

Verdi  
Aida  
Prelude

Andante mosso. ( $\text{J} = 76$ )

Piano.

The musical score consists of four staves of piano music. The top staff shows a treble clef, a key signature of one sharp, and a tempo of  $\text{J} = 76$ . The instruction "Andante mosso." is written above the staff. The second staff shows a bass clef, a key signature of one sharp, and a dynamic marking "pp". The third staff shows a treble clef, a key signature of one sharp, and a dynamic marking "ppp". The fourth staff shows a bass clef, a key signature of one sharp, and a dynamic marking "cresc.". The score concludes with a repeat sign and the instruction "Rit. \*".

Verdi — Aida, Prelude and Act I

The musical score consists of five staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff begins with *ppp*, followed by a dynamic marking *ppp m.d.* The second staff starts with *pp* and includes a crescendo marking *cresc.*. The third staff features dynamic markings *ff* and *fff*. The fourth staff includes dynamic markings *dolciss.* and *ppp*. The fifth staff concludes with a dynamic marking *dolce*.

Verdi — Aida, Prelude and Act I

The musical score consists of five staves of music, likely for a full orchestra, arranged vertically. The first staff shows a dynamic of *mf* followed by *incalzando e cresc.*. The second staff shows a dynamic of *cresc. molto*. The third staff shows dynamics of *fff*, *dim.*, and *ppp*. The fourth staff shows dynamics of *pppp* and *pp*. The fifth staff shows a dynamic of *morendo*.

**Act I.****Introduction.**

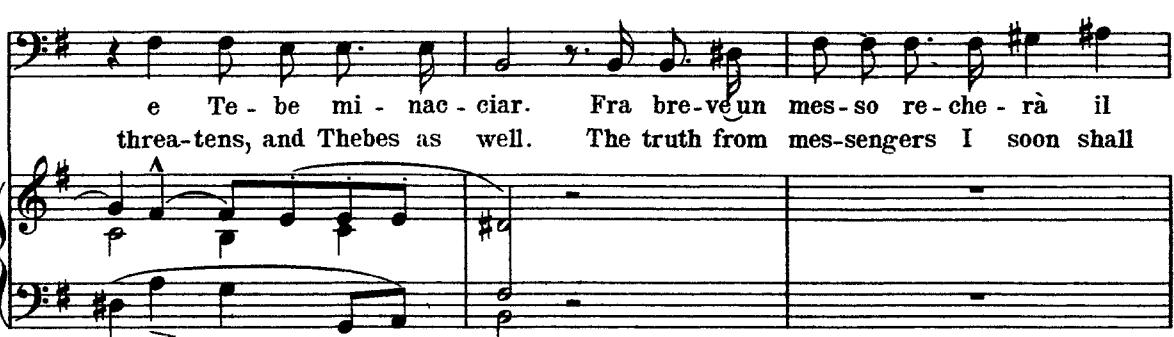
*SCENE I.* Hall in the palace of the King at Memphis. To the right and left, a colonnade with statues and flowering shrubs. At the back a grand gate, from which may be seen the temples and palaces of Memphis, and the Pyramids.

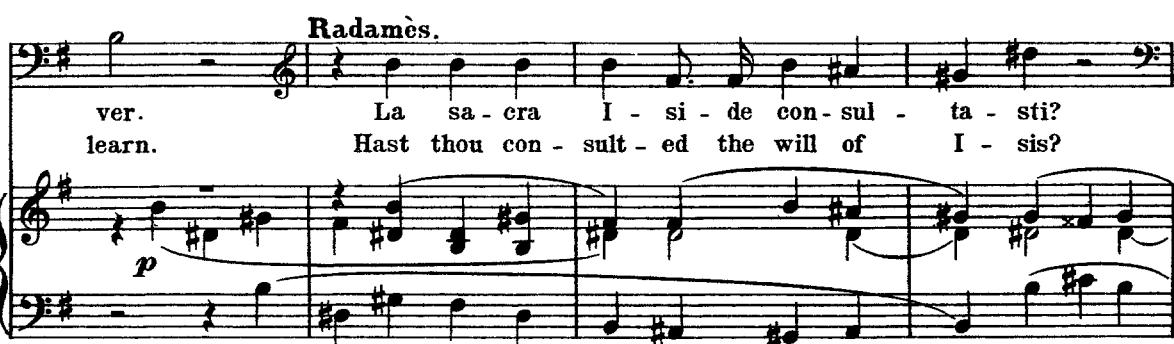
*Allegro assai moderato. (♩ = 92.)*

(Radamès and Ramphis in consultation.)

Ramphis. 

Piano. 



Radamès. 

Verdi — Aida, Prelude and Act I

**Ramphis.**

El - la ha no - ma - to del l'E - gi - zie fa - lan - gial con - det -  
She hath de - clar - ed who of E - gypt's re - nown - ed ar - mies

**Radamès.**

Oh lui fe - li - ce!  
Oh hap - py mor - tal!

**Ramphis.**

tier su - pre - mo.  
shall be - lead - er.

**Ramphis.** (Looking significantly at Radamès.)

Gio - va - ne e pro - dée des - so.  
Young in years is he, and dauntless.

O - ra, del Nu - me re - co i de - cre - ti al  
The dread com - mand - ment I to the King shall

(exit.)

Re. take.

dim. sempre morendo

## Romance.

Recitative.

**Radamès.**

Se quel guerrier io fos-si! se il mio so-gno siav-ve-ras-se!  
What if 'tis I am chosen, and my dream be now ac-complish'd!

**Piano.**

**Allegro vivo.** ( $\text{♩} = 126$ ) *con entusiasmo*

Un e-ser-ci-to di  
Of a glorious ar-my

pro-di da me gui-da-to —  
I — the cho-sen lea-der,  
e la vit-mine glorious

to-ria —  
vict'-ry, e il plau-so di Men-fi tut-ta!  
by Mem-phis re-ceiv'd in tri-umph!

E a te, mia dol-ce A-i-da, tor-nar di lau-ri  
To thee re-turn'd, A-i-da, my brow entwind' with

Verdi — Aida, Prelude and Act I

The musical score consists of four staves. The top two staves are for the soprano (Aida) and the bottom two staves are for the piano. The vocal part includes lyrics in Italian and English.

**Prelude:**

- Staff 1 (Soprano): ein - to \_ dir - ti: per te ho pu - gna - to, per te ho  
lau - rel: tell thee, for thee I bat - tled, for thee I
- Staff 2 (Piano): dynamic ff, tempo 116, measure 3
- Staff 3 (Soprano): vin - to! conquer'd!
- Staff 4 (Piano): dynamic pp, measure 8

**Act I:**

**Andantino. (♩ = 116.) con espress.**

- Staff 1 (Soprano): Ce - le - ste A - i - da, for - ma di -  
Heavn' - ly A - i - da, beau - ty re -
- Staff 2 (Piano): dynamic p, measure 24
- Staff 3 (Soprano): dolce, dynamic pp, measure 24
- Staff 4 (Piano): dynamic m.s., measure 24
- Staff 1 (Soprano): vi - na, mi - sti - co ser - to di lu - cee  
splen - dent. Ra - di - ant flow - er bloom - ing and
- Staff 2 (Piano): dynamic 24, measure 24
- Staff 3 (Soprano): dynamic 24, measure 24
- Staff 4 (Piano): dynamic m.s., measure 24

Verdi — Aida, Prelude and Act I

Sheet music for Verdi's Aida, featuring vocal parts and piano accompaniment. The vocal parts are for soprano and bass. The piano part includes dynamic markings like *p*, *f*, *m.s.*, *ten.*, and *hd.*. The vocal parts include lyrics in English and Italian, such as "fior, bright;" and "del mio pen- ly— thou Queen". The piano part features various chords and arpeggiated patterns. The vocal parts also have dynamics like *p espress.* and *sempre dolciss.*

fior,  
bright;

del mio pen-  
ly— thou  
Queen

*8*

*portate la voce*

sie - ro tu sei re - gi - na, tu di mia  
reign - est o'er me trans - cen - dent, Bathing my

*ten.*

*m.s.*

*hd.*

vi - ta sei lo splen - dor.  
spir - it in beau - ty's light. *p espress.*

*m.s.*

*sempre dolciss.*

Il tuo bel cie - lo vor - rei ri - dar - ti, le dol - ei  
Would that, thy bright skies once more be - hold-ing, Breathing the

*m.d.*

*m.s.*

*m.d.*

*m.s.*

Verdi — Aida, Prelude and Act I

*animando un poco*

brez-ze del pa-trio suol:  
air of thy na-tive land,  
*ten.*  
*m.d.*

un re-gal ser - to sul erin po -  
Round thy fair brow a di - a - dem

*con entusiasmo*

sar - ti, er - ger-tiun tro - no vi - ci - no al  
fold - ing, Thine were a throne by the sun to

*f.*

*col canto*

sol, ah! Ce le ste A -  
stand, ah! Heav'n ly A -

*p leggerissime*

*espress.*

i - da, for - ma di - vi - na, —  
i - da, beau - ty re - splen - dent, —

Verdi — Aida, Prelude and Act I

mi - sti - co rag - gio di lu - ce e  
Ra - di - ant flow - er, bloom - ing and

fior, del mio pen - sie - ro  
bright, Queen ly thou reign - est

*p*

tu sei re - gi - na, tu di mia  
o'er me trans - cen - dent, Bath - ing my

vi - ta sei lo splen - dor.  
spir - it in beau - ty's light.

*p*

Verdi — Aida, Prelude and Act I

*parlante ppp*

Il tuo bel cie - lo vor-rei ri - dar - ti, le dol - ei brez - ze del pa-trio  
Would that, thy brightskies once more be-hold-ing, Breathing the airs of thy na-tive

*ancora p*      *animando*      *f*

suol; un re - gal ser - to sul erin po - sar - ti, er - ger-tiun  
land, Round thy fair brow a di - a - dem fold - ing, Thine were a

*ancora p*

*pppp*      *ppp*      *dim.*

tro - no vi - ci-no al sol, un tro - no vi - ci-no al  
throne by the sun - to stand, a throne by the sun to

*ppp*      *pp leggermente*

*morendo*

sol, un tro - no vi - ci-no al sol.  
stand, a throne by the sun to stand.

*ppp*      *p*

*allarg. e morendo*

Verdi — Aida, Prelude and Act I

**Duet.**

**Amneris and Radamès.**

**Terzet.**

**Aïda, Amneris & Radamès.**

Allegro assai moderato. ( $\text{♩} = 92$ )

**Amneris.**

**Piano.**

Verdi — Aida, Prelude and Act I

stent.

spet - to tan - ta lu - ce di gau - dio in te de - stas - se!  
presence could have pow - er to kin - dle in \_\_\_ thee such rap - ture!

stent. *p*

**Radamès Recit.**

D'un so-gno av-ven - tu - ro-so si be - a - vail mio co - - re.  
A dream of proud am - bi-tion in my heart I was nurs - - ing:

**Recit.**

Og - gi, la Di - va proffer - se il no - me del guer - rier che al cam - po le schie - re e -  
I - sis this day has declar'd by name the warrior - chief ap - point-ed to lead to

**Allegro. ( $\text{d} = 100$ )**

gi - zie con - dur - rà - Ah! sio fos-si a tal o - nor pre -  
bat - tle E - gypt's host! Ah! for this hon-or, say, what if I were

**Andante mosso ( $\text{d} = 84$ )**

**Amneris. grazioso**

scel-to - Nè un al - tro so - gno ma -  
cho - sen? Has not an oth - er vi -

*a tempo*

**p dolciss.**

**Più lento ( $\text{d} = 66$ )**

**rall.**

**con espansione**

i più gen - til, più so - a - ve, al co-re ti par - lo? Non hai tu in  
sion, one more sweet, more en-chanting, found fa-vor in your heart? Hast thou in

**col canto**

**Radamès.**

**(sotto voce)**

**(aside)**

Men - fi de-si - de - rii - spe - ran - ze? I - o! (quale in -  
Mem - phis no at - trac - tion - more charming? I! (fa - tal

**dim.**

**ppp**

**Allegro agitato e presto. ( $\text{d} = 132$ )**

chie-sta!) (Forse - far-ca - no-a-  
question! (Has she - the se - cret

**pp**

Verdi — Aida, Prelude and Act I

mo - re  
yearning

seco - pri \_\_\_\_\_  
Di - vin'd \_\_\_\_\_

che m'ar - de in  
with - in me

**Amneris.** (aside)

co - re\_)  
burning?)

(Oh guai!  
(Ah me!

seun al - tro a -  
my love if

mo - re  
spurning

ar - des - se a - lu - i nel  
His heart to an - oth - er were

**Radames.**

co - re!)  
turning!)

Del - la sua schia - va il no-me  
Have then mine eyes be - tray'd me,

mi les - se nel pen -  
And told A - i - da's

Verdi — Aida, Prelude and Act I

**Amneris.**

Guai se il mio sguardo pe - ne-tra que - sto fa - tal mi -  
Woe if hope should false have play'd me, And all in vain my  
sier! —  
name!

ster! gua - i se il mi - o sguar - do pe - ne-trā que - sto fa - tal mi -  
flame! Ah, woe if hope should false have play'd me, And all in vain my  
For - se mi les - se nel pen -  
Have then mine eyes told A - i - da's

ster! gua - i se il mi - o sguar - do pe - ne-trā que - sto fa - tal mi -  
flame! Ah, woe if hope should false have play'd me, And all in vain my  
ster! For - se mi les - se, mi les - se nel pen -  
name? Have then mine eyes told, yes, told A - i - da's

Verdi — Aida, Prelude and Act I

**p**

ster! oh! gua-i, oh! gua-i, oh, gua-il)  
flame! ah! woe,— ah! woe,— ah! woel—

sier, mi les se nel pen - sier!  
name, have told A - i da's name!

*rall.*

**Andante mosso. (♩ = 76.)**

(enter Aida)

**p dolce espress.**

**pp**

**Radamès.**  
(seeing Aida)

Des - sa!  
She here!

**Amneris.**  
(aside)

(Ei si tur - ba -  
He is troubled -

**(watching)**

e Ah,  
qua - le what a

**Allegro. Tempo I.**

sguar - do ri-vol - se a lei!  
gaze doth he turn on her!

**dolce**

**p cresc.**

Verdi — Aida, Prelude and Act I

Sheet music for Verdi's Aida, featuring vocal parts and piano accompaniment. The vocal parts are for soprano and bass. The piano part includes dynamic markings like *p*, *pp*, and *con grazia*. The vocal parts are written in treble and bass clef respectively. The piano part is in bass clef.

**Vocal Lines:**

- Soprano (Top Line):**
  - Text: a me ri - va - le! for - - - - - se sa -  
Have I a ri - val? Can it be
  - Performance instruction: Andante mosso. (♩=76.)
  - Text: (turning to Aida.) con grazia
  - Text: ria co - stei?) Vie - ni, o di - let-ta, appress-sa - ti -  
she her - self?) Come hith - er, thou I dear - ly prize -
  - Text: schia - va non sei \_ nè an - cel - la qui do - ve in dol - ce fa - sci - no  
Slave art thou none, nor me - nial; Here have I made by fond - est ties
  - Text: io ti chia - mai so - rel - la - Pian - gi? del - le tue  
Sis - ter a name more ge - nial... Weep'st thou? Oh tell me
- Bass (Bottom Line):**
  - Text: (continues from soprano)
  - Performance instruction: pp
  - Text: (continues from soprano)
  - Performance instruction: p

Verdi — Aida, Prelude and Act I

**Aïda.**

**Più mosso.**

Ohimè! di guerra  
A-las! the cry of

la - cri - me sve - lajil se - gre - to, — sve - lajil se - gre - to a me.  
where - fore thou ev - er art mourning, where - fore thy tears now flow.

Più mosso. ( $\text{d}=112.$ )

fre - mere l'a - tro - ce gri - dijo sen - to - Per l'in - fe - li - ce  
war I hear, Vast hosts I see as - sem - ble There - fore the coun - try's

**Amneris.**

pa - tri-a, per me, per voi pa - ven - to. Fa - vel - lijl ver? nè  
fate I fear, For me, for all I trem - ble. And art thou sure no

rall. pp

(Aïda casts down her eyes and tries to hide her emotion.) **Allegro come prima**

s'a - gi - ta più gra - ve cu - rai n te?  
deep - er woe now bids thy tears to flow?

pp

Verdi — Aida, Prelude and Act I

**Amneris.** (aside, regarding Aïda.)  
*con voce cupa*

(Trema!  
(Tremble!

o re - a schiava!  
oh thou base vassal!

**Radamès.** (aside, regarding Amneris)

(Nel  
(Her

Ah!  
Yes!

vol - - - - to a lei ba - le - na -  
glance with an - ger flashing -

trema,  
tremble,

rea schia - va, tremba,  
base vas - sal, tremble,

lo sde - gno ed il so -  
Proclaims our love sus -

Verdi — Aida, Prelude and Act I

ch'io  
Lest,  
thy se - cret stain de-tect-ed,  
spet-to-  
pect-ed  
guai se l'ar-ca-no af-  
Woel! if my hopes all

Tre - ma che il ver m'ap -  
All in vain thou wouldst dis -

fet - to a noi leg-ges-se in co - re!  
dash-ing She mar the plans I've laid!

**Aïda.**

(Aside.) **Cantabile.**

(Ah!  
(No!

pren - da quel pian - to e quel ros - sor!  
sem - ble, By tear and blush be - trayed!

guai se leg - ges - - se in cor! Nel vol - to a  
Woe if she mar my plans! Her glanc - es with

**Cantabile.**

*pp*

Verdi — Aida, Prelude and Act I

The musical score consists of two systems of music. The top system features a soprano vocal line in treble clef, an alto vocal line in bass clef, and a piano accompaniment in bass clef. The lyrics are written below the notes. The bottom system features a soprano vocal line in treble clef and a piano accompaniment in bass clef.

**Top System:**

- Soprano:** no, fate, sul - - la mia pa - - o'er E - gypt loom -
- Alto:** Rea schia - va, — tre-ma Oh thou base vas-sal, tremble ch'io  
lest
- Piano:** lei rage ba - le - - na are flash - ing,

**Bottom System:**

- Soprano:** tria - - - - - ing, non - - - - - Weighs - - - - - ge down
- Piano:** nel tuo cor di - thy love be de -
- Soprano:** lo sde - - - gno Pre - claim - - - ing
- Piano:** (continuation of piano line)

Verdi — Aida, Prelude and Act I

me il cor, il cor sol - tan - to;  
on my heart, my heart de - ject - ed,  
scen - - da\_\_  
tect - - ed\_\_ ah  
Thou

ed il so - spet - to\_\_  
our love sus- pect - ed\_\_

quel - - - lo  
I \_\_\_\_\_ wept

tre - ma cheil ver,  
wouldst all in vain, ah  
thou

guai se l'ar - ca - no af- fet - to,  
Woe, if my hopes all dash-ing,

Verdi — Aida, Prelude and Act I

ch'io \_\_\_\_\_ ver - - - so è pian - - -  
that \_\_\_\_\_ love thus was doom - - -

tre - ma che il ver  
wouldst all in vain m'ap-  
dis-

guai se l'ar - ca - no af - fet - to -  
Woe, if my hopes all dashing -

to, è \_\_\_\_\_ pian - - -  
ing, was \_\_\_\_\_ doom - - -

pren - da,  
sem - ble, ah tre - - -  
yes, thou \_\_\_\_\_

a noi leg-gesse in cor!  
She mar the plans I've laid!

Verdi — Aida, Prelude and Act I

to, pian to di sven -  
ing, doom - ing to woe -  
ma che il ver m'ap pren da quel  
wouldst all in vain dis sem ble, by  
guai se lar ca no af fet to a  
Ah woe! if my hopes all dash - ing She

- tu ra - - - to a mor!  
- a hap - - - less maid!  
pian - to e quel ros - sor! ah  
tear and by blush be - trayed! ah  
noi leg - ges - se, leg - ges - se in eor!  
mar the plans, mar the plans I've laid!

Verdi — Aida, Prelude and Act I

ah! wept! è pian - - - that love  
tre - ma cheil ver,  
trem - ble, was - sal base,  
ah tre -  
Lest thy  
guai se l'ar - ca - no af-fet  
Woe if my hopes all dash - - -

to, was pian - - to di sven - - -  
ma - che il ver m'ap - pren - da quel  
se - cret - be de - tect - ed, By  
to, guai se\_ l'ar - ca - no af - fet - to a  
ing, ah me, if - my - hopes dash - ing She

Verdi — Aida, Prelude and Act I

The musical score consists of two staves of music for voice and piano.

**Staff 1 (Top):**

- Key signature: F major (one sharp).
- Time signature: Common time.
- Notes: The vocal line starts with eighth-note pairs, followed by quarter notes, then eighth-note pairs again. The piano accompaniment features eighth-note chords.
- Text (Lyrics):  
 - tu - ra - - - - to a - - mor!  
 - a hap - - - less maid!  
  
 pian - to e quel ros - sor! tre -  
 tear and by blush be - tray'd! thy  
  
 noi leg - ges - se, leg - ges - se in cor!  
 mar the plans, mar the plans I've laid!

**Staff 2 (Bottom):**

- Key signature: F major (one sharp).
- Time signature: Common time.
- Notes: The vocal line continues with eighth-note pairs and quarter notes. The piano accompaniment consists of eighth-note chords.
- Text (Lyrics):  
 pian - to - - - - to  
 doom - - - - ing  
  
 ma che il ver m'ap - pren - - da quel pian - to, quel  
 se - cret be de - - tect - - ed, By tear and  
  
 ah guai sea noi leg - - ges - se in cor!  
 Woe, if she mar the plans I have laid! oh guai sea  
  
 pian - to, quel  
 tear and

Verdi — Aida, Prelude and Act I

di sven-tu - ra - - to a - mor, è pian-to di  
 to woe a hap - less maid, was dooming to  
 pian - to e quel ros - sor, tre - ma o schia - va,  
 blush, and blush be - trayed! Trem - ble, vas - sal,  
 no - i leg - ges - se in cor, oh guai a no-i\_ oh  
 mar the plans I have laid, ah, woe if she should

*f*

seventu - ra - - - - - - - - - to a - mor!)  
 woe a hap - - - - - - - - - less maid!)

tre - ma o schia - - - - - - - - - va, ah! trem - - - - - ma.)  
 trem - ble, vas - - - - - sal, ah! trem - - - - - ble.)

guai, guai - - - - - - - - - se a noi leg - ges - - - - - se in cor!)  
 mar, mar, - - - - - - - - - should mar the plans I've laid!)

*ff*

Verdi — Aida, Prelude and Act I

**Scene and Concerted Piece.**

(The King, preceded by his guards and followed by Ramphis, his Ministers, Priests, Captains, etc., etc.; an officer of the Palace, and afterwards a messenger.)

Allegro sostenuto. (♩=116.)

Piano.

The score consists of four systems of musical notation for piano. The first system begins with a forte dynamic (f) and features a bass clef. The second system begins with a treble clef. The third system begins with a bass clef. The fourth system begins with a treble clef and includes a dynamic marking f. The music is in common time and has a key signature of one sharp (F#).

**The King.**

Al - ta e agion v'a - duna, o fi - di E - gizii, al vostro Re d'in - tor - no.  
Mighty the cause that summons round their King the faithful sons of E - gypt.

pp stacc.

The score consists of two systems of musical notation for voice. The first system includes lyrics in Italian and English. The second system includes a dynamic marking pp stacc.

Verdi — Aida, Prelude and Act I

Dai con-fin d'E - tiò - piaun Mes - sag - gie - ro dian - zi giun - ge - a.  
From the E - thiop's land a mes - sen - ger this mo-ment has reachd us.

Gra - vi no - vel - le ei re - ca -  
Ti - dings of im - port brings he -  
Vi piac - cia u - dir - lo -  
Be pleas'd to hear him -

(to an officer.) Più lento. ( $\text{♩} = 80$ )  
Il Mes-sag-gier s'a - van-zzi!  
Now let the man come forward! *pp con espress.*

*pppp*

Messenger.  
Il sa - cro suo - lo del - liE - git - to èin - va - so dai bar - ba - riE -  
The sa - cred lim - its of E - gyp - tian soil are by E - thiops in -

*incalz. a poco a poco*  
tio - pi. i no-stri cam - pi fur de - va - sta - ti\_ ar - se le  
vad-ed. Our fer - tile fields lie all de - vas - tat - ed de - stroyd our

*f incalz. a poco a poco*

Verdi — Aida, Prelude and Act I

mes - si \_ e bal - di del - la fa - cil vit - to - ria, i pre - da -  
har - vest \_ Embolden'd by so ea - sy a con - quest, the plun-d'ring

**Radamès.** Allegro.

**Messenger.** Ed o - san tan - to!  
Presumptuous daring!

to - ri già marcia - no su Te - be...  
horde on the Cap-i - tal are marching...

**The King.** Un guerrie - re in - do.  
They are led by a

**Ramphis.** Ed o - san tan - to!  
Presumptuous daring!

**TENOR.**

**Chorus of Priests.** Ed o - san tan - to!  
Presumptuous dar - ing!

**BASS.**

**TENOR.** Ed o - san tan - to!  
Presumptuous dar - ing!

**Chorus of Ministers  
and Captains.** Ed o - san tan - to!  
Presumptuous dar - ing!

**BASS.**

**Allegro. (d = 138.)**

Verdi — Aida, Prelude and Act I

Aïda.

(aside) (Mio (My

Radames.

Messenger. Il Re!  
The King!

ma - bi - le, fe - ro - ce, li con - du - ce, A-mo - na - sro.  
war - rior, un - daunted, nev - er con - quer'd: A-mo - na - sro.

The King. Il Re!  
The King!

Ramphis. Il Re!  
The King!

Aïda. pa - dre!) fa - ther!

Messenger. Già Te-beèin ar-mi e dal - le cen - to por-te sul bar - baro in - va -  
All Thebes has ris-en, and from her hundred portals has pour'd on the in -

Verdi — Aida, Prelude and Act I

The musical score consists of ten staves of music. The top staff shows a vocal line with lyrics: "so re — pro - rom - pe - rà, guer - ra re - can - doe vad - er — a tor - rent fierce, fraught with re - lent - less". The second staff is a basso continuo line. The third staff shows lyrics: "mor - te. car - nage. The King." followed by "Si: guer - ra e mor - teil no - stro gri - do Ay, death and bat - tle be our ral - lying". The fourth staff shows lyrics: "Radamès." followed by "The King." followed by "Guerra! Bat-tle!". The fifth staff shows lyrics: "si-a! cry! Ramphis." followed by "Guerra! Bat-tle!" followed by "guerra! bat-tle!". The sixth staff shows lyrics: "TENOR." followed by "Chorus of Priests" followed by "BASS." followed by "Guerra! Bat-tle!" followed by "guerra! bat-tle!". The seventh staff shows lyrics: "TENOR." followed by "Chorus of Ministers and Captains." followed by "BASS." followed by "Guerra! Bat-tle!" followed by "guerra! bat-tle!". The eighth staff shows a basso continuo line with a crescendo marking. The ninth staff shows a basso continuo line.

Verdi — Aida, Prelude and Act I

**Radamès.**

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

**Ramphis.**

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

guerra! tremen - da, i - ne - so -  
bat-tle! and car - nage, war un - re -

**Radamès.**

ra - ta. — (addressing Radamès.)  
lenting! Recit.

**The King.**

I - si - da ve - ne - ra - ta di nos - tre schie-rein - vit - te già de - si -  
Ramphis. I - sis, re - ve - red God-dess, al-read - y has ap - point-ed the warrior -

ra - ta.  
lenting!

ra - ta.  
lent-ing!

ra - ta.  
lent-ing!

ra - ta.  
lent-ing!

Verdi — Aida, Prelude and Act I

**Aïda.**

Ra - da - mès!  
Ra - da - mès!

**Amneris.**

Ra - da - mès!  
Ra - da - mès!

**The King.**

gna - va il con - dot - tier su - pre - mo:  
chief with pow'r - supreme in - vest - ed.  
Ra - da - mès!  
Ra - da - mès!

**TENOR.**

Ra - da - mès!

**Chorus of Ministers and Captains.**

Ra - da - mès!  
Ra - da - mès!

**BASS.**

Ra - da - mès!  
Ra - da - mès!

**Radames.**

ff Ah! sien gra - zie ai Nu - mi! son  
Ah! ye Gods, I thank you! My  
Ra - da - mès!  
Ra - da - mès!

ppp (Io tre - mo,  
(I trem - ble,  
(Ei du - ce!  
Our lea - der,

ffff Ah! sien gra - zie ai Nu - mi! son  
Ah! ye Gods, I thank you! My  
Ra - da -  
Ra - da -

ppp ff Ah! sien gra - zie ai Nu - mi! son  
Ah! ye Gods, I thank you! My  
Ra - da -  
Ra - da -

Verdi — Aida, Prelude and Act I

io tre - mo.)  
I tremble.)

ei du - ce!)  
our leader!)

pa - ghi i vo - ti miei!  
dear - est wish is crown'd!

The King.

Or, di Vul - ca - no al tempio muo - vi, o guer -  
Now un - to Vulcan's temple, chief - tain, pro -

mes! mes! Ra-damès! Ra-damès!

PPR

Ra - da - mès!  
Ra - da - mès!

rier; le sa - cre armi ti cin - gie alla vit - to - ria vo - la.  
ceed, there to gird thee to vict - ry, don - ning sa - cred ar - mor.

*Allegro maestoso. (♩ = ss.)*

*marc. assai*

Su! del Ni - lo al sa - cro li - do ac - cor - re - te, E - gi - zi e -  
On! of Ni - ius' sa - cred riv - er Guard the shores, E - gyp - tians

Verdi — Aida, Prelude and Act I

roi, da o-gni cor pro-rom-pa il grido: guerra e mor-te, morte allo stra-  
brave, Un-to death the foe de - liv-er, Egypt they nev-er, never shall en-

Ramphis.

nier! Glo-ria ai Nu - mi! o - gnum ram - men - ti ch'es - si  
slave! Glo - ry ren-der, glo - ry a - bid - ing, To our

*ff* *mf*

reg - go - no gli e - ven - ti, che in po - ter d'e Numi so - lo stan le  
Gods, the war - rior guiding; In their pow'r on - ly con - fid - ing, Their pro -

The King.

Su! su! del On, on! of  
sor - ti del guer - rier, o - gnum ram - rior  
tec - tion let us crave, the war - rior  
TENOR.

Chorus of Min. and Cap.  
BASS.

