

TROMBONE III/TUBA

1

AIDA, G. VERDI

PRELUDIO

(VORSPIEL)

ANDANTE MOSSO **A**

TROMBONE 3^o

CIMBASSO

B **C**

17 **9** **10** **10**

f

TROMBONE III/TUBA

2

AIDA, G. VERDI

INTRODUZIONE

(INTRODUCTIONS - SCENE)

N° 1.

TROMBONE 3° *ALL.^o assai MOD.^{to} **A** REC.^{vo}*

CIMBASSO

32 **1** *er - koren wenn sich mein Traum so er - fullte.*
se il mio sogno si avve - rasse!

ALL.^o VIVO *ff*

4 *von mir ge führet. 4* *und Beital von Memphis mein.*
da me gui - dato e il plauso di Menfi tutta!

3 *per te ho pu - gnato per te ho* *dich, dein ist die Ehre.*
vinto.

ff **B** *ANDANTINO*

2 **22** *erh -*
vicino al

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3

C **D** **ALLEGRO**
assai Moderato

- öhn **27** **VUOTA** **15** *Ein rosiger* *Traum hat heut mein Herz be-*
sol *d'un sogno avven-* *turoso si beava il mio*

E **ALLEGRO** **REC.^{vo}** *And.^{te} Mosso Più Lento* **F** **ALLEGRO** *Agit.^o presto poco rall.*

- rauschet. **10** *zù solchem* *Rang er-* *kören* **7** **4** **33** **4**
cuore *a tal o-* *- nor pre-* *scelto*

G *AND.^{te} MOSSO* **H** *1.^o Tempo* **I** *AND.^{te} MOSSO* **J** *Più MOSSO rall.*

8 **8** **12** *warùm dū* *weinst.* **7** **1**
il segreto a *me*

K **ALLEGRO** *come prima* **L** **M** *ff*

4 **24** **46** **8** *ff*

N **ALL.^o SOSTENUTO**

4

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4

♩ Più Lento

P ALLEGRO

incalzando a poco a poco

Q REC.^{vo}

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5

REC.^{1°}

damès Radamès. 5 2 hin leg' die heilige wehr au, flieg' dohin zùm
le sacre armi ti cingi e alla vittoria

ff **R** ALL.^{2°} MOSSO **S**
Siede aufdes Niles 15 8 *pp*
vola su del Nilo

ff

T 7 *ff*

U PIÙ MOSSO

TROMBONE III/TUBA

6

1 *f* 1 *incalz. sempre*

ff *Kehrt Ri - im Triumph ge - torna vinci -*

1º TEMPO
sang! - tor! Kehrt Ri - im Triumph ge - sangel! - tor!

TROMBONE III/TUBA

AIDA, G. VERDI

Nº 2.

SCENA AIDA

(SCENE AIDA)

ALLº AGITATO **A** PIÙ MOSSO *ff*

TROMBONE 3º

CIMBASSO

27 17 *Teind Oppessor* *tutta forza* *ùnglück-sven-*

B *AND.^{te} poco più lento di prima* **C** *ALLº GIUSTO poco AGITATO* **D** *CANTABILE*

sel' gel was sagt' ich? 19 17 25 meiner *Pein* 9
-turata che dissi? sof - frir

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8

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Nº 3.

GRAN SCENA E FINALE 1º

(SCENE UND ERSTES FINALE)

TROMBONE 3º *AND^{te} con MOTO* **A** *ALL^{to}* **B** *REC^o*

CIMBASSO

50 *dich rufen wir*
noi t'inviamo chiam

44 **2** *ver-*
a te fi-

traut Egyptens Leben und zukünft
-date son d'Egitto le sorti

das heil'ge schlachtschwert von Gott ge-
il sacro brando

schmiedet, flamm in deinen Händen der Teinde Schrecken Blitz und ver
temprato di - - venti ter - -ror folgore! der - - -

der - - -
mor - - -

-ben
-tel

4

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9

C *GRAVE*

p

pp

12

p *p*

D *PIÙ MOSSO*

1

ff

1

1

ff

14

Allmacht' ger Phtà
Immenso Fthà

ff

FF *Ende des ersten Aktes*
Fine dell'Atto primo

10

AIDA, G. VERDI

N. 4.

ALL^o GIUSTO

TROMBONE 3^o

CIMBASSO

19 *au glauz der sonne gleich.* *f* 21 *f* 14 *f*

ful gente al par del sol

B *PIÙ MOSSO* **C** **D**

20 24

f

Stacc.

