical idea that reveals or recalls an earlier plot point, character, emotion, or idea in an opera. Keep an eye out for music that sounds familiar! It probably means something important!

Tempo- This refers to the speed at which music is performed. The conductor is in charge of setting the **tempo** or timing of an opera.

Cover/understudy- This is the person who learns a role, music and staging just in case the lead cannot perform due to sickness or injury... as we say in the theater, “The show must go on!”



Appendix B: Reader's Theater Script for *The Magic Flute*

Wolfgang Amadeus Mozart
and
Emanuel Schikaneder

Adapted for young readers by Joshua Borths

Cast of Characters (in order of appearance)

Narrators (1-3)		They guide the audience on the journey
Sarastro	(za-RA-stro)	The wise ruler of the Sun
Prince Tamino	(tah-ME-no)	A foreign Prince, the hero
Dragon		
Ladies (1-3)		The Queen's handmaidens, Each lady is different
Papageno	(pa-pa-GEH-no)	The Queen's birdcatcher, fun loving and funny
The Queen of the Night		An ultimately evil Queen, but she doesn't let people see it
Monostatos	(moe-NAST-tah-toes)	Sarastro's guard, who wants to marry Pamina
Pamina	(pah-ME-na)	The virtuous daughter of the Queen
Ensemble		Guards, animals, voices, attendants

A note about performance...

Putting together *The Magic Flute* should be a fun and educational experience for your students. Encourage them to look up words they don't know.

Mozart did not see this opera as a serious work, so play with it! If your students have staging, prop, costume, and set ideas, great!

This performance can be as simple or complex as you want. Feel free to make it your own. All props can be pantomimed or real... it's up to you!

Throughout the script, there are stage directions written in italics. These are not to be spoken in performance (although, having the teacher read them as students rehearse is very helpful).

Encourage your students to listen to the music of *The Magic Flute* as well. Contact Joshua Borths at Arizona Opera (jborths@azopera.org) if you need any teaching materials, study guides, musical excerpts, etc.

The education staff at the Arizona Opera is here to support you.

So, have fun!

And, as we say in the opera world, *toi toi toi* (pronounced “toy, toy, toy”)—it means good luck!

The Magic Flute: Part 1 (The Quest)

All students enter the stage and listen to the Narrators. Throughout the script, everyone can react to and demonstrate the text of the Narrators.

Narrator 1

In a kingdom you may recognize—
If you look behind its strange disguise—
There was war between the day and the night
Over which orb was the one, true light.

Narrator 2

The Queen of the Night tried to take the Sun's Crown,
So Sarastro's men ran her out of their town.
And there, in the dark, the Queen's anger raged,
Like a fearsome bird trapped inside a small cage.

Narrator 3

Sarastro, who sought only peace and love,
Cried out with a shout to the bright sun above,

Sarastro

Please help me unite the Sun and Moon,
Please, send us a hero! Send him or her soon!

All Narrators

And this was how the kingdom then stood,
When a stranger found trouble within a dark wood.

Everyone except the Narrators exit. The Narrators take their places on the side of the stage.

Tamino runs onstage. He is being chased by a dragon!

Tamino

Help me! Somebody please help me! A dragon is chasing me! A terrible, horrible, scaly, smelly dragon!

Dragon

Hello, little prince! Are you new to these woods? If so, it looks like I'm your welcoming committee!

Tamino

If you're the welcoming committee, then why are you trying to eat me?

Dragon

Smiling How else am I supposed to welcome a trespasser?!

Narrator 3

The stranger tried to be strong, brave, and bold,
But he tripped on a root and was knocked flat-out cold.

Tamino falls to the ground.

Narrator 2

Lucky for him, there were Three Ladies nearby,
And they stopped the mean dragon with their fierce battle cry.

All Ladies

Stop! Go back to your side of the forest, dragon!

Dragon

Defensive But, I was only trying to—

1st Lady

Go! Do you want us to go get the Queen of the Night and tell her all about what you've done? Do you want to be put in timeout?

Dragon

No! Please! Not that! I'll go! I'll go!

He exits.

Narrator 3

With the dragon now gone and out of their sight,
They looked at the stranger in the glowing moonlight.