Su! del Ni - lo al sa - cro  
On! of Ni - lus' sa - cred  
Su! del Ni - lo al sa - cro  
On! of Ni - lus' sa - cred

Verdi — Aida, Prelude and Act I

Ni - lo al sa - cro li - do ac - cor - re - te, E - gi - zii e - ro - i.  
 Ni - lus' sa - cred riv - er Guard the shores, E - gyptians brave;

men - ti che in po - ter dei Nu - mi,  
 guid ing, in their pow'r con - fid - ing,

li - do sien bar - rie - rai no - stri - pet - ti; non ec -  
 riv - er Guard the shores, E - gyp - tians brave, Un - to.

li - do sien bar - rie - rai no - stri - pet - ti; non ec -  
 riv - er Guard the shores, E - gyp - tians brave, Un - to

Da o - gni cor prorompa un - grido: guerra e morte al - lo stra -  
 And un - to death the foe de - liv - er, E - gypt ne'er they shall en -

de' Nu - mi - so - lo stan le sor - ti del guer -  
 in them con - fid - ing Their pro - tection let us

cheg - gi che un - sol - gri - do: guer - ra, guer - ra e morte al - lo stra -  
 death the foe de - liv - er, E - gypt they nev - er, never shall en -

cheg - gi che un - sol - gri - do: guer - ra, guer - ra e morte al - lo stra -  
 death the foe de - liv - er, E - gypt they nev - er, never shall en -

Verdi — Aida, Prelude and Act I

**Alda.**

*pp*

(Per chi pian - go? per chi pian - go? per whom chi  
 (Whom to weep for? whom to pray for? whom to chi to)

**Radamès.** *grandioso*

Sa - - cro fre - - mi - to di  
 Glo - - ry's sa - - cred thirst now

nier!  
 slave!

nier!  
 slave!

nier!  
 slave!

nier!  
 slave!

*pp*

pre - go? qual po - ter m'av - vin - ce a lu - i! Deg - gio a -  
 pray for? Ah! what pow'r to him now binds me! Yet I

glo - ria tut - ta l'a - ni - ma m'in - ve - ste. Su! cor -  
 claims me, Now 'tis war a - lone in - flames me; On to

Verdi — Aida, Prelude and Act I

mar - love, - lo - tho' ed è co - stu - me  
 ria - vic - - mo al - la vit - to - ria! guer - ra,  
 - try! Naught we stay for! For - ward,

**Amneris.**

un ne - mi - co, u - no stra - nier!) Di mia man ri - ce - vi o  
 That I love my coun - try's foel) From my hand, thou warrior  
 guer - ra e mor - te al - lo stra - nier!  
 for - ward, and death to ev - 'ry foe!

du - ce, il ves - sil - lo glo - ri - o - so; ti sia  
 glo - rious, Take thy stan - dard, aye vic - to - rious; Let it

gui - da, ti si - a lu - ce del - la glo - ria sul sen -  
 ev - er lead thee on - ward To the foe - man's o - ver -

Verdi — Aida, Prelude and Act I

**Aïda.**

(Per \_\_\_\_\_ chi  
 (Whom \_\_\_\_\_ to)

**Amneris.**

tier,  
 throw,  
 ti sia \_\_\_\_\_  
 yes, let \_\_\_\_\_ it \_\_\_\_\_

**Radamès.**

Su!  
 On! cor-  
 to

**Messenger.**

Su!  
 On! cor-  
 to

**The King.**

Su! del Ni - - loal sa - - cro  
 On! of Ni - - lus' sa - - cred

**Ramphis.**

Glo - ria ai Nu - mi eo - gnun ram -  
 Glo - ry ren - der, glo - ry a -

**Chorus  
of Priests.**

Glo - ria ai Nu - mi eo - gnun ram -  
 Glo - ry ren - der, glo - ry a -

**Chorus  
of Min. and Cap.**

Su! del Ni - - loal sa - - cro  
 On! of Ni - - lus' sa - - cred

*ff*

*stacc.*

Verdi — Aida, Prelude and Act I

pian - go? per \_\_\_\_\_ chi  
weep for? whom to

gui - da, ti sia gui - da, ti sia  
ev - er, let it ev - er lead thee

ria - mo, su! cor - ria - mo al - la vit -  
vict' - ry, on! to vict' - ry! there's naught we

ria - - mo, su! cor -  
vict' - - ry, on! to

li - do ac - cor - re - - te E - gi - zii e  
riv - er Guard the shores, E - gyp - tians

men - ti ch'es - si reg - go - no gli e -  
bid - ing To our Gods, the war - rior

glo - ria ai Nu - mi, che - in po -  
glo - ry a - bid - ing To our Gods, the

men - ti ch'es - si reg - go - no gli e -  
bid - ing To our Gods, the war - rior

li - do sien bar - rie - - rai no - stri -  
riv - er Guard the shores, E - gyp - tians

li - do sien bar - rie - - rai no - stri -  
riv - er Guard the shores, E - gyp - tians

Verdi — Aida, Prelude and Act I

Verdi — Aida, Prelude and Act I

pre - go? per \_\_\_\_\_ chi  
pray for? whom to

lu - ce, ti sia  
on - ward, e'er lead thee

to - ria! Guer -  
stay for! For - ward,

ria - mo al - la vit - to - ria! guer - - ra e  
vict' - ry, naught we stay fort For - - ward,

roi, da o - gni cor pro - rom - pa un -  
brave; Un - to death the foe de -

ven - ti, che in po - ter de' Nu - mi  
guid - ing, In their pow'r a - lone con -

ter de' Nu - mi so - lo stan le  
war - rior guid - ing, In their

ven - ti, che in po - ter de' Nu - mi  
guid - ing, In their pow'r a - lone con -

pet - ti; non ec - cheg - - gi cheun sol  
brave; Un - to death the foe de -

pet - ti; non ec - cheg - - gi cheun sol  
brave; Un - to death the foe de -

Verdi — Aida, Prelude and Act I

pian - - - - - go? per chi pre - - -  
pray for whom to pray

lu - ce del - la glo - ria sul sen-  
on - ward to the foe - man's o - ver

ra, guer - rae mor - te al - lo stra-  
ward, for - ward, and death, ay, death to ev' - ry

mor - te guer - rae mor - te al - lo stra-  
for - ward, for - ward, and death, ay, death to ev' - ry

gri - do: guer - ra, guer - ra e mor-teal-lo stra-  
liv - er, For - ward, for - ward and death to ev' - ry

so - lo stan le sor - ti, le sor - ti, del guer-  
pow - er still con - fid - ing, Pro-tec - tion let us

sor - ti, stan le sor - ti, le sor - ti del guer-  
Gods all mor - tals guid - ing, their pro-tec - tion let us

so - lo stan le sor - ti, le sor - ti del guer-  
fid - ing, Their pro - tec - tion, pro-tec - tion let us

gri - do: guer - ra, guer - ra e mor-teal-lo stra-  
liv - er, For - ward, for - ward, and death to ev' - ry

gri - do: guer - ra, guer - ra e mor-teal-lo stra-  
liv - er, For - ward, for - ward, and death to ev' - ry

The musical score consists of ten staves of music. The top staff is for the soprano, followed by two staves for the piano. The next six staves are for the basso cantante (Aida), and the bottom two staves are for the basso profondo (Radames). The music is in common time, with a key signature of two sharps. The vocal parts are mostly in three-part harmony, with occasional entries from the piano. The lyrics are in Italian, with some English words in parentheses. The vocal parts are written in black ink on white paper, with the piano parts in a smaller font below the vocal staves.

Verdi — Aida, Prelude and Act I

**Più mosso.**

go?  
for?  
tier!  
throw.  
nier!  
foe!  
nier!  
foe!  
nier!  
foe!  
nier!  
foe!  
nier!  
crave!  
rier!  
crave!  
rier!  
crave!  
nier!  
foe!

tier!  
throw.  
nier!  
foe!  
nier!  
foe!  
nier!  
foe!  
nier!  
foe!  
nier!  
foe!  
nier!  
foe!  
nier!  
foe!

Guerra!  
Battle!  
Guerra!  
Battle!  
Guerra!  
Battle!  
Guerra!  
Battle!  
Guerra!  
battle!  
guerra!  
bat-tle!  
guerra!  
battle!  
guerra!  
battle!  
guerra!  
battle!  
Guerra!  
Battle!  
guerra!  
bat-tle!

Guerra!  
Battle!  
guerra!  
battle!  
guerra!  
battle!  
guerra!  
battle!

guerra!  
battle!  
guerra!  
battle!

guerra!  
battle!

Guerra!  
Battle!

guerra!  
bat-tle!

Guerra!  
Battle!

guerra!  
bat-tle!

Guerra!  
Battle!

guerra!  
bat-tle!

Guerra!  
Battle!

guerra!  
bat-tle!

**Più mosso. (♩ = 116)**

*incals. sempre*

The musical score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The vocal line is continuous, with lyrics written below the notes. The piano accompaniment provides harmonic support with sustained notes and chords. The score is set in common time, with a key signature of one sharp (F#). The vocal part starts with a dynamic of *f*, followed by *ff* and *fff* at various points. The lyrics are repeated in a rhythmic pattern: "guerra! bat-tle!" followed by "guerra! guer - ra! ster-mi - bat-tle! bat - tle! No quar -". This pattern repeats several times, with variations in the vocal line and piano accompaniment. The score ends with a dynamic of *fff incals. sempre*.

(Deggio a-mar - lo,e veggo in  
(Yet I love, tho' all re-

guerra!  
bat-tle!

guerra!  
bat-tle!

guerra!  
bat-tle!

guerra!  
bat-tle!

guerra!  
bat-tle!

guerra!  
bat-tle!

guer - ral  
bat - tie!

guerra!  
bat-tle!

*fff incals. sempre*

Verdi — Aida, Prelude and Act I

The musical score consists of ten staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is G major (one sharp). The vocal part includes lyrics in Italian and English, with some words underlined. The lyrics describe a conflict between the singer's love and duty.

**Text (Italian/English):**

- lui \_\_\_\_\_ un ne - mi - co\_u - no stra - nier! deg-gio a -
- minds me That he is my coun-try's foe! Yet I
- nio! \_\_\_\_\_ guer-ra! guer-ra! ster-mi - nio! ster -
- ter! \_\_\_\_\_ bat - tie! bat - tie! No quar - ter! No
- nio! \_\_\_\_\_ guer-ra! guer-ra! ster-mi - nio! ster -
- ter! \_\_\_\_\_ bat - tie! bat - tie! No quar - ter! No
- nio! \_\_\_\_\_ guer-ra! guer-ra! ster-mi - nio! ster -
- ter! \_\_\_\_\_ bat - tie! bat - tie! No quar - ter! No
- nio! \_\_\_\_\_ guer-ra! guer-ra! ster-mi - nio! ster -
- ter! \_\_\_\_\_ bat - tie! bat - tie! No quar - ter! No
- nio! \_\_\_\_\_ ster - mi - nio al - l'in - va - sor! ster -
- ter! \_\_\_\_\_ bat - tie! bat - tie! No quar - ter! No
- nio! \_\_\_\_\_ ster - mi - nio al - l'in - va - sor! ster -
- ter! \_\_\_\_\_ bat - tie! bat - tie! No quar - ter! No
- nio! \_\_\_\_\_ ster - mi - nio al - l'in - va - sor! ster -
- ter! \_\_\_\_\_ bat - tie! bat - tie! No quar - ter! No

**Piano Accompaniment:**

The piano part features a steady harmonic foundation with sustained notes and rhythmic patterns. The right hand plays eighth-note chords, while the left hand provides harmonic support with sustained notes and bass-line patterns.

Verdi — Aida, Prelude and Act I

The musical score consists of ten staves of music for voice and piano. The vocal line is in Italian, with lyrics repeated in a call-and-response style between the two voices. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns.

Text from the score:

mar - - - - - lo, èun ne - mi - co, u - no stra -  
love him, tho' he is my coun-try's  
mi - nio al - l'in - va - sor! ster - mi - nio al l'in - va -  
quar-ter to an - y foe! No quar-ter to an - y  
mi - nio al - l'in - va - sor! ster - mi - nio al l'in - va -  
quar-ter to an - y foe! No quar-ter to an - y  
mi - nio al - l'in - va - sor! ster - mi - nio al l'in - va -  
quar-ter to an - y foe! No quar-ter to an - y  
mi - nio al - l'in - va - sor! ster - mi - nio al l'in - va -  
quar-ter to an - y foe! No quar-ter to an - y  
mi - nio al - l'in - va - sor! ster - mi - nio al - l'in - va -  
quar-ter to an - y foe! No quar-ter to an - y  
mi - nio al - l'in - va - sor! ster - mi - nio al - l'in - va -  
quar-ter to an - y foe! No quar-ter to an - y  
mi - nio al - l'in - va - sor! ster - mi - nio al - l'in - va -  
quar-ter to an - y foe! No quar-ter to an - y

Verdi — Aida, Prelude and Act I

nier!  
foe!)

sor! guerra! guerra! guerra!  
foe! battle! battle! battle!

sor! guerra! guerra! guerra!  
foe! battle! battle! battle!

sor! guerra! guerra! guerra!  
foe! bat - tie! bat - tie! bat - tie!

sor! guer - ra! guer - ra! guer - ra! guer - ra!  
foe! bat - tie! bat - tie! bat - tie! bat - tie!

sor! guer - ra! guer - ra! guer - ra! guer - ra!  
foe! bat - tie! bat - tie! bat - tie! bat - tie!

sor! guer - ra! guer - ra! guer - ra! guer - ra!  
foe! bat - tie! bat - tie! bat - tie! bat - tie!

sor! guerra! guerra! guerra!  
foe! battle! battle! battle!

sor! guerra! guerra! guerra!  
foe! battle! battle! battle!

*ff*

Verdi — Aida, Prelude and Act I

Ah! \_\_\_\_\_ Ri -  
 Ah! \_\_\_\_\_ May  
 (to Radamès) *a piacere*

guer - - - ra! Ri - tor - na vin - ci - tor! Ri -  
 bat - - - tie! May laurels crown thy brow! May

guer - - - ra!  
 bat - - - tie!

guer - - - ra!  
 bat - - - tie!

guer - - - ra!  
 bat - - - tie!

guer - - - ra!  
 bat - - - tie!

guer - - - ra'  
 bat - - - tie!

guer - - - ra!  
 bat - - - tie!

guer - - - ra!  
 bat - - - tie!

guer - - - ra!  
 bat - - - tie!

guer - - - ra!  
 bat - - - tie!

guer - - - ra!  
 bat - - - tie!

*col canto* *ff a tempo*

Verdi — Aida, Prelude and Act I

(exeunt all but Aida.)

The musical score consists of two systems of music. The top system shows a vocal line for soprano or mezzo-soprano, indicated by a treble clef, with lyrics in English: "tor-na vin - ci - tor! laurels crown thy brow!". The vocal line is supported by a piano accompaniment in common time, marked with a sharp key signature. The piano part features eighth-note chords and includes dynamic markings like *ff* (fortissimo) and *a tempo*. The bottom system shows a continuation of the piano accompaniment, with a bass clef indicating the bassoon part. The score is written on five-line staves.

## Scene.

Aida.

Allegro agitato. ( $\text{d} = 138$ )

**Aida.**

Ri - tor - na vin - ci - tor! E dal mio lab - bro u -  
May lan-rels crown thy brow! What! can my lips pro -

**Piano.**

sci l'em - pia pa - ro - la! Vin - ci - tor del pa - dre  
nounce language so impious! Wish him vic - tor o'er my

mi - o - di lui che im - pu - gna l'ar - mi per me\_ per ri - do - nar - mi u - na  
fa - ther\_ o'er him who wag - es war but that I may be re-stor'd to my

pa - tria, u - na reg - gia e il no - me il - lu - stre che qui ce - lar mè for - za!  
country, to my kingdom, to the high sta - tion I now perforce dis - sem - ble!

Verdi — Aida, Act I

Vin - ci - tor de' miei fra - tel - li - on - dio lo  
Wish him con-qu'ror o'er my broth - ers - E'en now I

veg - ga, tin - to del san-gue a - ma - to, tri - on - far nel  
see him, stain'd with their blood so cher - ish'd, 'mid the clam'rous

cresc.

plan - so dell' E - gi - zie co - or - til - E die-tro il  
tri - umph of E - gyp - tian ba - tal - lions! - Be - hind his

car - ro, un Re - mio pa - dre\_ di ca - te - ne av - vin - tol -  
cha - riot a King my fa - ther\_ as a fet - ter'd cap - tivel -

Verdi — Aida, Act I

Più mosso. ( $\text{d} = 100$ )

L'in - sa - na pa - ro - la o Nu - mi sper - de - te! al  
Ye Gods watch-ing^ o'er me, Those words deem un - spo - ken! A

se - no d'un pa - dre la fi - glia ren - de - te, strugge - - -  
fa - ther re - store me, His daugh - ter heart-broken; Oh scat - - -

te, strugge - - - te, strug - ge - te le squa - dre dei  
ter, oh scat - - - ter, oh scat - ter their ar - mies, for

no - stri op - pres - sor! Ah! sven - tu - ra - tal che  
ev - er crush our foe! Ah! what wild words do I

Andante poco più lento della 1<sup>a</sup> volta.

diss? e l'a-mer mi-o? Dun - que scordar pos-  
 utter? Of my af-fection Have I no re-col-  
  
*p cantabile pp*  
  
 s'i - - o que-sto fer- vi - do a - mo-re che oppres-sa e  
 lec - - tion? That sweet love that con - sold me, a cap-tive  
  
 schiava, co - me rag - gio di sol qui mi be - a - va? Im - pre-che-  
 pin - ing Like some bright, sun - ny ray on my sad lot shin - ing? Shall I in -  
  
*pp dolce*  
  
 rò la morte a Ra-da - mès a lui ch'a-mo pur tan-to!  
 voice de-struction on the man for whom in love I languish!

Verdi — Aida, Act I

Ah! non fu in ter - ra mai da più cru - de - li an -  
Ah! nev - er yet on earth liv'd one whose heart was

go-scie un co-re af - franto!  
torn by wild - er anguish!

**Allegro giusto poco agitato (♩ = 100)**  
*triste e dolce*

rall.

I sa - eri no - mi di pa - dre - d'a -  
Those names so ho - ly, of fa - ther, of

*morendo*      *con espress.*      *ppp*

man - te, nè prof - fe - rir pos - si - o, nè ri - - cor -  
lov - er, No more dare I now ut - ter or e'en re -

*m.s.*

dar - call; Per l'un - A-bash'd per l'al - tro - and trembling, con-fu - sa - tre -  
to heav'n fain would

Verdi — Aida, Act I

man - te - io pian - ge - re vor - rei - vor - rei pre -  
hov - er My prayrs for both, for both my tears would

*con più forza*

gar. Ma la mia pre - ce in bestem - mia si  
fall. Ah! all my prayers seem transform'd to blas-

*pp*

mu - ta - de - lit - to è il pian - to a me \_ col - pa il so -  
pheming, To suf - fer is a crime, dark sin to

spir - in not - te cu - pa la men - te è per -  
sigh; Thro'dark - est night I do wan - der as

*p*

du-ta - e nell'an - sia cru - del vor - rei - mo-rir.  
dreaming And so cru - el my woe, I fain would die.

## Verdi — Aida, Act I

*Cantabile.  
con espress.*

Nu - mi, pie - tà      del mio sof - frir!      Spe - me non v'ha  
 Mer - ci - ful gods!      look from on high!      Pit - y thesetears

pel      mio      do - lor -      A - mor      fa -  
 hope - less      - ly      shed -      Love,      fa - tal

tal      tre - men - do a - mor      spez - za - mij  
 pow'r,      mys - tic\_\_\_\_ and dread,      Break thou\_\_\_\_ my

cor,      fam - mi      mo - rir!      Nu - mi, pie -  
 heart,      now let      me die!      Mer - ci - ful

*poco string.*

tà del mio sof - frir, ah! pie - tà, Nu - mi, pie -  
gods! look from on high, ah! Oh hear, mer - ci - ful

tà del mio sof - frir, Nu - mi, pie - tà del mio sof -  
gods! oh hear my cry! mer - ci - ful gods! oh hear my

frir, pie - tà, pie - tà del mio sof - frir!  
cry, oh hear, oh hear, ye gods on high.

(exit.)

*dolce.* *dim.* *morendo.*

**Grand Scene of the Consecration,  
and first Finale.**

*SCENE II.* Interior of the Temple of Vulcan at Memphis.

A mysterious light from above. A long row of columns, one behind the other, vanishing in darkness. Statues of various deities. In the middle of the stage, above a platform covered with carpet, rises the altar, surmounted with sacred emblems. Golden tripods emitting the fumes of incense.

Andante con moto.      High Priestess.  
SOPRANO.

Chorus of Priestesses. SOPRANI (in the interior)

Ramphis.

Piano.

(near the altar)

Andante con moto. (♩ = 84)

*mj arpe*

(*forte l'appoggiatura*)

Fthà, \_\_\_\_\_ del mon - - - do spi - ri - to a - ni - ma  
Phthà, \_\_\_\_\_ that wak - - - est in all things breathing

tor, ah! ah! noi tin - vo  
life, Hail! Haill! Lo! we in

Noi tin - vo  
Lo! we in

*un po'stent.*

chia - - - mo!  
voke thee!

*morendo*

chia - - - mo!  
voke thee!

**Ramphis.** *pp*

Tu che dal nulla hai trat - to  
Thou who mad'st ev'-ry crea-ture,

**Chorus of Priests.** *pp*

Tu che dal nulla hai trat - to  
Thou who mad'st ev'-ry crea-ture,

Tu che dal nulla hai trat - to  
Thou who mad'st ev'-ry crea-ture,

*pp morendo col canto*

*stent.*

l'on - de, la ter-ra, il ciel, noi fin-vo - chia - - mo!  
Earth, wa-ter, air and fire, Lo, we in - voke thee!

*stent.*

l'on - de, la ter-ra, il ciel, noi fin-vo - chia - - mo!  
Earth, wa-ter, air and fire, Lo, we in - voke thee!

l'on - de, la ter-ra, il ciel, noi fin-vo - chia - - mo!  
Earth, wa-ter, air and fire, Lo, we in - voke thee!

**High Priestess.**

Priestesses.

Im - men - so, immen - so Fthà, del mon - do - est  
A1 - might-y, almighty Phthà, that mak - est

spir - to fe - con - da - tor, ah!  
all fruit - ful things grow rife, Hail! Hail!

ff

noi t'in - vo - chia - mo!  
Lo, we in - voice thee!

Noi t'in - vo - chia - mo!  
Lo, we in - voice thee!

morendo col canto

Ramphis.

Nu - me che del tuo spi - ri-to sei figlio e ge - ni - tor, noi t'in - vo - chia -  
Thou, who of thine own na - ture art son as well as sire, lo, we in - voice  
stent.

Nu - me che del tuo spi - ri-to sei figlio e ge - ni - tor, noi t'in - vo - chia -  
Thou, who of thine own na - ture art son as well as sire, lo, we in - voice  
stent.

**High Priestess.**

Fuo - cojn-cre-a - to, e-ter - no,  
Flame un-cre- at - ed, e-ter - nal,

mo!  
thee!

**Priest.**

mo!  
thee!

*ff*

on - de eb - be lu - ceil - sol, ah!  
Fount of all light a - bove, hail!

*f*

ah! noi fin-vo - chia - mo!  
hail! lo, we in -voke thee!

*pp* *morendo*

Noi fin-vo - chia - mo!  
Lo, we in -voke thee!

*pp* *morendo* *col canto*

Ramphis. *pp* stent.

Vi - ta del-l'U-ni - ver - so, mi - to d'e-ter-no a - mor, noi fin - vo -  
 Life - giv-er u - ni - ver - sal, Source of un-end-ing love, Thee we in -  
*stent.*

Priests .

Vi - ta del-l'U-ni - ver - so, mi - to d'e-ter-no a - mor, noi fin - vo -  
 Life - giv-er u - ni - ver - sal, Source of un-end-ing love, Thee we in -  
*stent.*

Vi - ta del-l'U-ni - ver - so, mi - to d'e-ter-no a - mor, noi fin - vo -  
 Life - giv-er u - ni - ver - sal, Source of un-end-ing love, Thee we in -

*Im - men - so - Fthà!*  
*Al - might - y - Phthà!*

*Im - men - so - Fthà!*  
*Al - might - y - Phthà!*

chiam!  
 vole!

noi fin - vo - chiam!  
 thee we in - vole!

chiam!  
 vole!

noi fin - vo - chiam!  
 thee we in - vole!

chiam!  
 vole!

noi fin - vo - chiam!  
 thee we in - vole!

*pp*

Sacred Dance of Priestesses.

Allegretto. ( $\text{J} = 96$ )

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The key signature is three flats, and the tempo is Allegretto ( $\text{J} = 96$ ). The vocal parts are in soprano and alto clefs, with dynamic markings like *p dolciss.* and *tr.* The piano part provides harmonic support with sustained notes and chords. The vocal parts enter in pairs, with the soprano and alto singing eighth-note patterns. The piano part features sustained bass notes and eighth-note chords. The score includes several measures of music, followed by a section where Radamès enters unarmed and goes up to the altar, indicated by the text "(Radamès enters unarmed, and goes up to the altar)" above the staff.

Verdi — Aida, Act I

(A silver veil is placed on the head of Radamès.)

The musical score consists of six staves of music for two voices and orchestra. The top two staves are for the soprano voice, with dynamics *pp*, *f*, and *ff*. The third staff is for the bassoon, marked *pp* and *leggero*. The fourth staff is for the strings, marked *mf*. The fifth staff is for the bassoon, marked *p*. The bottom two staves are for the bassoon, with dynamics *f* and *p*.

Verdi — Aida, Act I

**Priestesses.**

*f*

Im - men - so -  
A1 - might - y -

*f*

Im - men - so -  
A1 - might - y -

**Priests.**

Ftha!  
Phtha!

Ftha!  
Phtha!

Ramphis. Noi t'in - vo - chiam!  
Thee we in - voke!

(to Radames)

Mor - tal, di - let - to ai  
Of Gods the fa - vord

Noi t'in - vo - chiam!  
Thee we in - voke!

Noi t'in - vo - chiam!  
Thee we in - voke!

Recit.

Nu-mi, a te fi - da - te son d'E - git - to le sor - ti.  
mor-tal, to thee con - fid - ed be the wel - fare of E - gypt.

Verdi — Aida, Act I

The musical score consists of three staves of music in a basso continuo style. The top staff uses a bass clef and has a key signature of two flats. The middle staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The lyrics are written in both Italian and English, describing scenes of divine power and terror.

**Top Staff (Bass Clef, 2 flats):**

- Il sa - cro bran - do dal Dio tem - pra - to, per tua man di -
- Thy wea - pon, tem - per'd by hand im - mor - tal; in thy hand shall

**Middle Staff (Treble Clef, 1 flat):**

- ven - ti ai ne-mi-ci ter - ror, fol - go - re, mor - te.
- bring to the foe-men a - larm, a - go - ny, ter - ror!

**Bottom Staff (Bass Clef, 1 flat):**

- Tutti.
- Il sa - cro  
This wea - pon,
- Il sa - cro  
This wea - pon,

**Text:**

bran - do dal Dio tem - pra - to, per tua man di - ven - ti ai ne-mi - ci ter -  
tem - per'd by hand im - mor - tal, in thy hand shall bring to the foe - men a -

bran - do dal Dio tem - pra - to, per tua man di - ven - ti ai ne-mi - ci ter -  
tem - per'd by hand im - mor - tal, in thy hand shall bring to the foe - men a -

Verdi — Aida, Act I

Ramphis.

fol - go - re, mor - te.  
a - go - ny, mor - ror.  
ror, fol - go - re, mor - te.  
larm, a - go - ny, mor - ror.  
ror, fol - go - re, mor - te.  
larm, a - go - ny, mor - ror.

Larga la frase.  
(Turning to the god)  
cantabile

Grave. (♩ = 66.) Nu - me, cu - sto-de e vin - di - ce  
Hear us, oh guardian de - i - ty,

di questa sa - cra ter - ra, la ma - no tua di - sten - di  
Our sacred land pro - tect - ing, Thy mighty hand ex - tend - ing,

so - vra, so - vra l'e - gi - zio suol.  
dan - ger, danger from E - gypt ward.

Nu - me, che Du-ce ed  
Hear us, each mortal

*poco cresc.*

*pp dolciss.*

*poco cresc.*

*ppp stacc.*

**Radamès.**

ar - bi - tro sei d'o - gni u - ma - na guer - ra,  
des ti - ny war's dread - ful course di - rect - ing,

**Ramphis.**

La ma - no tu - a, la ma - no tua di -  
Thy mighty hand, thy might - y hand ex -

pro - teg - gi tu, di - fen - di d'E - git - to il sa - cro, il sa - cro  
Aid un - to E - gypt send - ing, Keep o'er her children, her children

sten - di so - vra l'e - gi - zio, l'e - gi - zio  
tend - ing, dan - ger from E - gypt, from E - gypt

**Priests.**

suol. ward.  
suol. ward.

**2d TENORS.**

**2d BASSES.**

Nu - me, cu - sto - dee  
Hear us, oh guardian

Nu - me, cu - sto - dee vin - di - ce  
Hear us, oh guardian de - i - ty, di  
our

Verdi — Aida, Act I

Nu - me, cu - sto - de e vin - di - ce di que - sta sa - cra  
Hear us, oh guardian de - i - ty, our sa - cred land pro -  
1st TENORS.

vin - di - ce di que - sta sa - - era  
de - i - ty, our sa - cred land pro -  
1st BASSES.

que - - sta sa - - era  
sa - - cred land pro -

**Radamès.**

**Ramphis.**

ter - ra,  
tect - ing,

ter - ra,  
tect - ing,

vin - di - ce,  
de - i - ty,

ter - ra,  
tect - ing,

Nu - me, cu - sto - de ed  
Hear us, oh guar-dian

la Thy ma - - no  
Thy might - y

Nu - me, cu - sto - de e  
Hear us, oh guar-dian

Verdi — Aida, Act I

Pro - teg - gi tu,  
Aid un - to us,

ar - bi - tro di que - sta sa - cra  
de - i - ty, our sa - cred land pro -

tu - a, la ma - no tua di ex -  
hand, thy might - y hand

vin - di - ce di que - sta sa - cra  
de - i - ty, our sa - cred land pro -

*f*

pro-teg - gi tu, di - fen - di  
Aid un - to E - gypt send - ing,

ter - ra, la ma - no tua - di -  
tect - ing, thy might - y hand ex -

sten - di so - - vra le -  
tend - ing, dan - - ger from

ter - ra, la ma - no tua di  
tect - ing, thy might - y hand ex -

Verdi — Aida, Act I

Sheet music for Verdi's Aida, Act I, featuring vocal parts for multiple voices and piano/bassoon accompaniment. The vocal parts include Keep o'er her, chil - dren, so - vra, dan - ger, dan - ger, so - vra, dan - ger, dan - ger, and so - vra, dan - ger, dan - ger. The piano/bassoon part features a dynamic ff at the end of the section.

Più mosso, come prima.

High-Priestess with 1st Sopranos. (Interior)

Sheet music for the High-Priestess and 1st Sopranos. The vocal parts include pos - sen - te, pos - sen - te, Fthà, al - might - y, al - might - y, Phtha, suol! ward!, suol! ward!, suol! ward!, and suol! ward!. The piano/bassoon part features dynamics f, ff, and f.

Più mosso, come prima.

