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Aida

Verdi, Giuseppe

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

Introduction, Chor & Tanz der Mohren-Sklaven

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ZWEITER AKT

79

INTRODUCTION

CHOR UND TANZ DER MOHREN - SKLAVEN

ERSTE SCENE. Saal in Amneris' Wohnung.

Amneris, von Slavinnen umgeben, welche sie zum Feste schmücken. Aus Dreifüssen steigen aromatische Dünfte, junge Mohrensklaven wehen ihr mit Pfauenfächern Kühlung zu.

(♩ = 408)
ALL.^o GIUSTO

Arpe *f*

pp

CHOR

Soprani 1.ⁱ

Soprani 2.ⁱ e Contralti

Wer steigt

Wer steigt beim Klang der

beim Klang der Hymnen auf in der Glo-rie Reich
 Hym - nen auf in der Glo-rie Reich, gleich
 gleich ei - - - nem schreckvol_lea Gott, an Glanz
 ei - nem schreckvol_ien Gott, an Glanz der Sonne gleich?
 der Son - ne gleich? Komm', las se Blumen
 der Son - ne gleich?
 dolciss.

win - den Dir in die Lorbeerkrön, die Lor - beer -
 Komm, las - se Blumen win - den Dir in die Lor - beer -

pp

-krön; Dir Liebesklänge tö - nen zum lauten Jubel -
 -krön; Dir Lie - besklänge tö - nen zum

pp

AMNERIS *con espansione*

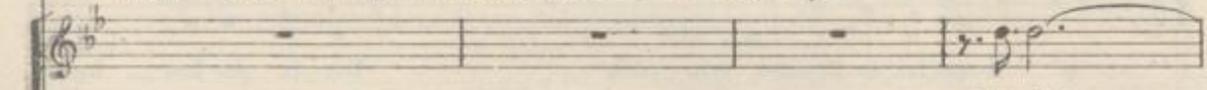
PPP grazioso (Ge - lieb - ter, o komm, be - rausche
 - ton, zum lau - ten Ju - bel - ton.
 lau - ten Ju - bel - ton.

ppp
dolciss. *pp*

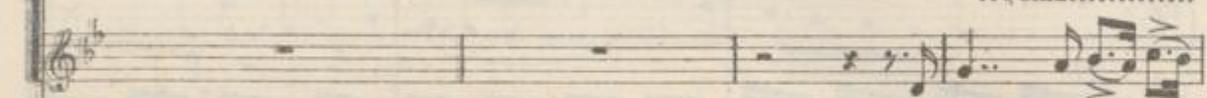
morendo

A 

mich, froh hebt das Herz mir schon, das Herz mir schon.)



Wo sind.....



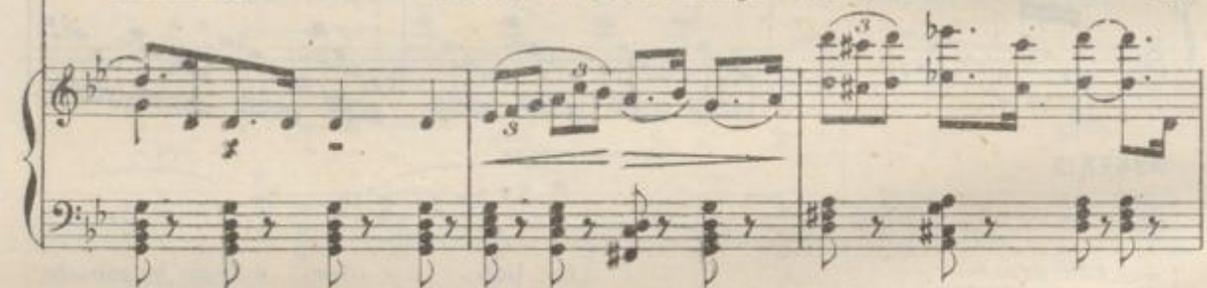
Wo sind die wil den



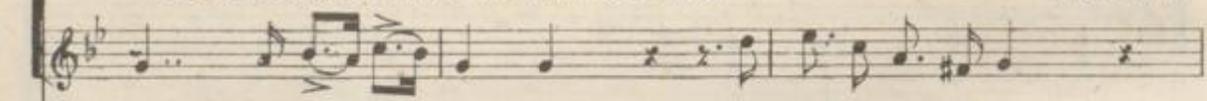

..... die wil den Hor den nun des kü h nen Fremdlings heut?