2nd Lady

Now what?

3rd Lady

Yeah, what do we do now?

1st Lady

Well, I think you two should go tell the Queen about this stranger, and I will stay here with the handsome man.

2nd Lady

Why do you get to stay with him? I want to stay with him. He's so dreamy...

3rd Lady

How about *you* make sure the dragon is gone for good, and *you* go get the Queen, while *I* stay here with him. He's so dashing!

1st Lady

Be quiet! We can't all stay here with him. So, to be fair, all three of us will go and tell the Queen about this stranger. No one will stay here. Agreed?

All Ladies

Agreed.

The Ladies exit.

Narrator 1

As the ladies went off to see their great Queen,
A feathery creature arrived on the scene.

Narrator 2

Papageno enters His job is to wander and catch the Queen's birds,
Although, in his bird suit he looks quite absurd!

Papageno

To the Narrator Hey! I'm styling! Besides, I'm good at what I do. When I catch a bird
and put it in a cage, it makes the Queen feel less lonely. I give her friends and she gives
me candy!

Narrator 3

To Papageno But, isn't it lonely to catch birds all day?
Is there anyone here with whom you can play?

Papageno

No. Not yet. What I really want to catch is a girlfriend! *Yelling* I want a Papagena!

Narrator 1

This sudden shout echoed down the ravine,
And caused Tamino to wake up from his dream.

Tamino

Waking with a start Where am I? Where's the dragon?!

Papageno

Startled AAAH! Who are you?

Tamino

Who am I? Who are you?!

Papageno

My name is Papageno! I'm the royal bird catcher for the Queen of the Night.

Tamino

The royal birdcatcher? So, *you* must have destroyed the dragon. You saved me!

Papageno

Uh... sure! It was no problem. No problem at all...

Narrator 2

When Papageno told him this little, white lie,
Tamino was so grateful he started to cry.

Tamino begins to cry.

Narrator 3

At this precise moment, the ladies returned,
And based on their faces they all felt quite spurned.

The Ladies enter. They are clearly upset.

All Ladies

Papageno! Don't lie to the handsome stranger! It's not good to lie!

Papageno

I didn't lie to him!

All Ladies

You just lied again!

1st Lady

To Tamino We have come to ask you your name, handsome stranger.

Tamino

My name is Tamino.

2nd Lady

Hello, Tamino. Our mistress, the Queen of the Night, is on her way.

3rd Lady

She wants to talk to you about her beautiful daughter!

1st Lady

Here's a picture of her.

She hands Tamino a picture of Pamina.

Tamino

She's so beautiful! I've never seen anyone like her before. I've never *felt* like this before...
Is this love? Whatever the Queen wants to tell me, I'm all ears!

All Ladies

Excellent! She'll be here soon!

1st Lady

But to make sure birdbrain here doesn't lie again and doesn't mess this up, we are going
to lock his mouth for good measure.

They lock up Papageno's mouth.

3rd Lady

Sisters! Here she is!

All Ladies

She's here!

The Queen of the Night makes a stylish entrance.

Queen

She can't remember Tamino's name Hello, my handsome... Friend! My dear... uh...

All Ladies

Tamino.

Queen

Tamino!

I can tell from your look that you've seen a picture of my daughter. She is so kind, so
smart, and so strong willed. She's always been independent and can stand up for herself.

But, she was taken from me! She was stolen by the *evil* Sarastro, the one who banished
me to these woods! I can't get her back by myself...

But, you could. You could find my daughter, Pamina, and return her to me! You will be
greatly rewarded if you do...

Tamino

I'll do it! I will rescue your daughter, Pamina! This must be why I'm in this story!

Queen

Perfect! My Ladies will help you find her. Farewell, Tamino... Until we meet again...

The Queen of the Night makes a mysterious exit.

Tamino

Wow. People come and go so quickly here.

1st Lady

Unfortunately, we can't go with you, but you can count on our good friends the Three Spirits. They will show you the way and guide you on your quest!

2nd Lady

And I give to you two gifts: this Magic Flute, and these Silver Bells.

The Ladies give Tamino the bells and flute.