Verdi — Aida, Act I

del mon - do cre-a - tor,  
who wak - est life in all,

Fthà, spir - - - to fe - con - da -  
Phthà, who mak - est all things

Fthà, spir - - - to fe - con - da -  
Phthà, who mak - est all things

Fthà, spir - - - to fe - con - da -  
Phthà, who mak - est all things

Fthà, spir - - - to fe - con - da -  
Phthà, who mak - est all things

*f*

*ff*

ah! ah!  
Hail! Hail!

tor, tu che dal nul - la hai tratto il mon - do, noi t'in-vochia - mo!  
rife, hail, thou who mad - est all things creat - ed, lo, we invoke thee!

tor, tu che dal nulla hai tratto il mondo,  
rife, hail, thou who madest all things creat-ed,

tor, rife,

tor, rife,

tu che dal  
hail, thou who

**Ramphis.**

tu che dal nul - la hai trat - to lon - de,  
 hail, thou whomad - est all things cre-at - ed,  
 tu che dal nul - la hai trat - to lon - de,  
 hail, thou who mad - est all things cre-at - ed,  
 nul - la hai trat - to lon - de, la earth, ter-ra-il  
 mad - est all things cre - at - ed, earth, wa - ter,

**Radames.**

Pos - sen - te Ftha!  
 Al - might - y Phtha!

**Ramphis.**

Noi t'in - vo - chia -  
 lo! we in - voice

la ter - ra-il cie - -lo, noi t'in - vo - chia -  
 earth, wa - ter, heav - en, lo! we in - voice

la ter - ra-il cie - -lo, noi t'in - vo - chia -  
 earth, wa - ter, heav - en, lo! we in - voice

cie - lo, noi tin - vo - chiam, noi tin - vo - chia -  
 heav - en, thee we in - voice, lo! we in - voice

## Verdi — Aida, Act I

mo! tu che dal nul - la hai trat - to il mon - do, noi t'in - vo -  
thee! Hail, thou who mad'st all things cre - at - ed, lo, we in -

mo! tu che dal nul - la hai trat - to il mon - do, noi t'in - vo -  
thee! Hail, thou who mad'st all things cre - at - ed, lo, we in -

mo! tu che dal nul - la hai trat - to il mon - do, noi t'in - vo -  
thee! Hail, thou who mad'st all things cre - at - ed, lo, we in -

mo! tu che dal nul - la hai trat - to il mon - do, noi t'in - vo -  
thee! Hail, thou who mad'st all things cre - at - ed, lo, we in -

(

*dim.* *p*

*PPP*

Spi - ri - to a - ni - ma -  
Thou that mak - est all things

chia - voke - mo!  
thee!

*morendo* *PPP*

## Verdi — Aida, Act I

tor,  
rife,  
spir -  
thou  
to fe con da -  
that mak'st all things

*pppp*

noi t'in - vo - chiam!  
thee we in - vokel

*pppp*

noi t'in - vo - chiam!  
thee we in - voke!

*pppp*

noi t'in - vo - chiam!  
thee we in - voke!

*pppp*

noi t'in - vo - chiam!  
thee we in - voke!

*ppp*

tor, im - men so -  
rife, Ai - - - - y -  
noi t'in - vo - chiam!  
thee we in - vokel

noi t'in - vo - chiam!  
thee we in - voke!

noi t'in - vo - chiam!  
thee we in - voke!

*ppp*

noi t'in - vo - chiam!  
thee we in - voke!

Verdi — Aida, Act I

Fthà.  
Phthà.

(pausa lunga.)

im-men-so  
al-might-y

noi t'in-vo-chiam!  
thee we in-vokel

im-men-so Fthà!  
al-might-y Phthà!

im-men-so  
al-might-y

noi t'in-vo-chiam!  
thee we in-vokel

im-men-so Fthà!  
al-might-y Phthà!

im-men-so  
al-might-y

noi t'in-vo-chiam  
thee we in-voke.

im-men-so  
al-might-y

noi t'in-vo-chiam  
thee we in-voke.

im-men-so  
al-might-y

Fthà!  
Phthà!

Fthà!  
Phthà!

Fthà!  
Phthà!

Fthà!  
Phthà!

Fthà!  
Phthà!

**ff**

**End of Act I.**

Verdi  
Aida  
Act II

Introduction.

**Scene, Chorus of Women and Dance of Moorish Slaves.**

*SCENE I.* A hall in the apartments of Amneris.

Amneris surrounded by female slaves who attire her for the triumphal feast. Tripods emitting perfumed vapors. Young Moorish slaves waving feather-fans.

Allegro giusto. (♩ = 108.)

Piano.

Soprano I.

Soprano II & Contralto.

Chorus.

Chi mai,  
Our songs,

Chi mai, chi mai fragl'innie  
Our songs, our songshis glo- ry

Verdi — Aida, Act II

The musical score consists of three staves of music in a treble clef, bass clef, and alto clef. The key signature is one flat. The lyrics are in English and Italian, corresponding to the vocal parts.

**Staff 1 (Treble Clef):**

- Line 1: fragl'innie i plau - si  
his glo - ry prais-ing,
- Line 2: plau - si  
prais - ing,
- Line 3: er - ge alla glo - ria il vol,  
Heavenward waft a name,
- Line 4: al  
Whose

**Staff 2 (Alto Clef):**

- Line 1: al par \_\_\_\_\_  
Whose deeds, \_\_\_\_\_
- Line 2: par d'un Dio ter - ri - bi - le,  
deeds, the sun out - blaz - ing,
- Line 3: ful - gen - teal par del sol?  
Out - shine his dazzling flame,

**Staff 3 (Bass Clef):**

- Line 1: pp
- Line 2: pp
- Line 3: dolciss.

**Lyrics:**

- ful - gen - teal par del sol?  
Out - shine his dazzling flame!
- Vie - ni: sul crin ti  
Come, bind thy flow-ing

Verdi — Aida, Act II

Sheet music for Verdi's *Aida*, Act II, featuring four staves of music with lyrics in Italian and English.

**Staff 1:**

- Text: pio - va - no  
tress - es round  
Vie - ni: sul crin ti pio - va - no  
Come, bind thy flow-ing tress - es round
- Accompaniment: Bassoon part with sixteenth-note patterns.

**Staff 2:**

- Text: con - te - - stiai  
With lau - - rel,  
  
pp

**Staff 3:**

- Text: lau - - ri, ai lau - - - rij  
lau - - rel, and per - - - fum'd  
fior; suo - nin di glo - riaj  
flow'r's, While loud our songs of

**Staff 4:**

- Text: con - te - stigi lau - - - rij  
With lau - - rel and with fior;  
flow'r's.

**Staff 5:**

- Text: can - ti - ci  
praise resound  
coi can - ti - ci d'a -  
To cel - e - brate love's

**Staff 6:**

- Text: suo - nin di glo - riaj can - ti - ci  
While loud our songs of praise resound coi  
To

**Accompaniment:**

- Bassoon part with sixteenth-note patterns.
- Percussion part indicated by a dynamic marking **pp**.

## Verdi — Aida, Act II

*Amneris.*

*con espansione*

*ppp grazioso*

(Ah! vie - - - ni, vie-nia-mor mio, mi -  
 (Ah! come, — love, come love, with rap-ture

mor, coi can - ti - ei d'a - mor.  
 pow'r, to cel - e - brate love's pow'r's.

can - ti - ei d'a - mor.  
 cel - - e - brate love's pow'r's.

*dolciss.*

*pp*

*morendo*

neb-bria, fammi be - a - tojl cor, fammi be - a - tojl cor,  
 fill me, to joy my heart re - store, to joy my heart re - store)

Or  
 Ah!

Or do - - - ve son le bar - ba - re  
 Ah! where are now the foes who dar'd

do - - - ve son le - bar - ba - re or - de, - del - lo stra  
 where are now the - foes who dar'd E - gypt's brave sons at -

Verdi — Aida, Act II

or - de del - lo stra-nier?  
Egypt's brave sons at - tack?

Sie - co -  
As doves -

nier?  
tack?

Sic - co - me neb - bia  
As doves are by the

- me neb - bia spar - ve - ro  
are by the ea - gle scar'd,

al sof - fio,  
Our war - rior,

spar - ve - ro  
ea - gle scar'd,

al sof - fio del guer - rier,  
Our war - riors drove them back,

*ff*

al sof - fio del guer - rier.  
our war - riors drove them back.

*pp*

al sof - fio del guer - rier.  
our war - riors drove them back.

Vie - ni: glo - ria il  
Now, wreaths of tri - umph

*dolciss.*

Verdi — Aida, Act II

Sheet music for Verdi's Aida, Act II, featuring three staves of musical notation and lyrics in Italian and English.

The lyrics are as follows:

pre - mio  
glo - rious

rac - co - gli,o vin - ci -  
The vic - tor's brow shall

Vie - ni: di glo - ria il pre - mio  
Now wreaths of tri - umph glo - rious

tor, rac - co - gli,o vin - ci - tor;  
crown, The vic - tor's brow shall crown,

tar - ri - se la vit - tor;  
And love, o'er him vic - crown,

rac - co - gli,o vin - ci - tor;  
The vic - tor's brow shall crown,

to - ria,  
to rious,

tar - ri - de - rà l'a  
Shall smooth his war-like

tar - ri - se la vit - to - ria,  
And love, o'er him vic - to - rious,

far - Shall

*p*

*pp*

*con espansione.*

Amneris.

*pp grazioso.* A

(Ah! vie - ni, vie - ni, a-mor mio, rav -  
 (Ah! come love, cõme love, let thy voice

mor, tar - ri - de - rà l'a - mor.  
 frown, shall smooth his war-like frown.

ri - de - ra l'a - mor.  
 smooth his war-like frown.

*dolce.*

*dim.*

morendo.

Più mosso. (♩ = 152)

vi - va - mi d'un caro ac - cento an - cor, d'un caro ac - cento an - cor!  
 thrill me with ac-cent-s dear once more, with ac-cent-s dear once more!

Dance of young Moorish Slaves.  
 The female slaves continue  
 attiring Amneris.

*leggerissimo*

*PPP*

Verdi — Aida, Act II

A musical score for Verdi's *Aida*, Act II, consisting of six staves of music. The score is written for two treble clef voices (soprano and alto) and two bass clef voices (bass and double bass). The key signature is one flat, and the time signature is common time. The music features dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), and *leggiero* (leggiero). The vocal parts are primarily in eighth-note patterns, while the bass and double bass provide harmonic support with sustained notes and chords. The score concludes with a final dynamic marking of *pp* followed by  *marcato*.

Verdi — Aida, Act II

The musical score consists of six systems of music. The first five systems are instrumental staves (two treble, two bass, and one common staff) showing continuous harmonic movement. The sixth system begins with a vocal entry for "Soprano I." followed by a vocal entry for "Tenor I." The vocal parts are written in soprano and tenor clefs. The lyrics for the soprano part are:

Vie - ni: sul crin ti  
Come, bind thy flowing

Accompanying dynamics include *f*, *ff*, *p*, and *stacc.*

Verdi — Aida, Act II

2d SOP. & CONTR.

pio - va - no  
tress - es round

con - te - sti ai  
With lau - rel,

Vie - ni: sul erin ti pio - va - no  
Come, bind thy flow-ing tress - es round

lau - ri, ai lau - - ri i fior; suo - nin di glo - ria i  
lau - rel and per - - sum'd flow'rs, While loud our songs of

con - te - sti ai lau - - ri i fior;  
With lau - rel and with flow'rs,

can - ti - ci coi can - ti - ci d'a -  
praise re-sound To cel - e - brate love's

suo - nin di glo - ria i can - ti - ci coi  
While loud our songs of praise re-sound To

*p* *pp* 8 8

*Amneris. con espansione*

*pp e stacc.*

(Ah! vie - - -  
(Ah! come,

mor, coi can - ti - ci d'a - mor,  
pow'rs, to cel - e - brate love's pow'rs,  
can - - - - ci d'a - mor,  
cel - - - - brate love's pow'rs, coi  
to

*pp*

ni, vie - ni, a - mor mio, mi - neb - bria, fam - mi be - a - to il  
love, come love, with rap - ture fill me, to joy my heart re -

d'a - - - - mor,  
love's pow'rs,

*pp*

*Tempo I.*

cor, fam-mi be - a - to il cor!) Si -  
store, to joy my heart re - store!) Be

d'a - - - - mor.  
love's pow'rs.

ei brate d'a - - - - mor.  
love's pow'rs. *Tempo I. (d = 72.)*

*pp m. d. cantabile*

Verdi — Aida, Act II

len - zio! A - i - da ver - so noi s'a - van - za -  
si - lent! A - i - da hith - er now ad - vanc - es -  
Fi - glia de'  
Child of the

(at a sign from Amneris the slaves retire)  
(enter Aida)

vin - ti, il suo do - lor mè sa - cro.  
con - quer'd, to me her grief is sa - cred.

Nel ri - ve - der - la, il dub - bio a - tro - ce in - me si de - sta -  
On her ap - pear - ance, my soul a - gain with doubt is tor - tur'd.

**Allegro risoluto.**

Il mi - ste - ro fa - tal, si squar - ci al - fi - ne!  
It shall now be re - veal'd, the fa - tal mys - try!

*col canto*

*pp*

## Scene and Duet.

Aïda and Amneris.

Moderato. (♩=88)

(to Aïda with feigned affection.)

Amneris.

Fu la sor-te dell' ar-mi-a' tuo-i fu-ne-sta, po-ve-ra A-  
'Neath the chanc-es of bat-tle succumb thy peo-ple, hap-less A-

Piano.

i - dat Il lut-to che ti pe-sa sul cor te-co di -  
i - dat The sor-rows that af-flict thee, be sure, I feel as

Cantabile.

vi - do. Io son\_\_ l'a - mi - ca tu - a  
keen - ly. My heart tow'rds thee yearns fond - ly

Aïda. *sf*

tut - to da me tua - vra - i\_ vi - vrai fe - li - ee! Fe -  
In vain naught shalt thou ask of me\_ Thou shalt be hap - py! Ah!

Più mosso. ( $\text{d}=100$ )

li - ce es - ser pos - s'i - o, lun - gi dal suol na -  
how can I be hap - py, far from my na - tive

ti - o - qui do - vei - gno - ta mè la sor - te del pa - dree dei fra -  
coun - try, where I can nev - er know what fate may be - fall my fa - ther,

Come prima. ( $\text{d}=88$ )  
Amneris.

tel - li? Ben ti com - pian - go! pu - re han - noun con - fi - ne i  
broth - ers? Deep - ly you move me! yet no hu - man sor - row is

ma - li di quag - giù Sa - ne - rà il tem - po lean -  
last - ing here be - low Time will bring com - fort and

go-scie del tuo co - re e più che il tem - po, un Dio pos-  
heal your pres-ent an - guish greater than time e'en the heal-ing

**Aïda.** *Allegro animato.  
(much moved.) sotto voce a parte.*

(A - mo - re, a - mo - re! gau - dio - tor -  
(Oh love, sweet pow - er! oh joy tor -

sen - te a - mo - re.  
pow - er of love - is.

**Allegro animato. (♩ = 112)**

men - to so - a - ve eb - brez - za, an - sia cru - del - ne' tuo i do -  
ment - ing Rap - tu - rous mad - ness, bliss fraught with woes Thy pangs most

lo - ri la vi - ta io sen - to un tuo sor -  
cru - el a life con - tent - ing Thy smiles en -

**Amneris. sotto voce.**

(Ah! quel pal - lo - re - quel tur - ba men - to  
(Yon dead - ly pal - lor her bo - som pant - ing,

## Verdi — Aida, Act II

*a poco a poco cresc.*

ri - so mi schiu - de il ciel, un tuo sor -  
chant - ing bright heav'n dis - close, Thy smiles en -  
sve - lan lar - ca na feb - bre d'a - mor. -  
Tell of love's pas - sion, tell of love's woes. -

*pp leggeriss.*

ri - - so mi schiu - de il ciel, ne' tuo do -  
chant - - ing bright heav'n dis - close, Thy pangs most  
D'in - ter - ro - gar - la qua - si ho sgo - men - to -  
Her heart to ques - tion, cour - age is want - ing -

*ffe string. poco a*

lo - ri la vi - tajo sen - to - un tuo sor - ri - so mi schiu - de il  
cru - el a life con - tent - ing Thy smiles en - chant - ing bright heav'n dis -

di - vi - do lan - sie del su - - o ter -  
My bo - som feels - of her tor - - ture the

*poco*

Poco più lento.

(ciel!) close! (eyeing her fixedly) Eb - ben: qual nuo - vo  
Now say, what new e -

Poco più lento. (♩ = 88) espressivo

fer - mi - to tas - sal, gentil A - i - da? I tuo se - gre - ti  
mo - tion so doth sway my fair A - i - da? Thy se - cret thought re -

dolce,

sve-la-mi, al - l'a - mor mi - o, al - l'a - mor mio taf - fi - da Tra i for - ti che pu -  
veal to me: come, trust se - cure - ly, come, trust in my af - fection. A - mong the warriors

dolce,

gna - ro - no del - la tua pa - tria a dan - no\_ qual - cu - no\_ un dol - ce af -  
brave who fought fa - tal - ly 'gainst thy coun - try\_ it may be\_ that one has

p

dolciss.

Aida.

Che par - li?  
What mean'st thou?

fan-no\_ for-se\_ a te in cor de - stò? \_\_\_\_\_  
wak-end in thee gentle thoughts of love? \_\_\_\_\_

A tut - ti\_  
The cru-el\_

bar - ba - ra non si mo - strò la sor - te\_ Se in cam-po il du - ce im-  
fate of war not all a - like em - brac - es\_ And then the daunt-less

Più mosso.

Che mai di - ce - sti! mi - se-ra!\_  
What dost thou tell me! wretch - ed fate!\_

pa-vido cad-de tra-fit-to a mor-te\_-  
war-rior who leads the host may per-ish\_-

Più mosso. (d = 112)

cresc.

f

Verdi — Aida, Act II

Mi - se - ra!  
Wretch - ed fate!

Sì... Ra-da-mès da' tuo! fu spento... E pianger  
Yes... Ra-da-mès by thine is slaughter'd and canst thou

*pp*

Per sem - pre io pian - - ge -  
For ev - er my tears shall

puo - i?  
mourn him?

Gli  
The

*p*

rò!  
flow!

Av-ver - si sem - pre a me fu - ro i  
Ce - les - tial fa - vor to me was ne'er ex-

Dei t'han ven - di - ca - ta -  
gods have wrought thee vengeance...

*mf*

*ff*

Verdi — Aida, Act II

Nu - mi -  
tend-ed  
*ff* (breaking out with violence)  
Tre - ma! in cor ti les - si - tu  
Trem - ble! thou art dis - cov-er'd thou

*ff*      *pp*      *p*

I - o! -  
I love!

l'a - mi - Non men - ti - re! Un det-to an -  
lov'st him Ne'er de - ny it! Nay, to con -

*f a piacere*

co - ra e il ve - ro sa - prò - Fis - sa - mi in  
found thee I need but a word Gaze on my

*ff*      *p*

vol - to - io t'in - gan - na - va - Ra-da-mès  
vis - age - I told thee false - ly - Ra-da-mès -

*ppp col canto*

**Aïda** (kneeling with rapture)

vi - - - - ve! ah gra - zie, o  
Liv - - - - eth! Gods, I

vi - ve -  
liv - eth -

**ff** tutta forza

Nu - mi!  
thank ye!

E an - cor \_\_\_\_\_ men-tir tu spe - ri?  
Dost hope \_\_\_\_\_ still now de-ceive me? Si - tu  
*a piacere*

Si - tu  
Yes - thou

**f**

pp

l'a - mi - Ma l'a-mo an-ch'io - in - ten - di  
lov'st him - But so do I - dost hear my

*col canto*

tu? son tua ri - vale fi - - glia de' Fa - ra -  
words? - be - hold thy ri-val, here - in a Pharaoh's

## Aïda. (Drawing herself up with pride.)

o - ni - Mia ri - vale! eb - ben sia pu - re - An -  
 daughter\_ Thou my ri-val! what tho' it were so - For  
*pp cresc e string.*

(checking herself and falling at the feet of Amneris.)

ch'io - son tal - Ah!  
 I, I too - Ah!

che dis - si mai? pie - tà! per - do - ne!  
 heed not my words! oh, spare! for give me!

Adagio. ( $\text{♩} = 60$ .)*Cantabile espress.*

ah! pie - tà ti pren - da del mio do -  
 ah! on all my an - guish sweet pit - y

Verdi — Aida, Act II

Verdi — Aida, Act II

lor\_ take\_ E ve - re, io Pa - mo d'immen - so a -  
'Tis true, for his love I all else for -

mor\_ sake\_ Tu sei fe - li - ce\_ tu sei pos -  
While thou art might - y, all joys thy

sen - dow - te - io\_ vi - vo so - lo\_ per que - sto a -  
er, Naught save my love now\_ is left for

**Amneris.**

mor! me! Tremble, vile bond-maid! Tre - ma, vil schia - val spez - za il tuo co - re\_ se - gnar tua  
Tremble, vile bond-maid! Dy - ing heart-broken, Soon shall thou

Verdi — Aida, Act II

Verdi — Aida, Act II

mor - te può que-st'a - mo - re Del tuo de - sti - no ar - bi - tra  
 rue the love thou hast spo - ken. Do I not hold thee fast in my

Aïda.

Tu sei fe -  
 While thou art

so - no, d'o-dio e vendet - ta le fu-rie ho in cor.  
 power, Hatred and vengeance my heartowes for thee!

pp

li - ce - tu sei pos - sen - te io - vi - vo  
 hap - py - all joys thy dow - er, Naught save my

Trem - ma, vil schia - va!  
 Trem - ble, vile me - nial!

*p*

Verdi — Aida, Act II

*poco incalsando*

so-lo per que-st'a - mor! pie-tà! pie-on  
love now is left to me! On all, on

spez-zajil tuo cor, spez-zajil tuo  
Thy brok-en heart shall rue the

*pp poco incalsando*

tàl ti pren- - da del mio do-lor\_ pie-tà! pie-on  
all my an- - guish, sweet pit - y take\_ Oh spare! oh

cor, tre-ma, vil schia- - va! del tuo de-sti - no arbi-trajo  
love that thou hast spok- - en! Do I nothold thee in my

tàl ti pren- - - - - da del mi - o\_ do-  
spare! take pit - - - - - - y, take pit - y on

son, dò-dio e ven-det - ta le fu - rie ho in cor, le fu - rie in  
pow'r, Ha-tred and ven - geance my heart owes for thee, ay, owes for

**Aida.** Allegro marziale.

**Amneris.** lor.  
me!

cor.  
thee!

**Soprano I & II.**

**Tenor.**

**Bass.**

**Allegro marziale. (♩ = 100)**

**Amneris.**

Al-la pom - pa che s'ap-pre - sta, me-co-o schia - va, as - si - ste  
In the pa - geant now pre-par-ing Shall a part by thee be

Ni - loal sa - ero li - do sien bar rie - raj no - stri  
Ni - lus' sa - cred riv - er Guard the shores, E - gyp - tians

Ni - loal sa - ero li - do sien bar rie - raj no - stri  
Ni - lus' sa - cred riv - er Guard the shores, E - gyp - tians

**ff**

Verdi — Aida, Act II

ra - i;  
tak - en;      tu pro - stra - - - ta nel - la  
While be - fore me thou in

pet - ti; non ec - cheg - - - gi che un - sol  
brave, Un - to death the foe de - - -

pet - ti; non ec - cheg - - - gi che un - sol  
brave, Un - to death the foe de - - -

pol - ve - re, io sul tro - no ac - can - to al  
dust art prone, I shall share the roy - al

gri - do: guer - ra, guer - ra e mor - teal - lo stra -  
liv - er, E - gypt they nev - er, they nev - er shall en -

gri - do: guer - ra, guer - ra e mor - teal - lo stra -  
liv - er, E - gypt they nev - er, they nev - er shall en -

Piano accompaniment (right hand) consists of eighth-note chords.

Poco più vivo.

Aïda.

Ah! pie - tà! che più mi re - sta? un de - ser - to è la mia  
 Pray thee, spare a heart de - spair - ing! Life's to me a void for -

Re.  
throne!nier!  
slave!nier!  
slave!

Poco più vivo. (♩=100.)

vi - ta; vi - vie re - gna, il tuo fu - ro - re io tra bre - ve pla - che -  
 sak-en; Live and reign, thy an-ger blight - ing, I shall soon no lon - ger

ro. Que - st'a - mo - re che tir - ri - ta nel - la tom - ba spe - gne -  
 brave, Soon this love, thy hate in - vit - ing, Shall be bur - ied in the

grave. Amneris.

Vien, mi se - gui, ap - pren - de -  
 Come, now fol - low, I will

Verdi — Aida, Act II

A musical score for Verdi's *Aida*, Act II, featuring three staves of music with lyrics in Italian and English.

**Staff 1:**

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Lyrics (Italian/English):
  - "Ah! pie-tà!"
  - "Ah! then spare!"
  - "ra - i se lot - tar tu puoi con  
show thee wheth - er thou canst vie with

**Staff 2:**

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Lyrics (Italian/English):
  - "que - sta - soon this
  - "me, se lot - tar tu puoi, tu puoi con me,  
me, wheth - er thou canst vie, canst vie with me,"

**Staff 3:**

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Lyrics (Italian/English):
  - "mor - nel - la - tom -  
love shall be - bur -"
  - "ap - pren - de - rai se lot - tar tu puoi  
yes, I will show thee if thou canst vie,"

Performance markings include *f*, *ff*, *pp*, and dynamic changes indicated by arrows above the notes.

Verdi — Aida, Act II

Verdi — Aida, Act II

ba io spe - gne - rò,  
ied with - in the grave,  
pie - ah

tu puoi con me, vie -  
canst vie with me, Come.

Guer - rae  
Doom'd to mor - death the

Guer - rae  
Doom'd to mor - death the

tà!  
spare!

pie - tà!  
ah spare!

ni, mi se -  
now, and fol -  
gui,  
low!

te, guer - rae mor - teal - lo stra - nier!  
foe, E - gypt ne'er shall they en - slave!

te, guer - rae mor - teal - lo stra - nier!  
foe, E - gypt ne'er shall they en - slave!

**ff**

Verdi — Aida, Act II

**Amneris.**

eap - pren - de - ra - i se lot - tar tu puoi con  
for I will show thee wheth - er thou canst vie with

**Aida.**

Nu - - mi, pie -  
Pow - ers a -

me.  
mel

guer - ra e mor - te al - lo stra - nier!  
E - gypt ne'er shall they en - slave!

guer - ra e mor - te al - lo stra - nier!  
E - gypt ne'er shall they en - slave!

ppp

Verdi — Aida, Act II

Music score for Verdi's Aida, Act II, featuring four staves of musical notation with corresponding lyrics in Italian and English.

**Staff 1:**

tà bove, del mio mar - tir, spe - me non  
pit - y my woe, Hope have I

**Staff 2:**

v'ha, spe - me non v'ha pel mi - o do - lor; Nu - mi, pie -  
none, hope have I none now here be - low; Deign, ye Im -

**Staff 3:**

tà del mi - o sof - frir, Nu - mi, pie - tà! pie -  
mor - tals, mer - cy to show; Ye gods, ah spare! ah

**Staff 4:**

tà! pie - tà!  
spare! ah spare!

*morendo.*

## Grand Finale II.

*SCENE II.* An avenue to the City of Thebes.

In front, a clump of Palms. Right hand, a temple dedicated to Ammon. Left hand, a throne with a purple canopy: At back, triumphal arch. The stage is crowded with people.

Allegro maestoso. ( $\text{d}=100$ )

The musical score for the Grand Finale II of Verdi's Aida, Act II, is presented in five staves. The first staff starts with a forte dynamic (ff) and consists of a continuous eighth-note pattern. The second staff begins with a piano dynamic (mf) and also features an eighth-note pattern. The third staff continues the eighth-note pattern. The fourth staff includes dynamic markings: 'o cresc.' (crescendo), 'e' (eighth note), 'stringendo' (stringendo), 'a poco' (a poco), and 'a poco' again. The fifth staff concludes with a forte dynamic (f).

Enter the King followed by Officials, Priests, Captains, Fan-bearers, Standard-bearers. Afterwards Amneris, with Aïda and slaves. The King takes his seat on the throne. Amneris places herself at his left hand.

The musical score for the Grand Finale II of Verdi's Aida, Act II, continues from the previous page. It shows the final measures of the piece, featuring a series of eighth-note patterns and dynamic markings, leading to a final fortissimo (f).

## SOPRANO I.

*a tempo come prima.*

**Soprano of People.**

**SOPRANO I.**

Gloria all' E - git-to ad I - si - de che il sa - cro suol pro - teg - ge! Al  
Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

**SOPRANO II.**

Gloria all' E - git-to ad I - si - de che il sa - cro suol pro - teg - ge! Al  
Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

**TENOR.**

Gloria all' E - git-to ad I - si - de che il sa - cro suol pro - teg - ge! Al  
Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

**BASS.**

Gloria all' E - git-to ad I - si - de che il sa - cro suol pro - teg - ge! Al  
Glo - ry to I - sis, who from all Ward-eth a - way dis - as - ter! To

*ff a tempo come prima.*

*ff*

*ff*

**Re che il Del - ta reg - ge, al Re che il Del - ta reg -**  
**E - gyp'ts roy - al mas - ter, to E - gyp'ts roy - al mas -**

**Re che il Del - ta reg - ge, al Re che il Del - ta reg -**  
**E - gyp'ts roy - al mas - ter, to E - gyp'ts roy - al mas -**

**Re che il Del - ta reg - ge, al Re che il Del - ta reg - ge**  
**E - gyp'ts roy - al mas - ter, to E - gyp'ts roy - al mas - ter**

**Re che il Del - ta reg - ge, al Re che il Del - ta reg -**  
**E - gyp'ts roy - al mas - ter, to E - gyp'ts roy - al mas -**

## Verdi — Aida, Act II

*pesante e stent.*

ge in - ni fe - sto-si al - ziam!  
ter Raise we our fest - al song!

Glo - ria!  
Glo - ry!

ge in - ni fe - sto-si al - ziam!  
ter Raise we our fest - al song!

Glo - ria!  
Glo - ry!

— in - ni fe - sto-si al - ziam!  
— Raise we our fest - al song!

Glo - ria!  
Glo - ry!

ge in - ni fe - sto-si al - ziam!  
ter Raise we our fest - al song!

Glo - ria!  
Glo - ry!

*pesanti.*

Glo - ria!  
Glo - ry!

Verdi — Aida, Act II

The musical score consists of two staves of music for voices and piano.

**Staff 1 (Top):**

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by 'C').
- Notes: The music features eighth and sixteenth notes, with various dynamics like forte (f), piano (p), and accents.
- Text: The lyrics are repeated in three lines. The first line includes "Glo - ria al Re! Glo - - ria, glo - -". The second line includes "Glo - ry, oh King! Glo - - ry, glo - -". The third line includes "Glo - ria, glo - ria, glo - ry, glo - ry,".
- Performance instruction: "cresc e stringendo a poco" (crescendo and stringendo a poco).

**Staff 2 (Bottom):**

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by 'C').
- Notes: The music features eighth and sixteenth notes, with various dynamics like forte (f), piano (p), and accents.
- Text: The lyrics are repeated in four lines. The first line includes "ria, glo - - ria! In - ni al - ziam, in - ni al - ziam! Glo -". The second line includes "ry, glo - - ry! Raise we our song, raise we our song! Glo -". The third line includes "glo - ria! In - ni al - ziam, in - ni al - ziam! Glo -". The fourth line includes "glo - ry! Raise we our song, raise we our song! Glo -".
- Performance instruction: "a poco" (a poco).

