

MASONIC SYMBOLISM, THE ASCENT TO MASTER MASON,
AND WOLFGANG AMADEUS MOZART'S
MAURERISCHE TRAUERMUSIK, K. 477

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ABSTRACT

Wolfgang Amadeus Mozart's *Maurerische Trauermusik*, K. 477, is often placed between his *Mass in C Minor* and his *Requiem*. The reason being that the three works share similar motivic content. The *Maurerische Trauermusik* is perceived as a stepping-stone between the two more famous works and is often overlooked. The genesis of the *Maurerische Trauermusik* is the issue. Mozart recorded in his thematic catalogue that the piece was composed in July of 1785 for the funeral of two lodge brothers; however, the two lodge brothers did not die until November of the same year. The reason Mozart composed the *Maurerische Trauermusik* was because it was used as music for a Masonic ritual ceremony to ascend to the degree of Master Mason.

Noted Mozart scholars Philippe Autexier and Heinz Schuler attempt to decipher the origins of this piece; however, both of their arguments are based on historical context. Historical context alone is not sufficient enough to provide an accurate understanding of the genesis of the *Maurerische Trauermusik*. An analysis of the musical elements that relate to Freemasonry are essential to understanding the piece.

The goal of this thesis is to explain how the *Maurerische Trauermusik* was originally used as a piece of ritual music. Mozart left clues in the music itself to show the enlightened its true meaning. Using Mozart's history with the Brotherhood, an analysis of the musical symbols that relate to Freemasonry, and referencing other Masonic works by Mozart, one will see that the *Maurerische Trauermusik* was used as program music in the ritual to ascend to the degree of Master Mason.

DEDICATION

This thesis is dedicated to everyone who helped me and guided me through the trials and tribulations of creating this manuscript. In particular, I would like to thank Dr. Joanna Biermann who aided me in this process and Dr. Linda Cummins for all of her help and guidance throughout my time at the University of Alabama.

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CHAPTER 1

INTRODUCTION

It is often a difficult task to prove an external influence on a composer or a piece of music. The most convincing cases can be built if a title, subtitle, or document written by the composer indicates an external influence. The existence of more than one work that shares the same external influence can also strengthen the argument.

Noted Mozart scholars, such as Hermann Abert, Maynard Solomon, Philippe Autexier, and Heinz Schuler, believe that some of Mozart's compositions were directly influenced by his involvement in the Brotherhood of Freemasonry. Mozart wrote several pieces with the word "Mason" or "Brother" in the title: *Maurerische Trauermusik*, K. 477, *Die Maurerfreude*, K. 471, *Zur Eröffnung der Freimaurerloge: Zerfliesset Heut', Geliebte Brüder*, K.483. Mozart also composed two operas believed to have been influenced by Freemasonry: *Thamos, König in Ägypten*, K. 345 and *Die Zauberflöte*, K. 620. I propose that these works all arise from and incorporate the tenets of Freemasonry. I further propose that Mozart's use of particular musical symbols associated with Masonry throughout these pieces reveals a deep connection to the enlightened ideals of the Masonic Brotherhood.

The main purpose of my thesis is to demonstrate how musical symbols that are accepted by the scholars previously mentioned as part of Mozart's Masonic music, influenced the creation and ideals of the *Maurerische Trauermusik*. The use of these musical symbols and their

connection to the symbols of Freemasonry, as well as to the Third Degree of Master Mason, will be explored. The majority of the discussion of the piece is based upon the third of three versions that Mozart arranged specifically for publication and is found in the *Neue Mozart Ausgabe*. The first version, which contains a vocal section, will be discussed toward the end of the thesis. It is my firm belief that the *Maurerische Trauermusik*, as suggested by Autexier and Schuler, could have been performed for the first time in a Masonic ceremony;¹ however, the historical evidence alone that Autexier and Schuler present does not suffice to support the thesis alone.² The musical evidence from the score reveals that the *Maurerische Trauermusik* was written as program music and was also specifically composed for the third and final ritual: the Ascent to the Sublime Degree of Master Mason.

¹ Philippe Autexier, 'Wann wurde die Maurerische Trauermusik uraufgeführt,' 56-8.

² Also see Heinz Schuler, 'Mozart's "Maurerische Trauermusik" KV 477/479a: Eine Dokumentation'.

CHAPTER 2

MOZART: THE FREEMASON

Wolfgang Amadeus Mozart was born on January 27, 1756 in Salzburg, capital of the sovereign Archbishopric of Salzburg in what is now Austria, but then was part of the Holy Roman Empire. Mozart's early travels with his family are well known and documented. After his early travels, Mozart was unsuccessful in obtaining a position of which he deemed appropriate for his level of talent. While Mozart was in Paris, his father Leopold was pursuing employment opportunities for his son back in Salzburg. With the support of local nobility, Mozart was offered a post as court organist and concertmaster in 1779. Although Mozart had finally secured employment, his discontent with Salzburg was undiminished. After the premiere of his opera *Idomeneo* in 1781 in Munich, Mozart was summoned to Vienna, where his employer, Archbishop Colloredo, was attending the celebrations for the ascension of Joseph II to the Imperial throne. Mozart was deeply offended by his employer because he felt that he was treated as just a mere servant. Because of this and previous quarrels with Archbishop Colloredo, Mozart attempted to resign his position; however, his resignation was refused. The following month, permission for his resignation was accepted; however, it was given in a rather insulting manner. Mozart was dismissed with a “kick in the rear” administered by the archbishop’s steward.³ It was here, in Vienna, where Mozart was first introduced to the tenets of Freemasonry. A letter that he wrote to his seriously ill father makes it clear that Mozart truly accepted the Masonic doctrines:

³ Peter J. Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 548 – 565.

Death is (to be exact) the ultimate purpose of life and therefore, during the last few years, I have acquainted myself so thoroughly with this truest and best friend of man, that his image has not only ceased to frighten me, but has become a source of great comfort. And I can only thank God for having afforded me the opportunity (you will understand what I mean) to see in death the key to true happiness. I hope and wish that your condition is improving while I am writing these lines. If, however, contrary to all expectations, you do not feel better, then I implore you by... not to make a secret of it but to tell me the truth so that I may be in your arms as soon as is humanly possible. I implore you by all that we hold sacred.⁴

The ideology of Freemasonry that Mozart is expressing in this letter to his father is the Mason's acceptance of death and the joy and peace that comes with acceptance. Mozart wrote this letter before his father was initiated into the Fraternity and included a thanks to God for allowing him to join the Brotherhood; this makes the statement, "you will understand what I mean," even more poignant because his father is about to learn through initiation what Mozart is trying to express.

Before Mozart was inducted into the brotherhood of Freemasonry in 1784, he had already had contact with numerous Freemasons. As Jacques Henry notes, before Mozart's initiation and during his travels as a youth, he had come into contact with several Masons, as well as Masonic concepts and ideals.⁵ When Mozart was just eleven years old, he apparently had his first contact with Freemasonry. He set to music an arietta by J.P. Uz, "An die Freude," K. 53, to thank Dr. Wolff of Olmütz for curing him of smallpox. The decision to set this particular poem to music is interesting because the words are indeed inspired by the Masonic elements of joy, brotherhood, and humanity. The theme of joy invoked by the poem is a fundamental tenet of Freemasonry. Just a year later, Mozart met another European Mason, Dr. Anton Mesmer. Mesmer entrusted Mozart with the composition of *Bastien und Bastienne*, a singspiel that he wanted to have staged at a theater near Vienna. Nothing about this work is Masonic; however, the association between Mesmer and young Mozart left traces in the boy's thoughts: In *Così Fan Tutte*, Mozart would

⁴ Hermann Abert, *W.A. Mozart*, 585.