3rd Lady

May they help guide you if you lose your way, and may their music help you find your voice when your voice is gone.

All Ladies

Goodbye!

Papageno

HMMMMMMMM!!!

Tamino

Wait! Can you free my friend? I will need his help on the journey I'm sure. Can you please unlock his mouth?

1st Lady

Fine. As long as he promises to never lie again!

2nd Lady

Remember, if you fulfill your role and go on Tamino's quest, you may even get your Papagena!

The Ladies unlock Papageno's mouth.

Papageno

I promise!

Tamino hands Papageno the silver bells.

All Ladies

Remember to watch out for the evil Sarastro... and always follow the advice of the Spirits! Goodbye!

Papageno and Tamino

Goodbye!

The Ladies exit.

Narrator 1

And so the two friends went off on their way,
To find poor Pamina and win the whole day.

All Narrators

But, just as they learned not to lie, not to scheme,
They were soon to learn things were not as they seemed.

Tamino and Papageno exit.

Narrator 2

While these events were set into motion,
Across the kingdom there was quite a commotion.

Narrator 3

Pamina's held captive against her free will
By the guard, Monostatos, who's holding her still!

Monostatos, the guards, and Pamina enter.

Monostatos

Oh, my dear little dove, I can't wait till we're married! Once I bring you to Sarastro, he will reward me handsomely. You will be mine for good!

Pamina

Why do you think I would ever marry you? You are unkind and selfish.

Monostatos

Unkind? Selfish? Who put these thoughts in your head? Come on, let's play house! When we are done, you will see what I great husband I could be!

Pamina

To herself Maybe then I will find my opportunity to get away from here. I want to go back home. Oh, there's no place like home!

Monostatos

Guards!

Guards

Yes, boss?

Monostatos

Bring me my fake food, plastic oven, and baby carriage. Pamina and I are going to play house!

Guards

We're on it, boss!

The Guards exit.

Narrator 3

It may seem like luck was not on her side,
But suddenly Papageno arrived.

Papageno enters, looking around.

Papageno

How did I get here? I think I'm lost. *Shouting* Spirits! A little help here!

Pamina

Who are you?!

Papageno

I'm your new best friend!

Pamina

But, I don't know you! If you don't leave right now, I'll scream!

Papageno

Why are you so frightened? *He recognizes her* You must be Pamina! That's why the spirits brought me here!

Don't be afraid! Your mother sent me. I'm supposed to rescue you and bring you to Prince Tamino! And if all goes well, we will all live happily ever after... I will even get my Papagena!

Pamina

How do I know I can trust you?

Papageno

Trust me? Well, I was given these Silver Bells by your Mother's back up dancers, the Three Ladies!

Pamina

THE Silver Bells?

Papageno

Like the bells on the Polar Express!

Pamina

If they gave you the bells, then I can surely trust you.

She looks at them.

I have never seen them up close before...

The guards make noise offstage.

Oh no! They're coming back!

Papageno

AAAAA!!! What should we do? Where can we hide?

Pamina

Don't panic. I have a plan. When I say "Go," play the bells!

Papageno

When you say what?

Pamina

"Go!"

Papageno

Okay!

He begins to play the bells.

Pamina

Not yet!

Monostatos and his guards reenter.

Monostatos

So! You've found a new friend while we were away? *To the guards* Boys! Tie them both up!

Guards

You got it boss!

Pamina

To Papageno Now!

Papageno

What?

Pamina

GO!!!

The actor playing Papageno starts to “play” the bells by singing a song of his choosing. The Guards and Monostatos start dancing. It is the power of the bells! The dancing should be as exaggerated and ridiculous as possible.

Pamina

It’s working!

The guards dance offstage.

Papageno

Now we just need to get back to the Queen of the Night before—

All

From offstage Make way for Sarastro! Make way for Sarastro!

Papageno

Uh-oh...

Pamina

I wonder if the bells called them here.

All

Make way for Sarastro! Make way for Sarastro!

Narrator 3

Pamina thought their situation was dire,
She cried--

Pamina

--Out of the pan and into the fire!

Papageno and Pamina exit. Tamino enters. They don’t see each other.