Verdi — Aida, Act II

Music score for Verdi's Aida, Act II, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts sing in Italian, with English translations provided for some lyrics. The piano part provides harmonic support and rhythmic drive.

Text (Italian/English):

- ria ry, al oh Re! In - ni fe - sto - si, fe - sto - si al -  
King! Our fes - tal song, raise we our fes - tal
- ria ry, al oh Re! In - ni fe - sto - - si al -  
King! Raise we our song, our fes - tal
- ria al Re, al - ry, oh King, oh Re! In - ni fe - sto - - si al -  
King! Raise we our song, our fes - tal
- ria al Re, al - ry, oh King, oh Re! In - ni fe - sto - - si al -  
King! Raise we our song, our fes - tal

*tornando come prima cantabile*

Music score for the reprise of the soprano solo from Act I. The soprano solo part is labeled "SOPRANI SOLI". The piano accompaniment provides harmonic support.

Text (Italian/English):

- ziam! song! SOPRANI SOLI. Sin - trec - ei il lo - to al lau - - ro sul  
The lau - rel with the lo - tus bound the
- ziam! song! Sin - trec - ei il lo - to al lau - ro sul  
The lau - rel with the lo - tus bound the
- ziam! song!
- ziam! song!

*tornando al I. tempo*

Music score concluding the section, marked "tornando al I. tempo". The piano accompaniment features dynamic markings such as *p* (piano) and *f* (forte).

Verdi — Aida, Act II

Verdi — Aida, Act II

crin dei vin - ci - to - ri! nem - bo gen - til di fio - ri -  
vic - tors' brows en - wreath - ing! Let flow'r sweet per - fume breath - ing,  
vin - ci - to - ri!  
brows en - wreath - ing!

crin dei vin - ci - to - ri! nem - bo gen - til di fio - ri -  
vic - tors' brows en - wreath - ing! Let flow'r sweet per - fume breath - ing,

sten - da sull' ar - mi un vel! Dan - ziam. fanciulle e - gi - zie, le  
Veil warlike arms from sight. Ye sons of Egypt dance a-round, And

sten - da sull' ar - mi un vel! Danziam, fan - ciul-le e - gi - zie,  
Veil warlike arms from sight. Ye sons of Egypt danc - ing,

mi - sti - che ca - ro - - le, co - me d'in-tor - no al  
sing your mys - tic prais - es, As round the sun in  
cresc.

le mi - sti - che ca - ro - - le, co - me d'in -  
Now sing your mys - tic prais - es, As round the  
cresc.

**Chorus of Priests.**

TENOR I.

TENOR II.

BASS I.

BASS II.

Del - la vit -  
Un - to the

Del - la vit - to - ria a - gl'ar - bi - tri su - pre - mi il  
Un - to the pow - er, war's is - sue dread de - cid - ing,

to - ria a - gl'ar - bi - tri su - pre - mi il  
pow - er, war's is - sue dread de - cid - ing, our

Del - la vit -  
Un - to the

guar - do er - ge raise - te;  
Our glanc - es - - we;

Verdi — Aida, Act II

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Gra - zie a - gli  
Thank we our

guar - do er - - -  
glanc - es up - - -  
to - ria a - - -  
pow - er, war's

ge - - -  
raise

gl'ar - bi - tri su - - -  
is - sue dread de - - -

te,  
we,

pre - mi il  
cid - ing, Our

gra - zie a - gli Dei ren - de - - -  
Thank we our gods, and praise

te nel for - tu - - -  
we On this tri -

Dei ren - de - - -  
gods and - - -  
praise

te we

nel on

gra - zie a - gli Dei ren - de - - -  
Thank we our gods, and praise

te we

nel for - tu - - -  
on this tri -

guar - do il  
glanc - es, our

guar - do er - - -  
glanc - es

get - - -  
raise

te; gra - - -  
we; Thank

zie ren - de - te  
we and praise we

na - to di, gra - zie a - gli Dei,  
umphant day, Thank we our gods,

gra - zie ren - de - te nel  
thank we and praise we on

*f*

*f*

Verdi — Aida, Act II

**Soprano I.**

**Soprano II.**

**Tenor.**

**Bass.**

**Chorus of People.**

**Chorus of Priests.**

Co - me d'in - tor - noal  
As round the Sun in  
**ff**  
Co - me d'in - tor - noal  
As round the Sun in  
**ff**  
In ni fe -  
Raise we our -  
**ff**  
In - ni fe -  
Raise we our

for - tu - na - to dì,  
this tri - um - phant day,  
**ff**  
gra - zie a - gli  
thank we the  
**ff**  
na - to dì,  
um - phant day,  
**ff**  
gra - zie a - gli  
thank we the  
**ff**  
nel for - tu - na - to dì,  
On this tri - um - phant day,  
**ff**  
gra - zie a - gli  
thank we the  
**ff**  
for - tu - na - to dì,  
this tri - um - phant day,

**ff**

Verdi — Aida, Act II

The musical score consists of two main sections. The first section, in common time and E-flat major, features three vocal parts (Soprano, Alto, Tenor) and a basso continuo part. The lyrics are in Italian, with English translations in parentheses:

- Soprano:** so - - le dan-za-no gli a-stri in ciel!  
**Alto:** maz - - es Dance all the stars in de - light!
- Soprano:** so - - le dan-za-no gli a-stri in ciel!  
**Alto:** maz - - es Dance all the stars in de - light!
- Tenor:** sto - si alziam al Re, al - zia - mo al Re.  
**Bass:** fes - tal song, Raise we our song to the King.
- Tenor:** sto - si alziam al Re, al - zia - mo al Re.  
**Bass:** fes - tal song, Raise we our song to the King.

The second section begins with a repeat sign and continues in common time and E-flat major. It features the same vocal parts and basso continuo, with the lyrics:

- Tenor:** Dei ren-de - te nel for - tu-na - to dì.  
**Bass:** gods and praise we On this tri-umphant day.
- Tenor:** Dei ren-de - te nel for - tu-na - to dì.  
**Bass:** gods and praise we On this tri-umphant day.
- Tenor:** Dei ren-de - te nel for - tu-na - to dì.  
**Bass:** gods and praise we On this tri-umphant day.
- Tenor:** Dei ren-de - te nel for - tu-na - to dì.  
**Bass:** gods and praise we On this tri-umphant day.

Following this, there is a dynamic instruction *mf* and a section of music for the orchestra, described by the parenthetical note: *(The Egyptian troops, preceded by trumpets, defile before the King.)*

Verdi — Aida, Act II

The musical score consists of five staves of music, likely for a full orchestra or band. The staves are arranged vertically, each with a treble clef and a key signature of two flats. The first four staves begin in common time, while the fifth staff begins in 2/4 time. Measure 1 starts with eighth-note patterns in the upper voices. Measures 2-3 show more complex harmonic movement with sustained notes and chords. Measure 4 features a dynamic marking of *p* (piano). Measures 5-6 continue the rhythmic patterns established earlier. Measure 7 introduces a dynamic of *f* (forte) and a key change to common time, indicated by a sharp sign. Measures 8-9 conclude the section with a final dynamic of *mf* (mezzo-forte).

Verdi — Aida, Act II

The musical score consists of six staves of music for two voices (Soprano and Bass) and piano. The key signature is B-flat major (two flats). The time signature varies between common time and 3/4.

- Staff 1 (Soprano):** Features dynamic markings like  $\frac{2}{3}$ ,  $\frac{3}{2}$ , and  $\frac{3}{4}$ . The vocal line includes several eighth-note patterns and a melodic line starting at measure 10.
- Staff 2 (Bass):** Provides harmonic support with sustained notes and rhythmic patterns.
- Staff 3 (Piano):** Includes bass notes and chords.
- Staff 4 (Soprano):** Shows a melodic line with eighth-note patterns and dynamic markings like  $\frac{2}{3}$ .
- Staff 5 (Bass):** Provides harmonic support.
- Staff 6 (Piano):** Includes bass notes and chords.

**Textual Elements:**

- Ballabile.**
- Più mosso. ( $\text{d} = 144$ )**
- p staccato***
- (A group of dancing-girls appears, bringing the spoils of the conquered)**

Verdi — Aida, Act II

The musical score consists of ten staves of music for two voices (Soprano and Bass) and piano. The key signature is three flats, and the time signature varies between common time and 3/4. The vocal parts are written in soprano and bass clefs. The piano part is in the bass clef. The score includes dynamic markings such as *mf*, *pp*, and *ff*. The vocal parts feature melodic lines with eighth and sixteenth note patterns, often accompanied by eighth-note chords. The piano part provides harmonic support with sustained notes and rhythmic patterns.

Verdi — Aida, Act II

The musical score consists of six staves of music, likely for a piano-vocal score. The top two staves are treble clef, and the bottom four are bass clef. The key signature is three flats. The music features various dynamics and performance instructions, such as *tr* (trill), *f* (forte), *pp* (pianissimo), *p* (piano), and *fz* (forzando). The vocal line is prominent in the upper staves, while the lower staves provide harmonic support.

Verdi — Aida, Act II

A musical score for Verdi's *Aida*, Act II, featuring six staves of piano-vocal music. The score is in common time and consists of two systems of music. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is one flat (B-flat). The vocal part includes dynamic markings such as *fz*, *p*, *pp*, *mf*, *ff*, and *p*. The piano part features eighth-note patterns and sustained notes. The vocal line includes several melodic phrases with slurs and grace notes.

Verdi — Aida, Act II

The musical score consists of five staves of music, each with a treble clef and a key signature of one flat. The first staff shows a melodic line with dynamic markings *f* and *p*. The second staff features sustained notes with dynamic markings *pp* and *m.s.*, followed by *pp* and another *pp*. The third staff begins with *pp* and ends with *ff*. The fourth staff contains a series of eighth-note chords. The fifth staff concludes with a dynamic marking of *ppp*.

Verdi — Aida, Act II

The musical score consists of five staves of piano-vocal music. The top two staves are for the piano, showing bass and treble clef staves with various chords and bass notes. The bottom three staves are for the voice, with lyrics in Italian. Measure 1 starts with eighth-note chords in the piano and continues with eighth-note patterns. Measure 2 shows eighth-note chords in the piano and eighth-note patterns in the voice. Measure 3 begins with eighth-note chords in the piano, followed by a dynamic marking *ff*, then eighth-note patterns in the piano and voice. Measure 4 starts with eighth-note chords in the piano, followed by a dynamic marking *pppp*, then eighth-note patterns in the piano and voice. Measure 5 starts with eighth-note chords in the piano, followed by a dynamic marking *pp*, then eighth-note patterns in the piano and voice. Measures 6 and 7 continue with eighth-note patterns in the piano and voice. Measure 8 starts with eighth-note chords in the piano, followed by a dynamic marking *f*, then eighth-note patterns in the piano and voice. Measure 9 starts with eighth-note chords in the piano, followed by a dynamic marking *ff*, then eighth-note patterns in the piano and voice.

Verdi — Aida, Act II

The musical score consists of five staves of music, likely for a full orchestra or grand piano. The top staff shows two melodic lines in treble clef, with dynamic markings *ff* (fortissimo) appearing twice. The second staff is in bass clef. The third staff shows a melodic line in treble clef with a dynamic marking *m.s.* (mezzo-forte). The fourth and fifth staves are in bass clef, showing rhythmic patterns. The key signature changes from G major (no sharps or flats) to F major (one sharp) and then to E major (two sharps) across the different sections.

Verdi — Aida, Act II

A musical score for Verdi's *Aida*, Act II, consisting of five staves of music. The score is written in G clef (soprano), F clef (bass), G clef (soprano), F clef (bass), and F clef (bass). The key signature is one flat (B-flat). The music features various dynamics, including forte (f) and piano (p), and includes slurs, grace notes, and fermatas. The vocal parts are primarily in soprano and bass ranges.

Verdi — Aida, Act II

The musical score consists of five staves of music, likely for a vocal part with piano accompaniment. The key signature is one flat (B-flat). The first two staves show eighth-note patterns with dynamic markings *pp* and *p*. The third staff features a melodic line with a dynamic marking *pp*. The fourth and fifth staves show eighth-note chords with dynamics *fz*, *p*, *fz*, *p*, *fz*, *pp*, and a final instruction *staccato e pp*.

Verdi — Aida, Act II

The musical score consists of five staves of music, likely for a piano or harpsichord, arranged vertically. The top two staves are treble clef, and the bottom three are bass clef. The key signature is one flat (B-flat). The first staff shows a continuous eighth-note pattern. The second staff features a sustained note with a grace note. The third staff includes dynamic markings *mf* and *pp*. The fourth staff ends with a forte dynamic *ff*. The fifth staff concludes with a fermata over the final note.

(Other troops enter, following war-chariots, banners, sacred vessels and images of the gods.)

## Tempo I.

## SOPRANO I.

Vie - ni, o guer - rie - ro  
Hith - er ad - vance, oh

vin - di - ce,  
glo - rious band,

vie - ni a gio - ir con  
Min - gle your joy with

## SOPRANO II.

Vie - ni, o guer - rie - ro  
Hith - er ad - vance, oh

vin - di - ce,  
glo - rious band,

vie - ni a gio - ir con  
Min - gle your joy with

## TENOR.

Vie - ni, o guer - rie - ro  
Hith - er ad - vance, oh

vin - di - ce,  
glo - rious band,

vie - ni a gio - ir con  
Min - gle your joy with

## BASS.

Vie - ni, o guer - rie - ro  
Hith - er ad - vance, oh

vin - di - ce,  
glo - rious band,

Chorus of People.

## TENOR I.

A-gliar - bi - tri su - premi  
To pow - ers war de - ciding

Chorus of Priests.

## TENOR II.

A-gliar - bi - tri su - premi  
To pow - ers war de - ciding

## BASS I.

A-gliar - bi - tri su - premi  
To pow - ers war de - ciding

## BASS II.

A-gliar - bi - tri su - premi  
To pow - ers war de - ciding

## Tempo I.

*ff grandioso*

>  
*ff*  
>

Verdi — Aida, Act II

The musical score consists of two systems of music. The top system shows three vocal parts (Soprano, Alto, Tenor) and a piano accompaniment. The lyrics are in French and English. The bottom system shows a piano accompaniment with dynamic markings and performance instructions.

**Top System (Vocal Parts):**

- Soprano:** noi;— sul pas - so de-gli e ro - i, sul pas - so de - gli e-
- Alto:** ours;— Green bays and fragrant flow-ers, Green bays and fra - grant
- Tenor:** noi;— sul pas - so de-gli e ro - i, sul pas - so de - gli e-
- Piano (Accompaniment):** (piano keys shown)

**Bottom System (Piano Accompaniment):**

- Dynamic:** ff
- Performance Instructions:** v. viv.

**Più animato.**

The musical score consists of four staves. The top two staves are for voices (Soprano and Alto/Tenor), and the bottom two staves are for piano. The vocal parts are in Italian, with English translations provided below them. The piano part includes dynamic markings like *mf* (mezzo-forte) and *p* (piano). The tempo is indicated as  $\text{♩} = 132$ .

**Vocal Parts:**

- Soprano:** ro - flow. - i i lau - ri, i fior ver - ers Scat - ter their path a - siam! long!
- Tenor:** ro - flow. - i i lau - ri, i fior ver - ers Scat - ter their path a - siam! long!
- Soprano:** ro - i flow - ers i lau - ri, i fior ver - Scat - ter their path a - siam! long!
- Tenor:** ro - flow. - i i lau - ri, i fior ver - siam! - ers Scat - ter their path a - long!
- Soprano:** il guar - do er - ge - Our glanc - es raise te; we;
- Tenor:** il guar - do er - ge - Our glanc - es raise te; we;
- Soprano:** il guar - do er - ge - Our glanc - es raise te; we;
- Tenor:** il guar - do er - ge - Our glanc - es raise te; we;

**Piano Accompaniment:**

The piano part features a bass line with sustained notes and chords, providing harmonic support. The right hand plays eighth-note patterns in the upper octaves. The tempo is  $\text{♩} = 132$ .

Verdi — Aida, Act II

Priests

The musical score consists of four systems of music. The top system features three vocal parts: 'Priests' (treble clef), 'Priests' (bass clef), and 'Priests' (bass clef). The lyrics for these parts are: 'gra - zie a - gli Dei, gods, a - gli Dei ren - and', repeated three times. The bottom system is a basso continuo staff with a cello-like line and a series of eighth-note patterns.

The second system continues with the same three vocal parts and basso continuo staff. The lyrics are: 'gra - zie a - gli Dei, gods, a - gli Dei ren - and', repeated three times.

The third system begins with a vocal part: 'de - te nel for - tu - na - to dì. praise we On this tri - um - phant day.', followed by a repeat of the vocal part and basso continuo staff.

The fourth system concludes with the vocal part: 'de - te nel for - tu - na - to dì. praise we On this tri - um - phant day.', followed by a repeat of the vocal part and basso continuo staff.

Verdi — Aida, Act II

**People.**

Vie - ni, o guerrier, vie - ni a gio - ir, a - gio - ir con noi, o - guer -  
Hith - er, glori - ous band, min - gle your joy, mingle your joy with ours, hith - er ad -

Glo - ria,  
Glo - ry,

Glo - ria,  
Glo - ry,

Glo - ria,  
Glo - ry,

Glo - ria, al - quer.  
Glo - ry be

Glo - ria,  
Glo - ry,

Glo - ria,  
Glo - ry,

Glo - ria, al - quer.  
Glo - ry be

**Priests.**

Gra - zie,  
Thank we,

Gra - zie,  
thank we,

Gra - zie,  
thank we,

Gra - zie a - gli  
thank we our

Gra - zie,  
Thank we,

Gra - zie,  
thank we,

Gra - zie,  
thank we,

Gra - zie a - gli  
thank we our

dì. Gra - zie,  
day. Thank we,

Gra - zie,  
thank we,

Gra - zie,  
thank we,

Gra - zie a - gli  
thank we our

**Chorus.**

## Verdi — Aida, Act II

*ff stent.*

The musical score consists of four staves. The top two staves are for voices (Soprano and Alto/Tenor), and the bottom two staves are for piano. The vocal parts are in Italian, with English translations provided below each line. The piano part includes dynamic markings like 'ff stent.' and 'ff' at the end.

**Vocal Parts (Top Staves):**

- Soprano:** rier, vie - nio guer-rier, vianc - oh glo - rious band,
- Alto/Tenor:** vie - ni a - gio - ir con noi, vie - ni, gle - your joy with ours, hith - er,
- Soprano:** rier, glo - ria al guer-rier, yours, glo - ry be yours,
- Alto/Tenor:** vie - ni, hith - er,
- Soprano:** rier, glo - ria al guer-rier, yours, glo - ry be yours,
- Alto/Tenor:** vie - ni, hith - er,
- Soprano:** rier, glo - ria al guer-rier, yours, glo - ry be yours,
- Alto/Tenor:** vie - ni, hith - er, o guer- rier, vie - ni, glorious band, hith - er,
- Soprano:** Dei, gra - zie a - gli gods, thank we our
- Alto/Tenor:** Dei gods, ren - and de - te, praise we, gra - zie thank our
- Soprano:** Dei, gra - zie a - gli gods, thank we our
- Alto/Tenor:** Dei gods, ren - and de - te, praise we, gra - zie thank our
- Soprano:** Dei, gra - zie a - gli gods, thank we our
- Alto/Tenor:** Dei gods, ren - and de - te, praise we, gra - zie thank our
- Soprano:** Dei, gra - zie a - gli gods, thank we our
- Alto/Tenor:** Dei gods, ren - and de - te, praise we, gra - zie thank our

**Piano Accompaniment (Bottom Staves):**

The piano part provides harmonic support with sustained notes and rhythmic patterns. It features dynamic markings such as 'ff stent.' and 'ff' at the end of the section.

Verdi — Aida, Act II

*ritenuto come prima*

vie - ni, hith - er, vie - ni, o guer - rier, hith - er, glo - rious band, vie - ni a gio - ir con  
Mingle your joy, your  
o guer - rie - ro, glorious warriors, vie - ni, o guer - rier, hith - er, glo - rious band, vie - ni a gio - ir con  
Mingle your joy, your  
o guer - rie - ro, glorious warriors, vie - ni, o guer - rier, hith - er, glo - rious band, vie - ni a gio - ir con  
Mingle your joy, your  
o guer - rie - ro, glorious warriors, vie - ni, o guer - rier, hith - er, glo - rious band, vie - ni a gio - ir con  
Mingle your joy, your

a - gli De - i,  
gods and praise we,

a - gli De - i,  
gods and praise we,

a - gli De - i,  
gods and praise we,

a - gli De - i,  
gods and praise we,

*ff riten. come prima*

Verdi — Aida, Act II

The musical score consists of three staves of vocal music in G clef, B-flat key signature, and common time. The top two staves are for voices, and the bottom staff is for the basso continuo (bassoon and harpsichord).

**Top Staff (Tenor/Alto):**

no - i, sul pas - so de - g'l'e - ro - ij lau-rie i fior ver-  
joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on their

no - i, sul pas - so de - g'l'e - ro - ij lau-rie i fior ver-  
joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on their

no - i, sul pas - so de - g'l'e - ro - ij lau-rie i fior ver-  
joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on their

**Middle Staff (Soprano):**

**Dynamic:** *ff*

gra-zie a - gli Dei,  
thank we our gods,

gra-zie a - gli Dei,  
thank we our gods,

gra-zie a - gli Dei,  
thank we our gods,

**Basso Continuo Staff:**

The basso continuo staff shows harmonic changes indicated by Roman numerals I, II, III, IV, V, VI, VII, and VIII. The bassoon part consists of eighth-note patterns, and the harpsichord part provides harmonic support.

Verdi — Aida, Act II

The musical score consists of three staves of vocal music and one staff for the basso continuo (bassoon and harpsichord).

**Vocal Staves:**

- Top Staff:** Treble clef, key signature of two flats. It contains three lines of music. The lyrics are: "Vie - ni o guer - rie - o, Hith - er ad - vance, glo - rious band, vie - ni a gio - ir con Min - gle your joy with". The vocal part is labeled "siam. path.".
- Middle Staff:** Treble clef, key signature of two flats. It contains three lines of music, identical to the top staff.
- Bottom Staff:** Treble clef, key signature of two flats. It contains three lines of music, identical to the top staff.

**Basso Continuo Staff:**

- Staff: Bass clef, key signature of two flats.
- Notes: The staff features continuous eighth-note patterns, primarily in common time.
- Accompaniment: The bassoon part is indicated by a bassoon icon, and the harpsichord part is indicated by a harpsichord icon.

Verdi — Aida, Act II

The musical score consists of three staves of vocal parts (Soprano, Alto, Bass) and a piano/violin accompaniment.

**Vocal Parts:**

- Soprano:** Sul Green (soprano) sings the lead vocal line.
- Alto:** Sul Green (alto) sings the vocal line below the soprano.
- Bass:** Sul Green (bass) sings the lowest vocal line.

**Piano/Violin Accompaniment:**

- Top Staff:** Shows the piano/violin part with eighth-note patterns.
- Bottom Staff:** Shows the piano/violin part with sixteenth-note patterns.

**Text:**

The lyrics are repeated in three staves, followed by a final line:

- Staff 1:** noi; sul pas-so de-gl'e ro - - i i lauri, i fior ver -  
ours; Green bays and fragrant flow - ers We'll scatter their path a-
- Staff 2:** noi; sul pas-so de-gl'e ro - - i i lauri, i fior ver -  
ours; Green bays and fragrant flow - ers We'll scatter their path a-
- Staff 3:** noi; sul pas-so de-gl'e ro - - i i lauri, i fior ver -  
ours; Green bays and fragrant flow - ers We'll scatter their path a-
- Final Line:** noi; sul pas-so de-gl'e - roi - - i lauri, i fior ver -  
ours; Green bays and fragrant flow - ers Scatter their path a-
- Reprise:** ren - de - te, grazie a - gli Dei ren-de - te,  
and praise we, yes, thank our gods and praise we,
- Reprise:** ren - de - te, grazie a - gli Dei ren-de - te,  
and praise we, yes, thank our gods and praise we,
- Reprise:** ren - de - te, grazie a - gli Dei ren-de - te,  
and praise we, yes, thank our gods and praise we,

Verdi — Aida, Act II

(Enter Radamès under a canopy carried by twelve officers.)

Più animato.

The musical score consists of three staves of vocal music and one staff for the basso continuo (basso). The vocal parts are in common time, with a key signature of two flats. The vocal entries are as follows:

- Top Staff:** Features two voices: "siam." and "long.". The lyrics are "Glo - - - ria!" and "Glo - - - ry!". This section is repeated three times.
- Middle Staff:** Features two voices: "siam." and "long.". The lyrics are "Glo - - - ria!" and "Glo - - - ry!". This section is also repeated three times.
- Bassoon Staff:** Features three voices: "gra - zie a - gli", "De - i ren -", and "de - te,". The lyrics are "thank we our", "gods, thank and", and "praise we,". This section is repeated three times.
- Bottom Staff:** Features three voices: "gra - zie a - gli", "De - i ren -", and "de - te,". The lyrics are "thank we our", "gods, thank and", and "praise we,". This section is also repeated three times.

After the third repetition of the middle staff, the vocal parts transition to a higher dynamic level, indicated by **ff** (fortissimo) and **ff** (fortissimo) markings above the notes. The vocal parts then conclude with a final section:

**Più animato. (♩ = 132)**

The basso continuo staff at the bottom shows a continuous pattern of eighth-note chords, with a dynamic marking of **ff** (fortissimo) appearing below the staff.

Verdi — Aida, Act II

The musical score consists of four staves of vocal music in G clef, B-flat key signature, and common time. The lyrics are in Italian, with English translations provided below each line.

**Stave 1:**

- ria! ry!
- glō - - ria, glo - ria al-l'E-git-to, glo
- glō - - ry, glo - ry to E-gypt,glo
- ria! ry!
- glō - - ria, glo - ria al-l'E-git-to, glo
- glō - - ry, glo - ry to E-gypt,glo
- ria! ry!
- glō - - ria, glo - ria al-l'E-git-to, glo
- glō - - ry, glo - ry to E-gypt,glo
- ria! ry!
- glō - - ria, glo - ria al-l'E-git-to, glo
- glō - - ry, glo - ry to E-gypt,glo

**Stave 2:**

- de - te nel for - tu - na - to dì,
- praise we on this tri - um - phant day,
- gra - zia a - gli
- thank we our

**Stave 3:**

- de - te nel for - tu - na - to dì,
- praise we on this tri - um - phant day,
- gra - zia a - gli
- thank we our

**Stave 4:**

- de - te nel for - tu - na - to dì,
- praise we on this tri - um - phant day,
- gra - zia a - gli
- thank we our

**Bassoon Part:**

The bassoon part is located at the bottom of the page, consisting of two staves. It features continuous eighth-note patterns throughout the section.

Verdi — Aida, Act II

The musical score consists of four staves of vocal music in G clef, B-flat key signature, and common time. The lyrics are in English and Italian, alternating between the two languages. The vocal parts are likely for soprano, alto, tenor, and bass.

**Stave 1 (Soprano):**

- Line 1: ria, glo - ria al - l'E git - to, glo - - ria, glo - - ry, glo - - ry
- Line 2: ria, glo - ria al - l'E git - to, glo - - ria, glo - - ria  
ry, glo - - ry to E-gypt, glo - - ry, glo - - ry
- Line 3: ria, glo - ria al - l'E git - to, glo - - ria, glo - - ry, glo - - ry
- Line 4: ria, glo - ria al - l'E git - to, glo - - ria, glo - - ry, glo - - ry

**Stave 2 (Alto):**

- Line 1: Dei, gods, gra - zia a - gli thank we our Dei, gods, thank
- Line 2: Dei, gods, gra - zia a - gli thank we our Dei, gods, thank
- Line 3: Dei, gods, gra - zia a - gli thank we our Dei, gods, thank
- Line 4: Dei, gods, gra - zia a - gli thank we our Dei, gods, thank

**Stave 3 (Tenor):**

- Line 1: Dei, gods, thank we our Dei, gods, thank
- Line 2: Dei, gods, thank we our Dei, gods, thank
- Line 3: Dei, gods, thank we our Dei, gods, thank
- Line 4: Dei, gods, thank we our Dei, gods, thank

**Stave 4 (Bass):**

- Line 1: (piano part)
- Line 2: (piano part)
- Line 3: (piano part)
- Line 4: (piano part)

Verdi — Aida, Act II

The musical score consists of four staves. The top two staves are for voices (Soprano and Alto/Tenor), and the bottom two staves are for piano. The vocal parts sing in a three-part setting, alternating between soprano and alto/tenor. The piano part provides harmonic support with sustained notes and rhythmic patterns.

**Vocal Lines:**

- Soprano:** glo - - - ria, glo - ria, glo - - -  
                  glo - - - ry, glo - ry, glo - - -  
  
                  ria, glo - - - ria, glo - - - ry,  
                  ry, glo - - - ry, glo - - -
- Alto/Tenor:** - - - - - ria, glo - - -  
                  - - - - - ry, glo - - -
- Soprano:** zie, gra - - - zie, gra - zie ren - de - te a - gli  
we, thank we, thank we and praise we our
- Alto/Tenor:** zie, gra - - - zie, gra - zie ren - de - te a - gli  
we, thank we and praise we our
- Soprano:** zie, gra - - - zie, gra - zie ren - de - te a - gli  
we, thank we and praise we our

(The King descends from  
the throne to embrace Radamès.)

*ff*

ria!  
ry!

glō - ria!  
glō - ry!

glō - ria!  
glō - ry!

*ff*

glō - ria!  
glō - ry!

glō - ria!  
glō - ry!

Dei, gra - zie, gra - zie a - gli Dei!  
gods, thank we, praise we our gods!

Dei, gra - zie, gra - zie a - gli Dei!  
gods, thank we, praise we our gods!

Dei, gra - zie, gra - zie a - gli Dei!  
gods, thank we, praise we our gods!

Dei, gra - zie, gra - zie a - gli Dei!  
gods, thank we, praise we our gods!

*fff*

Verdi — Aida, Act II

*Aria Mingo.*

Sal - va - tor del - la pa - tria, io ti sa - lu - - - to!  
Savior brave of thy country, E-gypt sa - lutes thee!

*col canto*

Vieni, e mia fi - glia di sua man ti por - ga il ser - to tri - on -  
Hither nowad - vance, and on thy head my daughter will place the crown of

(Radamès bends before Amneris, who hands him the crown.)

fa - le.  
triumph.

Come prima. ( $\text{d} = 92$ .)

O - ra a me chie - di quan - to più bra - mi. Nul - la a te ne -  
What boon thou ask - est, free - ly I'll grant it. Naught can be de -

ga - to sarà in tal dì - lo giu - ro per la co - ro-na mi - a, pei - sa - cri  
nied thee on such a day. I swear it by the crown I am wearing, by heav'n a -

Radamès.

Poco più.

Con - ce - di in pria che innan - zia te sien trat - ti i pri - gio - nier..  
First deign to or - der that the captives be be - fore you brought.

Nu - mi!  
bove us!

Poco più. (♩=100)

(Enter Ethiopian prisoners surrounded by guards, Amonasro last in the dress of an officer.)

Ramphis.