E *1º TEMPO* *COME PRIMA* **F** *ASSAI MOD!º*

11 14 37

TROMBONE III/TUBA

11

G *ALL' ANIMATO* **H** *POCO PIÙ LENTO* **I** *PIÙ MOSSO* **J** *ff*

14 18 10 11 *Radamès lebet*
Radamès vive

ff *ff*

a tempo

12 *der Phara onen*
de' Fara oni 5 *ff* 4

ff

K *ADAGIO* **L** *ALLEGRO*

24 4 *f* 1 *f* 1 *f* 1

f *f* *f*

POCO PIÙ VIVO

12 *ff* *ff* 2 *ff* *ff* *ff*

ff *ff* *ff*

da mir Rioaliu da
tu puoi con me 16

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12

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FINALE 2°

N° 5.

(ZWEITES FINALE)

ALL. MAESTOSO

TROMBONE 3°

E

CIMBASSO

Measures 1-6 of the musical score. The Trombone 3 part (top staff) has rests in measures 1-4, followed by a half note G4 in measure 5 and a quarter note G4 in measure 6. The Cymbass part (bottom staff) has a 4-measure rest in measure 1, an 11-measure rest in measure 2, and then a rhythmic pattern of eighth and sixteenth notes in measures 3-6. Dynamics include *p* in measure 3 and *f* in measure 5. Accents are present on the notes in measures 5 and 6.

string. e cres. a poco a poco

Measures 7-12. The Trombone 3 part continues with a half note G4 in measure 7, a quarter note G4 in measure 8, and rests in measures 9-12. The Cymbass part has a rhythmic pattern of eighth and sixteenth notes in measures 7-10, followed by a 1-measure rest in measure 11 and a 1-measure rest in measure 12. A section marker 'A' is above measure 11.

Measures 13-18. The Trombone 3 part has rests in measures 13-18. The Cymbass part has a 1-measure rest in measure 13, followed by a rhythmic pattern of eighth and sixteenth notes in measures 14-17, and a 3-measure rest in measure 18. Dynamics include *p* in measure 18.

Measures 19-24. The Trombone 3 part has a half note G4 in measure 19, followed by a rhythmic pattern of eighth and sixteenth notes in measures 20-23, and a quarter note G4 in measure 24. The Cymbass part has a rhythmic pattern of eighth and sixteenth notes in measures 19-23, followed by a 3-measure rest in measure 24. Dynamics include *f* in measure 19. A section marker 'B' is above measure 23, with the text *Ritornando come I°* to its right.

33

TROMBONE III/TUBA

13

C **BANDA** **D**

f *f* **21**

PIÙ MOSSO

20 **8** *mf* **3**

BALLABILE

f *f* **15**

H

20 **2** *pp*

pp *ff* **1**

TROMBONE III/TUBA

14

(2)

First system of music for Trombone III/Tuba. It consists of two staves. The upper staff contains a melodic line with eighth and quarter notes, starting with a *pp* (pianissimo) dynamic. The lower staff is mostly empty, with a few notes in the final measure.

Second system of music. The upper staff features a more complex melodic line with accents and slurs, marked with a *ff* (fortissimo) dynamic. The lower staff provides a harmonic accompaniment with eighth and quarter notes. A rehearsal mark **HA** is placed above the staff, and a section number **6** is underlined.

Third system of music. Both staves are filled with continuous eighth-note patterns, creating a dense texture. The upper staff has many accents. A rehearsal mark **HB** is located at the end of the system.

Fourth system of music. The upper staff has a sparse melodic line with rests, while the lower staff plays a steady eighth-note accompaniment. A section number **4** is underlined at the beginning, and the *ppp* (pianississimo) dynamic is marked.

Fifth system of music. Both staves continue with the eighth-note accompaniment pattern established in the previous system.

TROMBONE III/TUBA

15

(3)

First system of music. Treble clef, key signature of one flat (Bb). The staff contains a series of eighth notes with accents. Dynamic markings include *ff* and *ff*. A large number **8** is written below the staff. A **Hc** marking is present.

Second system of music. Treble clef, key signature of one flat (Bb). The staff contains a series of eighth notes with accents. Dynamic markings include *ff*, *ff*, and *mf*. A large number **1** is written below the staff. A **Hd** marking is present. A large number **16** is written below the staff. A large number **20** is written below the staff. A large number **4** is written below the staff. A **HE** marking is present. A **HF** marking is present.

Third system of music. Treble clef, key signature of one flat (Bb). The staff contains a series of eighth notes with accents. Dynamic markings include *f* and *f*.

Fourth system of music. Treble clef, key signature of one flat (Bb). The staff contains a series of eighth notes with accents. Dynamic markings include *f* and *f*. A large number **3** is written below the staff.

Fifth system of music. Treble clef, key signature of one flat (Bb). The staff contains a series of eighth notes with accents. Dynamic markings include *f* and *f*. A large number **1** is written below the staff. A large number **1** is written below the staff. A large number **1** is written below the staff. A large number **1** is written below the staff.

