

**Hochschule für Musik und Tanz Köln -  
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**Il Flauto Magico**

**Mozart, Wolfgang Amadeus**

**[1791]**

No 14. Monostatos. Allegro [Regna amor in ogni loco]

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[urn:nbn:de:hbz:kn38-4274](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-4274)

Arò 14.

Violini

*Sempre pianissimo*

Viola

*ppp. Sempre*

Flauto

*Sempre ppp.*

Clarineti

*col 1<sup>mo</sup> viol.*

Fagotti

*Sempre ppp.*

Flauto piccolo

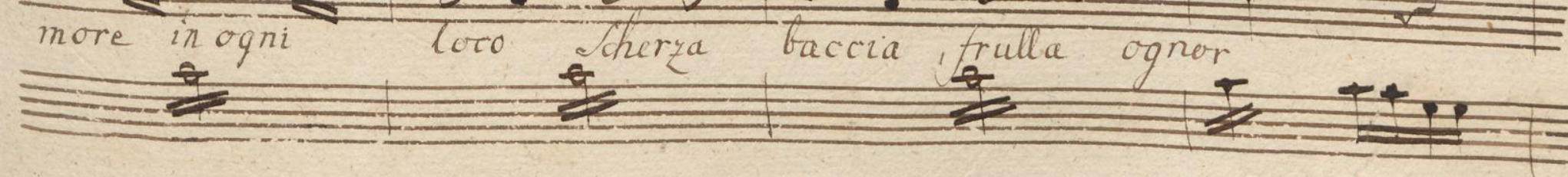
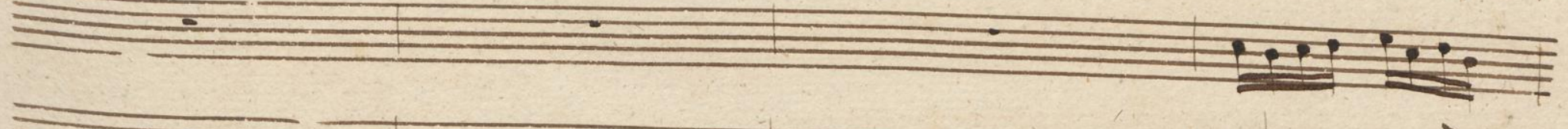
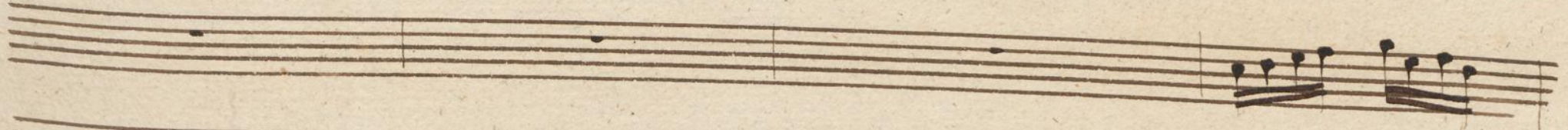
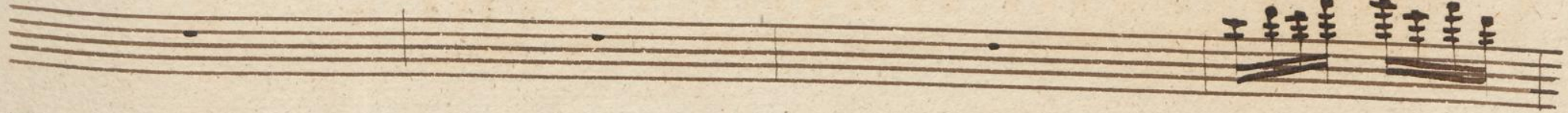
*col 1<sup>mo</sup> viol.*

Conostatos

Allegro.

*Sempre pppmo.*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. A section is marked "col. 1. Viol." and another "Regna a-". The paper shows signs of age and wear.



Solo a me nega un bel foco perche' Bruno ho un po' il Co-

A handwritten musical score on aged paper, consisting of ten staves. The notation is dense and includes various symbols such as notes, rests, and chords, typical of an 18th-century manuscript. The staves are arranged vertically, with the first staff at the top and the tenth at the bottom. The paper shows signs of age, including some staining and discoloration.

lor : perche' bruno hò un pò il color

A handwritten musical score for a vocal line with lyrics. The lyrics are written in a cursive hand: "lor : perche' bruno hò un pò il color". Below the lyrics is a single staff of music with notes and rests. To the right of the lyrics is a piano accompaniment staff with chords and notes. The paper is aged and shows some staining.