⁵ Jacques Henry, *Mozart the Freemason*, 2-9.

later evoke with irony a cure using magnetism, a specialty of Mesmer's that had become fashionable at the time. One of the most influential Masons Mozart met before his initiation was Baron von Gemmingen. Mozart first met Gemmingen on his way to Paris in 1778, when he was serving as a diplomat from Mannheim. In 1784, Gemmingen, who had left Mannheim for Vienna two years earlier, became Grand Master of the Charity Lodge, where he conducted Mozart's initiation and was undoubtedly also Mozart's sponsor into the brotherhood.⁶

After Mozart's first initiation into the Lodge as an Entered Apprentice on December 14 of 1784, Mozart displayed an exceptional zest for the brotherhood. He reached the degree of Fellow Craftsman, the second level of Freemasonry, on January 7, 1785. It is not known today when Mozart ascended to the third degree of Master Mason. The minutes from the assembly of the Lodge of True Harmony, dated April 22, 1785, suggests that Mozart was already a Master Mason because this meeting was an assembly of those only of the third degree. In order to reach the next levels of masonry, one is obliged to present works (usually called “papers”) that are deemed sufficient by the lodge’s Grand Master. It is very likely that the works Mozart composed during the first few months of 1785 were recognized and accepted by his Lodge as these papers. Among these early Masonic works, I believe that Mozart's *Maurerische Trauermusik* was offered as music for the ascent to the third degree of Master Mason.

Mozart's zest for the brotherhood cannot only be seen in the number and richness of his compositions, but also in his motivation to lead his father towards initiation. Although Leopold was already of an enlightened and liberal character, he would not have joined the Brotherhood so willingly if not for his son’s urging. On April 1, 1785, Mozart's lodge, Charity, recorded a request to conduct Leopold's initiation into the brotherhood as quickly as possible because of his

⁶ Ibid., 2-9.

planned short stay in Vienna. Leopold was first initiated into the craft as an Entered Apprentice on April 6, 1785. On the sixteenth of the same month, he moved to the degree of Fellowcraft, and on April 22 he was elevated to the degree of Master Mason. This quick progression shows a reversal of roles of the father-son paradigm. Leopold, an authoritarian father figure, was now adopting the ideals of his young and zealous son. Not only was Mozart's father initiated during this time in 1785, but Joseph Haydn was as well. Both the initiations were attributed to Mozart's firm belief in the tenets and ideals of Freemasonry. We do know that Haydn did not remain an ardent Freemason; however, in 1786, on the request of a brother, Haydn composed six symphonies, of which three (numbers 84, 85, and 86) were clearly influenced by Masonic symbolism.⁷ After Leopold Mozart's return to Salzburg, he remained an honorary member of his son's Lodge in Vienna.⁸

Another reason Mozart may have been attracted to the ideals of Freemasonry can be seen by his resignation from Archbishop Colleredo's service. As mentioned previously, Mozart resigned his position because he felt as if he was a mere servant of the Archbishop. To him, the position he held under the employment of the Archbishop was humiliating and unjust. Masonic ideals gave form to Mozart's aspiration to be held as an equal to those with high positions in society. The ideals of equality, intelligence, and friendship are of paramount importance in the Brotherhood. Each initiate begins at the same level, regardless of his social standing or class. Thus any member of the brotherhood is of equal importance to the most important personages of the aristocracy. This thought finally afforded Mozart the recognition and dignity that Salzburg and the Archbishop had always denied him.

⁷ Ibid., 10-1.

⁸ Philip Downs, *Classical Music: The Era of Haydn, Mozart, and Beethoven*, 425.

The Masonic ideals that Mozart wholeheartedly embraced affected his entire life from the day he was initiated on December 14, 1784, to the day he died on December 5, 1791. Mozart also found another personal outlet for his creative genius: his membership in the brotherhood gave him even more subjects and ideas to use for his compositions. This creative genius can be seen in the Masonic works he composed. Most of these works clearly share the same musical symbols that relate to Freemasonry. It was in these symbols and ideologies that Mozart so fervently believed.

CHAPTER 3

MASONIC SYMBOLISM AND THEIR MUSICAL EXPRESSION

When trying to analyze symbols of Freemasonry, the initiates of the Order often find it quite difficult to speak directly about the actual and true meanings of the Brotherhood's symbols. In some cases, critical authors who analyze the symbols, who are not Freemasons, have collected information from initiates in order to bolster their analysis. The non-Mason authors seem to lack the actual experiences of the various rituals, and one could argue they lack a true understanding of the emotional aspects of initiation into the Brotherhood. Yet other researchers, who are indeed Freemasons, seem to present an analysis that is so deliberately complex that it seems to obfuscate the true meaning of the fraternity.

Mozart's Masonic symbolism can be just as simple as the symbols on which they are based if one is familiar with the teachings of the Brotherhood. The complexity of the Masonic symbol is not in the knowing of its meaning but in the understanding of its purpose for the life of the individual brother. I believe Henry touches upon the core problem when he asks, "How can references to Masonic symbolism be an authentic source of inspiration for Mozart?"⁹ The analysis of his music can allow the reader to understand how the symbolism is woven into Mozart's compositions. His compositions should then, in turn, imbue upon the reader with a sense of the sacred. The notion of conferring the sacred underlies not only the Masonic music of Mozart but of the whole brotherhood of Freemasonry.

⁹ Jacques Henry, *Mozart the Freemason*, 17.

In order to understand some of the symbols that Mozart employs in his compositions, one must understand the genesis of the Masonic symbols. Henry writes:

At the opening of the work of the Lodge—an opening (as we have said) made possible only through ritual that permits the conveyance of the sacred to the place of occasion—the Master declares, in essence, ‘We are no longer in the secular world... let us raise our hearts in brotherhood and direct our gaze toward the light.’ We need to keep returning to this invocation, which must be an integral part of every work that Mozart crafted with Masonic inspiration.¹⁰

In essence, Henry is describing the beginning of every lodge’s meeting in which members are reminded that they are in the presence of the sacred, the Light. The most important of all Masonic symbols is Light. One of the principal tenets of Freemasonry is the idea of moving from darkness into light. Following the actual terms of the ritual, the Light is a strong Masonic symbol because it characterizes the initiation. In each of the three initiation ceremonies, the overarching symbol is that of Light. The process of each of the initiation ceremonies is simple. The initiates are brought forth from darkness, analogous to the creation of man, and given a secret of enlightenment that helps transcend their mortal fiber in order to be closer to that of the Light, or the Creator.

The next crucial symbol of Freemasonry is the number three, which is considered a symbol of perfection or divinity. It invokes the Holy Trinity: Father, Son, and Holy Spirit. The number also invokes the beginning of Freemasonry. Freemasons regard the Masons who built the Temple of King Solomon as their historical forefathers. The number three signifies the three pillars that held up the great Temple. The number also underlies the three luminaries of Freemasonry: the Compass, the T-Square, and the Book of Sacred Law. The number likewise appears in the text of the rituals and in the course of carrying out ceremonies. In the Lodge, the

¹⁰ Ibid., 18-9.

number is never far from the thoughts of the brothers, in which it consistently reminds them to ponder the deep universal message that they carry.

