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Aida

Verdi, Giuseppe

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

Introduction, Chor & Tanz der Mohren-Sklaven

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ZWEITER AKT

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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.

dolciss. *pp*

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 küh-nen Fremdlings heut?

Horden nun des küh-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,

ff

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

wie Ne-bel sie zerstreut.

pp *dolciss.*

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*
 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 key with two flats (B-flat and E-flat) and a common time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *pp* (pianissimo) in both staves. The notation shows a continuation of the melodic and harmonic themes established in the first system.

Third system of musical notation, featuring a more complex texture with dense chordal structures in both staves. The upper staff has a more active melodic line with some grace notes, and the lower staff continues with a steady accompaniment.

Fourth system of musical notation, showing a change in dynamics to *mf* (mezzo-forte) in the lower staff. The melodic line in the upper staff remains prominent, with some chromatic movement.

Fifth system of musical notation, the final system on the page. It features a rhythmic pattern of eighth notes in the lower staff and a more active, chordal texture in the upper staff, concluding the piece.



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. The right-hand part features a dynamic marking of *ff* (fortissimo).



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 *staccato* marking in the final measure.

Third system of piano accompaniment. The right hand has a dense texture of chords. The left hand accompaniment includes a *ff* (fortissimo) marking in the final measure.

CHOR *a!* Soprani

Chorus vocal line for Soprani. The line starts with a rest and then contains 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 *p* (piano) marking and a *I. TEMPO* marking 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 - -

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.*

2 1 2 4 3 1

(Auf ein Zeichen von Amneris entfernt sich Alceste.)
 (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!