Horden nun des kü h nen Frem dlings heut? Es




Es hat..... der Hauch des Hel den wie Nebel



hat der Hauch des Hel den wie Ne bel sie zerstreut,



pp wie Ne-bel sie zerstreut. O komm', Sieg-ge-

wie Ne-bel sie zerstreut.

pp *do leiss.*

krön-ter, empfangе deinen Lohn, empfan-ge dei-nen

O komm', Siegge-krön-ter, empfan-ge dei-nen

Lohn; der Sieg hat dir ge-lä-chelt, auch Lie-be

Lohn; der Sieg hat dir ge-lä-chelt, auch

pp

AMN.

pp grazioso (Gelieb - ter, o komm, be - rausche
 Lie - - be lacht dir schon.
 Lie - be lacht dir schon.

dolciss. *pp*

dim. *morendo*
 A mich, mein Herz er - be - bet schon, mein Herz er - be - bet schon!)
 TANZ DER MOHREN-SKLAVEN
 (Die Slavinnen schmücken
 noch Amneris)

leggeriss.
PIÙ MOSSO (♩ = 452)
ppp

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key and features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *pp* (pianissimo) and accents (*>*) over various notes.

Third system of musical notation, featuring a complex texture with many beamed notes in both staves, suggesting a more technically demanding section.

Fourth system of musical notation, including a dynamic marking of *mf* (mezzo-forte) in the right hand.

Fifth system of musical notation, concluding the page with a final cadence. It features a mix of chords and moving lines in both hands.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures. The tempo marking *leggeriss.* is present in the right-hand part.

Second system of musical notation, continuing the piece. The right-hand part features a dynamic marking of *pp* (pianissimo).

Third system of musical notation, continuing the piece. The right-hand part features a dynamic marking of *marcato*.

Fourth system of musical notation, continuing the piece.

Fifth system of musical notation, continuing the piece. The right-hand part features a dynamic marking of *ff* (fortissimo).

First system of piano accompaniment. The right hand features a melodic line with eighth notes and slurs. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment. The right hand continues the melodic line. The left hand accompaniment includes a section marked *p* and *staccato* in the final measure.

Third system of piano accompaniment. The right hand has a dense texture of chords. The left hand accompaniment is marked *ff* in the final measure.

CHOR *a!* Soprani

Chorus vocal line for Sopranos, starting with a rest followed by a melodic phrase.

Komm, lasse Blumen

Fourth system of piano accompaniment. The right hand has a dense texture of chords. The left hand accompaniment includes a section marked *I. TEMPO* and *p* in the final measure.

win - den Dir in die
 Komm', las - se Blu - men win - den

Lorbeerkrön, die Lor - beer - krön; und Lie - besklänge tö - nen
 Dir in die Lor - beer - krön; und Lie - bes - klänge

AMN.
 zum lau - ten Ju - bel - ton, zum lau - ten Ju - bel - ton.....
 tö - nen zum lau - ten Ju - bel - ton, zum

A

-ter, o komm, berausche mich, froh bebt das Herz mir schon, froh bebt das Herz mir

..... zum Ju - - - - - bel - -

lau - - - - - ten Ju - bel - -

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The lyrics are in German and describe a joyful scene.

COME PRIMA (♩ = 72)

A

schon!) Kein Wort mehr! A. i. - da seh' ich nahen... Kind der Be-

- ton.

- ton.

COME PRIMA (♩ = 72) *pp Cantabile*
m. d.

Detailed description: This system continues the musical piece with two vocal staves and piano accompaniment. The tempo is marked 'COME PRIMA' with a quarter note equal to 72 beats per minute. The piano part includes performance instructions: 'pp Cantabile' and 'm. d.' (mezzo-dolce). The piano accompaniment features a complex rhythmic pattern with many rests, and the lyrics continue with 'Kind der Be-' and '- ton.'.

(Auf ein Zeichen von Amneris entfernt sich Alles.)
 (Aida erscheint, die Krone bringend)

A

sieg - ten, dein Schmerz ist mir hei_lig.

A

Kaum dass sie na_het, quäl't mich der Zwei_fel auf's Ne_ue...

ALL.° RISOLUTO

A

Lö_se dich en_dlich, dü_ster Ge_heim_niss!