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# FJH STRING ORCHESTRA

Grade 3.5

## QUEEN OF THE NIGHT'S ARIA from *THE MAGIC FLUTE*

WOLFGANG AMADEUS MOZART

Arranged by  
**Bob Lipton**

### Instrumentation

1 - Conductor's Full Score  
8 - Violin 1  
8 - Violin 2  
5 - Violin 3 (Viola T.C.)  
5 - Viola  
5 - Violoncello  
5 - Double Bass

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

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## The Arranger

Bob Lipton graduated with honors with a B.A. in music education from San Francisco State University. He has been teaching middle school orchestra and band in Silicon Valley for over 20 years, where his ensembles have consistently earned honors at festivals and performances.

As a tuba player, Bob has performed with the Oakland, San Jose, Berkeley, Napa, and Monterey Symphonies, as well as the San Francisco 49ers Band. He has played with various jazz, klezmer, and rock groups at the Frankfurt and San Francisco Jazz Festivals as well as the New Music America Festival in New York City, and has toured with Columbia artist Bel Canto Brass. Bob currently performs and arranges music for brass quintets.

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## About the Music

Depicting a fit of vengeful rage, the Queen of the Night's aria from Mozart's *The Magic Flute* is considered one of the most famous opera arias ever written. This new arrangement, with its use of a violin solo for the coloratura section, captures all of the drama and menace of the original.

Showing a video of the aria will give the players a direct experience of the pathos and power of the original. It will also help them understand how the end section, which can be confusing, is put together. The lower octave that is given in the solo at times can be used if your player has a hard time with intonation in the upper positions. Enjoy!

At A

# QUEEN OF THE NIGHT'S ARIA

from *The Magic Flute*

WOLFGANG AMADEUS MOZART

Arranged by BOB LIPTON

(ASCAP)

Allegro (♩ = 132)

Violin 1  
Violin 2  
Violin 3 (Viola T.C.)  
Viola  
Violoncello  
Double Bass

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

4 5 6 7



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11

8 9 10

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

*mp*  
*f*  
*f*  
*f*  
*f*  
*f*

Measures 8-10: Vln. 1 has a melodic line with a *mp* dynamic at the start of measure 11. Vln. 2, Vln. 3, Vla., and Vcl. all play a rhythmic pattern of eighth notes with a *f* dynamic. D.B. plays a similar rhythmic pattern.

12 13 14 15

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

*p*

Measures 12-15: Vln. 1 has a melodic line with a *p* dynamic at the start of measure 12. Vln. 2 has a melodic line with a *p* dynamic at the start of measure 12. Vln. 3, Vla., Vcl., and D.B. all play a rhythmic pattern of eighth notes.

18

16 17 19

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

*p*  
*p*  
*p*  
*p*  
*p*  
*p*

Measures 16-19: Vln. 1 has a melodic line with a *p* dynamic at the start of measure 18. Vln. 2 has a melodic line with a *p* dynamic at the start of measure 18. Vln. 3, Vla., Vcl., and D.B. all play a rhythmic pattern of eighth notes with a *p* dynamic.

Vln. 1 *f* *mf*

Vln. 2 *f* *mp*

Vln. 3 (Vla. T.C.) *f* *mp*

Vla. *f* *mp*

Vcl. *f* *mp* *f* *mp*

D.B. *f* *mp*

20 21 22 23

24 *mp* Solo  $\frac{3}{4}$

Vln. 2 Solo *p*

Vln. 3 (Vla. T.C.) *p*

Vla. *p*

Vcl. *p*

D.B. *p*

24 25 26 27

Vln. 1 *tutti*

Vln. 2 *p*

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

28 29 30 31

Vln. 1 *tutti* *mp* *f* *mp* Solo

Vln. 2 *fp* *fp* *fp* *f* *p*

Vln. 3 (Vla. T.C.) *fp* *fp* *fp* *f* *p*

Vla. *fp* *fp* *fp* *f* *p*

Vcl. *fp* *fp* *fp* *f* *p*

D.B. *fp* *fp* *fp* *f* *p*

32 *fp* *fp* *fp* 34 *f* *p* 35

Vln. 1 Solo

Vln. 2 Solo

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

36 37 38 39

Vln. 1 *tutti* *mp*

Vln. 2 *p* *fp*

Vln. 3 (Vla. T.C.) *fp*

Vla. *fp*

Vcl. *fp*

D.B. *fp*

40 41 42 43

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

44 45 47

*fp* *fp* *f* *f* *mf* *f*

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

48 49 50

*ff* *ff* *ff* *ff*

51

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

51 52 53 54

*mf* *p* *f* *p* *f* *f* *f* *f*

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

55 56 57 58

*mf*

59  
Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

59 60 61 62

*fp* *p* *f*

Vln. 1  
Vln. 2  
Vln. 3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

63 64 65 66

*fp* *fp* *fp*



68

67 *f* 68 *mp* Solo 69 *p* 70

71 72 73 Solo 74 *p*

75 76 77 *p* 78

80

tutti

*p* tutti

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vel.

D.B.

79 80 81

rall.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vel.

D.B.

82 *f* 83 84 85 86

88 A tempo

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vel.

D.B.

87 88 89 90 *sf*

Vln.1  
Vln.2  
Vln.3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

91 92 93 94

Detailed description: This system of musical notation covers measures 91 to 94. It features six staves: Vln.1 (Violin I), Vln.2 (Violin II), Vln.3 (Violin III / Viola T.C.), Vla. (Viola), Vcl. (Violoncello), and D.B. (Double Bass). The key signature has one flat (B-flat). Measure 91 shows a first violin line with a long note and a second violin line with a sixteenth-note pattern. Measures 92-94 show various rhythmic patterns and rests across the instruments, with some notes marked with 'V' for vibrato.

rall. A tempo

Vln.1  
Vln.2  
Vln.3 (Vla. T.C.)  
Vla.  
Vcl.  
D.B.

95 96 97 98 99

Detailed description: This system of musical notation covers measures 95 to 99. It features the same six staves as the previous system. Measure 95 is marked 'rall.' and shows a first violin line with a few notes. Measure 96 is marked 'A tempo' and shows a first violin line with a sixteenth-note pattern. Measures 97-99 show various rhythmic patterns and rests across the instruments, with some notes marked with 'V' for vibrato.

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