

Flute Solo:
QUEEN OF THE NIGHT'S ARIA
From "The Magic Flute"
Mozart
arr. Geoffrey Brand

Grade: 3½

Total duration: 3.00

The aria "I'll Have Revenge" ("Der Hölle Rache") is sung by the Queen of the Night in the second act of Mozart's opera "The Magic Flute". The Queen of the Night is one of Mozart's most famous operatic figures, which is rather surprising as she sings only two arias in the entire opera. However, it is the style of these arias which has made the character justifiably famous: both are extremely virtuosic and require a high range and great vocal flexibility - a coloratura. Mozart probably wrote the arias in this way to represent the external glitter but inner hardness of the Queen. She first appears seemingly as a representative of the forces of good and light, and only in the second act of the opera do we discover that she is the symbol of darkness and superstition.

— CONCERT BAND SERIES —

Full Score

Catalogue No:
Set (incl score): 10126
Score only: 11126

PERUSAL ONLY

GEOFFREY BRAND

Geoffrey Brand enjoys a worldwide reputation as a conductor of bands and orchestras. As a former trumpet player he brings an intimate knowledge of the repertoire to his work and is recognised internationally as a specialist in the field of band music.

For twelve years he was a BBC producer of music programmes, for much of this time with special responsibility for band broadcasts.

In 1967 he left the BBC in order to concentrate on his conducting career. He has recorded for all the major record companies, and has won acclaim as a conductor of brass and symphonic bands throughout the world.

His recordings with the City of London Wind Ensemble have been internationally acclaimed.

In his role as Chairman of G & M Brand Publications he has developed new repertoire from contemporary composers as well as editing and arranging neglected masterworks.

Geoffrey Brand enjoys performing new music and sees his activities in encouraging composers to write for symphonic band as an important part of his special role in the band scene. His extensive travels as a conductor and clinician take him to Australia, New Zealand, the USA and Japan as well as regularly to the continent of Europe and Scandinavian countries.

PERUSAL ONLY

Flute Solo: Queen of the Night's Aria

(from "The Magic Flute")

Mozart
arr. Geoffrey Brand

Allegro assai

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- 1st Fl. (Solo):** Features a prominent melodic line with dynamic markings of *f* and *p*.
- 2nd Fl. (Picc.):** Provides harmonic support with dynamic markings of *sfz p*, *p*, and *f*.
- Obs. I & II:** Play a rhythmic accompaniment with dynamic markings of *sfz p* and *f*.
- B♭ Cits. I & II:** Play a rhythmic accompaniment with dynamic markings of *p*, *f*, and *p*.
- E♭ Alto Cft. & B♭ Bass Cft.:** Play a rhythmic accompaniment with dynamic markings of *p*, *f*, and *p*.
- Bsns.:** Play a rhythmic accompaniment with dynamic markings of *f* and *p*.
- E♭ Alto Sax. & B♭ Tenor Sax.:** Play a rhythmic accompaniment with dynamic markings of *p*, *f*, and *p*.
- E♭ Bar. Sax.:** Play a rhythmic accompaniment with dynamic markings of *f* and *p*.
- B♭ Corts./B♭ Tpts. I, II, III:** Play a rhythmic accompaniment with dynamic markings of *sfz p* and *f*.
- F Hns. I, II, III, IV:** Play a rhythmic accompaniment with dynamic markings of *p*, *sfz p*, and *f*.
- Tbns. I & II:** Play a rhythmic accompaniment with dynamic markings of *sfz p* and *f*.
- Euph. & Tuba:** Play a rhythmic accompaniment with dynamic markings of *f*, *p*, and *f*.
- Timpani:** Play a rhythmic accompaniment with dynamic markings of *f*.
- Perc. 1 & 2:** Marked **TACET**.

The score is divided into measures by vertical bar lines, and dynamic markings are placed throughout to guide the performance. The tempo is indicated as *Allegro assai*.