Because of Mozart's belief in the ideals of Freemasonry, he was convinced of the power of the threefold symbol and used it freely. His first use of the number three can be seen with the three "points": the points being the symbols of the key signature at the beginning of a score. While the key is slightly restrictive, the key signature containing three sharps or three flats is a common thread through Mozart's music; however, other key signatures can also be found in some of his other Masonic works. Even though opinions differ about the meaning of the key signatures of Masonic works, Mozart knew, from his experience, that the number three was fundamental and carried a message. Another use of the number three is in the intervals of thirds. The building of thirds on top of each other, whether it is major or minor, creates a perfect chord and gives a sense of serene harmony that has been recognized by mathematicians like Pythagoras who first analyzed their intervallic relation. Mozart knew that the third, in the form of a chord or interval expressed in a melodic line, was a symbol that bore the feeling of harmony. Mozart uses the interval of the third when he wishes to express more of the serenity of Masonic thought. Paul Nettl links the theme stated in thirds at the beginning of the first movement of Symphony No. 39, K. 543, in E-flat major and the themes of the first and second movements of the Divertimento in E flat major to Masonic thought.¹¹

Another use of the number three is the presence of three different types of instruments. In the eighteenth century, instrumental works performed in the Lodges were generally for three kinds of wind instruments: the bassoon, the oboe, and the basset horn. The compositions that utilize these instruments were performed to accompany special occasions.

¹¹ Paul Nettl, *Mozart and Masonry*, 182-4.

The final use of the number three is its appearance as a threefold rhythm. The rhythm we are most likely to see expressed is the dotted quarter note followed by an eighth note. The ternary element then appears twice: the dotted note corresponds to three times the value of the dot and the rhythmic theme has no meaning unless it uses the cell of three notes. The shorter eighth note leads into the next dotted quarter note. If one were to try and walk to this rhythm, one would limp. Limping has a deep symbolic meaning. The layman, or the uninitiated, limps when entering the Lodge to be initiated. The dotted rhythm also has a rather breathless quality to it. This ideal seems appropriate in relation to the difficulty of making one's way toward the light.¹²

The next Masonic symbol that Mozart uses is the steps toward the Altar. In the Lodge, in order to reach the Orient where the Grand Master is seated, you have to mount three steps. The steps to the Altar are thus symbolized by the use of ascending or descending triplet figures. One can easily see the visual representation of the triplets as being like steps. The steps toward the Altar are essentially part of the next overarching Masonic symbol, space. Symbols of time and space are integral parts of the ritual. They have a twofold meaning: the world in its present state and the unfolding that takes place during initiation.¹³ Other ceremonies, not just the initiation, continually draw upon these symbols. The symbol of time cannot give rise to a specific musical ideal since it is immaterial, and in that respect, identical to the music itself.¹⁴ With regard to the symbol of space there are two essential symbols: the Orient and the Occident. The space of the cloistral chamber is divided into two rows. The brothers are thus divided on either side of the Grand Master's chair, which is located at the Orient. Two brothers, the Wardens, stand for these

¹² Jacques Henry, *Mozart the Freemason*, 32.

¹³ *Ibid.*, 33.

¹⁴ *Ibid.*, 34.

two rows through a unique function. They represent the boundaries of the chamber, and they represent their brothers and speak in their name. They answer in alternation with questions asked by the Grand Master which all seem to form the oral limits of the space, most importantly at the opening and closing of proceedings.¹⁵ The symbol of space, as it is presented above, is easily seen in music. The space is thus like the call and response of the Grand Master and the Wardens and like that of musical phrases, which contain an antecedent and consequent structure. Mozart often plays with this idea of space in his compositions by altering the listener's expectations of what is to follow the first antecedent of a phrase.

¹⁵ Ibid.

CHAPTER 4

MASONIC SYMBOLISM IN MOZART'S *MAURERISCHE TRAUERMUSIK*, K. 477

Mozart's *Maurerische Trauermusik*, K. 477, is often a frequently overlooked composition in his oeuvre. Most scholars, rather unfortunately, place this *Masonic Funeral Ode* in between his Mass in C minor and the Requiem. The *Masonic Funeral Ode* is only seen as a stepping-stone from the Mass to the Requiem. The reason that scholars have neglected the *Maurerische Trauermusik* is because the motivic elements between the three works seem quite similar at first glance. The reason I believe this placement to be detrimental to the proper understanding of the *Masonic Funeral Ode* is because the piece was written for an entirely different purpose than the shared purpose of the other works mentioned. The first step, however, is to actually analyze the Masonic symbols that Mozart employs in his Funeral Ode. In order to justify one's analysis of the Masonic symbols, a theoretical analysis will also be useful.

The first Masonic symbol that Mozart uses as the connecting fiber throughout the piece is the symbol of Light. As mentioned previously, the Light is one of the most important tenets of Freemasonry. Each of the three initiation rituals essentially leads the initiate, or the unenlightened, from darkness to the Light of knowledge of the ideals and qualities of the enlightened. The beginning of this journey can clearly be seen from the first notes of the piece. (See Appendix 1 for annotated score.) It begins in the key of C minor, moves to the relative key of E-flat major, returns to C minor, and finally ends with a C major chord.

One of the tenants of Freemasonry is the belief in a divine spirit; the ascent of the musical line is analogous to a soul rising to heaven. The use of cadences also helps support this theory. The first cadence of importance occurs at the downbeat of measure 29. This is the first time in the piece where Mozart utilizes the bass progression of scale degree 5 to scale degree 1. Other cadence-like structures up to this point have been first-inversion dominant seventh chords followed by the tonic chord. Most interesting about the first authentic cadence of the piece in measure 29 is that the cadence is an imperfect authentic cadence, in E-flat major. The next prominent cadence is in measure 44. This cadence functions almost entirely like the cadence that preceded it in measure 29, still an imperfect authentic cadence in E-flat major. The subsequent cadence following the one in measure 44 is one of the most interesting of the entire piece. At the downbeat of measure 63, the first appearance of a perfect authentic cadence is seen. This cadence is finally in the original key of C minor. The final cadence of the piece is what truly shows the progression of darkness to light in its entirety. It is an imperfect authentic cadence, with the third in the soprano, but instead of a C minor cadence that we are expecting, Mozart instead employs the use of the raised third, making a C major chord end the piece. Interestingly, the final cadence is an imperfect authentic cadence. It seems to suggest that, although we have reached a degree of enlightenment, there is still more to come. This ideal falls in perfectly with the concept of initiation. The initiation ritual is not the ending of a preparatory journey, but the beginning of a new journey, with new ideals. The path does not end when the initiation is over: on the contrary, it is just beginning.

Another way to see the ascent from darkness to light is by following the course of the first two measures and their implications for the rest of the piece. The first measure begins with the oboes. The second oboe has a C and the first has an E-flat. They are playing the root and

third of the C minor tonic chord. The dynamic marking, which is found in the autograph of the score, is a written-out crescendo followed by a decrescendo. This gives the opening harmony a swelling quality that seems very unsettling. The opening minor third interval is followed by another minor third interval. The sound produced by these consecutive intervals seems to be one of tension and release; however, the first interval suggests a tonic chord while the second interval seems to suggest the dominant. The second interval has the second oboe on a B-natural and the first on a D. This interval seems to suggest that it is the dominant of C minor, or a G major chord; however, there is no root. It is missing a G. This feature alone is of note. The most recognized symbol of Freemasonry is the emblem with: The Compass, the T-Square, and the G. See Figure 4.1.



Figure 4.1: The Masonic Square and Compasses

The “G” in the middle of the Compass and T-Square stands for the German word *Gott*, which translated, means God. The opening two chords of the Funeral Ode seem to suggest that there is a resolution into the dominant, the G; however, since this is the beginning of the journey for the initiate, enlightenment has not yet been reached, so there is no G yet. It is an interesting approach to the beginning of the piece. From the dynamic markings to the missing G root of the

second chord that Mozart puts in to use at the beginning indicates that this piece was likely planned with Masonic symbols and ideals in mind.