Handwritten musical score on aged paper, featuring ten staves. The notation is complex, with many beamed notes and rests. The lyrics are written in a cursive hand below the bottom two staves: *asmo deo me pur flagella*. There are *pp.* markings in the first and last staves.

Handwritten musical score for strings and woodwinds. The score consists of six staves. The top staff contains a melodic line with various ornaments and slurs, marked *mp*. The second and third staves appear to be for a pair of violins, with notes and slurs. The fourth and fifth staves appear to be for a pair of violas, with notes and slurs. The sixth staff is for a woodwind instrument, marked *col* and *1<sup>mo</sup> = Viol.*. The music is written in a historical style with various ornaments and slurs.

*col* *1<sup>mo</sup> = Viol.*

*Lento* il sangue anch'io bollir *Lento* il

Handwritten musical score for a vocal line. The text is written in Italian: "Lento il sangue anch'io bollir Lento il". The music is written on a single staff with notes and slurs, marked *mp*.



A handwritten musical score on aged paper, featuring ten staves. The top six staves are for a violin, with the first staff containing a melodic line and the subsequent five staves providing harmonic accompaniment. The bottom two staves are for a voice part, with the lyrics written below the notes. The score includes dynamic markings such as *col* and *mo*, and a tempo marking *gr*. The lyrics are: "Sanguè anch'io bollir / Sempre star senza una bella Saria".

*col* <sup>*mo*</sup> *Viol. in g<sup>ra</sup>*

*col* <sup>*mo*</sup> *Viol.*

Sanguè anch'io bollir      Sempre star senza una bella Saria

A handwritten musical score on aged paper, featuring ten staves. The top three staves contain complex instrumental parts with many beamed notes and slurs. The fourth staff is mostly blank with a few notes and a dynamic marking. The fifth and sixth staves show a vocal line with lyrics. The seventh staff is blank with a dynamic marking. The eighth and ninth staves contain accompaniment for the vocal line. The lyrics are: *cosa da mo- rir Saria cosa da mo- rir Saria*. The handwriting is in a historical style, and the paper shows signs of age and wear.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and clefs. Handwritten annotations include "f", "tra", "col 1mo Viol.", and the lyrics "Cosa da mo- rir".

*fine.*

*col Viol. s'va*

*fine.*

*fine.*

*fine.*

*ppp*

*finche.*

*Accompagnamento Come Prima*

*Usque*

*D'arme è Salda, e'*

buona la mia guerra io pur fa- rò Santa

Ten empty musical staves, each consisting of five horizontal lines. Vertical bar lines divide the staves into measures, but no musical notation is present.

A musical staff with lyrics and a corresponding bass line. The lyrics are written in a cursive hand:

*Luna mi per donna me una bianca inna moro me una*

The staff contains a melody line with notes and rests, and a bass line with chordal symbols.

Handwritten musical score on aged paper, featuring ten staves. The notation is primarily on the bottom two staves, with the text "bianca in namo" written across the first two staves. The notation includes various notes, rests, and a series of vertical strokes on the lower staff, possibly representing a lute tablature or a specific rhythmic pattern. The paper shows signs of age, including discoloration and wear at the edges.

Ten empty musical staves, each consisting of five horizontal lines, arranged vertically on aged, yellowish paper. The staves are prepared for musical notation but contain no notes or clefs.

Handwritten musical notation on two staves. The top staff begins with a treble clef and contains a melody with lyrics: *bianca affè ... sia con tua pace ...*. The bottom staff contains a bass line with lyrics: *po:*. The handwriting is in a cursive style.



Ten empty musical staves, each consisting of five horizontal lines. Vertical bar lines divide the staves into measures, but no notes or other musical symbols are present.

un ba - cino le vò dar un ba - cino le vò

*mp.* *mp.*

The image shows two phrases of a vocal line. The first phrase is "un ba - cino le vò dar" and the second is "un ba - cino le vò". The notes are written on a single staff with a treble clef. The lyrics are written below the notes. The first phrase ends with a fermata over the final note. The second phrase also ends with a fermata. The dynamic marking *mp.* (mezzo-piano) is written below the first and second phrases.

Ten empty musical staves, each consisting of five horizontal lines. Vertical bar lines divide the staves into measures. The paper is aged and yellowed.

dar Luna mia se ti dis - piace Terra

The bottom two staves of the page contain handwritten musical notation. The top staff has a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The bottom staff contains bass clef notes and rests. The lyrics are: 'dar Luna mia se ti dis - piace Terra'. The word 'Luna' is written in a decorative, cursive script. There are some ink smudges and corrections on the notation.

gli occhi, e non guardar Serra gli occhi, e non guardar Serra

A page from an antique music manuscript book, featuring ten horizontal staves. The top nine staves are empty, showing only the five-line structure. The bottom two staves contain handwritten musical notation. The first staff of this pair has a few notes and rests, with the Italian text "gli occhi, e non guardar." written below it. The second staff continues with more notes and rests. The paper is aged and yellowed, and the handwriting is in dark ink.