Gra - zie a - gli De - i, gra - zie ren - de -  
Thank we our gods, thank our gods and praise

TENORS.

ppp

Gra - zie a - gli De - i, gra - zie ren - de -  
Thank we our gods, thank our gods and praise

Priests.

BASSES.

ppp

Gra - zie a - gli De - i, gra - zie ren - de -  
Thank we our gods, thank our gods and praise

Verdi — Aida, Act II

te                    nel for - tu - na - to, nel for - tu - na - to  
we                    on this tri - umph - ant, on this triumph - ant.

te                    nel for - tu - na - to, nel for - tu - na - to  
we                    on this tri - umph - ant, on this triumph - ant.

te                    nel for - tu - na - to, nel for - tu - na - to  
we                    on this tri - umph - ant, on this triumph - ant.

*morendo*

*pp*

dì,                 gra - zie,                 gra-zie                 a - gli Dei.  
day,                 all thanks,                 all thanks                 to our gods.

—

*pp*

dì,                 gra - zie,                 gra-zie                 a - gli Dei.  
day,                 all thanks,                 all thanks                 to our gods.

—

*pp*

dì,                 gra - zie,                 gra-zie                 a - gli Dei.  
day,                 all thanks,                 all thanks                 to our gods.

*ancora più p*

*pp*

**Allegro assai vivo.****Aida.**

(Rushing towards Amonasro.)

Che veg-go!— E - gli?— Mio pa - dre!—  
 What see I?— he here!— My fa - ther!—

**Amneris.** Suo pa - - - dre!  
 Her fa - - - ther!

**Radames.** Suo pa - - - dre!  
 Her fa - - - ther!

**Ramphis.** Suo pa - - - dre!  
 Her fa - - - ther!

**The King.** Suo pa - - - dre!  
 Her fa - - - ther!

**TENORS.** Suo pa - - - dre!  
 Her fa - - - ther!

**Priests.** Suo pa - - - dre!  
 Her fa - - - ther!

**BASSES.** Suo pa - - - dre!  
 Her fa - - - ther!

**SOPRANOS.** Suo pa - - - dre!  
 Her fa - - - ther!

**People.** Suo pa - - - dre!  
 TENORS. Suo pa - - - dre!  
 BASSES. Suo pa - - - dre!

**Allegro assai vivo. (♩=144.)**

Aïda. (Embracing her father.)

Tu! pri-gio - nier!  
Thou! captive made!

Amneris.

In po-ter no-stro!

Amonasro. And in our pow-er!

(whispering to Aida.)

Non mi tra-dir!  
Tell not my rank!

The King. (to Amonasro.)

T'ap - pres-sa...  
Come for-ward...

Amonasro.

Suo pa - dre.  
Her fa - ther.

An - ch'io pu -  
I too have

Dun - que - tu sei?  
So then - thou art?

Molto largo. (♩ = 52.)

Molto largo. (♩ = 52.)

gnai - vin - ti noi fum-mo -  
fought - and we are conquer'd -

mor - te in - van cer - cai.  
death I vain - ly sought.

Andante sostenuto. (♩ = 66.)

Amonasro.

(pointing to the uniform he is wearing.)

Que-stàs-si - sa chio ve - sto vi di - ca che il mio  
 This my gar - ment has told you al-read - y that I

*pp*

Re, la mia patria ho di - fe - so; fu la  
 fought to de-fend King and coun-try; Adverse

*ff* *pp*

sor - te a nostr'ar - mi ne-mi - ca tor-nò va - no de' for - ti l'ar -  
 for - tune against us ran stea - dy Vain-ly sought we the fates to de -

*dir.* Al mio piè - nel-la pol - ve di - ste- so giac - que il  
*fy.* At my. feet\_ in the dust lay ex - tend-ed Our

*ff* *pp* *f*

Verdi — Aida, Act II

Re — da più col - pi tra - fit - to; se la - mor del - la  
King, — countless wounds had trans - pierc'd him; If to fight for the

*f* *cresc.*

pa - tria è de - lit - to siam rei  
coun - try that — nurs'd him Make one

*tronca* *Poco più animato. (♩ = 76.)*

tut - ti, siam pronti a mo - rir! Ma tu, Re, tu si - gno - re pos -  
guil - ty, we're read - y to die! But, oh King, in thy pow - er trans -

*f* *pppp legato*

*dolce*

sen - te, a co - sto - ro ti vol - gi cle - men - te Og - gi  
cen - dent, Spare the lives on thy mer - cy de - pen - dent By the

Verdi — Aida, Act II

noi siam per - cos - si dal fa - to, ah! do - man voi po - tria il fa - to col -  
fates though to - day o - ver - tak-en, Ah! say who can to - morrow's e - vent de -

*ten.*

Aïda. *p*

Ma tu Re, tu si - gno - re pos - sen - te, a co -  
But, oh King, in thy pow - er tran - scen - dent Spare the

*pir.*  
*scry?*

*p*

Si: dai Nu - mi per - cos - si noi sia - mo; tua pie -  
We, on whom heav - en's an - ger is fall - ing, Thee im -

*p*

Si: dai Nu - mi per - cos - si noi sia - mo; tua pie -  
We, on whom heav - en's an - ger is fall - ing, Thee im -

*sempre legato*

sto - ro ti vol - gi cle - men - te, Og - gi noi siam per - cos - si dal  
lives on thy mer - cy de - pen - dent, By the fates tho' to day o - ver -

*p*

tà, tua cle - men - za im - plo - ria - mo; ah giam - mai di sof - frir vi sia  
plore, on thy clem - en - cy call - ing; May ye ne'er be by for - tune for -

*p*

tà, tua cle - men - za im - plo - ria - mo; ah giam - mai di sof - frir vi sia  
plore, on thy clem - en - cy call - ing; May ye ne'er be by for - tune for -

*f*

fa - to, ah! do - man voi po - tria il fa - to col - pir.  
tak - en, Ah! say, who can to-morrow's e - vent de - scry?

**Amonasro.** *b*

Ah! do - man voi po - tria il fa - to col - pir.

**Ramphis.** Ah! say, who can to-morrow's e - vent de - scry?

Strug - gio  
Death, oh

**Slave-prisoners.**

da - to ciò che in og - gi nè da - to sof - frir!  
sak - en, Nor like us in cap - tiv - i - ty lie!

ciò che in og - gi nè da - to sof - frir!  
Nor like us in cap - tiv - i - ty lie!

da - to ciò che nè da - to sof - frir!  
sak - en, Nor thus in cap - tiv - i - ty lie!

**Priests.**

Strug - gio  
Death, oh

Strug - gio  
Death, oh

**Ramphis.**

Re, que - ste ciur - me fe - ro - - ci, chiu - di il  
King, be their just des - ti - na - - tion, Close thy

Re, que - ste ciur - me fe - ro - - ci, chiu - di il  
King, be their just des - ti - na - - tion, Close thy

Re, que - ste ciur - me fe - ro - - ci, chiu - di il  
King, be their just des - ti - na - - tion, Close thy

Aida.

Ramphis.

Pie - tà!  
Ah spare!

cor \_\_\_\_\_ al - le per - fi - de vo - ci;  
heart \_\_\_\_\_ to all vain sup - pli - ca - tion,  
By dai the

Slave-prisoners.

Pie - tà!  
Ah spare!

Pie - tà!  
Ah spare!

Priests.

Pie - tà!  
Ah spare!

cor \_\_\_\_\_ al - le per - fi - de vo - ci;  
heart \_\_\_\_\_ to all vain sup - pli - ca - tion,  
By dai the

cor \_\_\_\_\_ al - le per - fi - de vo - ci;  
heart \_\_\_\_\_ to all vain sup - pli - ca - tion,  
By dai the

m.s. m.d.

Nu - mi vo - ta - tial - la mor - te, or de'  
heav - ens they doom'd are to per - ish, We the

pie - tà!  
ah spare!

Nu - mi vo - ta - tial - la mor - te, or de'  
heav - ens they doom'd are to per - ish, We the

pie - tà!  
ah spare!

Nu - mi vo - ta - tial - la mor - te, or de'  
heav - ens they doom'd are to per - ish, We the

m.s. m.d.

*string. a poco a poco*

pie - tà!  
ah spare!

Ma - tu, o Re, si - gnor pos -  
But thou, oh King, in thy pow'r trans -

Amonasro.

Qua - li sguardi,  
With what glances,

Ramphis.

Og - gi no - i siam per - cos -  
By the fates tho' we to - day

*con forza*

Nu - mi si compiall vo - ler!  
heav - ens are bound to o - bey!

A mor - te! a  
To death all! to

The King.

Or che fau - sti ne ar - ri -  
High in tri - umph since our ban -

pie - tà!  
ah spare!

tua pie - ta - de, tua cle - men -  
we im - plore - thee, on thy clem -

pie - tà!  
ah spare!

tua pie - ta - de, tua cle - men -  
we im - plore - thee, on thy clem -

Nu - mi si compiall vo - ler!  
heav - ens are bound to o - bey!

A mor - te! a  
To death all! to

SOPRANOS.

Nu - mi si compiall vo - ler!  
heav - ens are bound to o - bey!

A mor - te! a  
To death all! to

People.

TENOR.

BASS.

Sa - cer - do - ti, gli sde -  
Ho - ly priests, calm your an -

Sa - cer - do - ti, gli sde -  
Ho - ly priests, calm your an -

*m.s.*      *m.d.*

*string. a poco a poco*

ff

sen - te, — a co - sto - ro ti mo - stra cle - men - - -  
 cen - dent, spare the lives on thy mer - cy de - pen - - -

— sovr'essahari - vol - ti! di qual fiam - ma ba -  
 on her he is gaz - ing! glow-ing pas - sion with-

si dal fa - - to, voi do man po-tria il  
 are o - ver - ta'en, who the e - vent po-can of to-

mor-te! a mor-te! o Re, struggi,  
 death all! to death all! oh King, now be

don gli e - ven - ti a co - sto - ro mo-striam-ci cle -  
 ners now are soar - ing, Let us spare those our mer - cy im -

za im - plo - ria - mo, ah pie -  
 en - cy now call - ing, spare us

za im - plo - ria - mo, tua cle -  
 en - cy now call - ing, on thy

mor-te! a mor-te! o Re, struggi,  
 death all! to death all! oh King, now be

mor-te! a mor-te! o Re, struggi,  
 death all! to death all! oh King, now be

gni pla - ca - te, lu mil  
 ger ex - ceed - ing, lend an

gni pla - ca - te, lu mil  
 ger ex - ceed - ing, lend an

The musical score consists of ten staves of music. The top staff is soprano, followed by alto, bass, tenor, and another soprano. Below them are three more soprano staves, then two more soprano staves, and finally a bassoon and piano. The vocal parts sing in Italian, with lyrics provided in English below each note. The piano part provides harmonic support with chords and bass lines. The score is set in common time, with various dynamics like forte (f) and very forte (ff) indicated.

te..  
dent.. *cupo*

le - na - no i vol - ti!      qua-li sguardi      so-vressahari-  
in them is blaz - ing!      With what glances      on her he is  
**Radamès.**      (fixing his eyes on Aida)

(Il do - lor che in quel vol - to fa-  
(See her cheek wan with weep - ing and  
fa - to col - pir.      Tua pie-  
mor - row de - scry.      We im-

strug-gi que - ste ciur - me,  
death their des - ti - na - tion,

men - - - ti, - or che  
plor - - - ing, - High in

tà, pie - tà, plore,  
we im

men - zai - m - plo - ria - mo,  
clem - en - cy call - ing,

strug-gi que - ste ciur - me,  
death their des - ti - na - tion,

strug-gi que - ste ciur - me,  
death their des - ti - na - tion,

pre - cea scol - ta - te;  
ear to their plead - ing;

pre - cea scol - ta - te;  
ear to their plead - ing;

*pp dolce*

The musical score consists of eight staves of music. The top staff is for soprano, followed by alto, tenor, bass, and three staves for piano/orchestra. The lyrics are written below the vocal parts. The vocal parts sing in four-measure phrases, mostly in common time. The piano/orchestra parts provide harmonic support with sustained notes and rhythmic patterns. Measure numbers are present at the beginning of each vocal line.

## Verdi — Aida, Act II

*p dolce*

tua pie - tà im - thy  
 I im - - plore

vol-ti! di qual fiamma ba-le - - na - noj  
 gazing! Glowing passion with-in them is

vel - la al mio sguar - do la ren - - de più  
 sor - row From af - - flic - tion new charm seems to

tà, tua cle-men-za implo - ria-mo,  
 plore, on thy clemen-cy calling,

si com -  
 we of

fau - sti near-ri - don glie - ven - ti,  
 tri - umph our ban - ners are soar - ing,

pie-tà, ah spare, pp

pp

piet-ah

si com -  
 we of

si com -  
 we of

pp <sup>3</sup> pp <sup>3</sup> pp <sup>3</sup> pp <sup>3</sup>

sa-cer-do - ti, gli sdegni pla -  
 Hol-y priests calm your anger ex -

pp <sup>3</sup> pp <sup>3</sup> pp <sup>3</sup> pp <sup>3</sup>

sa-cer-do - ti, gli sdegni pla -  
 Hol-y priests calm your anger ex -

The musical score consists of five staves. The top two staves are soprano voices, the third is bass, and the bottom two are piano. The piano part includes dynamic markings like *p dolce*, *pp*, and *ppp*, and articulation marks like <sup>3</sup>. The vocal parts have lyrics in Italian with English translations below them. The piano part shows harmonic progression with various chords.

Verdi — Aida, Act II

A musical score for Verdi's *Aida*, Act II, featuring vocal parts and piano accompaniment. The vocal parts include soprano, alto, tenor, bass, and basso continuo. The piano part is shown below the vocal staves. The lyrics are in Italian, with some English translations in parentheses.

The vocal parts are as follows:

- Soprano:** plo - ro. —  
mer - cy, —  
vol - ti!  
blaz - ing!
- Alto:** Ed io so-la,  
She is lov'd,
- Tenor:** av - vi - li - ta, re -  
and my passion is
- Bass:** bel - la; o - gni stil - la del pian - to a - do -  
bor - row; In my bo - som love's flame seems new -
- Basso continuo:** tua  
we

The piano part includes the following lyrics:

- pi - sca de' Nu - mijl vo - ler!  
heav - en the will must o - bey!
- a co -  
spare,
- ta,  
spare,
- pi - sca de' Nu - mijl vo - ler!  
heav - en the will must o - bey!
- pi - sca de' Nu - mijl vo - ler!  
heav - en the will must o - bey!
- ca - te,  
ceed - ing,
- ca - te,  
ceed - ing,

The score consists of eight systems of music, each with two staves: soprano/alto on top and tenor/bass/basso continuo on bottom. The piano part is located below the vocal staves. The music is in common time, with various dynamics and articulations indicated by symbols like  $\text{s}$  and  $\text{b}$ .

Verdi — Aida, Act II

jet-ta? la ven - det - ta mi rug - - ge nel  
slighted? Stern re - venge in my breast loud-ly  
ra - to nel mio pet - to rav - vi - va l'a -  
light - ed by each tear - drop that flows from her  
tā, tua cle - men - - za im - - plo -  
plore, we thy mer - - cy im -  
sto - ro mo-striam - ci cle - men - -  
those then our mer - cy im - plor -  
ah, pie-tā,  
we im-plore,  
pie-  
ah

*pianissimo*

I'u - mil pre - ce de' vin - ti a - scol -  
Lend an ear to the conquer'd foe  
*pianissimo*

I'u - mil pre - ce de' vin - ti a - scol -  
Lend an ear to the conquer'd foe

## Verdi — Aida, Act II

*ff*

og - gi no - i siam per - cos - si,  
By fate tho' we're now o'er-tak - en,

cor, la ven - det - ta, la ven - det - ta  
cries, stern-ly ven - geance, stern-ly ven - geance

mor, o - gni stil-la del pian - to a - do -  
eyes, in my bosom love's flame seems new-

riam, tua clemenza implo - riam, tua clemenza implo -  
plore, we thy mercy im - plore, we thy mercy im -

*ff*

strug - gi, o Re, que-ste ciur - me, que - ste ciur-me fe - ro - ci,  
death, oh King, yes, let death be now their just des-ti - na - tion,

ti: la pie - tà sa - - leai  
ing: By the gods mer - - cy

pie - tà, pie - ah  
ah spare, ah

tà, tua clemenza implo - riam, tua clemenza implo -  
spare, we thy mercy im - plore, we thy mercy im -

*f*

strug - gi, o Re, que-ste ciur - me, que - ste ciur-me fe - ro - ei,  
Death, oh King, yes, let death be now their just des-ti - na - tion,

strug - gi, o Re, que-ste ciur - me, que - ste ciur-me fe - ro - ei,  
Death, oh King, yes, let death be now their just des-ti - na - tion,

ta - te;  
pleading;

ta - te;  
pleading;

*ff*

## Verdi — Aida, Act II

*ff*

do - man voi po - tri - a  
 ah! say who to - mor - row's,  
 mi rug - ge, nel cor,  
 in my breast loud - ly cries,  
 mi in my

ra - to, del pian - to a - do - ra - to nel mio pet - to,  
 kin - dled, love's flame seems new kin - dled by each tear - drop,

riam, im - plo - ria - mo, tua pie - we im -  
 plore, we im - plore thee, we

strug - gi, strug - gi; fur dai Nu - mi vo -  
 let them per - ish; they are doom'd by the

Nu - mi gra - di - ta e raf - fer - ma,  
 aye is re - quit - ed and con - firm - eth,

tà, tua pie - ta - de,  
 spare, spare, oh spare us,

riam, tua pie - ta - de,  
 plore, spare, ah - spare us,

strug - gi, strug - gi; fur dai Nu - mi vo -  
 death all, death all; they are doom'd by the

strug - gi, strug - gi; fur dai Nu - mi vo -  
 let them per - ish; they are doom'd by the

People

sa - cer - do - ti,  
 Ho - ly priest - hood,

sa - cer - do - ti,  
 Ho - ly priest - hood,

sa - cer - do - ti,  
 Ho - ly priest - hood,

## Verdi — Aida, Act II

po - tri - a      il fa - to  
 to - mor - rows    e-vent - can

rug - ge      nel - co - re,  
 breast loud    ven - geance cry - eth,

nel mio pet - to rav - vi - va  
 by each tear - drop that flows from

ta - de, tua - cle - men - za  
 plore thee, we - for mer - cy

ta - ti, fur vo - ta - tial la mor - te, si com-pi-sca de'  
 heav - ens, they are doom'd all to per - ish, and the will of the

e - raf - fer - ma      il - po - ter,  
 and con - firm - eth prince - ly sway,

tua - cle - men - za      in - vo-chia - mo,  
 we - for mer - cy all im - plore thee,

tua - cle - men - za      in - vo-chiam, im - plore,  
 we - for mer - cy thee

ta - ti, vo - ta - tial la mor - te, si com-pi-sca de'  
 heav - ens, they are doom'd all to per - ish, and the will of the

ta - ti, vo - ta - tial la mor - te, si com-pi-sca de'  
 heav - ens, they are doom'd all to per - ish, and the will of the

gli - sde - ghi      pla - ca - te,  
 calm your an - ger ex - ceed - ing,

gli - sde - gni      pla - ca - te,  
 calm your an - ger ex - ceed - ing,

gli - sde - gni      pla - ca - te,  
 calm your an - ger ex - ceed - ing,

8 - - - - -

The musical score consists of ten staves of music. The top two staves are soprano, the next two alto, the next two tenor, and the bottom two bass. The piano accompaniment is on the left side of the page. The vocal parts have lyrics written below them. Measure numbers 8 and 9 are indicated at the bottom.

## Verdi — Aida, Act II

*ff*      *3 dim.*      *allarg.*      *pp a tempo.*

col des - pir. cry. Ma tu, o  
nel loud cor. cries. Ed io She is  
far her dor, eyes, Il Her do - fair  
im - plo - riam. Ma tu, o  
thee im - plore. But, oh  
Nu-mi, de' Nu-mi il vo - ler! Strug - gi, o Re, que-ste  
heav-ens we all must o - bey! Death, oh King, yes, let  
il po - ter. La Mer -  
prince ly sway.  
in vo - chaim. Si dai on  
we im - plore.  
in vo - chaim. Si dai on  
we im - plore.  
Nu-mi, de' Nu-mi il vo - ler! cupo  
heav-ens we must all o - bey! pp  
Nu-mi, de' Nu-mi il vo - ler! Strugg - gi Re, que-ste  
heav-ens we must all o - bey! Death, oh King, yes, let  
pie ah - tà! spare! Re pos -  
pie ah - tà! spare! Re  
pie ah - tà! spare! King,  
  
*pp legato*

The musical score consists of ten staves of music. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom six are for the piano. The vocal parts have lyrics written below them. The piano part includes dynamic markings like *ff*, *3 dim.*, *allarg.*, *pp a tempo.*, *pp*, *cupo*, and *pp legato*. The vocal parts also have dynamics like *pp* and *ppp*.

## Verdi — Aida, Act II

Re, tu si - gno - re pos - sen - te, a co -  
 King, in thy pow - er tran - scand - ent Spare the  
 so-la, av - vi - li-ta, av - vi -  
 loved and my passion, and my  
 lor, il do - lor  
 cheek, her fair cheek

Re, tu si - gno - re pos - sen - te, a co -  
 King, in thy pow - er tran - scand - ent Spare the  
 ciur-me, que-ste ciurme fe - ro - ci, fur dai Nu-mi vo -  
 death be their most just desti - na - tion, they by heaven are

pie - tà, aye,  
 cy,

Nu mi per - cos - si noi sia - mo, tua pie -  
 whom heav - en's an - ger is fall - ing thee im -  
 Nu mi per - cos - si noi sia - mo, tua pie -  
 whom heav - en's an - ger is fall - ing thee im -

Struggi o Re, ques-te ciur - me, que-ste ciurme fe-ro-ci,  
 Death, oh King, yes, let death be their just desti-na-tion,

ciur-me que-ste ciurme fe - ro - ci, fur dai Nu-mi vo -  
 death be their most just desti - na - tion, they by heaven are

sen - te, pos - sen - te,  
 cher - ish, cher - ish,

Verdi — Aida, Act II

stō - ro ti mo - stra cle - men - te og - gi  
lives on thy mer - cy de - pend - ent, By the

li-ta, passion re - jet - ta? la ven-  
is slight - ed? stern-ly

la seems

ta - ti, fur vo - ta - ti alla mor - te, si com - pi - sca de'  
fat - ed, they are fat-ed to per - ish, And the heavens we

la mer -

tā, tua cle - men - za im - plo - ria - mo: ah! giam -  
plore, on thy clem - en - cy call - ing; May ye

tā, tua cle - men - za im - plo - ria - mo: ah! giam -  
plore, on thy clem - en - cy call - ing; May ye

fur dai Nu - mi vo - ta - ti, fur vo - ta - ti alla morte,  
they by heav-en are fat-ed, they are fat-ed to per-ish,

ta - ti, fur vo - ta - ti alla mor - te, si com - pi - sca de'  
fat - ed, they are fat-ed to per - ish, and the heav-ens we

Re King pos - we

Re King pos - we

*pp*

noi siam per - cos - si dal fa - to, ah do - man voi potria il fato col -  
 fates tho' to - day o - ver - tak-en, Ah, say who canto-morrow'sevent des -  
 detta mi rug - ge nel cor. -  
 vengeance with-in loud-ly cries.  
 ren - de più bel la;  
 new charm to bor row;  
  
 noi siam per - cos - si dal fa - to, ah do - man voi potria il fa - to col -  
 fates tho' to - day o - ver - tak-en, Ah, say who canto-morrow'se- vent des -  
 Nu - mi, si com - pi - sca de' Nu - mi il vo - ler!  
 all, and the heavens we all must o - bey!  
  
 pie - ta, aye,  
  
 mai di sof - frir vi sia da - to ciò che in og - gi n'e da - to sof -  
 ne'er be by for - tune for sak - en, Nor e'er like us in cap - tiv - i - ty  
  
 ciò che in og - gi n'e da - to sof -  
 Nor e'er like us in cap - tiv - i - ty  
  
 mai di sof - frir vi sia da - to ciò che in og - gi n'e da - to sof -  
 ne'er be by for - tune for sak - en, e'er in cap - tiv - i - ty  
  
 si com - pi - sea de' Nu - mi il vo - ler!  
 and the heavens we all must o - bey!  
  
 Nu - mi si com - pi - sca de' Nu - mi il vo - ler!  
 all, and the heavens we all must o - bey!  
  
 sen - te,  
 cher - ish,  
  
 sen - - te,  
 cher - - ish,  
  
*ten.*  
*p.*

The musical score consists of ten staves. The top five staves are for voices: soprano, alto, tenor, bass, and another bass. The bottom five staves are for piano. The vocal parts have lyrics in Italian and English. The piano part includes dynamic markings like 'ten.' (tempo), 'p' (piano), and 'b' (bass). The score is set against a background of horizontal lines and vertical bar lines indicating measure boundaries.

## Verdi — Aida, Act II

pir, do - man voi, do - man voi — il —  
 cry, who to - morrow's, who to - morrow's e - -  
 ed io so-la, av - vi - li - ta, av - vi -  
 She is lov-ed, and my passion, and my  
 o - gni stil-la, o - gni stil-la del -  
 in my bo-som, in my bo-som love's  
 pir, og - gi no - i, og - gi no - i siam per -  
 cry, By the fates, by the fates we're to -  
 struggi,o Re, struggi,o Re, que-ste ciurme,  
 death, oh King, death, oh King, let them perish,  
 la pie - tà, la pie - tà sa.le ai  
 mer - cy, aye, mer - cy, aye by the  
 frir! ah giam - ma-i, ah giam - ma-i di sof -  
 lie! may you nev - er, may you nev - er be by  
 frir! ah giam - ma-i, ah giam - ma-i di sof -  
 lie! may you nev - er, may you nev - er be by  
 struggi,o Re, struggi,o Re, que-ste ciurme,  
 death, oh King, death, oh King, let them perish,  
 struggi,o Re, struggi,o Re, que-ste ciurme,  
 death, oh King, death, oh King, let them perish,  
 e tu,o Re, tu, o Re, tu pos -  
 mighty King, mighty King, thou whose  
 e tu,o Re, tu, o Re, tu pos -  
 mighty King, mighty King, thou whose

## Verdi — Aida, Act II

*ff*

fa - - - - - to po -  
 vent can, to  
 li - - ta, re - jet - - - ta? la\_ven -  
 pas - - sion is slight - - - ed? Sternly  
 pian - - to a - - do - ra - to nel mio pet - to, nel\_mio  
 flame seems new - light-ed By each tear - drop, by - each  
 cos - - si dal fa - - to, voi do - - -  
 day o - ver tak - en, Yet who  
 fur dai Nu - mi vo - ta - - - tial - la mor - te,  
 they by heav - en are fat - - - ed to per - ish,  
 Nu - - mi gra - di - ta e raf - - -  
 gods is re - quit - ed, And of  
 fir vi sia da - to ciò che in og - gi, ciò che in  
 for - - tune for sak - en, Nor like us, nor e'er like  
 fir vi sia da - to ciò che in og - gi, ciò che in  
 for - - tune for sak - en, Nor like us, nor e'er like  
 fur dai Nu - mi vo - ta - - - tial - la mor - te,  
 they by heav - en are fat - - - ed to per - ish,  
 sen - - te, tu for - te, a cle - men - za,a cle -  
 pow - - er we cher - ish, in thy bo - som let  
 sen - - te, tu for - te, a cle - men - za,a cle -  
 pow - - er we cher - ish, in thy bo - som let

8

The musical score consists of eight staves of music. The top staff is for the soprano, indicated by a 'S' above the staff. The second staff is for the alto, indicated by an 'A'. The third staff is for the tenor, indicated by a 'T'. The fourth staff is for the bass, indicated by a 'B'. The fifth staff is for the second soprano, indicated by a 'S2'. The sixth staff is for the second alto, indicated by an 'A2'. The seventh staff is for the second tenor, indicated by a 'T2'. The eighth staff is for the second bass, indicated by a 'B2'. The piano accompaniment is on the ninth staff, indicated by a 'P'. The music is in common time, with various dynamics and articulations. The vocal parts have lyrics in Italian, which are repeated in each section. The piano part provides harmonic support with chords.

## Verdi — Aida, Act II

*mf* string. - - -

tri - a doman vo - i potria col - pir, do - man  
 mor - rows, can to - mor - rows e - ventdes - cry, say, who  
 det - ta la ven - det - ta rugge nel cor, la ven -  
 ven - geance, stern - ly ven - geance within me cries, yes, stern -  
 pet - to rav - vi - va l'ar - dor, nel mio  
 tear - drop that - flows from her eyes, by each,  
 man il fa - to po - tri - - a col - pir, do - man  
 can to-mor - rows'e - vent eer des - cry, yes, who  
 si compi - sca de' Nu - mi jl voler! fur - dai - Nu - mi, dai  
 we of heav - en the will - must obey, they by - heav - en, by  
 fer - - ma de' it pren - - eiil po - ter,  
 princ - es gi nè da - to sof - frir!  
 og - - us in cap tiv - i ty lie!  
 og - - us in cap -  
 og - - us in cap -  
 si compi - sca de' Nu - mi jl voler! fur - dai - Nu - mi, dai  
 we of heav - en the will - must obey! they by - heav - en, by  
 si compi - sca de' Nu - mi jl voler! fur - dai - Nu - mi, dai  
 we of heav - en the will - must obey! they by - heav - en, by  
 men - za di - schiudi il pen - sier,  
 mer - cy, let mer - cy have sway,  
 men - - za di schlu - - di il pen - sier,  
 mer - - cy, let mer - - cy have sway,  
 men - - za di schiu - - di il pen - sier,  
 mer - - cy, let mer - - cy have sway,

string. - - -

ppp string. - - -

*a poco a poco*

voi po - tria il fa - to, do - man voi po - tria col - pir,  
can des - cry, to - morrow, who to - morrow, can des - cry,

det - - ta, la ven - det - ta, la ven - det - ta rug - ge, rugge in cor,  
ven - geance, yes, stern vengeance, yes, stern vengeance loud with - in me cries,

pet - - to, nel mio pet - to o - gni stil - la del suo pian - to,  
each teardrop, each teardrop, in my bo - som love is light - ed,

voi po - tria il fa - to, do - man voi po - tria col - pi - re,  
can, who can to - morrow e'er des - cry, des - cry, to mor - row,

Nu - mi vo - ta - ti al - la morte, fur vo - ta - ti al - la mor - te,  
heav - en are fat - ed to perish, they are fat - ed all to per - ish,

ai Nu - mi sa - le gra - di - ta,  
aye by the gods is re - quit - ed,

ah, tua cle men - za im - plo ria - mo,  
ah, see for mer - cy we im - plore thee,

ah, tua cle - men - za im - plo - ria - mo,  
ah, see for mer - cy we im - plore thee,

Nu - mi vo - ta - ti al - la mor - te, fur vo - ta - ti al - la mor - te,  
heav - en are fat - ed to perish, they are fat - ed all to per - ish,

Nu - mi vo - ta - ti al - la mor - te, fur vo - ta - ti al - la mor - te,  
heav - en are fat - ed to perish, they are fat - ed all to per - ish,

a cle - men - za di - schiu di il pen - sier,  
ah, let mer - cy, let mer - cy have sway,

a cle - men - za di - schiu di il pen - sier,  
ah, let mer - cy, let mer - cy have sway,

*a poco a poco*

Come prima. *pp*

voi po-tria col - pir.  
say who can des - cry

*pp*  
rug - - - - ge in cor, in  
loud ly cries, loud

*ppb*  
nel mio pet - to rav-vi - va l'par- dor, l'par -  
by each fear - drop that flows from her eyes, her

*ppb* *b2*  
do-man voi po - tria col - pir, po-tria col -  
who to - mor row can des - cry, who can des -

*p*  
si compi-sca de' Nu-mi il vo - ler, de'Nu-mi il vo -  
we of heaven the will must o - bey, the heavens o -

e raf-fer - ma il po - ter, raf-fer-ma il po -  
and confirm - eth the sway, of princes the

*pp*  
im - - - - plo - riam, im - - - - plo -  
we im - - - - plore, we im -

*pp*  
im - - - - plo - riam, im - - - - plo -  
we im - - - - plore, we im -

*p allarg.*  
si compi-sca de' Nu-mi il vo - ler, de'Nu-mi il vo -  
we of heaven the will must o - bey, the heavens o -

*p*  
si compi-sca de' Nu-mi il vo - ler, de'Nu-mi il vo -  
we of heaven the will must o - bey, the heavens o -

*pp*  
oh Re po - sen - te  
oh King, al-might - y

*pp*  
oh Re po - sen - te  
oh King, al-might - y

Come prima. *ppp*

*ppp*

**Allegro**

The musical score consists of ten staves of music. The top staff is soprano, followed by alto, tenor, bass, and then three staves for the orchestra (two violins and cello/bass). The vocal parts sing in Italian, with English translations provided for some lines. The vocal entries are as follows:

- Soprano: "cor. cries. dor, eyes, o Re: pei sa - cri Nu-mi, per lo splen-dor del-la tua co- O King: by heavn a - bove us, and by the crown on thy brow thou
- Alto: "pir. cry? ler! bey!"
- Tenor: "ter. sway. riam. plore. riam. plore. ler. bey. Re. King. Re. King."
- Bass: "ff" (fortissimo dynamic)

The vocal parts sing in a recitative style, indicated by the label "Recit." above the tenor's first entry. The tempo is Allegro, with a tempo marking of  $\text{J} = 120$  at the end of the score.