Another aspect of the emblem with the Compass, the T-Square, and the G, is the use of the number three. As previously mentioned, the number three holds significance for the members of the Brotherhood. The number three, logic would dare to assume, would then also be a prominent feature in a piece such as Mozart's *Maurerische Trauermusik*. Every lodge meeting begins with the Grand Master striking his gavel three times to call the members to order so that the meeting can start. This "striking of the gavel" can be seen at the very onset of Mozart's Funeral Ode. Every brother is reminded before each lodge meeting that the cloistral chamber is reserved for the presence of the Great Divinity. The call of the oboes at the start of the piece reminds the initiated of that fact. Following the oboes' call, there are three main groups of chords, followed by their resolutions, which finish the introduction of the piece. The three chords can now be seen as analogous to the three strikes of the gavel by the Grand Master to begin any meeting or ceremony that takes place within the lodge. See Figure 4.2. After the opening call to order, the strings begin the main melody.

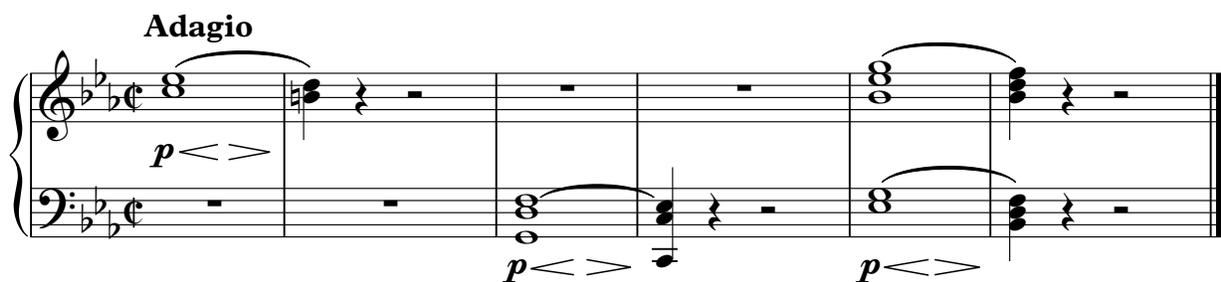


Figure 4.2: The Three Chord Gavel Strikes

As the first violins begin the melody in measure 8, they are outlining a G chord, the dominant, which then leads to a repetition of the opening C minor chord, the tonic, now presented for the fourth time, in measure 9. The tonic is then abandoned in measures 10 and 11

for the dominant, which then resolves back to the tonic in measure 12. In measure 14, however, only the C is preserved as a pedal tone while a B diminished chord is shown in the other voices. The undulating affect of the diminished chord begins to diminish the importance of C minor and allows for the listener to hear the dominant B-flat chord of measure 18 as the beginning of a harmonic movement to E-flat, which then appears in measure 19. Beginning in measure 18, the audience can perceive that there is a tonal shift beginning that eventually leads to the key of E-flat major, now clearly articulated with the beginning of the *tonus peregrinus*, at measure 25.

The use of the *tonus peregrinus*, or “wandering tone,” is a fascinating feature of this piece and provides it with a chant-like quality and a liturgical tone. The *tonus peregrinus* is a chant tradition that is often referred to as the ninth psalm tone. Unlike the other eight reciting tones that represent the eight musical modes of chant, the ninth employs two different reciting tones. The first part of the psalm tone uses A, and the second part uses G. The other eight modes employ only one reciting tone for the entire section. The most interesting part of Mozart’s use of the *tonus peregrinus* is the way in which it is presented in his different editions of this same piece. The clarinets present the main melody in measure 25, and in a different version, the clarinets are doubled by male voices singing a text derived from Lamentations 3:15 and 3:54. The reasons for Mozart’s changes in each version will be discussed later.

The *tonus peregrinus* that begins in measure 25 starts in E-flat major and then leads through a harmonic progression that yields a cadence in E-flat major in measure 29, as mentioned earlier. Following the cadence, there is a section of applied dominants that are in several inversions that lead to the dominant of C minor in measure 33 and then its resolution to tonic, C minor, in measure 34. In measure 35, the second part of the *tonus peregrinus* begins in C minor, but it is quickly left with the appearance of E-flat major in measure 37. The

“wandering tone” then leads through a common harmonic progression that leads the listener to another imperfect authentic cadence in measure 44 with an E-flat major chord. In measure 45, the E-flat major chord is abandoned for the E diminished seventh that leads to F major in the following measure. Measure 47 sees the F major become an F-sharp diminished seventh that resolves to G major in measure 48. Mozart uses these four measures to transition from the tonus peregrinus, which was predominantly in E-flat major, back to C minor in order to start a return of beginning material in measure 51. The use of the chromatic harmonic ascent is analogous to the ascent to the altar. Each chord represents a step that leads back to the beginning chord of the piece. The beginning and end, the Alpha and Omega, can be seen in the ascent to the original chord used to begin the piece. The recapitulation, which begins in measure 51, has a similar sound as the beginning, except this time Mozart uses more instruments so that this repeat of the beginning does not sound like the gavel’s bang to begin a ceremony. Measure 56 is the same as measure 14, and just as before, it moves the piece forward through the harmonic progression. This time, however, we are presented with a perfect authentic cadence in C minor at measure 63. This only perfect authentic cadence seems to represent the final death of the initiate within the Masonic ritual, as will be explained later. It is prepared with a rising chromatic ascent from F minor to F-sharp diminished to a dominant G seventh chord that is then followed by the resolution to C minor with all the voices moving to the perfect form of the cadence. The death and then resurrection ideal is seen throughout the piece and is firmly cemented at measure 63 with this cadence. This is a reference to the biblical story of Jesus Christ, and the resurrection that will take place to frame the piece. The initiate must “die” in order to be reborn.

Following the perfect authentic cadence, there is simply a harmonic progression that seems to function as a cadential extension. This extension, however, does not end the piece in C

minor. As previously noted, the piece ends with an imperfect authentic cadence in C major. To end the piece in such an unusual manner seems to suggest that the ending is really just another beginning.

The form of this piece is also an interesting feature when analyzed with Masonic symbols in mind. The overarching form of the piece is rounded binary. Measures 1 through 7 can be seen as an introductory section that concludes with the beginning of the primary theme of the first A section in measure 8. The secondary theme of the A section begins in measure 14 and continues until the end of measure 24. The *tonus peregrinus* makes up almost the entirety of the B section, except for four measures of transitional material, in the related key of E-flat major. The move from the A section in C minor to the B section in the relative major of E-flat is typical of a piece in minor. The B section concludes on the dominant of C minor in measure 50 to begin the recapitulation in measure 51. The recapitulation is quite unique for this piece. It uses both the material of the introduction and the primary theme material of the opening A section simultaneously, rather than sequentially as in the first A section. It combines the two in a way that seems to say that even though we are beginning the opening section again, there is something quite different about it, yet something familiar. The A' section ends the piece with the Picardy cadence in C major. The beginning and the ending A sections share thematic content and similar chordal construction; however, in this piece, they each have a distinct feature that separates them. This is another use of the Number Three. The construction of the piece in a three-part form seems rather obvious now. While this form, in itself, is not a Masonic characteristic, the way that Mozart utilizes it is unique. The combination of the introduction and theme to begin the recapitulation ties the work together, but still gives each section a diverse characteristic that separates it from the material previously heard. This combinatory effect gives

each section an auditory distinction, thus making the listener hear three distinct sections throughout the piece.