*gli occhi, e non guardar.*

This image shows a page from an antique music manuscript book. The page is aged and yellowed, with ten horizontal staves. The top nine staves are mostly blank, with some faint vertical lines and a few small marks. The bottom staff contains handwritten musical notation. It begins with a clef, followed by a series of notes and rests. The notation is written in dark ink and appears to be a single melodic line. The paper shows signs of wear, including some staining and discoloration.

Scena 8

Regina, Pamina

Regi:

Pam:

Scellerato, t'arresta! oh Dei qual

Monostatos

Monos

Pam

voce: ohime! l'astrifiam mante questa convien che sia! oh!

Madre! oh cara Madre! oh! Madre mia! sua

Madre: oh! qui c'è da scoprir del buno nascondiamoci

Reg.

là :) di Madre il core s'io serbo ancor; se non ricuso il

nome a lui che ti rapì, figlia, tu l'Dei ma tu

Salva non sei l'amato Prence, che a liberarti venne che

*Pam.* fa' dov' è Tamino *Reg.* appunto *Pam.* ei tutti agl' f'

siaci misteri volse i voti, ei pensieri *Reg.* misera

*Pam.* figlia! *Reg.* oh Dio per che ti perdo, e ti perdo per

*Pam.*

*Sempre* .... ma non sei meco. io volgerò sicura, dove mi

*Reg.*

quidi il piede altro o figlia or si dice

indarno io tento sola così Salvarti il mio po-

*Pam.*

*Reg.*

tere sparve col Padre tuo. Come ti svelo

un doloroso arcano ... il chiaro Sole, del Sette mplice




raggio, onde fu grande lo sposo mio dono morendo a

questi Empii d'orsor ministri in van pregai

piansi m'opposi... or di Sa-rastro in petto terri-bile Scin-

tilla... e fuor di questa per noi non v'e piu speme una ne'

resta... ma dipende da te! da me! si pria che spunti il'



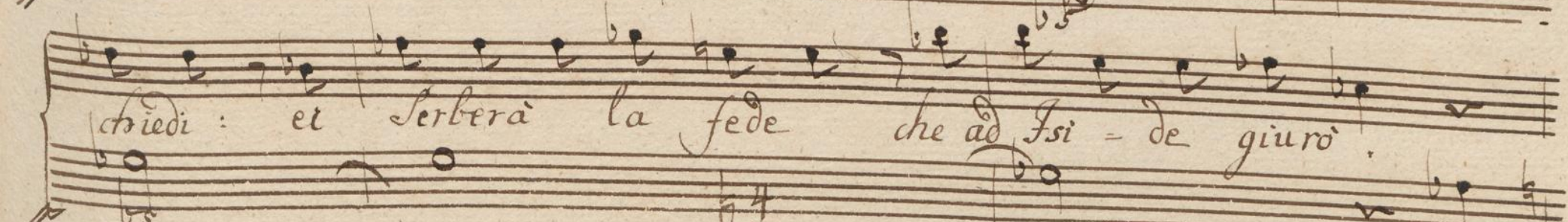
sol per quelle oscure volte teco il Drence s'invola: il nuovo



giorno ti donerà Tamino o più tuo non sarà



Pam. Madre ah! cerchiamo mezzo migliore! un imposibil



chiedi: et Serberà la fede che ad Isi - de giuro



di lei ministro amar nol posso: egli è il mio ben tuo

Reg.

bene chi si congiunse a' miei più crudeli nemici .

*Pam*

ma se nol son: ma se di lor, rammento che mille

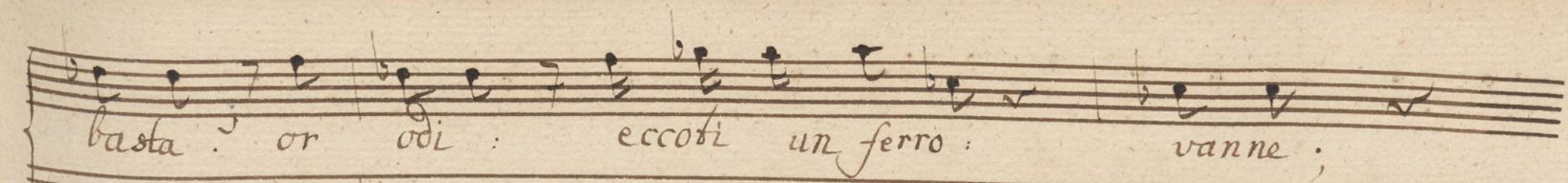
volte, e cento il Senno, i pregi ammiro il Padre