**Radamès.**

ro - na, com-pier giu - ra - stil vo - to mi - o - Eb -  
swor - est, what-e'er I asked thee thou wouldst grant it - Vouch -  
King.

**Giurai.**  
Say on.

**Radamès.**

be - ne: a te pei pri-gio-nie - ri E - ti - o - pi vi - ta do -  
safe then, I pray free-dom and life to free - ly grant un - to these

**Amneris.**

(Per tut-ti!)  
**Radamès.** (Free all, then!)

man - do e li - ber - tà.  
E - thiop cap-tives here.

**Priests.**

Mor Death - te ai ne - mi - ei del - la  
Death be the doom of E - gypt's

Mor Death - te ai ne - mi - ei del - la  
Death be the doom of E - gypt's

**Ramphis.**

Ascolta,  
Hear me, oh

**Priests.**

pa - tri - a!  
en - e - mies!

pa - tri - a!  
en - e - mies!

**People.**

*pp*

Gra - zia per gl'in - fe - li - ci!  
Com - pas - sion to the wretch - ed!

*pp*

Gra - zia per gl'in - fe - li - ci!  
Com - pas - sion to the wretch - ed!

*pp*

(to Radamès.)

Re. Tu pu - re gio - vi - ne - ro - e, sag - gio con - si - glio a -  
King! and thou, too, daunt-less young he - ro, lost to the voice of

*f* *p*

*a tempo* ( $\text{♩} = 88$ )

seol - ta: son ne - mi - cie pro - di so - no\_ la ven - det - ta han - no nel  
pru - dence: they are foes, to bat - tle hard - ened, Vengean - ce ne'er in them will

*p*

cor, fat - ti au - da - ci dal per - do - no cor - re - ran-no all'ar - mi an -  
die, Grow - ing bold - er if now par - don'd, They to arms once more will

**Radames.**

Spent - to A - mo - na - sro il ré guer - rier, non re - sta speran - za ai vin - ti.  
With A - mo - na - sro, their warrior King, all hopes of revenge have perish'd.

cor!  
fly!

**Ramphis.**

Al - me - no, ar - ra di pa - ce e se - cur - tà, fra noi re - sti col pa - drie A -  
At least, as earnest of safe - ty and of peace, Keep we back then A - i - da's

*pp legato*

**The King.**

i - da -  
fa - ther.  
Al tuo consiglio io ce - do. Di se - cur - tà, di pa - ce un mi - glior pe - gno or io vo'  
I yield me to thy counsel; of safe - ty now and peace a bond more certain will I

Verdi — Aida, Act II

Più presto. (♩ = 120.)

dar-vi.  
give you.  
Radamès, la pa-tria tut-to a te de-ve.  
Radamès, to thee our debt is un-bounded.

D'Am-ne-ris, la ma-no pre-mio ti  
Am-ne-ris, my daugh-ter, shall be thy

p string.

si-a. So-vra l'E-git-to un gior-no con  
guer-don. Thou shalt here-af-ter o'er Egypt with

Amneris.

(Ven-ga la schia-va, ven-ga a ra-)  
(Now let yon bond-maid, now let her  
es-sa re-gne-rai.)  
her hold con-joint sway.

## Maestoso come prima.

pirmi l'amor mio se l'o - sa!)  
rob me of my love she dare not!)

Glo - ria all' E - git - to, ad I - si - de, che il sa - cro suol di -  
Glo - ry to E - gypt's sacred land, I - sis hathaye pro -

**Slave-prisoners.**

Glo - ria al clemente E - gi - zi - o che i nostri ceppi ha  
Glo - ry to E - gypt's gracious land, She hath revenge re -

Glo - ria al clemente E - gi - zi - o che i nostri ceppi ha  
Glo - ry to E - gypt's gracious land, She hath revenge re -

**Priests.**

Glo - ria all' E - git - to, ad I - si - de, che il sacro suol di -  
Glo - ry to E - gypt's sa - cred land, I - sis hathaye pro -

**Peop - ple.**

Glo - ria all' E - git - to, ad I - si - de, che il sacro suol di -  
Glo - ry to E - gypt's sacred land, I - sis hathaye pro -

**Maestoso come prima.**

**Ramphis.**

fen - de, s'in - trec - ciil lo - toal lau - ro, s'in - trec - ciil lo - toal  
 tect - ed, With lau - rel and with lo - tus, with lau - rel and with

sciol - to, che ei ri - do - na ai li - be - ri, che ei ri - do - na ai  
 ject - ed, And lib - er - ty hath grant - ed us, and lib - er - ty hath

sciol - to, che ei ri - do - na ai li - be - ri, che ei ri - do - na ai  
 ject - ed, And lib - er - ty hath grant - ed us, and lib - er - ty hath

fen - de, s'in - trec - ciil lo - toal lau - ro, s'in - trec - ciil lo - toal  
 tect - ed, With lau - rel and with lo - tus, with lau - rel and with

fen - de, s'in - trec - ciil lo - toal lau - ro, s'in - trec - ciil lo - toal  
 tect - ed, With lau - rel and with lo - tus, with lau - rel and with

fen - de, s'in - trec - ciil lo - toal lau - ro, s'in - trec - ciil lo - toal  
 tect - ed, With lau - rel and with lo - tus, with lau - rel and with

*cantabile*

In - ni le - via - mo ad  
Praise be to I - sis,  
lau - ro sul erin, sul erin del vin - ci - tor.  
lo - tus en - twine Proud - ly the vic - tor's head.

li - be - ri sol - chi del pa - trio suol.  
grant - ed us Once more our soil to tread.  
li - be - ri sol - chi del pa - trio suol.  
grant - ed us Once more our soil to tread.

*cantabile*

In - ni le - via - mo ad  
Praise be to I - sis,  
*cantabile*

In - ni le - via - mo ad  
Praise be to I - sis,

*pesante*

lau - ro sul erin, sul erin del vin - ci - tor.  
lo - tus en - twine, twine we the vic - tor's head.

*pesante*

lau - ro sul erin, sul erin del vin - ci - tor.  
lo - tus en - twine we the vic - tor's head.

*pesante*

lau - ro sul erin, sul erin del vin - ci - tor.  
lo - tus en - twine, twine we the vic - tor's head.

*pesante*

*p staccato*

**Ramphis.**

I - - si - de\_ che il sa-cro suol di - fen - de! Preghiam che il fa-ti ar-  
god - dess bland, Who hath our land pro - tect ed, And pray that the fa-vors

**Priests.**

I - - si - de\_ che il sa-cro suol di - fen - de! Preghiam che il fa-ti ar-  
god - dess bland, Who hath our land pro - tect ed, And pray that the fa-vors

I - - si - de\_ che il sa-cro suol di - fen - de! Preghiam che il fa-ti ar-  
god - dess bland, Who hath our land pro - tect ed, And pray that the fa-vors

ri - dano, preghiam che il fa - ti ar - ri - da - no fau - -  
granted us, and pray the fa - vors grant-ed us Ev - -

ri - da-no, preghiam che il fa - ti ar - ri - da - no fau - -  
granted us, and pray the fa - vors grant-ed us Ev - -

ri - da-no, preghiam che il fa - ti ar - ri - da - no fau - -  
granted us, and pray the fa - vors grant-ed us Ev - -

**Aïda.**

(Qual spe - - me o mai più re - sta - mi? A  
 (A - las! to me what hope is left? He

**Amneris.**

(Dal - lin - at-te - so  
 (Al - most of ev - 'ry

**Radamès.**

(D'av - ver - - so Nu-me il fol - go - re sul  
 (Now heav - - en's bolt the clouds has cleft, Up

**Ramphis.** stial-la pa-tria o-gnor.  
 - er\_ be o'er us\_ shed.

**The King.**

Glo - ria  
 Glo - ry

**Priests.**

- stial-la pa-tria o-gnor.  
 - er\_ be o'er us\_ shed.

- stial-la pa-tria o-gnor.  
 - er\_ be o'er us\_ shed.

**Chorus.**

Glo - ria  
 Glo - ry

Glo - ria  
 Glo - ry

Glo - ria  
 Glo - ry

*mf*

Verdi — Aida, Act II

lui \_\_\_\_\_ la glo-ria, il tro - no - a me \_\_\_\_\_ lo -  
wed, \_\_\_\_\_ a throne as-cend - ing - I left - my  
  
giu - bi-lo i - nebbri-a-ta jo so - no;  
sense bereft, By joy my hopes transcending,  
  
ca - - po mio di-scen - de ah no! \_\_\_\_\_ d'E-gitto il  
on \_\_\_\_\_ my head descend - ing Ah! no \_\_\_\_\_ all Egypt's  
  
Pre - ghiam che j fa - - ti,  
Pray that the fa - - vors,  
  
ad I - si-de!  
to I - sis bland!  
  
ad I - si-de!  
to I - sis bland!  
  
ad I - si-de!  
to I - sis bland!  
  
ad I - si-de!  
to I - sis bland!

Verdi — Aida, Act II

Verdi — Aida, Act II

blio loss le to la - - -  
tut - ti in un di si com - - - pio-no - i  
scarce - I the triumph can mea - - - sure Now

so - - glio non val, \_\_\_\_\_  
trea - - sure Weighs not, \_\_\_\_\_

pre - ghiam che i fa - - - ti ar - ri - da - no  
Pray that the fa - - - vors grant - ed us

glo - ria!  
glo - ry!

piano accompaniment

Verdi — Aida, Act II

cri-me dun di - - - spe-ra - to a -  
sure, To mourn a hope - less

so - - gni del mio cor, i so-gni del mi - o  
crown - ing all my love, now crown-ing all my

non val, non val d'Ai - da il  
weighs not, weighs not Ai - da's

fau - - stial - la pa - tria o - gnor, faustialla pa - tria o - -  
Ev - - er be o'er us shed, ev-er be o'er us

glo - - -  
glo - - -

glo - - -  
glo - - -

glo - - -  
glo - - -

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Molto più mosso, quasi tempo doppio.

Sheet music for Verdi's Aida, Act II, featuring multiple staves of vocal parts and piano accompaniment. The vocal parts include soprano, alto, tenor, bass, and basso continuo. The piano accompaniment is shown in the bottom staff. The vocal parts sing in Italian, with lyrics such as "Fa cor: de - la tua pa - tria i lie - tie - ven - tia - Take heart: there yet some hope is left, Thy coun - try's fate a - gnor. shed. ria! ry! ria! ry! ria! ry!" The piano accompaniment features eighth-note chords.

Molto più mosso, quasi tempo doppio.

Continuation of the musical score for Verdi's Aida, Act II. The vocal parts continue their dialogue, with lyrics such as "spet - ta; per noi del - la ven - det - ta già pros - si-mo è l'al - mend-ing; Soon shalt thou see with pleas - ure Re-vengelight from a -". The piano accompaniment provides harmonic support with eighth-note chords.

Verdi — Aida, Act II

A me l'o - bli -  
I left to mourn my

Tut-te-in up di si compio - no le gio -  
Scarce can I mea - sure now the triumph, the tri -

Qual i - nat - te - so fol - go - re! qual  
Now heaven's bolt the cloud hath cleft! now

bor. Fa cor,  
bove. Take heart.

*p* In - ni  
Praise be

Glo-ria al-l'E - git - -tol  
Glo - ry to E - -gypt!

In - Praise

*p* In - ni  
Praise be

*p*

Verdi — Aida, Act II

o, a me lo-blio, le la - cri - me, le la - cri -  
 loss, Mourn for my loss, to mourn my love, my hope - less

je del mio cor.  
 umph of all my love.

i - nat - te - so fol - go - re sul capo mio dis-cen -  
 heaven's bolt the cloud hath cleft, up - on my head descend -

fa co - re, fa cor, fa  
 take heart a - gain, take heart a -

le - viam ad I - - si - de,  
 to I - - sis, the god - - dess bland,

gloria, gloria, gloria,  
 glory, glory, glory,  
 TENORS.

ni le - viam, in - ni le -  
 be to her, to her be

BASSES.

— le - viam ad I - - si - de,  
 — to I - - sis, the god - - dess bland,

Gloria, gloria, gloria,  
 Glory, glory, glory,  
 Chorus of People.

Gloria, gloria, gloria,  
 Glory, glory, glory,

Gloria, gloria, gloria,  
 Glory, glory, glory,

Gloria, gloria, gloria,  
 Glory, glory, glory,

Sostenuto come prima

**Prisoners Slaves.**

me.  
love.  
Ah!  
qual spe-  
what hope,  
me o-mai più  
a-las, to  
Ah!  
Ah!  
Ah!  
Ah!  
qual in-  
now heav-  
en' sholt the  
cor.  
gain.  
Ah!  
Ah!  
fa cor,  
take heart,  
In - ni le-via - mo ad  
Praise be to I - sis,  
gloria al'E git - to!  
glo - ria, glo - ria al l'E git - to, ad  
glo - ry to E - gypt's  
glo - ria al clemen - te E -  
Glo - ry to E - gypt's  
glo - ria al clemen - te E -  
Glo - ry to E - gypt's  
viam.  
praise.  
In - ni le-via - mo ad  
Praise be to I - sis,  
In - ni le-via - mo ad  
Praise be to I - sis,  
Ah!  
Ah!  
glo - ria al l'E git - to, ad  
glo - ry to E - gypt's  
glo - ria al l'E git - to, ad  
glo - ry to E - gypt's  
glo - ria al l'E git - to, ad  
glo - ry to E - gypt's  
glo - ria al l'E git - to!  
glo - ria, glo - ria al l'E git - to, ad  
glo - ry to E - gypt's  
glo - ria al l'E git - to, ad  
glo - ry to E - gypt's  
glo - ria al l'E git - to, ad  
glo - ry to E - gypt's  
**Sostenuto come prima. (♩=88.)**

*pp cresc. molto*

*ff*

*allarg.*

Verdi — Aida, Act II

Verdi — Aida, Act II

me re sta - mi? a lui la gloria il  
is left? He wed. a throne as -

Dal l'i-nat-te - so gau - dio  
Al most of ev 'ry sense bereft,

fol go - re sul ca - po mio di -  
cloud hath cleft, Up on my head des -

fa cor: la tua  
take heart, yes, some

I - si - de, che il sa - cro suol di -  
god - dess bland, Who hath our land pro -

I - si - de, che il sa - cro suol di -  
god - dess bland, Who hath our land pro -

gi - zi - o che i nostri cep - pi ha  
gra - cious land, Who hath revenge re -

gi - zi - o che i nostri cep - pi ha  
gra - cious land, Who hath revenge re -

I - si - de, che il sa - cro suol di -  
god - dess bland, Who hath our land pro -

I - si - de, che il sa - cro suol di -  
god - dess bland, Who hath our land pro -

I - si - de, che il sa - cro suol di -  
god - dess bland, Who hath our land pro -

I - si - de, che il sa - cro suol di -  
god - dess bland, Who hath our land pro -

I - si - de, dess bland, che il sa - cro suol di -  
god - dess bland, Who hath our land pro -

I - si - de, dess bland, che il sa - cro suol di -  
god - dess bland, Who hath our land pro -

Piano accompaniment (bass line) shown at the bottom.

Verdi — Aida, Act II

tro - no - a me l'o - my  
tend - > - ing I left,  
i - nebbri - a - ta jo so - no;  
By joy all hope trans - cend - ing;  
scen - de! ah no! d'E - git - toil  
tend - - ing! Ah no! all E - gypt's  
pa - tria i lie - tie - ven - tia -  
hope is left, Thy coun - try's fate a -  
fen - de! s'in - tre - ciil lo - to al  
tect - ed! With lau - rel and with  
sciol ject - to, che ei ri - do - na ai  
ject - ed, And lib er - ty hath  
sciol ject - to, che ei ri - do - na ai  
ject - ed, And lib er - ty hath  
fen - de! pre - gham che i fa - tiar -  
tect - ed! Pray we the fa - vor -  
fen - de! pre - gham che i fa - tiar -  
tect - ed! Pray we the fa - vor -  
fen - de! pre - gham che i fa - tiar -  
tect - ed! With lau - ciil lo - to al  
fen - de! pre - gham che i fa - tiar -  
tect - ed! With lau - ciil lo - to al

blio, le la -  
loss to mea -

tut - te in un dì si com - pio - no\_ le  
scarce I the triumph can mea - sure, Now

tro - - no non val  
trea - - sure Weighs not,

spet - ta; per noi del-la ven-  
mend ing; Thou'l't soon beheld with

ri - da-no, pre-ghiam che i fa - tiar - ri - da -  
grant - ed us, pray we the fa - vor grant - ed

lau - ro, s'in - trec - ciil lo - to al  
lo - tus, with lau - rel and with

li - be-ri, che ei ri-do - na ai  
grant - ed us, and lib - er-ty hath

li - be-ri, che ei ri-do - na ai  
grant - ed us, and lib - er-ty hath

ri - da-no, pre-ghiam che i fa - tiar - ri - da -  
grant - ed us, pray we the fa - vor grant - ed

ri - da-no, pre-ghiam che i fa - tiar - ri - da -  
grant - ed us, pray we the fa - vor grant - ed

lau - ro, s'in - trec - ciil lo - to al  
lo - tus, with lau - rel and with

lau - ro, s'in - trec - ciil lo - to al  
lo - tus, with lau - rel and with

b. b.

## Verdi — Aida, Act II

cri me d'un \_\_\_\_\_ di - - spe-ra - to a -  
 sure, To \_\_\_\_\_ mourn \_\_\_\_\_ a hope - less  
 gio - je del mio cor, le gio - je del mio  
 crown - ing all my love, crown - ing all my  
 non val, non val d'A - i - da il  
 weighs not, weighs not A - i - da's  
 det - ta già pros-simo è l'al -  
 plea - sure Vengeance light from a -  
 no fau - sti al - la pa - tria,  
 us Ev - er, ev - er be o'er us,  
 lau - ro sul erin, sul erin del vin - ci -  
 lo - tus en twine, Proud - ly the vic - tor's  
 li - be ri sol - chi del pa - trio  
 grant ed us Once more our soil to  
 li - be ri sol - chi del pa - trio  
 grant ed us Once more our soil to  
 no fau - sti al - la pa - tria,  
 us Ev - er, ev - er be o'er us,  
 lau - ro sul erin, sul erin del vin - ci -  
 lo - tus en twine, twine we the vic - tor's  
 lau - ro sul erin, sul erin del vin - ci -  
 lo - tus en twine, twine we the vic - tor's  
 lau - ro sul erin, sul erin del vin - ci -  
 lo - tus en twine, twine we the vic - tor's

Più mosso. ( $\text{♩} = 132$ )

mor, love, a me Po - bli - o, l'o - bli - o, measure  
cor, love, I left to measure, to  
cor, love, tut - te del cor, tut - te  
cor, love, all, all my love, scarce can  
d'E - git - to il suol non va - le,  
all E - gypt's wealth weighs not,  
bor, bove, per soon noi shalt del - la, soon  
in - ni le - via - mo ad I - si - de, che il sa - cro suol, che il sa - cro  
Praise be to I - sis, god - dess bland, Who hath our soil, who hath our  
tor, head, s'in - trec - ci il lo - - - to,  
suol, tread, che ci ri - do - na, ri - do - na,  
suol, tread, and hath our free - dom, our free - dom,  
in - ni le - via - mo ad I - si - de, che il sa - cra suol, che il sa - cro  
Praise be to I - sis, god - dess bland, Who hath our soil, who hath our  
in - ni le - via - mo ad I - si - de, che il sa - era suol, che il sa - cro  
Praise be to I - sis, god - dess bland, Who hath our soil, who hath our  
tor, head, s'in - trec - ci il lo - to al lau - ro sul erin, sul erin del vin - ei -  
head, with lau - rel and with io - tus en - twine, en - twine the vic - tor's  
tor, head, s'in - trec - ci il with lo - - - to,  
Più mosso. ( $\text{♩} = 132$ )

*sempre animando*

The musical score consists of five staves. The top three staves represent the vocal parts: Soprano (S), Alto (A), and Tenor (T). The bottom two staves represent the piano accompaniment. The vocal parts sing in Italian, with English translations provided below the lyrics. The piano accompaniment provides harmonic support with sustained notes and chords.

**Soprano (S) lyrics:**

- le all, la - cri -
- si com - I meas - - pio -
- non vale, non val d'A - i - - da il
- weighs not, weighs not A - i - - das
- del - la ven - det - ta già pros - si-mo e l'al - bor, del - la ven -
- shalt thou with plea - sure see vengeance from a - bove, soon thou'll see
- suol di - fen - de, pre - ghiam che i fa - ti ar - ri - da -
- soil pro - tect - ed, pray we the fa - vor grant - ed
- il lo - to al lau - ro sul crin del vin - ci - tor, il lo - to al
- lau - rel and lo - tus en - twine the vic - tor's head, with lau - rel,
- che ci ri - do - na ai li - be - ri sol - chi del
- And hath our free - dom now grant - ed us once more our
- che ci ri - do - na ai li - be - ri sol - chi del
- And hath our free - dom now grant - ed us once more our
- suol di - fen - de, pre - ghiam che i fa - ti ar - ri - da -
- soil pro - tect - ed, pray we the fa - vor grant - ed
- il lo - to al lau - ro, il lo - to al lau - ro sul
- lau - rel and lo - tus, with lau - rel and with lau - rel
- tor, sul erin, s'in - tre - ci il lo - to al lau - ro sul
- head, en - twine with lau - rel and with lau - rel
- il lo - to al lau - ro sul crin del vin - ci - tor, il lo - to al
- lau - rel and lo - tus en - twine the vic - tor's head, with lau - rel

**Piano Accompaniment (bottom two staves) lyrics:**

- sempre animando

## Verdi — Aida, Act II

me d'un di spe - ra hope - - - to a - less  
 lose, To mourn a - - - - - - - - - - - -  
 no le gio - je del - - - - - - - - - - - - mio my  
 all the tri - umph of - - - - - - - - - - - -  
 cor, ah no, non val d'A - i - - - - da il  
 love, ah no, weighs not A - i - - - - das  
 det - ta già pros - - - si - mo è fal - a -  
 vengeance light from, light from  
 no fau - sti al - la pa - tria al - la pa - - - tria o -  
 us ev - er be o'er us, be o'er - - - - us  
 lau - - ro sul crin del vin - - - ci -  
 lo - - tus en - twine the vic - - - - - - - - - - - -  
 pa - - tri - o suol, del pa - - - - - - - - - - - -  
 na - tive soil to tread, our soil  
 pa - - tri - o suol, del pa - - - - - - - - - - - -  
 na - tive soil to tread, our soil  
 no fau - sti al - la pa - tria al - la pa - - - tria o -  
 us ev - er be o'er us, be o'er - - - - us  
 no fau - sti al - la pa - tria al - la pa - - - tria o -  
 us ev - er be o'er us, be o'er - - - - us  
 erin del vin - ei - tor, del vin - - - ci -  
 twine the vic - tor's head, the vic - - - - - - - - - - - -  
 crin del vin - ei - tor, del vin - - - ci -  
 twine the vic - tor's head, the vic - - - - - - - - - - - -  
 lau - - ro sul crin del vin - - - ci -  
 lo - - tus en - twine the vic - - - - - - - - - - - -  
 8

The musical score consists of ten staves of music. The top four staves represent vocal parts, likely soprano, alto, tenor, and bass, with lyrics written below the notes. The bottom six staves represent the piano accompaniment, with a dynamic marking 'ff' (fortissimo) appearing in the bass clef staff around measure 8. The music is in common time, with a key signature of one flat (B-flat). Measure numbers are present at the beginning of each line of music.

## Verdi — Aida, Act II

mor, me l'o -  
 love, I left to  
 cor, le the  
 love, d'E - git - to il  
 bor, per noi, per noi del - la ven - det - ta già  
 bove, yes, soon, yes, soon shalt thou see ven - geance light  
 gnor, preghiam, pre - gham che i fa - ti ar - ri - da - no fan -  
 shed, we pray, we pray the fa - vor grant - ed us ev -  
 tor, s'in - tre - ci il lo - to, il lo - to al lau - - - ro sul  
 head, with lau - rel and with lo - tus, lo - - - tus en -  
 suol, tread, del our  
 suol, glo - ria al cle - men - te E - gi - zio, glo - ria  
 tread, glo - ry to E - gypt, to E - gypt,  
 gnor, pre - gham, pre - gham che i fa - ti ar - ri - da - no fan -  
 shed, we pray, we pray the fa - vor grant - ed us ev -  
 gnor, pre - gham, pre - gham che i fa - ti ar - ri - da - no fan -  
 shed, we pray, we pray the fa - vor grant - ed us ev -  
 tor, head, del the  
 tor, head, sul - - - crin del the  
 head, with lau - rel and to, il lo - to al lau - - - ro sul  
 tor, s'in - tre - ci il lo - to, il lo - to al lau - - - ro sul  
 head, with lau - rel and with lo - tus, lo - - - tus en -

The musical score consists of ten staves of music. The top five staves are soprano voices, and the bottom five are bass voices. The lyrics are written below each note. The piano accompaniment is at the bottom, indicated by a treble clef and bass clef. The music is in common time, with a key signature of two flats.

## Verdi — Aida, Act II

bli - o,  
 mea - sure  
 gio - je  
 tri - umph  
 so - glio  
 trea - sure  
 pros - si - mo è l'al - bor, per noi, per noi del - la ven -  
 from a - bove, a - bove, yes, soon, yes, soon shalt thou see  
 stial - la pa - tria o - gnor, pre - ghiam, pre - ghiam che i fa - ti ar -  
 ver, be o'er us shed, pray we, pray we, the fa - vor  
 crin del vin - ci - tor, s'in - trec - ci il lo - to il lo - to al  
 twine the vic - tor's head, with lau - rel and with lo - tus  
 pa - trio suol,  
 soil to tread,  
 glo - ria, glo - ria al cle - men - te E -  
 glo - ry, glo - ry to E - gypt - to  
 stial - la pa - tria o - gnor, pre - ghiam, pre - ghiam che i fa - ti ar -  
 er be o'er us shed, pray we, yes, pray the fa - vor  
 stial - la pa - tria o - gnor, pre - ghiam, pre - ghiam che i fa - ti ar -  
 er be o'er us shed, pray we, yes, pray the fa - vor  
 vin - ci - tor,  
 vic - tor's head,  
 vin - ci - tor,  
 vic - tor's head,  
 erin del vin - ci - tor, s'in - trec - ci il lo - to il lo - to al  
 twine the vic - tor's head, with lau - rel and with lo - tus

The musical score consists of ten staves. The top five staves are soprano, alto, tenor, bass, and basso continuo. The bottom five staves show the piano accompaniment with bass and treble clefs. The vocal parts have lyrics in Italian, and the piano part shows harmonic progression with Roman numerals and various dynamics like forte (f), piano (p), and sforzando (sf).

## Verdi — Aida, Act II

le - la - cri - me d'un  
 all, all my loss, Mourn -  
 del mi - o cor, le  
 of all my love, the.  
 non val d'A - i - da il cor, non  
 Weighs not A - i - da's love, weighs,  
 det - ta già pros - si - mo è Pal - bor, già  
 ven - geance light from, light from a - bove, light  
 ri - da - no fau - sti al - la pa - tria ognor, fau -  
 grant ed us Ev - er be o'er us shed, ev -  
 lau - ro sul erin del vin - ci - tor, sul.  
 lo - tus En - twine the vic - tor's head, en -  
 del pa - - - trio suol, del  
 our soil to tread, our  
 gi - zio, glo - ria, glo - - - ria al  
 E - gypt, glo - ry, glo - - - ry be  
 ri - da - no fau - sti al - la pa - tria ognor, fau -  
 grant ed us ev - er be o'er us shed, ev -  
 ri - da - no fau - sti al - la pa - tria ognor, fau -  
 grant ed us ev - er be o'er us shed, ev -  
 del vin - - - ci - tor, sul.  
 the vic - - - tor's head, twine  
 sul erin del vin - - - ci - tor, sul.  
 twine we the vic - - - tor's head, twine  
 lau - ro sul erin del vin - ci - tor, sul.  
 lo - tus en - twine the vic - tor's head, twine

Verdi — Aida, Act II

The musical score consists of ten staves of music for a vocal ensemble and piano. The vocal parts include soprano, alto, tenor, bass, and basso continuo. The piano part is at the bottom. The vocal parts sing in four-part harmony. The lyrics are in Italian, with some words in English and French. The piano part provides harmonic support with chords and melodic lines.

