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Melodie dell'Opera Aida di G. Verdi

Ferrarini, G. C.

Berlin [u.a.], [ca. 1873]

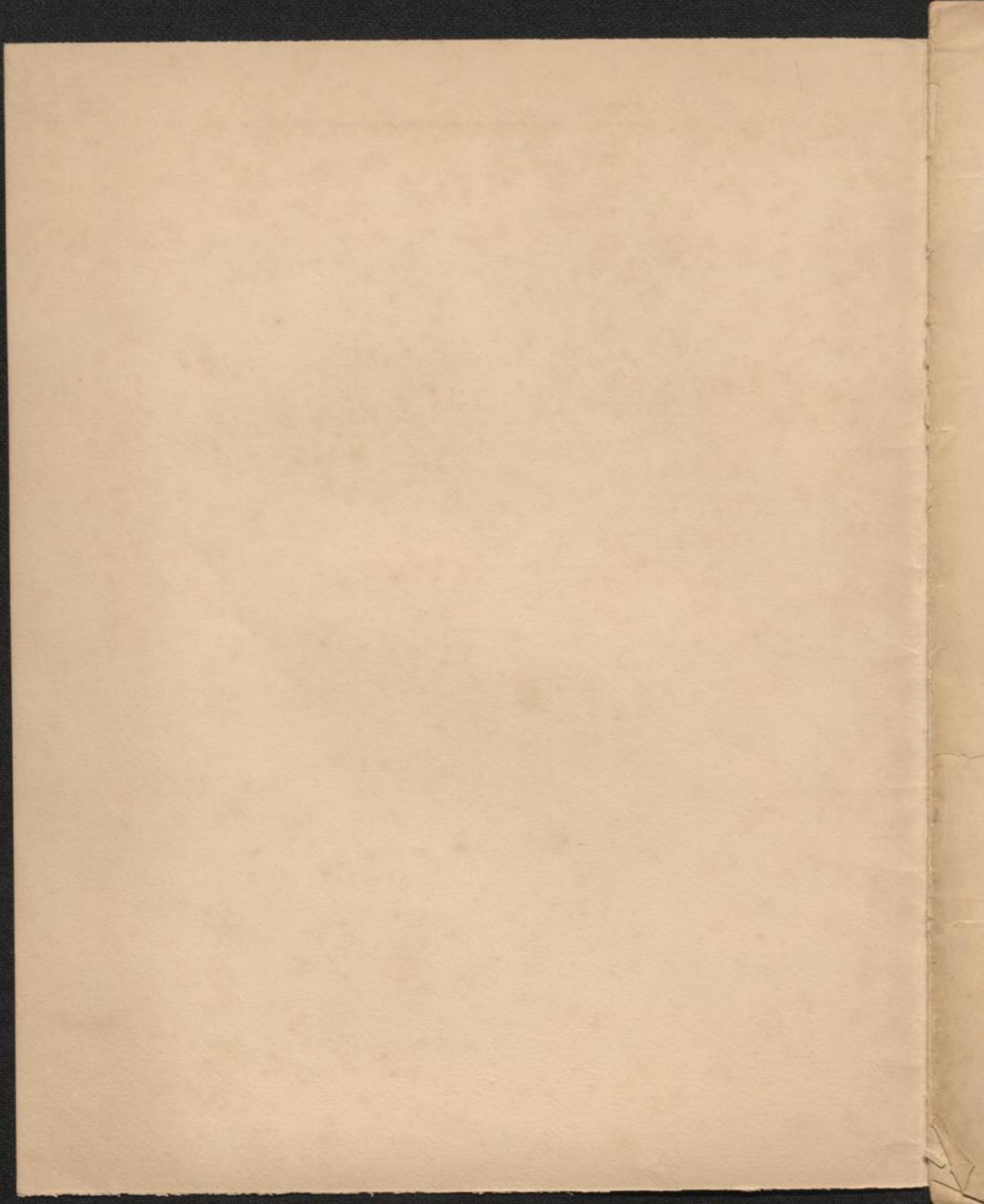
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Verdi

Melodie dell' opera, "Aida"

Klar.

Fiol.



Dank 2647

AIDA.

OPER IN VIER ACTEN

VON

G. VERDI.

Vollständiger Klavier-Auszug mit deutschem Text (Volksausgabe) Pr. 12 Mark netto.
 do. zu vier Händen 20
 do. zu zwei Händen (4^o) 15
 do. zu zwei Händen (8^o) 8

Einzelne Gesangsnummern mit Pianoforte-Begleitung.