1st Fl. (Solo)
2nd Fl. (Picc.)
Obs. I
Obs. II
B♭ Clts. I
B♭ Clts. II
B♭ Clts. III
E♭ Alto Clt.
B♭ Bass Clt.
Bsns. I
Bsns. II
E♭ Alto Saxs. I
E♭ Alto Saxs. II
B♭ Tenor Sax.
E♭ Bar. Sax.
B♭ Corts./ B♭ Tpis. I
B♭ Corts./ B♭ Tpis. II
B♭ Corts./ B♭ Tpis. III
F Hns. I
F Hns. II
F Hns. III
F Hns. IV
Tbns. I
Tbns. II
Tbns. III
Euph.
Tuba
Timpani
Perc. I
Perc. 2

p *f* *fp* *mf*

This page of a musical score, page 4, contains measures 21 through 25. The score is arranged in a standard orchestral format with the following parts and staves:

- 1st Fl. (Solo):** Treble clef, measures 21-25.
- 2nd Fl. (Picc.):** Treble clef, measures 21-25.
- Obs. I & II:** Treble clef, measures 21-25.
- B♭ Clarinets I & II:** Treble clef, measures 21-25.
- E♭ Alto Clarinet:** Treble clef, measures 21-25.
- B♭ Bass Clarinet:** Treble clef, measures 21-25.
- Bassoons I & II:** Bass clef, measures 21-25.
- E♭ Alto Saxophones I & II:** Treble clef, measures 21-25.
- B♭ Tenor Saxophone:** Treble clef, measures 21-25.
- E♭ Baritone Saxophone:** Treble clef, measures 21-25.
- B♭ Cor Anglais / B♭ Trombones I, II, III:** Treble clef, measures 21-25.
- F Horns I, II, III, IV:** Treble clef, measures 21-25.
- Trombones I, II, III:** Bass clef, measures 21-25.
- Euphonium:** Bass clef, measures 21-25.
- Tuba:** Bass clef, measures 21-25.
- Timpani:** Bass clef, measures 21-25.
- Percussion 1 & 2:** Treble and Bass clefs, measures 21-25.

The score features various dynamic markings such as *fp*, *f*, *ff*, *p*, and *mf*. It also includes articulation marks like accents and slurs, and performance instructions such as *1.* and *2.* for first and second endings. A large, faint watermark is visible across the center of the page.

1st Fl. (Solo)

2nd Fl. (Picc.)

Obs. I

Obs. II

B♭ Clts. I

B♭ Clts. II

B♭ Clts. III

E♭ Alto Clt.

B♭ Bass Clt.

Bsns. I

Bsns. II

E♭ Alto Saxes.

B♭ Tenor Sax.

E♭ Bar. Sax.

B♭ Cors./ B♭ Tpts.

B♭ Cors./ B♭ Tpts. II

B♭ Cors./ B♭ Tpts. III

F Hns.

F Hns. II

F Hns. III

F Hns. IV

Tbns. I

Tbns. II

Tbns. III

Euph.

Tuba

Timpani

Perc. 1

Perc. 2

fp *f* *p* *div.* *p* *Ten. Sax.*

36

47

1st Fl. (Solo)

2nd Fl. (Picc.)

Obs. I

Obs. II

B♭ Clts. I

B♭ Clts. II

B♭ Clts. III

E♭ Alto Clt.

B♭ Bass Clt.

Bsns. I

Bsns. II

E♭ Alto Saxs. I

E♭ Alto Saxs. II

B♭ Tenor Sax.

E♭ Bar. Sax.

B♭ Coris./ B♭ Tpts. I

B♭ Coris./ B♭ Tpts. II

B♭ Coris./ B♭ Tpts. III

F Hns. I

F Hns. II

F Hns. III

F Hns. IV

Tbns. I

Tbns. II

Tbns. III

Euph.

Tuba

Timpani

Perc. I

Perc. 2

1st Fl. (Solo)

2nd Fl. (Picc.)