Text from the score:

- di - spe - ra - to a  
- ing my hope less
- gio - je - del  
tri - umph of my
- val - d'A - i - da il  
not A - i - das
- pros - si - mo è Pal -  
from light from a -
- sti al - la pa - tria o  
- er be o'er us
- crin del vin - ci -  
twine the vic - tor's
- pa - trio, pa - trio  
soil, our soil to
- E - zio glo -  
gi - gyp - aye,
- on E -  
- sti al - la pa - tria o  
- er be o'er us
- stional - la pa - tria o -  
er be o'er us
- crin del vin - ci -  
we the vic - tor's
- crin del vin - ci -  
we the vic - tor's

**Tempo I.**

The musical score consists of ten staves of vocal parts and one staff for the piano/violin. The vocal parts are as follows:

- Staff 1: mezzo-soprano (mezzo.)
- Staff 2: soprano (sopr.)
- Staff 3: soprano (sopr.)
- Staff 4: bass (bass.)
- Staff 5: bass (bass.)
- Staff 6: soprano (sopr.)
- Staff 7: soprano (sopr.)
- Staff 8: soprano (sopr.)
- Staff 9: soprano (sopr.)
- Staff 10: soprano (sopr.)

The piano/violin part is located at the bottom of the page, starting with a dynamic of  $p$  and a tempo of  $J = 100$ . The piano part features eighth-note chords, while the violin part has sixteenth-note patterns.

**End of Act II.**

Verdi  
 Aida  
 Act III  
**Introduction, Prayer-Chorus.**  
**Romanza.**  
**Aïda.**

Shores of the Nile.— Granite rocks overgrown with palm-trees. On the summit of the rocks, a temple dedicated to Isis, half hidden in foliage. Night; stars and a bright moon.

Andante mosso. ( $\text{♩} = 76$ )

*Piano.*

*Romanza.*

\*

**Chorus (in the Temple).****Tutti.**

**TENOR.**  
O tu che sei d'O-si - ri - de  
Oh, thou who to O - si - ris art

**BASS.**

O tu che sei d'O-si - ri - de  
Oh, thou who to O - si - ris art

**p**

**Fa.**

Di - va che i ca - sti  
God-dess that mak'st the

pal - pi - ti  
hu - man heart

de-sti a - gliu - ma-ni in cor;  
in fond e - mo-tion move,

Di - va che i ca - sti  
God-dess that mak'st the

pal - pi - ti  
hu - man heart

de-sti a - gliu - ma-ni in cor;  
in fond e - mo-tion move,

**High Priestess.***ben legato*

Soc - Aid, \_\_\_\_\_

cor - ri, soc-cor - ri a aid us thy por - tal who

noi, seek,

Soc-cor-ria noi, pie -  
Aid us who seek thy

Soc-cor-ria noi, pie -  
Aid us who seek thy

(From a boat which approaches the shore descend Amneris and Ramphis, followed by some women closely veiled. Guards.)

*portando la voce*

to - sa, ma - dre dim - men - so a - mor, soc - cor - - ri a  
por - tal, par - ent of \_ death - less love, oh aid us, oh  
to - sa, ma - dre dim - men - so a - mor, soc - cor - - ri a  
por - tal, par - ent of \_ death - less love, oh aid us, oh

Meno mosso.  
(to Amneris)

Vie - ni di - si - de al tempio: al - la vi -  
Come to the fane of I - sis: the eve be -  
  
noi, - soc - cor - ri a noi.  
aid - us thy por - tal who seek.  
  
noi, - soc - cor - ri a noi.  
aid - us thy por - tal who seek.  
  
noi, - soc - cor - ri a noi.  
aid - us thy por - tal who seek.

Meno mosso. (♩ = 60)

*pp lunga*

con calma

gi - lia del - le tue noz - ze in - vo - ca del - la Di - val fa - vo - re.  
fore the day of thy bridal, to pray the goddess grant thee her fa - vor.

I - si - de leg - ge de' mor - ta - li nel co - re; o - gni mi - ste - ro  
 To I - sis are the hearts of mor - tals\_ o - pen; In hu - man hearts what -

*Amneris. cantabile*

de-gliu - ma - ni a le - i no - to. Si; io pre - ghe -  
 e'er is hid - den, full well she know - eth. Ay; and I will

rò che Ra - da - mès mi do - ni tut - to il suo cor, — co - me il mio  
 pray that Ra - da - mès may give me tru - ly his heart, — tru - ly as

cor a lui sa - cro è per sem - pre.  
 mine to him was ev - er de - vot - ed.

*Ramphis.*

An - diamo. Pre - ghe - rai fi - no al -  
 Now en - ter. Thou shalt pray till the

The musical score consists of six staves of music. The top staff is for the piano, indicated by a treble clef and bass clef. The second staff is for the bassoon, indicated by a bass clef. The third staff is for the tenor, indicated by a soprano clef. The fourth staff is for the alto, indicated by an alto clef. The fifth staff is for the soprano, indicated by a soprano clef. The sixth staff is for the basso continuo, indicated by a bass clef. The lyrics are written in both Italian and English. The vocal parts are labeled with their names: Amneris and Ramphis. The piano part is labeled with its instrument name. The music includes various dynamics such as *pp*, *p*, and *ppp*.

## Verdi — Aida, Act III

(all enter the temple)

Pal - ba; io sa - ro te - co.  
day-light; I shall be nearthee.

**Chorus: Priestesses.**

Soc - cor - ri, soc - cor - ri a noi,  
Aid, aid us thy por - tal who seek,

*portando la voce*

**TENOR.**  
Soc - cor - ria noi, pie - to - sa, madre d'immenso a - mor,  
Aid us who seek thy por - tal, parent of deathless love,  
**BASS.**  
Soc - cor - ria noi, pie - to - sa, madre d'immenso a - mor,  
Aid us who seek thy por - tal, parent of deathless love,

*morendo*

cor - - ri a noi, soc - cor - ri a noi.  
aid us, oh aid us thy por - tal who seek.

*morendo*

cor - - ri a noi, soc - cor - ri a noi.  
aid us, oh aid us thy por - tal who seek.

*morendo*

(Seuna vuota.)

sotto voce

sotto voce

(Aïda enters cautiously, veiled.)

*ppp*

Aïda.

Recit.

(lungo silenzio.)

Qui Ra - da - mès ver - rà! — Che vor - rà  
He will ere long be here! — What would he

Recit.

(idem.)

dir - mi?  
tell me?

Io tre - mo!  
I trem - ble!

Ah!  
Ah!

se tu  
if thou

The musical score consists of six staves. The top two staves are for the piano, with dynamics like 'sotto voce' and 'ppp'. The middle section features a vocal line with lyrics in Italian and English, followed by a recitative section. The bottom two staves show vocal entries with lyrics, including 'dir - mi?' and 'Ah!', and 'se tu'.

Verdi — Aida, Act III

Sheet music for Verdi's Aida, Act III, featuring vocal parts and piano accompaniment.

**Vocal Parts:**

- Soprano:** vie-ni-a re-car-mi-o cru-del, ful-ti-mo ad-di-o, del  
com-est to bid me, harsh man, fare-well for ev-er, then
- Alto:** Ni-lo i cu-pi vor ti-ci  
Ni-lus, thy dark and rush ing stream
- Bass:** mi da ran tom ba  
shall soon o'er whelm me;
- Tenor:** e pa-ce for-se e pa-ce for-se e ob bli-o.  
peace shall I find there, peace and a long ob-liv-ion.

**Piano Accompaniment:**

- Accompanying the soprano in the first section.
- Accompanying the alto in the second section.
- Accompanying the bass in the third section.
- Accompanying the tenor in the fourth section.

**Performance Instructions:**

- Section 1:** piano (p), dynamic instruction for piano.
- Section 2:** piano (mf), dynamic instruction for piano.
- Section 3:** piano (p), dynamic instruction for piano.
- Section 4:** piano (pp), dynamic instruction for piano.
- Section 5:** morendo, dynamic instruction for piano.
- Section 6:** Andante mosso. (♩ = 92), tempo instruction.
- Section 7:** p legato, dynamic instruction for piano.

*a piacere*

Oh pa-tria mia, mai più, mai più ti ri - ve -  
My na-tive land no more, no more shall I be -

*col canto*

drò!  
hold!

mai più!  
no more!

mai più ti ri - ve - drò!  
no more shall I be - hold!

*dim. dolcissimo*

**Lo stesso movimento. (d. 92.)**  
*cantabile*

O cieli az - zur - río dol - ci au - re na - ti -  
O sky of a - zure hue, breez - es soft blow -

*pppp* *d. 102.*

*sffumato*  
*il do #.*

ve, do - ve se - re - no il mio mat - tin bril -  
ing, Whose smiling glanc - es saw my young life un -

*16* *24* *16* *16*

Verdi — Aida, Act III

*dolciss.*

lo fold o ver - di  
Fair ver - dant

col - - li o pro - fu - ma - te  
hill - - sides, oh stream - lets gen - tly

*poco cresc*

ri - - ve - ing - o pa - - tria  
flow - - ing - Thee, oh my

mi - - a, mai più ti ri - ve -  
coun - - try, no more shall I be -

*lunga*

dro! hold! espress. oh pa - tria mi - a, mai  
thee, oh my coun - try, no

*legato*

Verdi — Aida, Act III

Verdi — Aida, Act III

più, more, ah! mai no più, more, ma - i no

più ti ri - ve - drò! oh pa - tria mia, oh pa - tria  
more shall I be - hold! My na - tive land, my na - tive

cresc.

rall.

mi - a; mai più ti ri - ve - drò!  
land no more shall I be - hold!

*pp col canto*

*pp parlante*

mai più!  
No more!

*parlato*

Cantabile.

no - no - mai più, mai più!  
no - no - no more, no more!

o fre - sche  
Yes, fra - grant

ten.

*ppp*

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Verdi — Aida, Act III

*dolciss.* *sfumate*

val - li - o que - to a - sil be - a - - to che un di pro -  
val - leys, your shel - ter - ing bow - - ers Once 'twas my

*dol.*

mes - so dal - la - mor mi fu - Or che d'a -  
dream should love's a - bode hang o'er Per - ish'd those

*poco più f*

mo - re il so - gno è di - le - gua - to o pa - tria  
dreams now like win - ter - blight - ed flow - ers, Land of my

mi - a, non ti ve - drò mai più!  
fa - thers, ne'er shall I see thee more! *espr.*

*legato*

oh pa - tria mi - a, non ti ve - drò mai più!  
land of my fa - thers, ne'er shall I see thee more! no, mai  
no, no

The musical score consists of six staves. The top two staves are for the soprano voice, with lyrics in English and Italian. The third staff is for the piano. The fourth staff is for the bassoon, with lyrics in English and Italian. The fifth staff is for the cello, with lyrics in English and Italian. The bottom staff is for the double bass, with lyrics in English and Italian. The score includes dynamic markings such as *dolciss.*, *sfumate*, *dol.*, *poco più f*, *espr.*, *legato*, and *pp*. The piano part features sustained notes and chords. The bassoon and cello parts provide harmonic support, while the double bass provides the bass line.

Verdi — Aida, Act III

*dol.*      *sensa affrett.*

più more,      non ti ve-drò, non ti ve-drò mai più!  
ne'er shall I see, ne'er shall I see thee more!

*pp*      *col canto*      *pp*      *legato*

*pp*      *con forza*      *dim.*      *allarg. ppp*

oh pa-tria mia, mai più ti ri - ve -  
Oh na-tive land, I ne'er shall see thee

*pp*

*p smors.*

drò!  
more!

*allarg.*      *ppp*

The musical score consists of six staves. The top two staves are for the soprano voice, with lyrics in Italian and English. The third staff is for the piano. The fourth staff is for the basso continuo. The fifth and sixth staves are for the piano. The score includes dynamic markings like dol., sensa affrett., pp, con forza, dim., allarg., psmors., and pp. The vocal parts show melodic lines with various note values and rests. The piano parts provide harmonic support with chords and bass lines.

## Duet.

Aïda and Amonasro.

Allegro vivo. (♩ = 138)

**Aïda.**

Ciel! mio pa - dre!  
Heav'n! my fa - ther!

**Piano.**

**Amonasro.**

A  
Grave

te gra - ve ca - gion m'ad - du - ce, A - i - da.  
cause leads me to seek thee here, A - i - da.

Nul - la  
Naught es -

**Presto parlante.**

sfug - ge al mio sguar - do.  
capes my at - ten - tion.

D'a - mor ti strug - gi per Ra - da -  
For Ra - da - mès thou'rt dy - ing of

mès ei ta - ma qui loat - ten - di. Dei Fa - ra - on la fi - glia è tua ri -  
love he loves thee thou a - wait'st him. A daugh - ter of the Pha - raohs is thy

## Verdi — Aida, Act III

*declamato.*

va - le\_ raz - za in - fa - me, ab - bor - ri - ta ea noi fa -  
 ri - val race ac - curs - ed, race de - test - ed, to us aye

**Aida.** *fiero.*

E in suo po - te - re jo stol - Io d'A - mo - na - sro fi - glia!  
 And I am in her graspl - I, A - mo - na - sro's daugh - ter!

ta - le!  
 fa - tal!

In po - ter di  
 In her pow - er

lei! No! se lo bra - mi, la pos - sen - te ri - val tu vin - ce - ra - i,  
 thou! No! if thou wish - est, thy all - pow - er - ful ri - val thou shall van - quish,

*morendo.*

pa - tria, e tro - no, ea - mor, tut - to tua - vra - i.  
 coun - try, thy scep - tre, thy love, shall all be thine.

**Allegro giusto. (♩=100)**  
*cantabile, dolciss.*

Ri - ve - drai le fo - re-stejm-bal - sa - ma - te, le fre-sche  
Once a - gain shalt thou on our balm-y for - ests, our ver-dant

dolciss.

(with transport.)

Aïda.

val - li, i no-stri tem-pli d'or! Ri - ve - drò le fo - re-stejm-bal - sa -  
val - leys, our gold-en tem-ples gazel Once a - gain shall I on our balm-y

dolciss.

Amonasro.

ma - te! le fre-sche val - li, i no-stri tem-pli d'or! Spo - sa fe -  
for - ests, our ver-dant val - leys, our gold-en tem-ples gazel The hap - py

li - ce a lui che a-ma-sti tan - to, tri - pu-dijim-men - si j - vi po - trai gio -  
bride of thy heart's dear-est trea - sure, de-light un-bound - ed there shalt thou en -

col canto.

Verdi — Aida, Act III

(with transport.)

**Aida.**

ir— Un gior-no so - lo di sì dol-ce in-can-to u-n' o-ra, u-  
joy— One day a - lone of such en-chant-ing plea-sure... nay, but an

**Amonasro.**  
*cupo.*

nó - ra di tal gio-ia, e poi mo-rir! e poi mo-rir! Pur ram-  
hour of bliss so sweet, then let me die! then let me die! Yet re-

men - ti che a noi l'E - gizian-mi - te, le ca - se, i tem-pii e l'a-re pro-fa-  
call how E-gyp-tian hordes de-scend - ed On our homes, our tem-ples, our al-tars dard pro-

**pp**

nò tras-se in cep - pi le ver - gi - ni ra - pi - te ma - dri  
fane Cast in bonds sis - ters, daugh - ters un - de - fend - ed, Moth - ers

*ten.*

*Aïda. appassionato.*

vec - chi fan - ciul - lie ei tru - ci - dò.  
gray - beards, and help - less chil - dren slain.

Ah! ben ram -  
Too well re -

*col canto. ff*

*dolcissimo.*

men - to quegl' in - fau - sti gior - nil ram - men - to i  
mem - ber'd are those days of mourn - ing! All the keen

*Cantabile.*

lut - ti che il mio cor sof - fri! Deh! —  
an - guish my poor heart that pierc'd! Gods! —

*dolcissimo.*

fa - te, o Nu - mi, che per  
grant in mer - cy, peace once

Verdi — Aida, Act III

noi ri - tor - ni, che per  
more re - turn - ing, peace once  
**Amenasre.**

Ram-men Re-mem - ta! ber!

noi ri - tor - ni l'al - ba in - vo - ca - ta de' se - re - ni  
more re - turn - ing, Once more the dawnsoon of glad days may

Non fia che tar - Lose not a mo -

di. burst. parlante

di. ment. In ar - mi o - ra si de - sta il po - pol  
ment. Our peo - ple arm'd are pant - ing For the

Poco più animato. (d=116)

*fz pp*

Verdi — Aida, Act III

nos-tro; tut-to è pron-to già\_ Vit-to - ria a-  
sig-nal when to strike the blow. Suc-cess is

vrem,— So - lo a sa-per mi re-sta qual sen-  
sure,— On - ly one thing is want-ing: That we

**Aïda.**

Chi sco-prir-lo po - Who that path will dis-  
tier il ne - mi - co se - gui - ra. know by what path will march the foe.

tri - a? chi mai?  
cov - er? canst tell?

Tu stes - sa!  
Thy - self will!

Verdi — Aida, Act III

Radames (soprano):

I - o!  
Il  
*sotto voce.*  
Ra - da - mès so che qui at-tendi.  
Ra - da - mès knows thou art wait-ing.  
*col canto.*

Amonasro (bass):

*ppp*  
Amonasro.  
Ei t'a - ma  
He loves thee,  
ei con-du - ce gli E - gi - zii.  
he commandst the E - gyptians.

Aida (mezzo-soprano):

*ppp*  
Aïda.  
Or - ro -  
O hor -  
- re! Che mi con-si - gli  
- ror! What wilt thou that I  
In - ten - di?  
Dost hear me?

Final vocal line:

tu?  
do?  
No!  
No!  
not giam-mai!  
nev - er - more!

Accompaniment (piano):

Su  
Up,

The score consists of four staves. The top two staves are for Radames (soprano), the third is for Amonasro (bass), and the bottom is for Aida (mezzo-soprano). The piano accompaniment is on the fourth staff. The vocal parts have lyrics in both Italian and English. Dynamics like *sotto voce*, *col canto*, and *ppp* are indicated. The piano part includes dynamic markings like *ff* and *p*.

**Allegro. (♩ = 96)**  
(with savage fury)

dun - que! sor - get-te e - gi-zie co -  
E - gypt! fierce na-tion Our cit- ies de -

or - ti! col tuo - co strug - ge - te le no-stre cit - tà.  
vot-ing To flames, and de - not ing With ru - ins your path... tutta forza.

Spar - ge -  
Spread wide - te il ter - de - vas -

ro - re, le stragi, le mor - ti \_ al vos - tro fu - ro - re più fre - no non  
ta - tion, Your fu - ry un - brid - le Re - sistance is i - dle, Give rein to your

## Verdi — Aida, Act III

**Aïda.**

Ah! pa - dre! pa - dre!  
 Ah! Fa - ther! Fa - ther! (repulsing her)

Pie-tà! pie -  
 Nay hold! nay

v'ha.  
wrath.

Mia fi - glia ti chiami!  
Dost call thee my daughter?

*mf*

*ff*

tà! pie - tà!  
 hold! have mer - cy!

*mezza roce*

Flut - ti di san - gue scor - ro - no  
 Tor-rents of blood shall crim - son flow,

*8*

*ff*

*dim.*

sul-le cit - tà dei vin - ti.  
 Grim-ly the foe stands gloat - ing.

Ve - di? dai ne - gri  
 Seest thou? from dark - ling

*3*

vor - ti - ci si le - va - no gli e - stin - ti  
 gulfs be - low Shades of the dead up - float - ing!

Verdi — Aida, Act III

*sotto voce e cupo*

ti ad-di-tan es - si e gri - da-no: per te la pa-tria  
Cry-ing, as thee in scorn they show: Thy coun-try thou hast

*col canto*

*cupo*

*ppp*

*Aïda.*

Pie-tà! pie-tà! pa-dre, pie-tà!  
Nay hold! ah hold! have mer-cy, pray!

*muor!*  
*slain'l*

*ppp*

*sotto voce.*

U-nalar-va or-ri-bi-le  
One a-mong those phan-toms dark,

fra l'om-bre a noi s'af-fac-cia-  
E'en now it stands be-fore thee.

*sempre pp*

*ppp*

Verdi — Aida, Act III

**Aïda**                      *senza suono.*

**Amonasro.**

Ah!  
Ah!

tre-mal le scar-ne brac-cia  
Tremble! now stretching o'er thee,  
sul ca-po tuo le - vò\_  
Its bo - ny hand I mark\_

Padre!  
Fa-ther!

No!  
No!

Ah!  
Ah!

Tua madre ell' è\_  
Thy mother's hands\_

rav - vi - sa-la\_

see there a-gain\_

ti ma - le -  
stretch'd out to

*poco cresc.*

(with the utmost terror.)

Ah! no! Ah! no! pa - dre, pie - tà! pie - tà! pie -  
Ah! no! ah! no! my fa - ther, spare! ah spare! ah

di - ce.  
curse thee.

*ff*

Verdi — Aida, Act III

tà! pie-tà! pie - tà!  
 spare! ah spare thy child!  
(repulsing her)  
  
 Non sei mia  
 Thou'rt not my  
  
 fi - glia! - Dei Fa - ra - o - ni tu sei la  
 daugh-ter! No, of the Pha - roahs thou art a  
  
Aïda.
(uttering a cry.)
  
 Ah!  
 Ah!  
 schiava!  
 bond-maid!

*pianissimo*  
*un poco allarg.*  
*p*

tà!  
 spare!  
 pie - tà! pie -  
 oh spare thy

**Andante assai sostenuto.** ( $\text{♩} = 76$ )  
 (dragging herself to her father's feet.)

The musical score consists of four staves, each representing a different vocal part: soprano (top), alto, tenor, and bass (bottom). The key signature is three flats, and the tempo is  $\text{♩} = 76$ . The vocal parts are mostly silent, with the bass providing harmonic support through sustained notes and rhythmic patterns. The soprano and alto sing the lyrics in Italian, while the tenor and bass provide harmonic context. The vocal parts are mostly silent, with the bass providing harmonic support through sustained notes and rhythmic patterns. The vocal parts are mostly silent, with the bass providing harmonic support through sustained notes and rhythmic patterns.

*tà!  
child!*

*ppp con espress.*

*pp con espress.*

*molto sotto voce e cupo*

Pa - dre! — a co - sto - ro — schiava — non  
 Fa - ther! — no, their slave am I no

so - no — Non ma - le - dir - mi — non im - pre -  
 long - er — Ah, with thy curse — do not ap -

Verdi — Aida, Act III

car - mi - an - cor tua  
pal me; Still thine own

fi - glia po - trai chia -  
daugh - ter thou may - est

mar - - mi - del - la mia  
call me, Ne'er shall my

pa - tria, del - la mia pa - tria de - gna sa -  
coun - try, ne'er shall my coun - try her child dis -

Verdi — Aida, Act III

rò.  
dain.  
**Amonasro.**

Pen - sa che un po - po -  
Think — that thy race, down -

*pp* v v v v

lo vin - to, stra - zia - to  
tram - pled by the con - q'ror,

per te sol - fan - to, per te sol -  
thro' thee a - lone, ay, — thro'thee a -

Aïda.

tan - to ri - sor - ger può - Oh pa-tria! oh  
alone can their free - dom gain - Oh then my

cresc. poco a poco

Verdi — Aida, Act III

pa - tria - quan - to mi co - - - stil! 0  
coun - try - has prov'd the stron - - - ger, my

pa - tri - a! quan - to mi co - - -  
coun - try's cause than love is stron - -

*morendo*

*ppppp morendo*

sti!  
ger!

**Amonasro.**

(conceals himself among the palms)

Coraggio! ei giunge\_ là tut-to u-drò.\_  
Have courage! he comes— there I'll remain—

*dim. ed allarg. un poco*

Verdi — Aida, Act III

Duet.

Aïda and Radamès.

Scene.—Finale III.

Allegro giusto. (♩ = 100.)

Piano.

Aïda.

Radamès..

*con trasporto*

T'ar-resta,  
Advancenot!

Pur ti ri - veg - go, mi adolce A - i - da -  
Again I see thee, my own A - i - da -

*cresc.*

m.s.

*f*

*m.d.*      *m.s.*

vanne\_ che spe - rian - cor?  
hence! what hopes are thine?

A te dap - pres - so l'amor mi  
Love led me hith - er in hope to

Verdi — Aida, Act III

marc.

Te i ri - ti at - ten - dono      d'un al - tro a - mor.      D'Anne - ris  
Thou to an - oth - er must      thy hand re - sign.      The Prin - cess

gui - da.  
meet - thee.

sposo.  
weds thee!

accel.

Che par - li mai?      Te so-la, A - i - da, te deg-gio.  
What say - est thou?      Thee on - ly, A - i - da, e'er can I

string.  
sempre stuccato, accel.

D'u - no sper -  
Invoke not

mar.      Gli Dei m'a - scol - - ta-no tu mia sa - ra - i -  
love.      Be wit-ness, heav - - en, thou art not for - sak - en -

*fat tempo I.*

*declamato*

**Aïda.**

giu - ro non ti mac-chiar! Pro - de t'a - mai, non t'a - me-rei sper-  
false - ly the gods a - bove! True, thouwert lov'd; let not un-truth de-

*string.*

**Radamès.**

giu - ro! E co - me spe - ri sot -  
grade thee! And how then hop'st thou to  
Del l'a - mor mi - o du - bi - ti, A - i - da?  
Can of my love no more I per - suade thee?

**Aïda.**

poco a poco string.  
trar - ti d'Am-ne - ris ai vez - zi, del Re al vo - ler, del tuo po - po - lo ai  
baf - fle the love of the Princess, the King's high com-mand, the de-sire' of the

*p poco cresc.*

vo - ti, dei Sa - cer - do - ti al - li - ra?  
peo-ple, the cer - tain wrath of the priest - hood?

**Radamès.**

**Tempo I.**

The musical score consists of eight staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is one sharp (F#). The tempo is marked as 'Tempo I.' The vocal part begins with a melodic line, followed by a section where the piano accompaniment provides harmonic support. The lyrics are written below the vocal line, with some words underlined to indicate stress or duration. The vocal line continues with several melodic phrases, each accompanied by the piano. The lyrics describe Radamès' thoughts and actions, such as calling for Aida and commanding his troops.

O - di - mi, A - i - da.  
Hear me, A - i - da.

Nel fie - ro a -  
Once more of

ne - li - to      di nuo - va      guer - ra      il suo - lo E -  
dead - ly strife      with hope un - fad - ing      the E - thiop

ti - o - pe      si ri - de - stò -      I tuoi già in -  
has a - gain      light-ed the brand -      Al-read - y

va - do - no      la no - - - stra ter - ra,      io de - gli E -  
they our bor - ders have      in - vad - ed;      All E - gypt's

gi - zii      du - ce sa - rò.      Fraj suon, fraj  
ar - mies      I shall com - mand.      While shouts of

Verdi — Aida, Act III

plau - si      del - la vit - to - ria,      al Re - mi  
tri - umph      greet me vic - to - rious,      To our kind

pro - stro,      gli sve-lo il cor,      Sa - rai tuil ser - - - to del-la mia  
mon - arch      my love dis-clos - ing, I thee will claim      as my guerdon

m.s.

glo - ria,      vi-vrem be - a - - - ti de - ter - no a - mo - re      Sa - rai tuil  
gio - rious, With thee live ev - - - er in love re - pos - ing, I thee will

ser - - - to del - la mia      glo - ria, vi-vrem be - a - ti d'e - ter - no a - - -  
claim      as glo - - ri - ous      guer-don, With thee live ev - er in love's re -

*dim.*      *dol.*

*p*

**Aida.**

Nè d'Am-ne - ris pa - ven - - ti il  
Nay, but dost thou not fear - then Am-

mor.  
pose. Più animato. ( $\text{♩} = 144$ )

**p**

vin - - - di - ce fu - ror? la sua ven -  
ne - - - ris' fell re - venge? Her dreadful

det - ta, co - me fol - ger tre-men - da cadrà su me, sul padre mi - o, su  
vengeance, like the lightning of heav - en on me will fall, up - on my father, my

**f**

tut - ti. In vain! tu nol po - tre - sti -  
na - tion. In vain wouldst thou at - tempt it. —

**Radames.**

Io vi di - fen - do!  
I will de - fend thee!

**pp**

Pur se tu  
Yet if thou

m'a - mi an - cor s'a - pre u - na  
lov'st me there still of - fers a

via di-scam - po a noi\_ Fug-gir\_  
path for our es - cape\_ Radamès. To flee!

Qua - le? Fug.  
Name it! To

Andantino. (♩ = 84.) Aïda. sotto voce parlante

gi - re! Fug -  
flee hence? Ah,

p con express.

(with impulsive warmth.)

giam gli ar- do - ri j - no - spi - ti di que - ste lan - de j -  
flee from where these burn - ing skies Are all be - neath them

*morendo*

gnu - de; u - na no - vel - la pa - tri - a al  
blight - ing; Toward re-gions new we'll turn our eyes, Our

*Lo stesso movimento*

no - stro a - mor si schiu - de dolciss. Là - tra - fo - re - ste ver - gi - ni,  
faith - ful love in - vit - ing There, where the vir - gin for-ests rise,

*m.s.*

*estremamente p*

di fio - ri pro - fu - ma - te, in e - sta si be -  
'Mid fra - grance soft - ly steal - ing, Our lov - ing bliss con -

*estremamente p*

a - te la ter - ra scor - de - rem, in e -  
ceal - ing, The world we'll quite for - get, 'mid lov -

*ppp*

- sta - si, in e - - - sta - si la -  
- ing bliss, 'mid lov - - - ing bliss the -

The musical score consists of five staves of music. The top staff is for soprano voice (C-clef) and piano (F-clef). The second staff is for soprano voice (C-clef). The third staff is for piano (F-clef). The fourth staff is for soprano voice (C-clef). The fifth staff is for piano (F-clef). The music is in common time, with various dynamics and performance instructions like 'morendo', 'Lo stesso movimento', 'dolciss.', 'm.s.', 'estremamente p', and 'ppp'. The lyrics are in English and Italian, describing scenes of blight, regions, forests, love, and bliss.

*dolciss.*      *senza affrett.*

ter - - - - ra scor - de - rem.  
world we'll quite for - get. **Radamès.**

Sovra u - na ter - ra e -  
To dis-tant countries

*dolciss.*      *senza affrett.*

*con slancio*

stra-nia te - co fug - gir do - vrei! ab - ban - do - nar la  
rang-ing, With thee thou bid'st me fly! For oth - er lands ex -

*doloiss.*

pa - tria, la - re de' no - stri Dei! il suol dov' io rac -  
chang - ing All 'neath my na - tive sky! The land these arms have

*dolciss.*

*pp*

col - si di glo - ria i pri - mi al - lo - ri, il ciel de' no - stri a -  
guard - ed, That first fame's crown a - ward - ed, Where first I thee re -

## Verdi — Aida, Act III

**Aïda.**

*dolce*

Là tra fo-re-ste  
There, where the vir-gin

mo - ri co - me scor - dar po - trem?  
gard-ed, How can I e'er for - get?

ver - gi - ni, di fio - ri pro-fu - ma - te, in  
for - ests rise, 'Mid fra - grance soft-ly steal-ing, Our

Il ciel de' no-stri a - mo - ri  
Where first I thee re - gard-ed, co-mescor-dar po -  
How can I e'er for -

*estremamente p*

e - sta - si be - a - - - - te la ter - ra scor - de -  
lov - ing bliss con - ceal - - - - ing, The world we'll quite for -

trem? co-me scor-dar?  
get? Can I for - get?

*estremamente p* — *pp dolciss.*

Verdi — Aida, Act III

*pp*

rem, in e - - - sta - si, in e - - -  
get, 'mid lov - - - ing bliss, 'mid lov - - -

co - me scor - dar po - trem . il ciel de' no - stri a - mor?  
how can I e'er for - get where I be - held thee first?