	Mrk. Pt.
I. Act.	
No. 1. Romanze (Tenor). „O wäre ich erkoren“	1. 50
• 2. Duett (Mezzo-Sopr. u. Tenor). „Welch' unneuhbares Feuer“	2. 50
• 3. Recitativ und Cavatine (Sopran). „Kehr' im Triumph-Gesang“	1. 50
II. Act.	
No. 4. Scene und Duett (Sopr. u. Mezzo-Sopr.). „Wohl war euch das Loos der Waffen“	3. —
III. Act.	
• 5. Romanze (Sopran). „Bald kommt Radambs“	2. 50
• 6. Duett (Sopran u. Bariton). „Wehe, mein Vater“	3. —
• 7. Duett (Sopran und Tenor). „Ich seh' dich wieder“	4. —
• 7. Scene (Mezzo-Sopr. u. Barit.)	4. —
IV. Act.	
No. 8. Scene u. Duett (Mezzo-Sopr. u. Tenor). „Entfloh'n ist die Rivalin“	3. —
• 9. Scene und Duett (Sopran u. Tenor). „Es hat der Stein sich über mir geschlossen“	3. —

Einzelne Nummern für Pianoforte zu 2 Händen.

	Mrk. Pt.
I. Act.	
No. 1. Ouverture	1. —
• 2. Introduction und Romanze	1. 50
• 3. Duett und Terzett	1. 50
• 4. Scene und Chor (Zu des Niles heil'gem Ufer)	2. —
• 5. Cavatine	1. 50
• 6. Tempelscene und I. Finale	2. —
II. Act.	
No. 7. Introduction (Chor und Tanz der Mohrenclaven)	1. 50
• 8. Scene und Duett	2. —

	Mrk. Pt.
No. 9. II. Finale (Hymne, Triumphmarsch und Tanz)	2. 50
• 10. II. Finale (Ensemble und Stretta)	2. 50
III. Act.	
No. 11. Introduction, Chor (Gebet), Romanze	2. —
• 12. Duett	2. —
• 13. Duett und III. Finale	3. —
IV. Act.	
No. 14. Scene und Duett	2. 50
• 15. Gerichtsscene	2. —
• 16. Scene und Duett (IV. Finale)	2. —

Einzelne Nummern für Pianoforte zu 4 Händen.

No. 1. Ouverture	1. 50
• 4. Scene und Chor (Zu des Niles heil'gem Ufer)	2. —
• 9. II. Finale (Hymne und Triumphmarsch)	4. —

Potpourri's, Fantasien und Arrangements.

Potpourri für Pianoforte zu 2 Händen	3. —
— zu 4 Händen	4. —
Triumphmarsch für Pianoforte zu 2 Händen	1. 50
Bonamici, F. op. 144. Fantaisie facile No. 1	1. 50
— op. 261. Fantaisie facile No. 2	1. 50
Girompini, P. op. 102. Hymne und Triumphmarsch	1. 50
Godefroid, F. op. 173. Fantaisie mélodique	2. 50
Grégoir, J. Paraphrase	2. 50
Kontski, Antoine de. op. 261. Souvenir d'Aida	2. 50
Lange, Gustave. op. 157. Fantaisie brillante	2. 50
Liszt, F. Danza sacra e Duetto pour Piano	4. —
Loeschhorn, A. op. 105. Transcription	2. 50
Rosellen, H. op. 193. Transcription brillante	2. 50
Rivetta, L. Quadrille	1. 50
Ferrari, G. C. Mélodies pour Violon et Piano	3. 50
Mancinelli, L. Transcription pour Violoncelle et Piano	3. 50
Gariboldi, G. Fantaisie de Salon pour Flûte et Piano	2. 50
Rosati, A. Mélodies pour Flûte seul	6. —
Zimmermann, M. Fantasie für Orchester netto	10. —

— Eigentum der Verleger. —

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MELODIE

dell' Opera **AIDA** di G. VERDI

FANTASIA

G. C. FERRARINI

GUIDA

parlando

Andante

lunga

Tutti i diritti d'esecuzione, riproduzione e trascrizione sono riservati.

Proprietà G. RICORDI & C. MILANO.

h 42972 h

Milano, Officine G. Ricordi & C.

First system of musical notation, featuring a treble staff with a complex, rapid melodic line and a bass staff with a steady accompaniment. The music is marked with numerous slurs and accents.

Second system of musical notation, showing a continuation of the melodic and accompanimental lines. Dynamic markings such as *pp* and *b* are present in the bass staff.

Third system of musical notation, including tempo markings *LENTO* and *ALL?*. It features a variety of rhythmic values and dynamic markings like *pp* and *acc.*

Fourth system of musical notation, marked with *con forza* and *SOST!*. The treble staff shows a dense, rapid passage of notes, while the bass staff provides a supporting accompaniment.