CHAPTER 5

DIE ZAUBERFLÖTE

As mentioned earlier, external influences can easily be proven if the composer included references to the influence within the title, subtitle, or even a document that describes the influence. In the case of Mozart's *Maurerische Trauermusik*, the only influence that can be assumed from the mentioned list is the title; however, analyzing another piece, like *Die Zauberflöte*, that scholars believe to be highly influenced by Masonry, and how they are connected, also helps to lend credence to arguments of external influence in the *Maurerische Trauermusik*.

Many scholars consider *Die Zauberflöte*, or *The Magic Flute*, highly Masonic in nature. *The Magic Flute* was composed in August and September of 1791. The opera premiered in Vienna on September 30 of 1791 at the Theater auf der Wieden.¹⁶ Mozart passed away about two months later, on December 5, 1791. One of the reasons scholars make the assumption that Masonic principals influenced this work's genesis is that Emanuel Schikaneder wrote the libretto. Schikaneder and Mozart were Masonic Brothers of the same lodge and had worked together previously on other works for Schikaneder's theatrical troupe. *The Magic Flute* was the most successful work that the two lodge brothers completed together. Robert Donington even goes as far as saying, "No one would be bothering much about Schikaneder if it were not for Mozart."¹⁷ The reason this opera, from its beginning, can be suggested as having external

¹⁶ Jacques Chailley, *The Magic Flute, Masonic Opera*, 4.

¹⁷ Robert Donington, *Opera and its Symbols: The Unity of Words, Music, and Staging*, 62.

Masonic influences is because both the libretto and the music were written by Masonic Brothers. To assume that the importance of this connection is of little consequence to the work would be detrimental to understanding its history and development.

Just as Mozart does in *Masonic Funeral Music*, *The Magic Flute* has several musical examples that represent different tenets of Freemasonry. The most obvious musical examples can be seen again with the use of the Number Three. At first glance of the score, one can tell that both the *Masonic Funeral Music* and *The Magic Flute* use the same three flats for the key signature. The *Funeral Music* begins in C minor, yet moves to E-flat major, and *The Magic Flute* begins in E-flat major and uses C minor for dramatic affect. The most obvious use of the Number Three that stands out to the listener is the first chords of the opera's Overture. As in *Masonic Funeral Music*, *The Magic Flute* begins with three chords that set the tone for what follows. Again, the number of chords that are struck is analogous to the banging of the gavel that begins any ceremony in the Masonic Lodge. This 'der dreimalige Akkord,' or thrice-repeated chord, can be seen throughout *The Magic Flute*. A use of the C minor "dreimalige Akkord" is seen as Tamino cries for help in the Allegro. Another example of this numerical element is when the Queen of the Night assures her son in, "O zittre nicht, mein lieber Sohn." The Number Three is even more prominently displayed in the beginning of the Queen's famous aria when she cries, "Du, du, du..." Just as the final chord of the *Masonic Funeral Music* is in C major and represents the enlightenment of initiation, Mozart uses the major key and the Number Three in triumphant full harmony as the chorus greets Sarastro. The most joyful and radiant use is in the final rejoicings of the chorus after the end of the initiation, again, in C major. See Figures 5.1 through 5.6.

Adagio

Figure 5.1: Beginning of the Overture to *Die Zauberflöte*

Allegro

Zu hil - fe Zu hil - fe! Sonst bin ich ver - lo - ren!

Allegro

p *f* *p*

Oh, help me! Oh, help me! Or I shall be lost!

Figure 5.2: Tamino's Cries for Help

O zitt - re nicht, mein lieb - er Sohn.
O tremble not my dearest Son!

Figure 5.3: The Queen of the Night's Assurance

Du, du, du
You, you, you

Figure 5.4: The Queen of the Night's Aria

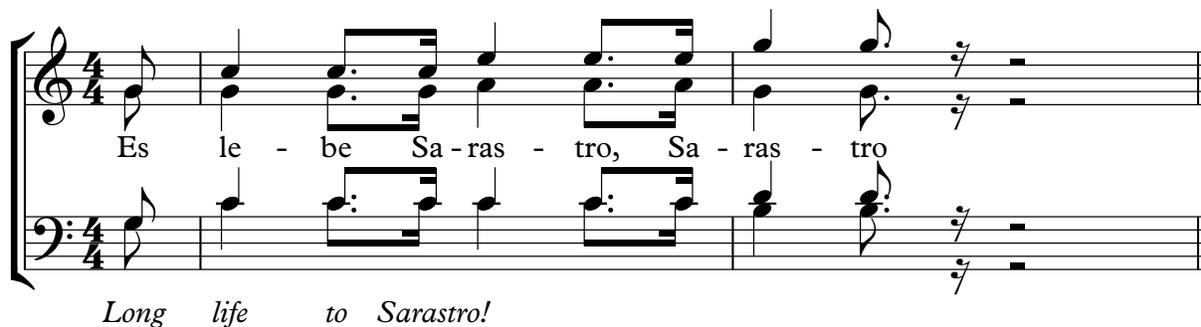


Figure 5.5: The Chorus Greets Sarastro



Figure 5.6: Final Rejoicings of the Chorus

Donington goes as far as relating the use of the Number Three to that of Wagner's leitmotif.¹⁸ The Number Three is also seen in the numbers of characters that essentially play the same role. There are actually three sets of three characters. The three ladies that serve the Queen of the Night, the three priests that essentially serve Sarastro, and the three slaves. If one considers the wind instruments of the *Masonic Funeral Music* as characters, there are also three sets of three. The three upper reeds, which include the two oboes and the clarinet, the three basset horns, and the paired lower voices of the contrabassoon and the two horns, complete the three sets of three instruments. The use of the basset horn is also unique. Fellow Mason Anton Stadler championed the basset horn.¹⁹ The basset horn is used in both the *Funeral Music* and *The Magic Flute*. The use of the Number Three can now be seen to be an important aspect

¹⁸ Ibid., 64.

¹⁹ Ibid., 71.

of Mozart's compositional development of not only *The Magic Flute*, but also of his *Masonic Funeral Music*.

Another Masonic symbol that is used is the symbol of Light. *The Magic Flute* is often considered to be an opera that was influenced by Enlightenment philosophy. It can also be regarded as an allegory for the avocation of enlightened absolutism. Enlightened absolutists believed that the authority of the royalty did not emerge from a sense of divine right, but that it began from a social contract whereby the monarch had a profound duty to govern with wisdom and justice. The Masons believe that each person who enters into the fraternity is of the same position. It did not matter if you were royalty or commoner. Everyone is equal in the eyes of God, so all are equal in the fraternity. The characters in *Die Zauberflöte* are thought to represent different real life figures. The Queen of the Night may represent Empress Maria Theresa who was seen as anti-Masonic. Her foil character Sarastro seems to symbolize the enlightened sovereign who rules on a three-fold system of wisdom, reason, and nature. Just as in the *Masonic Funeral Music*, the story seems to progress from darkness and obscurantism to light and rationalistic enlightenment. The main means of this transformation is the trial, or initiation, by Tamino. Thus the *Masonic Funeral Music*, in essence, proceeds along the same course. The beginning is dark and unyielding, yet the ending seems to provide the light of transformation with the major chord that ends the work.

Another aspect of Masonry in *The Magic Flute* and the *Masonic Funeral Music* is the movement from the Mother to the Father. The Queen of the Night represents the Mother figure throughout the opera. Sarastro, her antagonist, represents the Father. Near the end of Act I of *The Magic Flute*, Tamino comes upon three temple doors (another use of the Number Three). On the right is the "Temple of Reason," but an unseen guardian warns Tamino to go backwards.