Obs. I

Obs. II

B♭ Clts. I

B♭ Clts. II

B♭ Clts. III

E♭ Alto Clt.

B♭ Bass Clt.

Bsns. I

Bsns. II

E♭ Alto Saxs. I

E♭ Alto Saxs. II

B♭ Tenor Sax.

E♭ Bar. Sax.

B♭ Cors./ B♭ Tpts. I

B♭ Cors./ B♭ Tpts. II

B♭ Cors./ B♭ Tpts. III

F Hns. I

F Hns. II

F Hns. III

F Hns. IV

Tbns. I

Tbns. II

Tbns. III

Euph.

Tuba

Timpani

Perc. 1

Perc. 2

1st Fl. (Solo)
2nd Fl. (Picc.)
Obs. I
Obs. II
B♭ Clts. I
B♭ Clts. II
E♭ Alto Clt.
B♭ Bass Clt.
Bsns. I
E♭ Alto Saxs. I
B♭ Tenor Sax.
E♭ Bar. Sax.
B♭ Corts./ B♭ Tpts. I
B♭ Corts./ B♭ Tpts. II
B♭ Corts./ B♭ Tpts. III
F Hns. I
F Hns. II
F Hns. III
F Hns. IV
Tbns. I
Tbns. II
Tbns. III
Euph.
Tuba
Timpani
Perc. 1
Perc. 2

p *f* *ff* *unfs.*

1st Fl. (Solo)

2nd Fl. (Picc.)

Obs. I

B♭ Clts. I

B♭ Clts. II

E♭ Alto Clt.

B♭ Bass Clt.

Bsns. I

E♭ Alto Saxs. I

B♭ Tenor Sax.

E♭ Bar. Sax.

B♭ Corts./ B♭ Tpts. I

B♭ Corts./ B♭ Tpts. II

B♭ Corts./ B♭ Tpts. III

F Hns. I

F Hns. II

F Hns. III

F Hns. IV

Tbns. I

Tbns. II

Tbns. III

Euph.

Tuba

Timpani

Perc. I

Perc. 2

This page of a musical score, numbered 14, is arranged for a large ensemble. The instruments and their parts are as follows:

- 1st Fl. (Solo):** Features a melodic line with triplets and slurs.
- 2nd Fl. (Picc.):** Plays a similar melodic line to the first flute, starting with a *p* dynamic and a first ending bracket.
- Obs. I & II:** Both oboes play a melodic line, with the first oboe starting with a *p* dynamic and a first ending bracket.
- B♭ Clts. II & III:** Clarinet parts with rhythmic patterns.
- E♭ Alto Clt.:** Clarinet part with rhythmic patterns.
- B♭ Bass Clt.:** Clarinet part with rhythmic patterns.
- Bsns. I & II:** Bassoon parts with rhythmic patterns.
- E♭ Alto Sax. I & II:** Saxophone parts with rhythmic patterns, including a *p* dynamic marking.
- B♭ Tenor Sax.:** Saxophone part with rhythmic patterns, including a *p* dynamic marking.
- E♭ Bar. Sax.:** Saxophone part with rhythmic patterns.
- B♭ Corts./ B♭ Tpts. I, II, III:** Trumpet and trombone parts with rhythmic patterns, including a *p* dynamic marking.
- F Hns. I, II, III, IV:** Horn parts with rhythmic patterns, including a second ending bracket and a *p* dynamic marking.
- Tbns. I, II, III:** Trombone parts with rhythmic patterns.
- Euph.:** Euphonium part with rhythmic patterns.
- Tuba:** Tuba part with rhythmic patterns.
- Timpani:** Percussion part with rhythmic patterns.
- Perc. I & 2:** Additional percussion parts with rhythmic patterns.

The score includes various musical notations such as dynamics (*p*), slurs, triplets, and first/second ending brackets. A large, faint watermark is visible across the center of the page.

