

# The Magic Flute (Die Zauberflöte)

## No. 14 Arie

W. A. Mozart (1756-1791)

Allegro Assai.

KV 620

Flauti

Oboi

Fagotti

Corni in F.

Trombe in D.

Timpani in D.A.

Violino I

Violino II

Violoncello

Contrabasso

Königin der Nacht

*a2*

*sf*

*f*

*p*

*sf*

*p*

*f*

*p*

*f*

*p*

Der Höl - le Ra - che kocht in mei-nem

Fl. *f* *f* *f*

Ob. *f* *f* *f*

Fg. *f* *f* *f*

Co.F *f* *f* *f*

TbD. *f* *f* *f*

Ti. *f* *f*

VI. I *f* *p* *f* *p* *fp* *fp*

VI. II *f* *p* *f* *p* *fp* *fp*

Vc. *f* *p* *f* *p* *fp* *fp*

Cb. *f* *p* *f* *p* *fp* *fp*

KdN. Her - zen, Tod und Verz- wief - lung, Tod und Verz-

Detailed description: This is a page of a musical score, page 2, featuring a symphony orchestra and a vocal soloist. The score is written in 4/4 time. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Bassoon) play chords in the first measure, then move to a new chord in the second measure, and return to the first chord in the third measure. The strings (Violins I and II, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes, with dynamics changing from forte to piano and back to forte. The vocal soloist (KdN.) enters in the first measure with the lyrics 'Her - zen, Tod und Verz- wief - lung, Tod und Verz-'. The dynamics for the vocal part are *f*, *p*, *f*, *p*, *fp*, and *fp*.

Fl. <sup>8</sup>

Ob.

Fg.

Co.F.

TbD.

Ti.

VI. I.

VI. II.

Vc.

Cb.

KdN.

weif - lung flam- met um mich her! Fühlt nicht durch dich Sa-

*p* *cresc.* - - *p* *f* *fp*

*p* *cresc.* - - *p* *f* *fp*

*cresc.* *p* *f* *fp*

*p* *cresc.* *p* *f* *fp*

*p* *cresc.* *p* *f* *fp*

*a2* *a2* *a2*

*a2*

4  
13

Fl.

Ob.

Fg.

Co.F

TbD.

Ti.

VI. I

VI. II

Vc.

Cb.

KdN.

ra - stro To - des - schmer - zen, Sa - ra - stro To - des - schmer - zen,

17

Fl.

Ob.

Fg.

Co.F

TbD.

Ti.

VI. I

VI. II

Vc.

Cb.

KdN.

*p* *fp* *fp* *sf* *p*

*p* *fp* *fp* *sf* *p*

*p* *fp* *fp* *sf* *p*

*p* *fp* *fp* *sf* *p*

*p* *fp* *fp* *sf* *p*

so bist du Mei - ne Toch - ter nim - mer-mehr, so bist du

22.

Fl.

Ob.

Fg.

Co.F

TbD.

Ti.

VI. I

VI. II

Vc.

Cb.

KdN.

mein', meine Toch - ter nim - mer- mehr,

27.

Fl.

Ob.

Fg.

Co.F

TbD.

Ti.

VI. I

VI. II

Vc.

Cb.

KdN.

32

Fl.

Ob.

Fg.

Co.F

TbD.

Ti.

VI. I

VI. II

Vc.

Cb.

KdN.

mei - ne Toch - ter nim - mer - mehr,

37

Fl.

Ob.

Fg.

Co.F

TbD.

Ti.

VI. I

VI. II

Vc.

Cb.

KdN.

Detailed description of the musical score: The score is written for a full orchestra and a vocal soloist (KdN). It consists of two systems, measures 32-37 and 37-42. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Co.F), Trombone (TbD.), Trumpet (Ti.), Violin I (VI. I), Violin II (VI. II), Viola (Vc.), Cello (Cb.), and Double Bass (KdN). The key signature is one flat (B-flat). The time signature is 4/4. The score includes dynamic markings such as *fp* (fortissimo piano) and *f* (forte). The vocal line is in German: 'mei - ne Toch - ter nim - mer - mehr,'. The score includes various musical notations such as rests, notes, and slurs.

so                bist            du mei        -        ne Toch        -        ter                nim        -        -        mer-



47

Fl. <sup>a2</sup>

Ob. <sup>a2</sup>

Fg.