On the left side is the “Temple of Nature” that yields the same result as the first door. The third, and central door is inscribed “The Temple of Wisdom.” This door seems to combine both Reason and Nature. At this door, an old priest appears and is accompanied by three familiar chords. The priest rebuffs Tamino by saying, “While death and vengeance inflame you.” Alone again, Tamino seems to show another Masonic trait by exclaiming, “Oh, eternal night! When will you lessen? When will my eyes find the light?”²⁰ Voices within the temple assure him that he will find it soon, or never. The scene not only demonstrates Tamino looking for the light, but that he seems to know where to find the light’s source. Throughout the opera, the Queen of the Night represents Mother Earth. If one goes far enough down into the earth one will be surrounded by nothing but darkness. The Queen of the Night is a pagan character that relies on magic and darkness. Sarastro instead represents the Light of Heaven and thus the search for him is the course of every initiate. Throughout the opera Tamino is heading towards Sarastro and away from the Queen of the Night. As with the pagan religions that worship Mother Earth, the Queen and Monostatos are cast out into eternal night. The path of the *Masonic Funeral Music* is much like the progression of Tamino from the Queen of the Night to Sarastro throughout the entirety of *The Magic Flute*. The *Masonic Funeral Music* begins in the darkness of C minor and then progresses through E-flat major until the piece finally concludes in the brightness of the key of C major: the key of perfection with no sharps or flats. The initiate makes the same progression from darkness to light during the third initiation ceremony to become a Master Mason. See Appendix 2 for detailed musical examples and their meanings from *Die Zauberflöte*.

²⁰ Ibid., 70.

CHAPTER 6

ASCENT TO THE DEGREE OF MASTER MASON

If Mozart wrote the *Maurerische Trauermusik* for the funeral of two fellow lodge brothers, why did he just not name it *Trauermusik*, or Funeral Music? Why did Mozart decide to entitle the work *Maurerische Trauermusik*? Why was it so important to add the Masonic part to the title? There exist three different versions of this piece. I believe, however, that the use of the number of versions is a coincidence without any symbolic meaning. Mozart felt it important enough to make a distinction in the title. He felt it necessary that the audience knows that the origins of this piece are Masonic. The underlying question is: Why?

The versions of the Funeral Ode are not that different from each other. The published edition that can be found in the *Neue Mozart Ausgabe* represents the third version and is the one most audience members would hear at a concert today. This instrumental version received its premier in a concert on December 9, 1785 and was recomposed from the original and subsequent version for the sole purpose of publication.²¹ A question then arises. Why would Mozart feel the need to recompose a piece for publication?

The second version of this piece was arranged for the lodge funeral services of two brothers: Duke Georg August of Mecklenburg-Strelitz and Count Franz Esterházy von Galántha. Both were members of the Viennese aristocracy, the former a major-general in the Army and the latter a Hungarian Court Chancellor. Their combined memorial service was given at the Lodge

²¹ Jacques Henry, *Mozart the Freemason*, 49.

of Sorrows on November 17, 1785. In Mozart's own catalogue of works, he listed that this work was composed in July of 1785 "on the death of brothers Mecklenburg and Esterházy."²² The issue is that the two brothers did not pass away until November, and neither was ill or expected to pass soon.

The reason that Mozart was intentionally vague in his own catalogue description of this work is not just a simple record keeping error. Mozart kept records meticulously and recorded the dates of his compositions. The reason that Mozart was intentionally vague is because this piece was composed for a completely different reason than just the deaths of two brothers. It was initially intended for an elevation ritual at the True Harmony Lodge on August 12, 1785.²³ That elevation ceremony was the Third and Final Ritual that any Mason can undertake: the ritual of ascent to the degree of Master Mason.

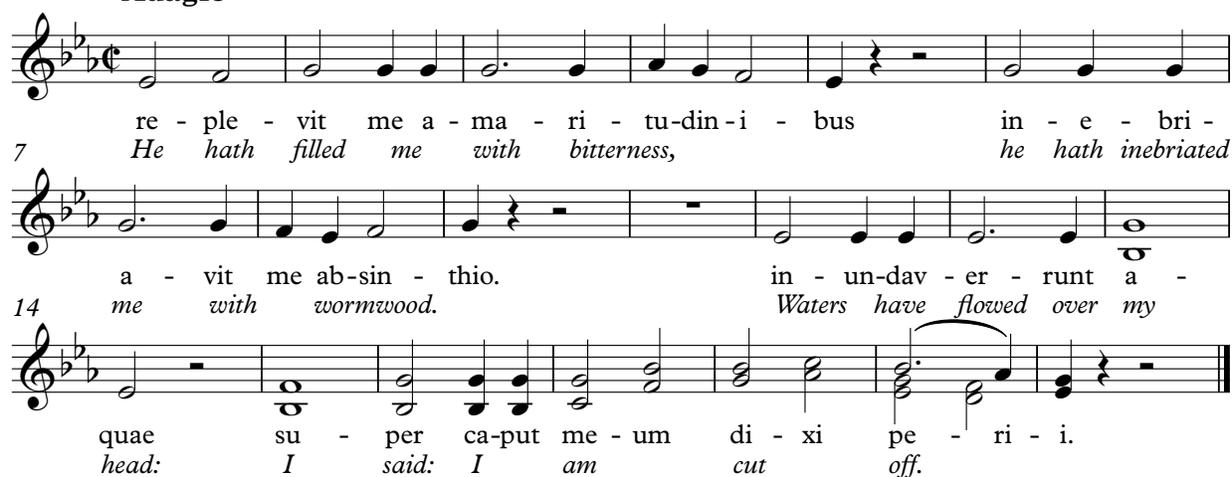
The original version contains the most important difference from the version that we know today, a vocal part.²⁴ Beginning at measure 25 and ending on the downbeat of 44 is a cantus firmus that was originally sung. It is in the ninth psalm tone: the tonus peregrinus, or "wandering tone." During the ritual, the brothers would chant this cantus. The lyrics to this cantus are from Lamentations Chapter 3 verses 15 and 54: "replevit me amaritudinibus inebriavit me absinthio" and "inundaverunt aquae super caput meum dixi perii." The translations are, "He hath filled me with bitterness, he hath inebriated me with wormwood." and "Waters have flowed over my head: I said: I am cut off." The explanation of these lyrics would only make sense if one knows more about the ritual for the degree of Master Mason. See Figure 6.1 for the tonus peregrinus that was sung during the piece.

²² Ibid., 50.

²³ Ibid., 52.

²⁴ Wolfgang Amadeus Mozart, *Maurerische Trauermusik*, 14.

Adagio



re - ple - vit me a - ma - ri - tu - din - i - bus in - e - bri -
7 He hath filled me with bitterness, he hath inebriated

a - vit me ab - sin - thio. in - un - dav - er - runt a -
14 me with wormwood. Waters have flowed over my

quae su - per ca - put me - um di - xi pe - ri - i.
head: I said: I am cut off.

Figure 6.1: Tonus Peregrinus from *Maurerische Trauermusik*²⁵

The final ritual of Freemasonry is meant to be deeply moving and complex. The ritual ceremony has many parts, but the majority of it is based upon the legend of Hiram Abiff.²⁶ Hiram Abiff is thought to have been the chief architect of the Temple of King Solomon. As the legend says, Hiram was the only one on Earth who knew "the secrets of a Master Mason," including the most important secret of all, the "Grand Masonic Word," the name of God (the "ineffable name"). Since, in occult lore, knowing the name of a spirit was key to having its power, there was a great power in knowing this word. Knowing the other "secrets of a Master Mason" would enable the masons working on the Temple to venture out on their own, working as Master Masons and earning Master Mason's wages. Hiram had promised his fellow Masons that he would reveal the secrets of the Master Mason, including the name of God (the "Grand

²⁵ The original source of this melody is unknown. The melody does not appear in the *Liber Usualis*. Hermann Abert in his *W.A. Mozart* on page 868 suggests that the first five bars seem to reproduce the first Psalm tone based on a Cologne Antiphonal. What follows appears to be a combination of several Psalm tones from the penitential Psalm *Miserere mei Deus* that was traditionally sung at burials. Some scholars have also suggested that Mozart borrowed this melody from Michael Haydn's *Requiem*; however, neither of these can be positively identified as the initial source of this melody.