ALL^o GIUSTO

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'ALL^o GIUSTO'. The piano part includes a 'leggero' marking and a '5' (quintuplet) in the right hand. The key signature has one flat (B-flat) and the time signature is common time (C).

The second system continues the musical piece. The vocal line has some rests marked with 'x'. The piano accompaniment maintains the rhythmic pattern established in the first system.

The third system shows further development of the piano accompaniment, with more complex rhythmic patterns in the right hand.

The fourth system concludes the musical content on this page. It features a final vocal phrase and piano accompaniment.

b 42972 b

con slancio e passione

5

First system of musical notation, including vocal line and piano accompaniment. The piano part features a complex texture with triplets and sixteenth-note patterns. The vocal line has a melodic line with some grace notes and a fermata over a dotted note.

Second system of musical notation. The piano part continues with similar rhythmic patterns. The vocal line includes a fermata and is marked with *rall.* (rallentando) in two places.

Third system of musical notation. The piano part features a prominent triplet pattern. The vocal line is marked *a tempo* and *mf* (mezzo-forte).

Fourth system of musical notation, concluding the page. The piano part has a dense texture of chords and moving lines. The vocal line continues with a melodic line.

b 42972 b

The musical score is written for piano and consists of four systems of staves. Each system includes a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows a complex rhythmic pattern in the treble and a steady bass line. The second system features a crescendo marking and more complex chordal textures. The third system is marked 'MENO MOSSO' and shows a change in the bass line's texture. The fourth system concludes with a 'rall. dim.' marking and a final cadence.

b 42972 b

.....

rall.

rall.

rall.

rall.

ANDANTINO

SOSTENUTO

a piacere

SOSTENUTO

ANDANTINO

ANDANTINO

SOSTENUTO

ANDANTINO

SOSTENUTO

ANDANTINO

p *ANDANTINO* *ff*

p *pp*

ten.

ten.

con eleganza

p *cres.* *sempre* *rall.*

p *cres.* *sempre* *rall.*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a complex, rhythmic melody in the upper staff and a more rhythmic accompaniment in the lower staves. Performance markings include a 'V' (crescendo) and 'dolce' (softly).

Second system of musical notation. It continues the piece with similar notation. Performance markings include 'pp' (pianissimo), 'a piacere' (at pleasure), and 'POCO PIÙ' (a little more) appearing twice. The 'espress.' (espressivo) marking is also present.

Third system of musical notation. It features a more melodic line in the upper staff. Performance markings include 'dolce'.

Fourth system of musical notation. It continues the melodic and accompanimental lines. Performance markings include 'ten.' (ritardando).

b 42972 b

First system of musical notation, featuring a treble clef staff with a complex melodic line and a grand staff (treble and bass clefs) with a rhythmic accompaniment.

Second system of musical notation, including dynamic markings such as *cres.*, *MOLTO SOSTENUTO*, and *fff*.

Third system of musical notation, including the marking *lunga*.

Fourth system of musical notation, including dynamic markings such as *cres.*.

f ed accel. a poco a poco

f ed accel. a poco a poco

a tempo

a tempo

ff

AND^{te} ASSAI SOSTENUTO

4^a Corda
molto legato

pp

rall.

f

AND^{te} ASSAI SOSTENUTO

3^a Corda

ff

4^a Corda

5^a Corda

4^a Corda....