Co.F

TbD.

Ti.

VI. I

VI. II

Vc.

Cb.

KdN. mehr!

Detailed description of the musical score: The score is written for a symphony orchestra. Measures 47 and 48 show the woodwinds (Flute, Oboe, Bassoon) and strings (Violins, Viola, Cello, Double Bass) playing. The woodwinds have some rests, while the strings play a rhythmic pattern. Measures 49 and 50 show a more active string section. The Violins I and II play a rising melodic line, while the Viola, Cello, and Double Bass play a rhythmic pattern. The Double Bass part includes the instruction 'mehr!' at the end of measure 50.

51. Fl. *a2* *f* *f*

Ob. *f* *f*

Fg. *f* *f*

Co.F *f* *f*

TbD.

Ti.

VI. I *p* *f* *p* *f*

VI. II *f* *p* *f*

Vc. *f* *f*

Cb. *f* *f*

KdN. Ver - sto - ssen sei auf e - wig, ver-

55

Fl.

Ob.

Fg.

Co.F

TbD.

Ti.

VI. I

VI. II

Vc.

Cb.

KdN.

las - sen sei auf e - wig, zert- rüm - mert sei'n auf e - wig al - le

59

Fl. *Solo* *fp* *f* *a2*

Ob. *Solo* *fp* *f*

Fg. *fp* *Solo* *f*

Co.F *a2*

TbD.

Ti.

VI. I *fp* *f*

VI. II *fp* *f*

Vc. *fp* *f*

Cb. *fp* *f*

KdN. Ban - - de der Na- tur, ver- sto - ssen, ver-



tur,

al - le

Bar

•

•

•

—

—

•

-

-

9

72

Fl.

Ob.

Fg.

Co.F

TbD.

Ti.

VI. I

VI. II

Vc.

Cb.

KdN.

77

Fl. *Solo* *p*

Ob.

Fg.

Co.F

TbD.

Ti.

VI. I

VI. II

Vc.

Cb.

KdN.

de, al - le

The musical score is written for a symphony orchestra and includes vocal parts. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Co.F), Trombone (TbD.), Trumpet (Ti.), Violin I (VI. I), Violin II (VI. II), Viola (Vc.), Cello (Cb.), and Double Bass (KdN.). The score is divided into two systems. The first system covers measures 72 to 76, and the second system covers measures 77 to 81. In measure 72, the woodwinds and strings play a complex rhythmic pattern. In measure 77, the flute has a solo part marked with a 'p' (piano) dynamic. The vocal parts enter in measure 77 with the lyrics 'de, al - le'. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

81

*cresc.* - - - - - *f*

Fl.

Ob.

Fg.

*f*

*f*

a2

Co.F.

TbD.

*f*

Ti.

*f*

VI. I.

*cresc.* - - - - - *f*

VI. II.

*cresc.*

*f*

*cresc.* - - - - - *f*

Vc.

*cresc.* - - - - - *f*

Cb.

*cresc.* - - - - - *f*

KdN.

Ban - de der Na- tur, wenn nicht durch dich Sa- ra-stro wird er- blas-





93

Fl.

Ob.

Fg.

Co.F.

TbD.

Ti.

VI. I.

VI. II.

Vc.

Cb.

KdN.

göt-ter! hört der Mut-ter Schwur!

Sheet music for measures 93-98. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Co.F.), Trombone (TbD.), Trumpet (Ti.), Violin I (VI. I.), Violin II (VI. II.), Viola (Vc.), Cello (Cb.), and Double Bass (KdN.). The vocal soloist (KdN.) has the lyrics: "göt-ter! hört der Mut-ter Schwur!". The music is in 2/4 time, key of D major, and features various woodwind and string entries, including a prominent woodwind melody in measures 94-95 and a vocal entry in measure 96.