

# The Magic Flute (Die Zauberflöte)

## No. 14 Arie

Allegro assai.

W. A. MOZART (1756-1791)  
KV620

Flauti

Oboi

Fagotti

Corni in F

Trombe in D

Timpani in D.A.

Violino I

Violino II

Viola

Violoncello

Contrabasso

Königin der Nacht

Der Hölle — Ra — che kocht in mei-nem

4

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I

V.II

Vla.

Vc.

Cb.

Kon.

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

8

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I

p cresc. p f fp

V.II

p cresc. p f fp

Vla.

cresc. p f fp

Vc.

p cresc. p f fp

Cb.

p cresc. p f fp

Kon.

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

12

Fl. Ob. Fg. Co. Tr. Ti.

V.I V.II Vla. Vc. Cb. Kon.

*mf*

*mf*

*mf*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

dich Sa — stro To — des schmer — zen, Sa-

This musical score page features ten staves of music. The top five staves include Flute, Oboe, Bassoon, Clarinet, and Trombone. The bottom five staves are grouped by braces and include Violin I, Violin II, Cello, Double Bass, and Kontrabassoon. The score is divided into measures by vertical bar lines. Dynamics such as *mf* (mezzo-forte) and *cresc.* (crescendo) are indicated above certain staves. The vocal parts 'dich', 'Sa — stro', 'To — des', 'schmer — zen,' and 'Sa-' are written below their respective staves. Measure 12 begins with a rest for the woodwind section, followed by dynamic markings for oboe, bassoon, and clarinet. Measures 13 and 14 show the strings playing eighth-note patterns with crescendos. Measures 15 through 18 feature melodic lines for violin and double bass with eighth-note patterns, also marked with crescendos. The vocal part 'Sa — stro' is present in measure 13, while 'To — des' and 'schmer — zen,' appear in measure 15. The vocal part 'Sa-' is at the end of the page.

15

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I

V.II

Vla.

Vc.

Cb.

Kon.

ra — stro      To — des — schmer — zen,

so      bist      du      Mei — ne

19

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I

V.II

Vla.

Vc.

Cb.

Kon.

Toch — ter nim — mer- mehr,  
so bist du mein',  
mei-ne

23



Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I

V.II

Vla.

Vc.

Cb.

Kon.

Toch — ter nim — mer- mehr,

27

A musical score page featuring ten staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Corno (Co.), Trombone (Tr.), Timpani (Ti.), Violin I (V.I.), Violin II (V.II.), Cello (Vc.), Double Bass (Cb.), and Kontrabassoon (Kon.). The score is numbered 27 at the top left. The music consists of four measures. In the first measure, Flute, Oboe, Bassoon, Corno, Trombone, Timpani, and Kontrabassoon play eighth-note patterns. Violin I and Violin II play sixteenth-note patterns. In the second measure, all instruments except Kontrabassoon play eighth-note patterns. In the third measure, all instruments except Kontrabassoon play eighth-note patterns. In the fourth measure, Violin I and Violin II play sixteenth-note patterns, while the other instruments play eighth-note patterns.

31

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I.

V.II

Vla.

Vc.

Cb.

Kon.

mei — ne Toch — ter nim — mer-

35

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I.

V.II

Vla.

Vc.

Cb.

Kon.

mehr,

39

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I

V.II

Vla.

Vc.

Cb.

Kon.

43

Fl. Ob. Fg. Co. Tr. Ti. V.I V.II Vla. Vc. Cb. Kon.

*f*

*f*

*f*

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

*so*      *bist*      *du mei — ne Toch — ter*      *nim — mer-*      *mehr!*

48

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I

V.II

Vla.

Vc.

Cb.

Kon.

a2

a2

p

52

Ver- sto — ssen sei auf e — wig, ver-

55

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I

V.II

Vla.

Vc.

Cb.

Kon.

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

58

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I

V.II

Vla.

Vc.

Cb.

Kon.

e — wig      al — le      Ban — de      der      Na-

61

Fl. a2

Ob.

Fg.

Co.

Tr.

Ti.

V.I

V.II

Vla.

Vc.

Cb.

Kon.

*tur,*      *ver- sto — ssen,*      *ver- las — sen*      *und zert-*

64

Fl. Ob. Fg. Co. Tr. Ti. V.I V.II Vla. Vc. Cb. Kon.

rüm — mert al — le Ban — de der Na —



71

A musical score page featuring ten staves of music. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Clarinet (Co.), Trombone (Tr.), Trumpet (Ti.), Trombone (Tb.), Violin I (V.I.), Violin II (V.II.), Cello (Vcl.), Double Bass (Cb.), and Kontrabass (Kon.). The score is in common time, with a key signature of one flat. Measures 1 through 6 show mostly rests or short notes. Measure 7 begins with a rhythmic pattern of eighth and sixteenth notes. Measures 8 through 10 show more complex patterns, including sixteenth-note figures and sustained notes. Measures 11 through 14 continue with similar patterns. Measures 15 through 18 show a return to simpler patterns. Measures 19 through 22 conclude the section with a final rhythmic pattern.

75

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I

V.II

Vla.

Vc.

Cb.

Kon.

79

Fl. Ob. Fg. Co. Tr. Ti. V.I. V.II. Vla. Vc. Cb. Kon.

— — — — de, al — le Ban — de der Na- tur, wenn

83

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I

V.II

Vla.

Vc.

Cb.

Kon.

nicht durch dich Sa- ra-stro wird er- blas- sen! Hört,

89

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I

V.II

Vla.

Vc.

Cb.

Kon.

*sopra una corda*

*sopra una corda*

hört,  
hört,  
Ra-che-  
göt-ter!

94

Fl.

Ob.

Fg.

Co.

Tr.

Ti.

V.I

V.II

Vla.

Vc.

Cb.

Kon.

ff

p

a2

tr

der Mut-ter Schwur!