All Narrators

Meanwhile...

Narrator 1

Tamino wondered how he’d become so lost,
But he’d sworn he would free her, no matter the cost!

Narrator 2

So...
Tamino yelled out with all of his might,

Tamino

Where is the daughter of the Queen of the Night?!

Narrator 2

A chorus of voices came echoing back,

All

From offstage Keep going, young Prince, you're on the right track!

As you search for Pamina, you must remain mute!

All Narrators

So Tamino called her with his Magic Flute!

Tamino begins to "play" the flute. Just like when Papageno "played" the bells, Tamino sings a song of his choosing to be the music of the flute.

Narrator 1

As Tamino wandered through the dark bramble,
His music attracted every strange animal!

The animals enter and start to dance.

Narrator 2

Lions, tigers, and bears were entranced,
And to the sound of the flute, they started to dance!

Narrator 3

When Tamino was playing his musical spell,
He heard the peel of some strange, distant bells.

Tamino

Those were Papageno's magic bells! I would bet anything he found Pamina!

Narrator 3

Tamino ran with his flute in hand,
And came to the edge of the Queen's darkened land.

Tamino

If I take one more step, it will be the farthest away from home I've ever been.

The animals exit.

Narrator 1

Tamino arrived at a Temple—filled with pride,
He opened the door and stepped slowly inside.

Sarastro, Papageno, Pamina, and the entire chorus enter the stage.

All

Welcome, Prince Tamino!

Papageno

Tamino!? Is it really you!?

Pamina

To herself It is really Tamino?

Tamino

To himself Is it really Pamina?

Sarastro

Hello, Prince Tamino!

Tamino

Step back, Sarastro! Don't come near her! Give me Pamina before I—

Sarastro

Patience, little prince. I have just finished explaining everything to your friends.

Narrator 2

Sarastro told Tamino about the day and the night,
And Tamino realized that Sarastro was right!

Tamino

So, the Queen of the Night is actually evil?

Sarastro

Yes, I'm afraid so.

Tamino

It's strange. The more I experience, the more I realize how much I don't understand.
When I began this quest, everything seemed so simple.

Sarastro

You've found Pamina, the simple part of your journey is finished. Now, *you* three—

Papageno

Don't you mean, "You two?"

Sarastro

No, Papageno. You still have a part to play in all of this. All three of you must now prepare yourself to unite the kingdoms and be better leaders than those who came before you.

You all must pass the 3 trials in our Temple. Only then will you prove yourselves strong enough, brave enough, and selfless enough to bring peace to our land.

Narrator 1

So, the three young friends went into the dark,
To face new trials and make their mark.

Narrator 2

But this time, they did not feel afraid,
Because they knew they were both strong and brave.

All Narrators

They knew they *could* make it through the trials alive,
With their friends, Bells, and Flute by their side.

End of Part I

The Magic Flute: Part 2 (The Trials)

All Narrators

Sarastro's trials had already begun.
And darkness descended in the realm of the Sun.

Narrator 1

The boys turned right and ran ahead—blind,
But, the guards forced Pamina to stay far behind.

Narrator 2

The first trial they faced was a trial of will.
They had to stay silent and keep their lips still.

Papageno

Tamino?

Tamino

Shhh.

Papageno

Tamino! I'm bored!

Tamino

Shhh!!!

Narrator 1

Papageno decided he was no good at this game,
When a woman appeared with an old, wizened frame.

Papagena appears. She is disguised as an old woman.

Papageno

Whoa! Who are you, old woman? Get away from me, you're giving me the creeps!

Papagena

Sounding like an old woman I'm not that old, you little angel.

Papageno

Ha! Really? How old are you then?

Papagena

I'm 16, my love.

Papageno

Hmmm... You look much older than 60—

Papagena

I said 16!

Papageno

16?! But, I'm 16! There's no way we are the same age.

Papagena

Well, if that's how you feel, you'll never deserve to marry me.

Papageno

Wait, you want to marry me? That's a laugh! Now, What's my bride-to-be's name?

Papagena

Papagena!

Papageno

Papagena! Ha!... Wait... Papagena?