*Leg.*

mio... vantar quegli empì, indegna ardisci... ma Sa-

*Leg.*

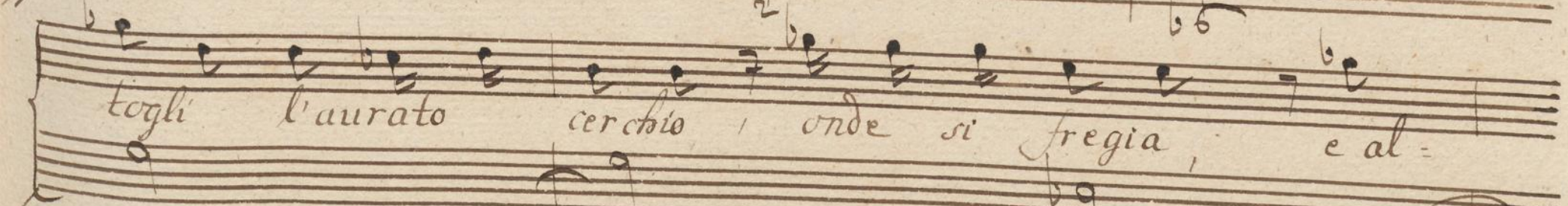
rastro al fine... Sa- rastro ti rapì Tamin sedesse ne ancor ti



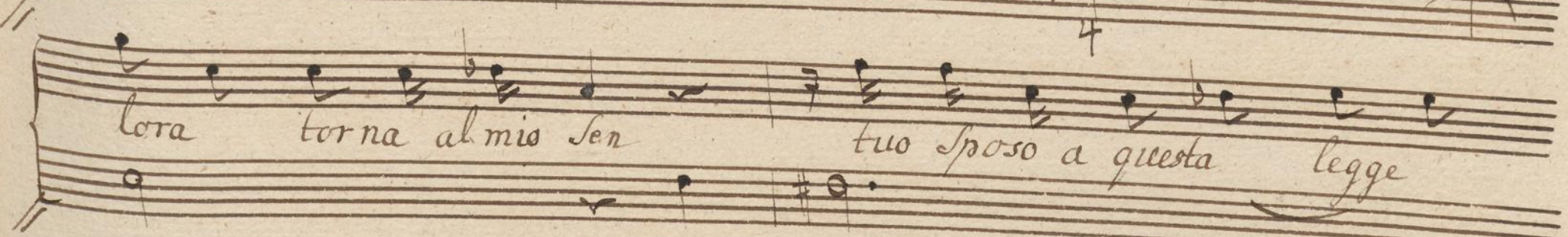
basta or odi : eccoti un ferro : vanne ;



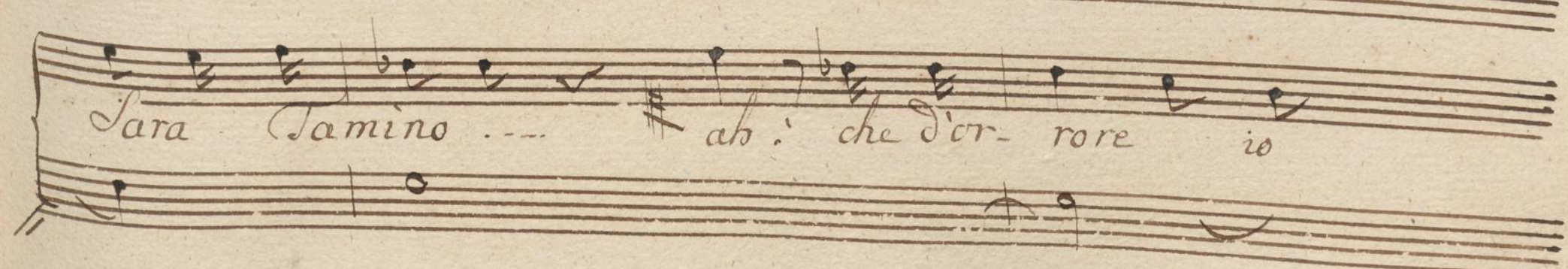
Ivenalo af-fretta la mia la tua vendetta : a lui ri :



toglì l'aurato cerchio onde si fregia , e al =



lora torna al mio Sen tuo Sposo a questa legge



Sara Tamino ..... ab : che d'or-rore io

*Reg.*  
tremo u- disti d'una madre il cenno estremo.

*Segue L'Aria di Regina.*