This page of a musical score, page 16, features rehearsal mark 88. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- 1st Fl. (Solo)
- 2nd Fl. (Picc.)
- Obs. I & II
- B♭ Clts. I, II, III
- E♭ Alto Clt.
- B♭ Bass Clt.
- Bsns. I & II
- E♭ Alto Saxs. I & II
- B♭ Tenor Sax.
- E♭ Bar. Sax.
- B♭ Cor. I, II, III
- B♭ Tpts.
- F Hns. I, II, III, IV
- Tbns. I, II, III
- Euph.
- Tuba
- Timpani
- Perc. I
- Perc. 2

The score includes various musical notations such as dynamics (e.g., *f*, *mf*), articulation (accents, slurs), and performance instructions (e.g., *a2*, *3*). A large, faint watermark is visible across the center of the page.

1st Fl. (Solo)
2nd Fl. (Picc.)
Obs. I
Obs. II
B♭ Clar. I
B♭ Clar. II
E♭ Alto Clar.
B♭ Bass Clar.
Bsns. I
Bsns. II
E♭ Alto Sax.
B♭ Tenor Sax.
E♭ Bar. Sax.
B♭ Cora / B♭ Tpts.
B♭ Cora / B♭ Tpts. II
B♭ Cora / B♭ Tpts. III
F Hns. I
F Hns. II
F Hns. III
F Hns. IV
Tbns. I
Tbns. II
Tbns. III
Euph.
Tuba
Timpani
Perc. 1
Perc. 2

1st Fl. (Solo)

2nd Fl. (Picc.)

Obs. I

Obs. II

Bb Clts. I

Bb Clts. II

Bb Clts. III

Eb Alto Clt.

Bb Bass Clt.

Bsns. I

Bsns. II

Eb Alto Saxs. I

Eb Alto Saxs. II

Bb Tenor Sax.

Eb Bar. Sax.

Bb Cornts./ Bb Tpts. I

Bb Cornts./ Bb Tpts. II

Bb Cornts./ Bb Tpts. III

F Hns. I

F Hns. II

F Hns. III

F Hns. IV

Tbns. I

Tbns. II

Tbns. III

Euph.