Narrator 3

After a flash of lighting, there came a loud crack.
With the thunder, Papagena disappeared in her tracks.

Papageno

My Papagena exists! She's real!... She's hideous... but it's better than nothing.

Papageno shouts to Tamino.

Tamino! I've learned my lesson! I *will* pass this trial and I will stay silent. I will grin and bear it even though we have no idea what's going on.

Narrator 1

When Tamino nodded and they went on their way,
The Three Ladies appeared with something to say:

All Ladies

Hello, Tamino!

Papageno

How did you guys get in here? Is that allowed? How did you—

Tamino

Papageno, don't talk! Ignore them... We have a trial to pass if we want to unite the kingdom once and for all.

1st Lady

No need to be rude, Tamino.

2nd Lady

After all, we were the ones who saved you.

3rd Lady

We discovered you!

All Ladies

We gave you the Flute and Bells!

Papageno

Tamino, they have a point. Shouldn't we at least hear them out?

Tamino

No! We must concentrate on our true mission. The gifts are wonderful. We couldn't have gotten here without them, but we must focus on what's good for the whole kingdom. That's what Sarastro wants. The Queen and her Ladies only want what's good for them!

1st Lady

How dare you! You will regret this, Tamino! Just you wait until the Queen hears about this. You think the war is almost at an end? Ha!

All Ladies

It's only just begun!

Narrator 2

Just then, the Temple began to shake.
The Ladies realized that they had made a mistake.

Narrator 3

They left our two heroes as quick as they could,
To find their Queen back inside her dark wood.

Papageno

People come and go so quickly here!

Tamino

Shhh!!!!

Narrator 1

Outside the temple Sarastro kept vigil,
Praying our heroes destroy the Queen's evil.

Sarastro

If Tamino and Pamina can't balance the day and night, and Papageno can't bring simplicity back to a complex world, I'm afraid I don't know how the kingdom will ever be saved.

Narrator 2

Far from the hall where the Ladies appeared,
Pamina discovered she had much still to fear.

Queen of the Night

Angrily Pamina!

Pamina

Who's there! I can't see in this dark temple!

Queen of the Night

Who's there?! I'm your mother, dear.

Pamina

Mother? The Queen of the Night?!

Queen of the Night

How could you betray me?!

I worry about you, I send a Prince to find you, and I do everything I can to save you. But then, I discover you in the temple of my greatest enemy?!

Pamina

You don't understand—

Queen of the Night

Not another word! Sarastro wants to take away my power. He wants to bring balance and order to the kingdom. HA! Doesn't he know that I will never rest until I rule the entire kingdom and plunge us all into eternal night?!

Pamina

But, don't you think—

Queen of the Night

You are not allowed to speak. *Suddenly sweet* I am forgiving. I will take you back, but only under one condition: You must take this knife and kill Sarastro.

Pamina

Mother!

Queen of the Night

If you ever want to return to the forest again, you will do as I say!

Narrator 3

The Queen left Pamina and flew into the night,
But Pamina did not have her mother's anger and spite.

Pamina

No! I will not do it. I don't care what she does to me. I will not kill Sarastro.

Narrator 1

All three of our friends passed their very first test,
Now they just need to pass all the rest!

Narrator 2

The next test they face is about self-denial.
This test is the hardest of the temple's great trials.

Narrator 3

So, Pamina took matters into her own hands,
To go find Tamino and unite the whole land.

The three spirits appeared and guided her way.
When they found him at last she had so much to say:

Pamina

Tamino! I'm so glad I found you. My mother appeared and you have not idea what she wanted me to... Tamino? Why aren't you looking at me?... Tamino! Don't you hear me?... Tamino? Don't you see me?

Narrator 1

Tamino can't look at the girl of his dreams.
He must prove that he can take one for the team.

Pamina

Tamino, I don't know why you're ignoring me. *Stronger* What I do know is that we need to get through this temple and restore balance to the kingdom. This story is bigger than you and me... Even though you no longer seem to love me, we will accomplish what we came here to do. Everyone's counting on us.

Narrator 2

Both of their hearts were breaking inside,
When the next doors in the temple swung open wide.