TROMBONE III/TUBA

16

J PIÙ ANIMATO

1 *ff stentato* *pp*

3

f *cres.* *f* *stentato* *ff* *f Rit. come I.^a*

L PIÙ ANIMATO

TROMBONE III/TUBA

17

COME PRIMA

reichen - fale 1 12 ich schwors' es bei meiner Konigo - krone den
lo giuro per la corona mia bei

POCO PIÙ

heil' gen Göttern Gefang' nen dir sein vorge - fuhrt 2
sacri Numi innanzi a te fien tratti i prigio - nier

TROMBONE III/TUBA

18

ppp *pp* *ppp* **ALLEGRO ASSAI VIVO**

pp *pp* **3**

P *ff* *ff* *f* **Dù! Ge - fugner!**
tu prigio - nier

Molto Largo **Q** *AND.^{te} SOST.^{to} f*

1 *ev* **1** *ihr* *Va - ter.* **4** **4** *f*
suo *pa - dre*

B *Poco più Animato* **S**

4 *f* **6** *f* *tronca* *Doch du Herr* **15** **1** **7**
ma tu Re

TROMBONE III/TUBA

19

stringendo a poco a poco

f

T

7

ff

11 *ff*

U

2 *stringendo*

COME PRIMA ff

V *ALLEGRO* **Z** *A TEMPO PIÙ PRESTO*

4 *ff*

19 19 16

TROMBONE III/TUBA

20

Y COME PRIMA

wage ste nùn, den Theuren mir zù rauben. l'osa
venga a rapirmi l'amor mio se

1

1

pesante

9

pp Solo

pesante

X PIÙ MOSSO quasi doppio PIÙ SOST.^{to} di I.^a

13

f

TROMBONE III/TUBA

21



FF *Ende des Zweiten Aktes.
Fine dell' Atto 2°*

TROMBONE III/TUBA

22

AIDA, G. VERDI

ATTO 3.^o

N.º 6

(DRITTER AKT)

TROMBONE 3.^o *AND.^{te} MOSSO* **A** *Meno Mosso* **B** *POCO PIÙ*

CIMBASSO

34 28 17 2 *des Niles 6 ver - gessen*
del Nilo 6 ob - blio

C *AND.^{te} MOSSO* **D** *Lo Stesso Mov.^{to}* **E** **F**

12 13 *nimmer - dar 4 nimmer - dar 6 15 nimmer -*
più ti rive - drò rive - drò mai

G **H** *ALL.^o VIVO* **I** *ALL.^o GIUSTO*

- dar 5 4 *mien Vater 26 dein sein*
più mio padre avra - i 36

TROMBONE III/TUBA

23

POCO PIÙ ANIMATO

18 *das Haupt der E - gypter verstehst du! O - Schan*
ei conduce gli E - gizzii intendi or - rore

du mir an? nein nein nimmer - mehr! Wohl
che mi consigli tu no no giam - mai Su

A LLEGRO $\text{♩} = 96$

3 *ff*

f

1 *f* **10** **3** *ff*

TROMBONE III/TUBA

24

L **M**

12 *ff*

ff

du bist mein Kind nicht
non sei mia figlia

bist niedre Scla - - vin der Phara - onen *ff*
dei Fara - o - - ni tu sei la *ff*
schlafa

N *AND.^{te} SOSTENUTO*

6 *mein Vater! Er - bormen* **30** *lausche hier!*
pie - tà pie - tà *u - drò*

U *ALL.^o GIUSTO* **P** **Q** *I^o TEMPO*

21 **11** *Kere A - ida* **2** **19** *zu*
odimi A - ida *A -*

TROMBONE III/TUBA

25

R PIÙ MOSSO **S** ANDANTINO **T** STESSO MOVIMENTO

bau'n **23** *Entflie - hen!*
- mor **10** *fug - gire*

48 *A - A -*

U ALL. VIVO

-ida **10** *mog das Richt beil* *fallen auf* *mich, auf meinen* *Va*
-ida *plombi la* *seure su* *me, sul padre* *mio*

ff

V VIVO ASSAI **2** PIÙ RITENUTO

32 *ff*

3

3

12

26

A musical score for the song 'The Rose Tree'. It consists of two staves, both in bass clef. The key signature has one flat (B-flat). The melody is written on the top staff, and the accompaniment is on the bottom staff. The music is in 4/4 time. The melody features a series of eighth and sixteenth notes, often beamed together, with many notes marked with a 'V' (accents). The accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. The score is divided into measures by vertical bar lines.

TROMBONE III/TUBA

27

First system of musical notation for Trombone III/Tuba. It consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes with accents, and some notes are beamed together.