5^a Corda

4^a Corda..... *con passione*

crescendo *poco a poco* *poco* *f*

crescendo *poco a poco*

5^a Corda

crescendo *f*

crescendo *poco a poco*

tranquillo

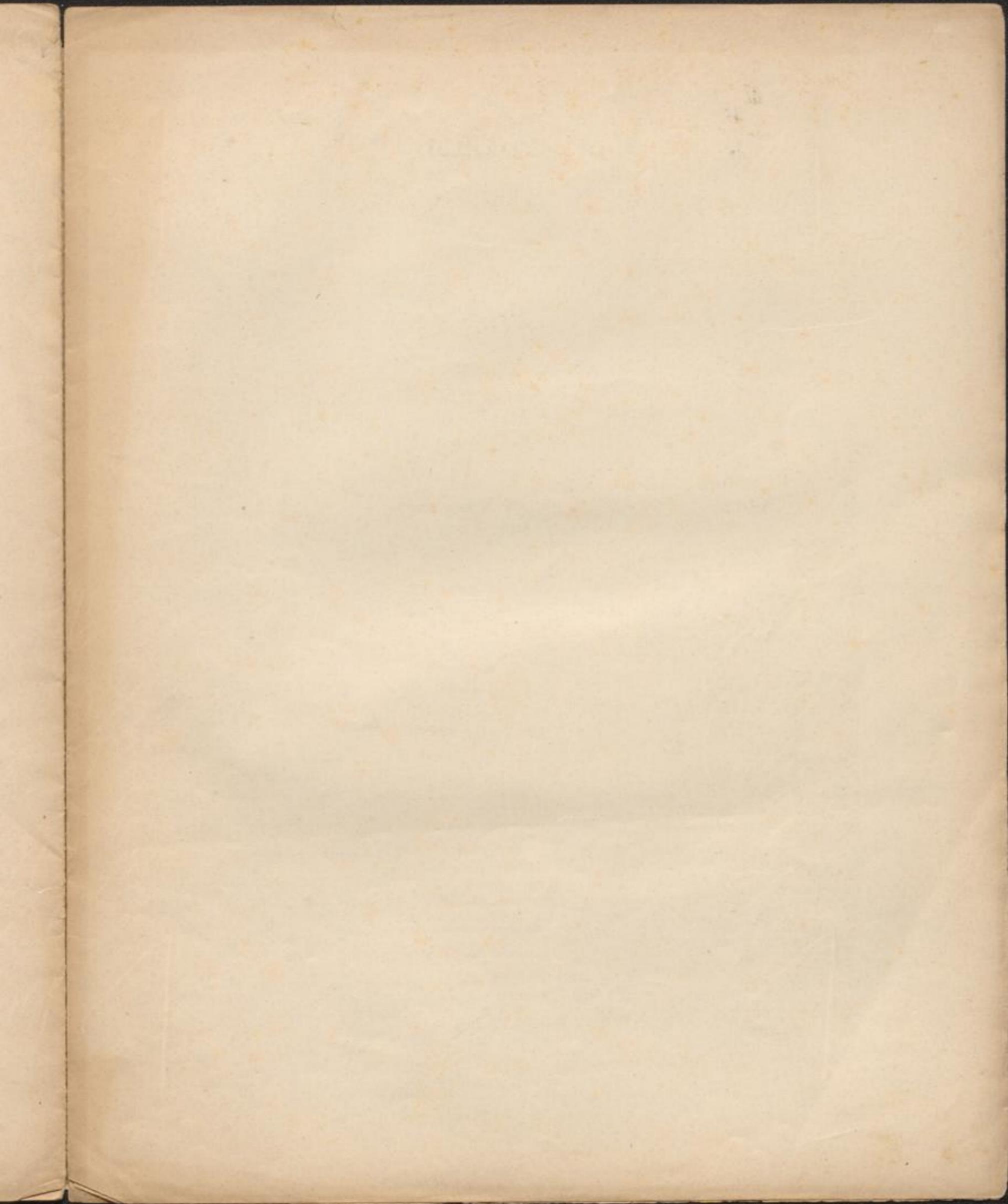
ppp *morendo*

b 42972 b

f *grandioso* *f* *ff* *f* *rall.* *a*

poco a poco

b 42972 *b*



MELODIE

dell' Opera **AIDA** di G. VERDI

PANTASIA

G. C. FERRARINI

VIOLINO

INDIANTE

p parlando p

lunga

accel.

LENTO ALL?

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b 42972 b
Milano Officine G. Ricordi e C.

VIOLINO

rel. to. *con forza*

SOSTENUTO
p *ALLEGRO GIUSTO*

con slancio e passione

4^a..... *rall.*

a tempo

VIOLINO

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of eighth and sixteenth notes, with a *cres.* marking. The second staff is marked *Meno mosso* and features a melodic line with slurs and accents. The third staff continues the melodic line. The fourth staff is marked *4^a Corda.....* and *rall. dimin.*, showing a change in texture. The fifth staff is marked *rall.* and *ANDANTINO*, with a 5/4 time signature. The sixth staff is marked *ANDANTINO SOST^o* and *a piacere*, with a 5/4 time signature and a *ten.* marking. The seventh staff is marked *pp* and features a melodic line with slurs. The eighth staff is marked *con eleganza* and features a melodic line with slurs. The ninth staff is marked *r*, *cres.*, *sempre*, and *rall.*, with a 5/4 time signature. The tenth staff is marked *b*, *42972*, and *b*.

VIOLINO

p dolce

a piacere

Poco più

5

ten.

cres.

8

MOLTO SOSTENUTO

ppp

lunga

cres.

f ed accel. a poco a poco

a tempo

4^a Corda 3^a c 4^a c

1
f *molto legato* *pp*

3^a c 4^a c 3^a c

4^a c
rall. 3
con passione *cres. poco a poco*

4^a c
f *p* *cres.*

f *pp* *tranquillo*

r *grandioso* *f* *ff* *p*

r *e rall.* *a poco a poco* 8