Narrator 3

They both denied impulse, and still remained strong.
They both denied selfishness, and now could move on.

Narrator 1

Papageno had sat, wearied by the unknown,
Now he opened his eyes, and saw: he was alone.

Papageno

Uh-oh. I don't see Tamino... or any of those funny guards... Or my Papagena! This is awful. I want to be back home! I want to catch my birds and mind my own business. I want simplicity... That's what I bring to the party: An appreciation of good, old-fashioned living. Forget princes and princesses, night and day, good and evil, I just want a hot meal and a nice, long nap.

Oh well, that's not why I'm here. Time to find Tamino and help him get out of trouble.

Narrator 2

Papageno was ready to deny his own needs,
When the spirits appeared onto the scene.

They told Papageno to play his great Bells!
He will love the results of their magical spell.

Papageno plays his bells.

Papagena

Hello, my angel!

Papageno

Whoa! You look good!... I thought you were an old woman—

Papagena

I was disguised as an old woman until you passed your trials.

Papageno

I passed my trials?

Papagena

Of course! Kingdoms need more than royalty and nobility. They need good, decent, loving people to live there. That's why you're here. You've proven to be loyal, good, and kind. You show us what's important in life.

We all have our parts to play.

Papageno

Wow... I guess that's true... And now I get my Papagena!

Papagena

And I get my Papageno!

Narrator 1

The second trial was over and they had all passed!
The end of the journey was upon them at last.

Sarastro

Pamina and Tamino!

Pamina and Tamino

Sarastro?

Sarastro

You have done well. You have shown us that your will is stronger than your fear, and that you put the needs of others over your own desires.

Tamino

Oh, Pamina, I'm so sorry if I hurt your feelings! You are the most amazing woman I've ever met.

Sarastro

You must face the final trial—together. You must pass through the great waterfall and the realm of fire. Only then can you reach the other side and be deemed worthy to start our kingdom anew. No one has ever made it through this trial alive. We are all counting on you.

Tamino

How will we ever get through this trial? In order to defeat the Queen of the Night we must—

Pamina

No! We must remember we are not trying to destroy my mother and her realm. We are simply trying to restore the order and balance that's been lost. We need both day and night to achieve perfect harmony. Tamino, *you* are from the land of the Sun and *I'm* from the realm of the Moon. That's why we alone can achieve our mission.

Well, these trials are in Sarastro's temple! So, in order to pass this trial, we need something from my mother's forest to help us...

Tamino

The Flute! We will play the Magic Flute! We will pass Sarastro's final trial through the power of music... Music your mother gave me!

Pamina

I'm ready if you are!

Narrator 2

And so they both walked toward the fire and water,

Hand and hand, they hoped in the Flute's magic power.

Narrator 3

Now remember Monostatos? Sarastro's rouge guard?
He's the one who fell for Pamina quite hard.

Narrator 1

He's now in cahoots with the Queen of the Night.
He made sure she entered with no one in sight.

Queen of the Night

If my daughter won't kill Sarastro, we will do it ourselves! We will destroy everyone and everything!

Narrator 2

Instead of conceding, she'd destroy the whole nation
Since desperate times trigger severe desperation.

Narrator 3

When it looked like the Queen might soon have her way,
The temple shook, and it quaked, and it started to sway.

Sarastro

They did it! Pamina and Tamino made it through to the end of the temple!

All

Make way for Pamina and Tamino! Make way!

Queen of the Night and Ladies

No!!!!!!!

Narrator 1

The Queen and her Ladies were stripped of their power.
And Tamino and Pamina climbed the Sun Tower.

Narrator 2

Our heroes became rulers of the day and the night,
And balance was brought to the Kingdoms of Light.

Narrator 3

Papageno cheered and waved up to his friends.
All of their journeys had come to an end.

Narrator 1

Now, if this story seems quite silly and strange,
Then look at your world: is there something to change?

Narrator 2

Is there disorder and chaos that must be addressed?
If so, now embark on your own special quest.

Narrator 3

With the help of your friends and imagination,
Your voice can ring out and change a whole nation.

All

With your friends and your gifts, and a sensible head,
You can joyfully tackle the trials ahead!

THE END