²⁶ The legend of Hiram Abiff, as it relates to the ritual, is disseminated orally. A version of this story in its true form that can be cited does not exist.

Masonic Word”) upon completion of King Solomon’s Temple. Knowing the secrets of the Master Mason would allow the workers to become their own masters and work for themselves.

One day, Hiram went, as he normally did, into the unfinished part of the Temple known as the Holy of Holies at noon, referred to in Masonry as “High Twelve,” to worship and to construct the next day’s plans for the workmen. The workmen were sitting outside the temple on essentially their “lunch break.” When Hiram finally left the Temple after High Twelve was over, three ruffians accosted him. They each demanded to be given the secrets immediately before the completion of the Temple. Hiram was handled roughly by the first ruffian (Jubela), but escaped. Accosted and handled roughly by the second ruffian (Jubelo), he again refused to divulge the secrets and again escaped. The third ruffian (Jubelum) then accosted him and, when Hiram again refused to divulge the secrets, killed him with a blow to the forehead with a tool called a setting maul. The body of Hiram was hastily concealed under some rubbish in the Temple until midnight, known in Masonry as “low twelve,” when it was removed and buried in the brow of a nearby hill. A branch from an Acacia tree marked the grave. The three ruffians attempted to flee the country but were denied passage on a ship. They decided to hide in the hills to avoid being seen. At the Temple, Hiram’s absence had been noticed and King Solomon was notified. King Solomon immediately ordered a search for Hiram in the Temple and surrounding areas; however, the search revealed nothing. At this point twelve fellow craftsmen told King Solomon that they and three others (the three ruffians) had conspired to extort the secrets from Hiram Abiff before the completion of the Temple. The twelve, however, had repented and refused to follow through with the murderous plan. They told King Solomon that it was the other three who had murdered Grand Master Hiram. King Solomon then sent them out in groups of three to search in all directions for the three murderers.

After they questioned the captain of the ship that denied the ruffians passage, three of the fellow craftsmen followed the path left by the murderers. The three fellow craftsmen find the murderers and under the orders of King Solomon, kill them. Jubelum, the third ruffian, is disemboweled from a slit across his stomach and then cut into two pieces. Soon after, they discover the grave with the Acacia as the headstone. They then proceeded to dig and found the body of Hiram Abiff. As soon as they recognized the body, they reported back to King Solomon what they had seen. King Solomon sent them back to the grave and told them to attempt to raise the body from the grave with the grip of the Entered Apprentice. They relocated the grave but were unable to raise the body because desiccation had caused the flesh to cleave to the bone. After their inability to raise the body, they returned to King Solomon who told them to return to the grave and try and raise the body using the grip of a Fellowcraft. When this grip failed because the skin slipped away, the searchers returned to King Solomon who, himself, went to the grave and raised the body of Hiram with the grip of the Master Mason, known as the “Strong Grip of a Lion’s Paw.” Hiram’s body was not only brought out of the grave but was restored to life. The first word that Hiram spoke was the replacement for the “Grand Masonic Word” that was lost at his death. This word that Hiram spoke upon his resurrection is the same word that is passed down to Master Masons to this day.

The ritual to ascend to the rank of Master Mason is a physical portrayal of the legend of Hiram Abiff. The beginning of the ritual starts with the initiate in darkness. He is blindfolded because he has not discovered the Light of this ritual. As the allegory of Hiram suggests, one must have been an Entered Apprentice and Fellowcraft before one is eligible to become a Master Mason. After the candidate for initiation takes the vows of secrecy, he is then escorted through the allegory of Hiram. When Jubelum, the third ruffian, encounters the initiate, representing

Hiram, he demands to know the secrets from him three times. After the third time Jubelum is refused, he strikes the candidate (who is blindfolded) across the forehead. The candidate falls into a huge blanket that he is then carried in. The story continues onward and the two grips of the Entered Apprentice and the Fellowcraft do not work to raise the candidate. Only when the true grip of the Master Mason is given to the candidate, who is still “dead,” can the candidate then be pulled from the blanket and resurrected. The candidate is then given the replacement word for God, which Hiram lost in death. The purpose of the initiation ritual is to move from the darkness of unknowing to the true Light of enlightenment. The ritual also teaches the initiate the fidelity to one’s word and the brevity of life.

Knowing the basic principals of the ritual for the degree of Master Mason we can now understand Mozart’s use of Lamentation 3:15 and 54. The first verse, “He hath filled me with bitterness, he hath inebriated me with wormwood” refers to the darkness and bitterness that the three ruffians felt towards Hiram because he would not reveal the secrets of the Master Mason. The last verse, “Waters have flowed over my head: I said: I am cut off” makes reference to the oath that all candidates for the degree of Master Mason make before the ritual ceremony. It references the obligation of the Master Mason and the punishment for not fulfilling it. The verse alludes to the sign of the Master Mason that is the penalty of the Master Mason’s obligation. The penalty is death in the way that Jubelum was punished. They will be cut in two, their bowels removed and burned to ashes which are then to be scattered to the four winds of heaven. As mentioned, this is the sign of the Master Mason. Drawing the thumb quickly across the waist from the left hip to right hip makes the sign. This action shows the stomach being ripped open in the manner of Jubelum’s death at the hands of the three Fellowcraft.

The course of Mozart's *Maurerische Trauermusik* is slow and arduous at times. It represents the path of the initiate throughout the ceremony and the vocal cantus firmus reminds the initiate of not only the religious obligations that he undertakes, but also of the fraternal obligations. The addition of the vocal part to the original version helps give the ritual an ecclesiastic quality. It is intended to make the candidate feel the depth and seriousness that the final ritual hopes to impart. It may feel as though one is indeed approaching death. The last chord of the piece sounds even brighter within the context of the earlier darkness of the rest of the piece. It is thus easy to realize now that the last chord symbolizes the final and complete resurrection. The perfect authentic cadence that occurs at measure 63 can now finally be understood as the moment the Worshipful Master gives the true and perfect grip to the candidate who is still lying like dead on the blanket. The six measures that follow the cadence is the resurrection of the initiate, and finally the last chord represents the "Grand Masonic Word" finally given.

Mozart's speculative misdirection in his own catalogue of works was to hopefully disguise the *Maurerische Trauermusik* as nothing more than a funeral piece for two brothers. After knowing the basics of the initiation ceremony, one can now easily see that the original intent for this piece was that of the ritual for the ascent to the degree of Master Mason.

CHAPTER 7

CONCLUSION

When Mozart was inducted into the Brotherhood of Freemasonry in the latter part of 1784, I do not think that even he realized how much the fraternity would affect his life and career. After exploring the ideologies, the symbols, and the rituals of Freemasonry, there is no doubt that the *Maurerische Trauermusik* was not only composed for the third ritual of the fraternity, but that it was also used during the initiation itself. The musical clues and contexts of the composition are evident to the Enlightened. It is a challenge to explain the rituals and the principles of Freemasonry to the uninitiated because knowing the signs and symbols does not necessarily do justice to their understanding. It also does not convey the depth, profundity, and role that the ideals play in the daily lives of the initiated. To Mozart, the Brotherhood was not just a collection of individuals and secrets, but also a way to live one's life to the fullest extent. He genuinely valued the fraternity, which can be seen in the quantity of pieces that were inspired by it.