Tuba

Timpani

Perc. I

Perc. 2

OTHER TITLES AVAILABLE AT MEDIUM LEVEL

10029	ALPINE ECHOES (Cornet Solo)	Basil Windsor, arr. R. Bashford
10030	ANDANTE AND SCHERZO (Euphonium Solo)	Reginald Heath, arr. R. Bashford
10031	BANDUTOPIA	Robert Farnon
10032	BERLIN RAG (The)	Timothy Blinko
10033	BILL BAILEY	H. Cannon arr. Bill Geldard
10034	BRANDENBACH	Michael Brand
10035	BRIDGES OVER THE RIVER CAM (A Cambridge Overture)	Derek Bourgeois op.116
10036	CALYPSO	Derek Bourgeois
10037	CAMBRIDGE TRIPTYCH (A)	Ray Steadman-Allen
10172	CARNIVAL OF THE ANIMALS	Saint-Saens, arr. Geoffrey Brand
10038	CELEBRATION PRELUDE	Stuart Johnson
10040	CONCERT PRELUDE	Philip Sparke
10129	DEATH OR GLORY	R B Hall, arr. D. Walker
10041	DEO GRACIAS	Guy Wooffenden
10171	FANTASY (For Euphonium and Concert Band)	Philip Sparke
10042	FOREST OF ARDEN (The)	George Lloyd
10043	FROLIC FOR TROMBONES (Trio)	Reginald Heath, arr. R. Bashford
10044	GENTLE MAIDEN (The) (Clarinet Solo)	Traditional, arr. Timothy Blinko
10045	GIRL WITH THE FLAXEN HAIR (The)	Debussy, arr. Michael Brand
10046	HMS TRINIDAD (March)	George Lloyd
10047	I DREAM OF JEANIE	Stephen Foster, arr. David Farnon
10048	IRISH POSY (An)	Robert Farnon
10153	LARGO XXXX (Novelty)	Michael Brand
10050	LYRIC MARCH	Prokofiev
10051	MEN OF HARLECH (Concert March)	Traditional, arr. Robert Farnon
10053	PRELUDE FOR AN OCCASION	Edward Gregson
10126	QUEEN OF THE NIGHT'S ARIA - Flute Solo	Mozart, arr. Geoffrey Brand
10170	RESONANCE	Bruce Fraser
10056	RHAPSODY ON THE MINSTREL BOY	Traditional, arr. Robert Farnon
10057	RHAPSODY ON AN OLD ENGLISH SEA SONG	Stuart Johnson
10058	ROCK AND ROLL FOR BAND	Kevin Thompson
10059	ROMANCE FOR ALTO SAXOPHONE AND WIND ORCHESTRA	Derek Bourgeois
10060	RONDO GROTTESCO (Tuba Solo)	Derek Bourgeois
10061	SATURDAY MARKET (Overture)	Anthony Hedges
10062	SERENADE	Derek Bourgeois
10063	SERENADE (Wand of Youth Suite No.1)	Elgar, arr. Geoffrey Brand
10064	SPARTAKIADE (Sports Games March)	Prokofiev, arr. Rodney Bashford
10065	SWEET NIGHTINGALE (Flute Feature)	Gordon Jacob
10066	SYMPHONIC VARIATIONS	Stuart Johnson
10067	TAMESIDE OVERTURE (A)	Philip Sparke
10068	THEME and VARIATION VI (St Anthony Chorale - Haydn)	Brahms, arr. Geoffrey Brand
10069	THREE FOLK TUNES	Holst
10070	WESSEX DANCES	Stuart Johnson
10071	WHEN JOHNNY COMES MARCHING HOME	Traditional, arr. Gordon Jacob, transcribed Ray Steadman-Allen
10072	WI' A HUNDRED PIPERS	Robert Farnon
10151	WINE WOMAN AND SONG (Waltz)	Johann Strauss, arr. Geoffrey Brand
10073	VARIATIONS VIII & IX (from Enigma)	Elgar, arr. Geoffrey Brand

QUEEN OF THE NIGHT'S ARIA

FULL SCORE	1	1ST B \flat TRUMPET/CORNET	4
1ST FLUTE/(SOLO)	4	2ND B \flat TRUMPET/CORNET	4
2ND FLUTE/(PICCOLO)	4	3RD B \flat TRUMPET/CORNET*	4
1ST OBOE	1	1ST F HORN	1
2ND OBOE*	1	2ND F HORN	1
1ST B \flat CLARINET	4	3RD F HORN	1
2ND B \flat CLARINET	4	4TH F HORN*	1
3RD B \flat CLARINET	4	1ST TROMBONE	2
B \flat BASS CLARINET*	2	2ND TROMBONE*	2
1ST BASSOON	1	3RD TROMBONE	2
2ND BASSOON*	1	EUPHONIUM (Baritone)	2
1ST E \flat ALTO SAXOPHONE	2	B \flat EUPHONIUM $\frac{1}{2}$ (Baritone)	2
2ND E \flat ALTO SAXOPHONE*	2	TUBA	6
B \flat TENOR SAXOPHONE	2	TIMPANI	2
E \flat BARITONE SAXOPHONE*	2		

IMPORTANT

All sets sold outside USA and Canada include transposed parts for E \flat Horns, B \flat Trombones $\frac{1}{2}$, B \flat Bass $\frac{1}{2}$.

All sets sold on the continent of Europe also include transposed parts for B \flat Trombones (2 \flat), B \flat Basses (Tubas) 2 \flat and E \flat Basses ($\frac{1}{2}$) and (2 \flat).

Parts marked with an Asterisk () are NOT ESSENTIAL, although their presence will obviously enable a fuller realisation of the composer's intentions to be achieved.*

Catalogue No. 10126