Second system of musical notation for Trombone III/Tuba. It consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes with accents, and some notes are beamed together. The system ends with a double bar line.

Sei ruhig *Prie - ster*
Sacer - do - te

A TEMPO

Third system of musical notation for Trombone III/Tuba. It consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes with accents, and some notes are beamed together. The system ends with a double bar line.

ich *bleibe* *dir*
io *resto a* *te*

Fourth system of musical notation for Trombone III/Tuba. It consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes with accents, and some notes are beamed together. The system ends with a double bar line.

Fifth system of musical notation for Trombone III/Tuba. It consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes with accents, and some notes are beamed together. The system ends with a double bar line.

TROMBONE III/TUBA

28

AIDA, G. VERDI

N° 7.

ATTO 4°

(VIERTER AKT.)

TROMBONE 3° *ALL.^o Agit.^o presto ALL.^o MOD.^{to}* *ALL.^o AGIT.^{to}*

CIMBASSO

38 3 Ver - rät her ist er - Kaùm 5
Tradi - tor Egli non è

ff

mit ihr, eut - flichen alle sind Ver - rät her zùm Tode
con lei fug - gire... traditori tutti a morte! *ff* doch nein was
oh! che mai

ff

A *AND.^{te} SOST.^{to}* **B** *Poco Animato*

sag' ich 17 Radamès er Komme. 8 9 6
parlo! Radamès qui venga

C **D PIÙ ANIMATO** **E Poco più**

15 Ehre mir 7 zù sterben
l'onor mio re - stò morire! 25 hinge ge ben 3
mio tradi - a

TROMBONE III/TUBA

29

I^o Tempo **PIÙ MOSSO** **ALL^o**

ff **9** *nein sie lebet.* **12** **9** **13**

no! vive A - ida

REC^o

ALL^o AGIT^{to}

ich bin zùm Tod be - reit. **5** *f*

pronto a mo - rir son già

6

Poco più SOST^{to} **I^o TEMPO**

f *rall.* *ja all' mein Leid* **7** **3** *f*

ciel si compi - rà

Lo stesso movimento Tempo doppio

rall. *ganz all' mein*

ciel si compi - rà

Türchte nicht den zorn der Menschen chitleid ganz al -

l'ira u - mana più non temo Ciel si compi -

TROMBONE III/TUBA

30

J

lein
-rà

1

1

1

1

1

1

K *AND^{te} MOSSO* Solo

VUOTA

VUOTA

2

ppp

ppp

ich fühl, ich sterbe
morir mi sento

2

wer wird ihn retten?
oh! chi lo salva?

ppp

ppp

TROMBONE III/TUBA

31

CHOR IM INNEREN ohne Takt
CORO INTERNO senza Tempo

L ALL.^o

16 Thù deine salzùnz kùnd dùrch uns're Lippen
pel labbro nostro tua giustizia apprendi **5**

COME PRIMA

fürchbar ist die Verzweiflung meines Herzens.
tremendo è il mio dolo - re! **3** *f*

M

4 **9** scht, er schwei -
Egli ta - -

ALL.^o

-get O Ver-rath! *f* **2** *f* **9** scht, er schwei -
-ce Tradi-tor! *f* Egli ta - -

f *ff* **2** *ff* **9** scht, er schwei -
-get O Ver-rath! *f* *ff* Egli ta - -

TROMBONE III/TUBA

32

N *Poco Rit.* **f**

-get O Ver-rath! **ff** **2** **ff** dein Loos ist er-füllet
-ce Tradi-tor! è deciso il tuo fato degli in-

stirbst den Tod des Ver-rather der zürnenden Gottheit
-fami la morte tu a - vrai del nume sde - gnato **2** sde-

lebend ja lebend in's Grab
-gnato a lui vivo fia schiuso l'avel!

COME PRIMA

3 **ff** wollet Diener des Himmels doch sein.
giam-mai e si chaman ministri del ciel! **ff**

① Lo stesso movimento 'Poco Mosso

ist Ver - rath! ja Ver-rath!
Tradi-tor! tradi - tor! tradi - tor! **2** **2** **f** **1**

p **ff**

TROMBONE III/TUBA

33

COME PRIMA *POCO MOSSO*

P *SOSTENUTO*

MOSSO

ff *ff*

8 *schändliche* *Rotte* *aùf eùch, alle mein* *Tlùch* *ùnd des Himmels*
Empia *razza* *anatema su* *voi* *la vendetta del*

TROMBONE III/TUBA

34

f

*Rache
ciel*

f

*Folgt unmittelbar nach dem Decorationswechsel
Segue subito appena cambiata la scena*

Lo stesso Tempo

2

pp

13

Aida wo bist du?
Aida ove sei tu?

IL RESTO TACET.