One question still pervades my thinking after all of my research: What remains to be answered if there exist more works that Mozart composed strictly for use in Masonic rituals? Since he composed the *Masonic Funeral Music* for the third ritual, there could have been other works composed for the two preceding rituals. His overtly Masonic works that have strong evidentiary support, like the cantata *Die Maurerfreude*, could have been used for a ritual or other fraternal ceremony. More research by fellow Masons into these other pieces that have ties to the Brotherhood could help answer some of these lingering questions.

I now find it fitting to end this discussion in the manner of how the Fraternity concludes their business: “And now, Almighty Father, we ask Thy blessing upon the proceedings of this communication, and as we are about to separate, we ask Thee to keep us under Thy protecting care until again we are called together. Teach us, O God, to realize the beauties of the principles of our time-honored institution, not only while in the Lodge, but when abroad in the world. Subdue every discordant passion within us. May we love one another in the bonds of union and friendship. So should we, my Brethren ever meet, act, and part. May the blessing of Heaven rest upon us and all regular Masons. May brotherly love prevail, and every moral and social virtue cement us. Amen.”²⁷

²⁷ As with the story of Hiram Abiff, the traditional ending of a ceremony is an oral tradition.

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APPENDIX 1

Mauerische Trauermusik

KV 477 (479*)

Introduction

A

Datiert Wien, Juli 1785*

Adagio

C minor: i (V)

*) recte: November 1785; vgl. Vorwort.
**) Später hinzugefügt; vgl. Vorwort.
***) = Kontrafagott (?); vgl. Vorwort.

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Internationale Stiftung Mozarteum, Online Publications (2006)

10

The musical score consists of three systems of staves. The first system has six staves: a grand staff (treble and bass clefs) and a lower grand staff (two bass clefs). The second system has four staves: two grand staves. The third system has four staves: two grand staves. Dynamics are marked as *f* (forte) and *p* (piano) throughout the piece. The score includes various musical notations such as notes, rests, and slurs.

B

Tonus peregrinus

22

sf sf sf sf sf sf

p p p p p p

cresc. cresc. cresc. cresc. p p p p

Eb Major: I

28

V 7 I

IAC

33

The musical score is presented in three systems. The first system contains six staves: three treble clefs and three bass clefs. The second system contains two staves: one treble and one bass clef. The third system contains four staves: one treble, two bass clefs, and one bass clef. The music is in a minor key and features various rhythmic patterns, including triplets and sixteenth notes. Dynamics include 'f' (forte).

38

The musical score is presented in three systems. The first system contains six staves, with the first two in treble clef and the remaining four in bass clef. The second system consists of two staves, one in treble and one in bass clef. The third system contains four staves, with the first two in treble clef and the last two in bass clef. The notation includes various rhythmic values, rests, and articulation marks such as slurs and triplets.

43

V 7 I p

IAC

A'

*) T. 50, Horn II: Mozart notiert im Autograph irrtümlich Viertelnote c'.

C minor:

i

54

The musical score is arranged in three systems. The first system contains six staves: two grand staves (treble and bass clef) and four individual staves. The second system contains two grand staves. The third system contains four individual staves. Dynamics are marked as *f* (forte), *p* (piano), and *sf* (sforzando). The key signature consists of two flats, and the time signature is 4/4. The score begins at measure 54.

APPENDIX 2

Masonic Symbols

Masonic Symbol	Musical Equivalent	Meaning	Parallel Symbolism in <i>Die Zauberflöte</i>
<p>The Number Three (3)</p>	<ul style="list-style-type: none"> - The three flat signs  <ul style="list-style-type: none"> - Intervals of thirds  <ul style="list-style-type: none"> - Presence of Three or multiples kinds of Instruments <ul style="list-style-type: none"> • Three Bassett Horns • Nine Wind Instruments - Knocks at the Beginning of Ceremonies <ul style="list-style-type: none"> • The Three groupings of notes in measures 3 - 8 - Cadences <ul style="list-style-type: none"> • Three Principal cadences in measures 29, 63, and 69 - Ternary Groupings 	<p>The Number Three (3) is of great significance to the Brotherhood because it symbolizes the Holy Trinity, the perfect, and the divine. The Number is also symbolic of the Three Pillars that held up the Temple and Gardens of King Solomon. There are also three principal tenets of Freemasonry that are associated with three symbols that decorate the Mason's Symbol. Also the three senses that are of equal importance to Masons: Seeing, Hearing, and Feeling because of their connections to the recognition of the divine. Also, God is seen as the Divine Architect of the Universe, Masons thus associate themselves with this thought. There are also three different levels of Masonry, as well as three significant positions in a</p>	<p>Refer to Jacques Chailley's <i>The Magic Flute, Masonic Opera</i> pages 114 – 116 for references of three as it relates to the Three Boys. Also, the opposition of Two Heavenly Bodies in addition to the One of God can be seen on pages 98 – 101. The Number can also be seen in the Three Ladies, the Two Priests and the Speaker.</p>

		Lodge. The Number Three also appears frequently in the rituals.	
Steps Toward the Altar	<p>- Ascending steps to the Orient</p>  <p>at measure 54</p>	The ascending lines that reach a summit represent the steps to the Altar that sits at the Orient, or the center, of the Lodge. It represents the steps that an initiate must take in order to become a member of the Brotherhood.	Pages 282 – 284 of Chailley’s book mentions the ascent of the orchestra to arrive in C Major at the end of the final trial that Pamino and Tamino face. While they are approaching the Altar, the music ascends, and Sarastro is waiting for them there.
Space	<p>- Responses of the Wardens – Call and Response</p> 	The symbol of space represents the world in its present state and its unfolding during initiation. The space of the Lodge is “drawn” by two rows that divide the Brothers during a meeting. The Brothers are divided on either side of the Grand Master’s chair, which is located in the Orient during normal meetings. Two brothers, The Wardens, represent these two rows during proceedings. They represent all their brothers and speak for them. Their responses, which alternate with the questions posed by the Grand Master, seem to formulate the oral limits of the space, especially at the opening and closing of proceedings. The	The space throughout the opera can be seen with the Final Scene of the opera. As Chailley suggests on pages 292 and 293, Sarastro sits at the Orient and Tamino and Pamino sit on either side of him. This setting is analogous to the Brothers seats in the Lodge. They then continue on with a hymn that ends the opera. It is a call and response between the voices, the orchestra, and the Grand Master, Sarastro.

		musical relation is usually seen as a <u>call and response</u> between different parts and voices. Space is also clearly seen in the black and white checkerboard flooring of the Lodge, which is called Mosaic Flooring because of its Masonic origins.	
Darkness to Light	<p>- Ending Cadence</p> <ul style="list-style-type: none"> • The Imperfect Authentic Cadence that ends the piece is a Picardy Cadence in C Minor, which ends the piece in a major chord. 	Perhaps the most important symbol is the move from darkness to light. This symbolizes the journey of the initiate from the uninformed to the enlightened. It symbolizes the whole purpose of the initiation ceremony.	The characters of the opera are of utmost importance to the darkness and light metaphor. On pages 98 – 101 of Jacques Chailley's <i>The Magic Flute, Masonic Opera</i> , one can clearly see that the Queen of the Night represents the Darkness and Sarastro represents the Light. The plot essentially leads Tamino and Pamina from the Darkness of the Queen to the Light of Sarastro at the end of the opera.