*dolciss.*

- - sta si la - ter - - - ra - scor - de -  
- - ing bliss the - world - - - we'll quite for -

*dolciss.*

rem.  
get. *con forza*

Sotto il mio ciel, più  
Beneath our skies more

il ciel de' no-stri a-mo - ri co - me scor-dar po-trem?  
where first I thee re-gard-ed, how can I e'er for-get?

Verdi — Aida, Act III

li-be-ro l'a-mor ne. fia con-ces - so; i - vi nel tempio i - stes-so gli stessi Numi a - freely to our hearts will love be yield-ed; The godsthy youth that shielded, will not our love for -

vrem, i - vi nel tempio i - stes - so gli stes-si Numi a-vrem, i - vi nel tempio i - get, The godsthy youth that shield-ed will not our love for -get, The godsthy youth that

**Radamès.**

Abban - do - nar la pa - tria, l'a - re de' nostri Dei! il ciel de' nostri a - For oth - er lands ex-changing All' heath my na-tive sky! Where thee I first re -

stes - so gli stes - si Nu - mi a - vrem; fuggiam, fug - giam! \_\_\_\_\_  
shielded will not our love for - get; ah, let us fly! \_\_\_\_\_

mo - ri co - me scor-dar po - trem? A -  
garded, How can I e'er for - get? A -

Verdi — Aida, Act III

Allegro vivo.

Tu non m'a - mi!\_ Va! Va!  
Me thou lov'st not! Go! Go!  
(hesitating.)

i - da! Non t'a - mo? Mor-tal giammai nè  
i - da! Not love thee? Ne'er yet in mortal

Allegro vivo.

Va! va!  
Go! go!

di - o ar - se d'a-mor al par del mio pos - sen - - te!  
bo - som love's flame did burn with ardor so de - vor - - ing! *b2.*

*ppp* *b2.*

tat - tende al - l'a - ra Am - neris, - Giammai, di - ces - ti? Al -  
yon waits for thee Am - neris! In vain, thou sayest? Then

No! giam - mai!  
All in vain!

*cresc.*

Verdi — Aida, Act III

Verdi — Aida, Act III

lor piombi la scu-re su me, sul pa - dre mi -  
fall the axe up - on me, and on my wretched fa -

**Allegro assai vivo.**

(With impassioned resolution.)

ther.  
Radames.

Ah no! fug - gia - mo! Sì: fug - giam da que - ste mu - ra, al de -  
Ah no! we'll fly, then! Yes, we'll fly these walls now hat - ed, In the  
**Allegro assai vivo. (d = 100.)**

p cresc.

ser-to insiem fug - gia - mo; qui sol re - gna la sven - tu - ra, là si -  
des - erthide our treasure, Here the land to love seems fat - ed, There all

pp

schiude unciel d'a - mor. I de - ser-ti in - ter - mi - na - ti a noi -  
seems to smile on me. Boundless deserts no thought can measure, Where our

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## Verdi — Aida, Act III

poco stent.

ta-la - mo sa - ran - no, su noi glia - stri bri - le - ran - no di più  
bridal couch soon spreading, Star - ry skies, their lus - tre shedding, Be our -

*col canto*

*in tempo*

Aïda.

Nel - la ter - ra av - ven - tu - ra - ta de' miei  
In my na - tive land where lav - ish For - tune

lim - pi - do ful - gor.  
lu - cid can - o - py. *in tempo*

*p cresc.*

*pp*

pa - dri, il ciel ne at - ten - de; i - vi l'aura è imbal - sa - ma - ta, i - vi jil  
smiles, a heav'n a - waits thee, Balm - y airs the sense that ravish, Stray thro'

*pp*

suolo è a - ro - mie fier. Fre - sche val - li e ver - di pra - ti a noi  
ver - dant mead and grove. 'Mid the valleys where nature greets thee, We our -

Verdi — Aida, Act III

*poco stent.*

ta - - lano sa - ran - no, su noi gli a - stri bril - le - ran - - no di più  
bridal couch soon spreading, Star - ry skies, their lus - tre shedding, Be our -

*col canto*

*molto riten.*

lim - pi - do ful - gor. Vie - ni me - - co, insiem fug -  
lu - cid can - o - py. Fol - low me, to - geth - er

**Radamès.**

Vie - ni me - - co, insiem fug -  
Fol - low me, to - geth - er

*f molto riten.*

gia - mo que - sta ter - - - ra di do - lor, Vie - ni  
fly - ing, Where all love doth still a - bide; Thou art

gia - mo que - sta ter - - - ra di do - lor, Vie - ni  
fly - ing, Where all love doth still a - bide; Thou art

Verdi — Aida, Act III

me - co - t'a - mo, t'a - mo! a noi du - ce fia l'a - mor, fia pa -  
lov'd with love un - dy-ing! Come, and love our steps shall guide, love shall  
 me - co - t'a - mo, t'a - mo! a noi du - ce fia l'a - mor, fia pa -  
lov'd with love un - dy-ing! Come, and love our steps shall guide, love shall

(they are hastening away, when suddenly Aïda pauses.)

mor. guide. Ma, dimmi: per qual via e - vi - te -  
But, tell me: by what path shall we a -  
 mor. guide.

rem le schiere de - gli ar - ma - ti?  
void a-light-ing on the sol - diers?

Il sen - tier scel - to dai no - stra piom - bar sul ne -  
By the path that we have cho - sen to fall on the

Verdi — Aida, Act III

E quel sen - tier?  
Say, which is that?

mi - co fia de - ser - to fi - nq a do - ma - ni -  
Ethiops; 'twill be free un - til to - morrow -

Le go - le di  
The gorg - es of

**Radamès.**

Ná - pa - ta.  
Ná - pa - ta.

**Amonasro.**

Di Ná - pa - ta le go - le! i - - vi sa - ran - no j  
Of Ná - pa - ta the gorg - es! There will I post my

Oh! chi ci a-scol - ta?  
Who has o'erheard us?

miei - D'A - i - da il pa-dre e degli E - tio - pi il Re!  
men! A - i - da's fa-ther, E - thi - o - pia's King!

*ff*

Radamès. (overcome with surprise.)

Tu!  
Thou!  
(♩ = 120)  
*pp col canto*

Amonasro!  
Amonasro!

tu!  
thou!

il  
the

Re?  
King?

Nu - mi! che dis - si? No\_ non è  
Heav-en! what say'st thou? No! it is

*ff*

*ppp*

*stacc.*

ver, non è ver, non è ver, no, no, no, non è  
false, it is false, it is false, no, no, no, it is

*portare* (tronca) *pausa*

ver, no! so - gno\_ de - li - rio è  
false! no! sure-ly\_ this can be but

*f*

*ppp*

**Aïda.**

Ah no! ti cal - ma, a - scol - ta - mi,  
Ah no! be calm, and list to me,

**Radamès.**

que - stol  
dream-ing!

**Amonasro.**

A te l'a - mor d'A -  
In her fond love con -

all' a - mor mio t'af - fi - da.  
Trust love, thy foot - step guiding.

*straziante*

Io son di - so - no -  
My name for ev - er

i - da un so - glio in - nal - ze - rà.  
fid - ing A throne thy prize shall be.

**Radamès.**

ra - to! io son di so - no - ra - to! per  
brand - ed: my name for ev - er brand - ed! for

Verdi — Aida, Act III

**Aïda.**

**Radamès.**

te tra - dii la pa - tri! tra - dii la pa - tri - a!  
thee I've play'd the trai - tor! the traitor I have play'd!

**Amonasro.**

No: tu non sei col -  
No: blame can never

**Io My**

pe - vo - le, non sei col - pe - vo - le: e - ra vo - ler, e - ra vo - ler del  
fall on thee, no blame can fall on thee: it was by fate, it was by fate com -

**ten.**

col canto

Ah no!  
Ah no!

son di - so - no - ra - to! io son di - so - no -  
name for ev - er brand - ed! my name for ev - er

fa - to!  
mand - ed.

No!  
No!

Verdi — Aida, Act III

A musical score page from Verdi's Aida, Act III. The top staff shows a soprano vocal line with lyrics "Ah no! Ah no!" and "ra - to! per te tra - dii la pa - tria! per". The middle staff shows a bass vocal line with lyrics "brand - ed! for thee I play'd the trai - tor! for". The bottom staff shows piano accompaniment with dynamic markings "m.s.", "m.d.", and "cresc. assai". The vocal parts continue with "No! No!" and "no: tu non" followed by "no: blame can".

Continuation of the musical score. The soprano part continues with "ti cal - ah, calm ma thee.". The bass part continues with "te tra - dii la pa - tri - a! thee the trai - tor I have play'd!". The piano part continues with "sei, non sei col pe - vo - le. nev - er, nev - er fall on thee." and "Vien: ol - tre il Nil ne at - Come, where be-yond the". The score concludes with a dynamic marking "in tempo" and performance instructions "col canto" and "pp e staccato".

Verdi — Aida, Act III

ten - do - no i pro - dia noi de - vo - ti, là del tuo  
Nile arrayed, War - ri - ors brave are wait - ing; There love thy

*pp*

cor, del tuo co - re i vo - ti co -  
wish, love each fond wish sat - ing, Thou

**Amneris.** (from the temple.)

ro - ne - rà l'a - mor. Vie-ni, vie-ni, vie-ni.  
shalt be hap - py made. Come then, come then, come then.

**Tra-di -**  
**Traitor**

(dragging Radames.)

*p*

**Più presto.**  
**Amneris.**

tori  
vile!  
**Aïda.**

**Amonasro.**

La mia ri - vall  
My ri-val here!

**Più presto.** (♩ = 144.)

**L'o-pra**  
**Dost thou**

**Radamès.**

(advancing with dagger towards Amneris)

**Amonasro.**

Ar - re-sta, in -  
De - sist, thou

mia a strugger vie - ni!  
come to mar my pro-jects!

**Prestissimo.** (rushing between them)

Muori!  
Die then!

**Prestissimo.** (♩ = 120.)

**Radamès.**

(to Aïda and Amonasro)

sa - no!  
madman!

**Amonasro.**

Presto! fug - gi-te!  
Fly quick! de - lay not!

**Ramphis.**

Oh rabbia!  
Oh fu - ry!

Guardie, o - là!  
Soldiers, ad - vance!

**Amonasro.** (dragging Aida)

Vie - ni, o figlia.  
Come then, my daughter.

**Ramphis.** (to the guards) Lin - se-gui-te!  
Fol - low af-ter!

*sempre ff*

**Radames.** (to Ramphis) Sa-cer-do - te, io re-sto a te.  
Priest of I - sis, I yield to thee.

*col canto*

End of Act III.

Verdi  
Aida  
Act IV

Scene and Duet.

Amneris and Radames.

*SCENE I.* A hall in the King's palace.

On the left, a large portal leading to the subterranean hall of justice. A passage on the right, leading to the prison of Radames.

*Allegro agitato presto. (d=144)*

Piano.

*vuota.*

(Amneris mournfully crouched before the portal.)

*ppp*

*cresc.*

**Amneris.**

**Recit.**

L'abbor-ri-ta ri - vale a me sfug-gi-a—  
She, my ri-val de-test-ed, has es-cap'd me—

(Recitative.)

*mf*

**Allegro moderato.**

Dai sa - cer -  
And from the

*pausa lunga*

do - ti Ra-da-mès at - ten-de dei tra-di-tor la pe-na— Tra-di-tor e - gli non  
priest-hood Ra-da-mès a-waits the sen - tence on a traitor. Yet a traitor he is

*pp*

**Allegro agitato. ( $\text{d}=144$ )**

è—  
not.

Pur ri - ve - lò di  
Tho' he disclos'd the

*f*

Verdi — Aida, Act IV

guerra l'al-to se - gre-to\_ e - gli fug-gir vo - le-a\_ con lei fug-  
weighty se - crets of warfare, flight was his true in - tention, and flight with

gi-re\_ Tra-di - to - ri tut-ti! a morte! a mor- - -  
her, too. They are tra-i-tors all, then deservedly to per- - -

*ff*

te!  
ish!

Oh! che mai par-lo?  
What am I say-ing?

*Sempre pianissimo.*  
( $\text{d}=92$ )

*legato*

*passione*

l'a-mo, jo l'a - mo sem - pre \_ Di-spe-ra - -to, in - sa-no è que-st'a-  
love him, still I love him: Yes, in - sane and desp'rate is the

Verdi — Aida, Act IV

mor·che la mia vi - ta strug - ge.  
love my wretched life de-stroy - ing.

*Jungo silensio*

Oh! s'ei po - tes-sea - mar-mi!  
Ah! could he on - ly love me!

Vor-rei sal - var-lo... E  
I fain would save him... Yet

*risoluto*

come? Si ten-ti! Guardie:  
can I? One ef -fort! Soldiers:

Ra-da-mès qui  
Ra-da-mès bring

*Andante sostenuto.*

ven - ga.  
hith - er.

(Enter Radames, led by guards)

Amneris.

Già — sa - cer - do - tia —  
Now — to the hall the

*dim.*

du - nan - si ar - bi - tri del tuo fa - to;  
priests pro - ceed. Whose judg - ment thou art wait - ing,

*tunga e dim.*

pur dell' ac - cu - sa or - ri - bi - le scol - par - ti an - cor tè  
Yet there is hope from this foul deed Thy - self of dis - cul -

*con agitazione*

da - to; ti scol - pa,e la tua gra - zia  
pat - ing; Once clear to gain thy par - don

*animando un poco*

*con espress.*

*pppanimando un poco*

*pp pp pp*

*ten.*

*portando  
la voce con espress.*

io pre - ghe - rò dal tro - no, e nun - zia di per -  
I at the throne's foot kneel - ing, For mer - cy dear ap -

d.  
do - no, e nun-zia di per - do - no, di vi-ta te sa - ro.  
peal-ing, for mercy dear ap - peal-ing, Life will I ren-der thee. **Radames.**

Di From

mie di-scolpe i giu - di - ci mai non u-dran l'ac-een - to; di -  
me my judg-es ne'er will hear One word of ex - cul - pa - tion; In

*lunga morendo*

nan - ziai Numi agl'uo - mi - ni nè vil, nè reo mi sen - to. Prof -  
sight - of heaven I am clear, Nor fear its rep-ro - ba - tion. My

*animando*

*portando*

fer - seil lab-bro in - cau - to      fa - tal segreto, è ve - ro, ma  
 lips I kept no guard on,      The se - cret I im-part - ed, But

*p*      *ten.*      *pp*

pu - ro il mio pen-sie - ro, ma pu-ro il mio pen - sie - ro e l'onor mio re-  
 guilt - less and pure-heart-ed, but guiltless and pure-heart - ed From stain my honor's

*p*

*Amneris.* *string. un poco*

Sal - va - ti dun-que e scol - pa - ti. Tu mor - rai -  
 Then save thy life, and clear thyself. Wouldst thou die?

stò.      No.  
 free.      No!  
 La vita ab -  
 My life is

*pp*

*12*      *string. un poco*      *12*

bor - ro;      d'o - gni gau - - dio      la fon - te i-na-ri -  
 hate - ful!      Of all plea - - sure      for ev - er'tis di -

*cresc. e string.*

*ppp*

di - ta, sva - ni - ta o - gni spe - ran - za, sol bra-mo di mo-  
vest - ed, with - out hope's priceless trea - sure, 'tis better far to

*Più animato.*  
*Cantabile.*

Amneris:

Mo - ri - re! Ah! tu dei vi - ve - re!  
Wouldst die, then? Ah! thou for me shalt live!

rir.  
die.

*Più animato. (♩ = 84)*

Sì, al-l'a - mor mio vi - vra - i; per te le an-go - scie or-  
Live, of all my love as - sur - ed; The keen - est pangs that

*ppp legato*

ri - bi - li di mor - te jo già pro - va - i; t'a -  
death can give, For thee have I en - dur - ed! By

Verdi — Aida, Act IV

mai, — sof - fer - si tan - to\_ ve - glia - i le not - ti in  
love — condemnd to lan - guish, — Long vig - ils I've spent in  
*dolciss.*

*grandioso*

pian - to\_ e pa - tria, e tro - no, e -  
an - guish, my coun - try, my pow - er, my

*f*

tro - no, e vi - ta,  
pow - er, ex - is - tence,

tut - to da - re - i, tut-to, tut - to da-rei per  
all I'd sur - ren - der, I would all sur - ren - der for  
**Radamès.**

Per  
For

Verdi — Aida, Act IV

te.  
thee.

es - sa an-ch'io la pa - tria, per es - sa an-ch'io la  
her I too my coun - try, for her I too my

*m. d.* *m. s.*

pa - tria e l'o - nor mio, e l'o - nor  
coun - try, hon - or and life, ay, life and

*f.*

**Amneris.** Poco più.

Di lei non più!  
No more of her!

mi - o tra - di - a  
hon - or sur - ren - der'd!

L'in - fa - mia m'at -  
Dis - hon - or a -

Poco più. ( $\text{d} = 100$ )

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Verdi — Aida, Act IV

ten - de e vuoi ch'io vi - - - - - va?  
waits me, Yet thou wilt save me?

**Tempo I.**

Mi - se-ro appien mi fe - sti, A - i - - da a me to -  
Thou all my hope hast shak - en, A - i - - da thou hast  
*animando un poco*

gli - sti, spen - ta l'hai for - se\_ ejn do-no of-fri la vi-ta a  
tak - en; Hap - ly thou hast slain her, And yet of - fer-est life to

**Amneris.**

Io - di sua mor-te o - ri - gi - ne! No! vi - ve A -  
I, on her life lay guilt - y hands? No! She is  
me? me?

Verdi — Aida, Act IV

Più mosso.

i - da!  
liv - ing!  
Nei di - spe - ratia - ne - li - ti  
When rout - ed fled the sav - age bands,  
To  
Vi - - ve!  
Liv - - ing!  
Piu mosso. (♩ = 120.)  
ppp

This musical score page shows the vocal line for the character Radames in Act IV of Verdi's Aida. The vocal part consists of two staves: soprano and basso continuo. The soprano part features lyrics in English and Italian, including "i - da!", "liv - ing!", "Nei di - spe - ratia - ne - li - ti", "When rout - ed fled the sav - age bands, To", "Vi - - ve!", and "Liv - - ing!". The basso continuo part is marked with "ppp". The tempo is indicated as "Piu mosso. (♩ = 120.)".

*animando un poco*

lor - - de fug - gi - ti - ve  
fate war's chances giv - ing,  
sol cad - de il  
per - ish'd her  
*animando un poco*

This musical score page continues the vocal line for Radames. The soprano part includes lyrics such as "lor - - de fug - gi - ti - ve", "fate war's chances giv - ing,", "sol cad - de il", and "per - ish'd her". The basso continuo part features eighth-note patterns. The instruction "*animando un poco*" appears twice in the vocal line.

pa - dre.  
fa - ther.  
Radames.

Spar - ve  
Van - ish'd,  
nè  
nor

Ed el - la?  
And she then?

Ed el - la?  
And she then?

This musical score page concludes the vocal line for Radames. The soprano part includes the lyrics "pa - dre.", "fa - ther.", "Radames.", "Spar - ve", "Van - ish'd,", "nè", "nor", "Ed el - la?", and "And she then?". The basso continuo part features eighth-note patterns throughout the section.

Verdi — Aida, Act IV

più no - vel - la s'eb - be:  
aught heard we then fur - ther...

Gli The Dei gods l'ad - her

Radames.

*dolce*

du - - ca - no sal - va al - le pa - trie mu - ra, ej - gno - ri  
path \_\_\_\_ guide then, Safe to her home re - turn - ing, guard her, too,

Amneris.

Recitative.

Ma, sio ti sal - va,  
But if I save thee,

Radames.

la - - sven - tu - ra di - chi per lei mor - - ra!  
e'er - from learning That - I for her sake die!

*ppp con canto*

Verdi — Aida, Act IV

giu - rami che più non la ve - drai:  
wilt thouswearer sight e'er to re - sign?

A lei ri-nun - zia per  
Swearto renounce herfor

Nol pos - sol  
I can - not!

sempr\_e tu vi - vral\_—  
ev.er, life shall be thine! —

Anco una volta: a  
Once more thy answer: wilt

Nol pos - sol  
I can - not!

lei ri - nun-cia:\_— Mo - rir vuoi dunque, in - sa - no?  
thou re-nounceher? Life's thread wouldest thou then sev - er?

E va - no!— Pronto a mo -  
No, nev - er! I am pre -

Allegro agitato.

Chi ti sal - va, scia - gu -  
From the fate now hang - ing

rir son già.  
pared to die.

Allegro agitato. (♩ = 144)

ra - to, dal - la sor - - te che t'a - spetta? In fu -  
o'er thee, Who will save — thee, wretched being? She whose

ro - re hai tu can - gia - to un a - mor che gual non  
heart could once a - dore thee, Now is made thy mor - tal

ha. De' miei pian - ti la - ven - det - ta or dal  
foe. Heav - en, all my an - - guish see - ing, Will a -

Verdi — Aida, Act IV

Verdi — Aida, Act IV

ciel si com - pi - - rà, de' miei pian - ti la ven -  
venge this cru - el blow, Heav - en, all my an - guish

det - ta or dal ciel, dal  
see - ing, Will a - venge, a -

Poco più sostenuto.

ciel si com - pi - - rà.  
venge this cru - el blow.

*Radamès.*

È la mor - te un ben su -  
Void of ter - ror death now ap -

Poco più sostenuto. (♩ = 120)

Verdi — Aida, Act IV

A musical score for Verdi's *Aida*, Act IV, featuring three staves of music with lyrics in Italian and English.

**Staff 1:**

- Lyrics: Ah! chi ti sal - va?  
Ah! who will save thee?
- Text below: pre - mo se per - lei mo - rir m'è da - to; nel su -  
pear - eth, Since I die for her I cher - ish; In the
- Musical dynamics: cresc., f, stentato, pp

**Staff 2:**

- Lyrics: bir - lle - stremo fa - to gau - dii im - men - si il cor a -  
hour when I per - ish, With de - light my heart will
- Musical dynamics: cresc., f

**Staff 3:**

- Lyrics: De' miei pian - ti la ven - det - ta or dal  
Heav - en, all my an - guish see - ing, Will a -
- Continuation: vrà, glow, gau - dii im -  
Then with de -
- Musical dynamics: f
- Tempo: Tempo I.

Verdi — Aida, Act IV

ciel,  
venge, ciel, dal ciel si com - pi -  
venge, a - venge this mor - tal  
men - si light il cor a -  
my heart will

Tempo doppio lo stesso movimento.

rà.  
blow. De' miei pianti la ven - det - ta  
All my anguish, heav - en see - ing,  
vrà; l'i - ra u - ma - na più non te-mo, te - mo sol la tua pie - tà;  
glow; Wrath nò more this bo-som feareth, Scorn for thee a-lone I know;

Tempo doppio lo stesso movimento.

or dal ciel si  
Will a - venge this  
Pi - ra u - ma - na più non te-mo, te - mo sol la -  
Wrath no more this bo-som feareth, Scorn for thee a -

Verdi — Aida, Act IV

(Amneris, overcome, sinks on a chair.)

com - pi - ra.  
cru - el blow.

tua  
lone pie - tà.  
I know.

(Exit Radamès, attended by guards.)

The musical score consists of five staves of music. The top two staves are vocal parts, with the first being soprano and the second alto. The bottom three staves are for the orchestra, showing bassoon, cello, and double bass parts. The vocal parts sing in Italian, with English translations provided below them. The stage direction "(Exit Radamès, attended by guards.)" appears between the second and third staves. The music is in 2/4 time, with a key signature of one flat throughout. The vocal parts sing in a lyrical style, while the orchestra provides harmonic support with sustained notes and rhythmic patterns.

Scene of the Judgment.  
Amneris, Ramphis and Chorus.

Andante mosso (J=84)  
(alone, in the utmost despair.)

**Amneris.**

Ohi - mè! mo-rir mi  
Ah me! 'tis death ap -

**Piano.**

**p legato**

sen-to proaches!

Oh! chi lo sal-va?  
Who now will save him?

(choked with emotion.)

E in po-ter di co - sto-ro io stessa lo get - tai!  
He is now in their power, his sentence I have seal'd!

pp

O - ra, a te im-pre - co a-tro - ce ge - lo - si - a, che la sua  
Oh, how I curse thee, Jea-lous-y, vile monster, thou who hast

(The Priests cross, and enter  
the subterranean hall.)

morte e il-lut - to e-ter-no del mio cor  
doom'd him to death, and me to ev - er-last - se-gna-sti!  
ing sor-row!

(sees the Priests.) *f*

Ec-co i fa - ta - li, gl'i - ne - so -  
Now yonder come, re - mors - less, re -

ra - ti mi-ni - stri di mor-te.. Oh! ch'io non  
lent - less, his mer - ci - less judg-es.. Ah! let me

(covers her face with her hands)

veg-ga quel-le bian-che lar - ve!  
not behold those white-robd phantoms!

E in po-ter di co - sto - ro io stessa lo get - tai!.. io stessa!..  
He is now in their power; I 'twas his fate that seal'd! I on - ly!

Verdi — Aida, Act IV

io stessa lo gettai! e in poter di co-store io stessa lo get-tai!  
I on-ly, I a-lone! He is now in their pow-er, I have seal'd his fate!

Lo stesso movimento.

Ramphis.

Spir-to del Nu-me so-vra noi di-scen-di!—  
Heav-en-ly Spir-it, in our hearts de-scend-ing,—

Spir-to del Nu-me so-vra noi di-scen-di!—  
Heav-en-ly Spir-it, in our hearts de-scend-ing,—

Spir-to del Nu-me so-vra noi di-scen-di!—  
Heav-en-ly Spir-it, in our hearts de-scend-ing,—

ne av-vi-va al rag-gio del-le-ter-na lu-ce;—  
Kin-dle of right-eous-ness the flame e-ter-nal;—

ne av-vi-va al rag-gio del-le-ter-na lu-ce;—  
Kin-dle of right-eous-ness the flame e-ter-nal;—

ne av-vi-va al rag-gio del-le-ter-na lu-ce;—  
Kin-dle of right-eous-ness the flame e-ter-nal;—

Verdi — Aida, Act IV

pel lab - bro no - stro tua giu - sti - zia ap - pren - - di.  
Un - to our sentence truth and right-eous-ness lend - - ing.

pel lab - bro no - stro tua giu - sti - zia ap - pren - - di.  
Un - to our sen-tence truth and right - eous - ness lend - - ing.

pel lab - bro no - stro tua giu - sti - zia ap - pren - - di.  
Un - to our sen-tence truth and right - eous - ness lend - - ing.

**Allegro.**

**Amneris.**

Nu - mi, pie - tà del mio stra - zia - to  
Pit - y, oh heav'n, this heart so sore - ly

—

—

—

**Allegro. (♩ = 120.)**

*pp*

co - re! Egli è in - no - cen - te, lo sal - va - te, o  
wound - ed! His heart is guilt - less, save him powr's su -

Nu - mi! Di - spe - ra - to, tremendo è il mio do - lo -  
 per - nall! For my sorrow is despair - ing, deep, un-bound -

(sees Radamès, and exclaims)

re! (Radamès crosses with  
ed! guards, and enters the subterranean hall.)

**Ramphis.**

Spir - to del Nu - me so - vra noi di - seen - di!  
 Heav - en - ly Spir - it, in our heart descend - ing!

Spir - to del Nu - me so - vra noi di - seen - di!  
 Heav - en - ly Spir - it, in our heart de-scend-ing!

Spir - to del Nu - me so - vra noi di - seen - di!  
 Heav - en - ly Spir - it, in our heart de-scend-ing!

**tutta forza**

**Amneris.**

morendo

Oh! chi lo sal - va? Mi sen - to mo - rir! ohimè! ohimè! mi sen - to mo - rir!  
 Who, who will save him? I feel death approach, ah me! ah me! I feel death approach!

**morendo** **col canto**

**Ramphis. (In the crypt.)**

**tonante**

Ra-da - mès! Ra-da - mès! Ra-da - mès! (from the crypt.)

*senza misura*

Tu ri - ve - la - sti del - la patria i se - gre - ti al - lo stra - nie - ro... Di - man... De -

Thou hast betray - ed of thy count - ry the secrets to aid the foe - - man... De -

**Amneris.**

*a tempo*

scol - pa - ti! fend thy-self!

**Chorus.** Di - scol - pa - ti! De - fend thy-self!

E-gli - ta - ce: Tra-di - tor! He is si - lent. Traitor vile!

Di - scol - pa - ti! De - fend thy-self!

**Allegro.**

con impeto Ah pie - Mer - cy!

Tra-di - tor! Trai - tor vile!

Allegro. (♩=120.)

*pp*

tà! e - gli è in - no - cen - te, Nu - mi, pie -

spare him, ne'er was he guilt - y; ah, spare him,

**Ramphis.**

tà, Nu - mi, piè - tà! Ra - da -

heaven, ah, spare his life. (in the subterranean hall.) Ra - da -

Verdi — Aida, Act IV

*mès! Ra-da - mès! Ra-da - mès! Ra-da - mès!*

*senza misura*

Tu di - ser-ta - sti dal cam - po il dì che pre-ce-dea la pu - gna. Di -  
Thou hast desert-ed th'en-campment the very day before the com - bat. De-

**Amneris.**

con impeto Ah pie -  
Mer - cy,

scol - pa - ti! E-gli ta - ce: - Tra-di - tor!  
fend thy-self! He is si - lent. Trai-tor vile!

**Chorus.** Di - scol - pa - ti! Tra-di - tor!  
De-fend thy-self! Trai-tor vile!

Di - scol - pa - ti! Tra-di - tor!  
De-fend thy-self! Trai-tor vile!

*ppp*

tà! ah! lo sal - va - te, Nu - mi, - pie -  
spare him, save him, oh heav'n ah, - spare him,

*p*

*dim.*

Verdi — Aida, Act IV

*tà, Nu - mi, pie - ta!* **Ramphis.**

(from the crypt) **Ra - da - Ra - da -**

*mès! mes! Ra - da - mès! mes! Ra - da - mès! mes!*

*sensa misura*

*tua fe vio - la - sti, al - la pa - tria sper - giu - ro, al Re, al - l'o - nor* **Di -**  
*Hast broken faith as a traitor to country, to King, to hon - or.* **De -**

**Amneris.**

*Ah pie - Mer - cy*

*scol - pa - ti!* **E - gli ta - ce: - Tra - di - tor!**  
*fend thyself!* **He is si - lent. Trai - tor vile!**

**Chorus.** *Di - scol - pa - ti!* **Tra - di - tor!**  
*De - fend thy - self!* **Trai - tor vile!**

*Di - scol - pa - ti!* **Tra - di - tor!**  
*De - fend thy - self!* **Trai - tor vile!**

**pianoforte**

Verdi — Aida, Act IV

tal Ah! lo sal - va - te, Nu - mi, pie - tà, Nu - mi, pie -  
spare him! Save him, oh heav'en, ah heav'n, spare him, heav'n, spare his  
*dim.*

*Poco ritenuto.*

*ta!*  
*life!* **Ramphis.** *f*  
Ra - da - mès, è de ci - so il tuo -  
Ra - da - mès, we thy fate have de -  
  
**Chorus.** Ra - da - mès, è de ci - so il tuo -  
Ra - da - mès, we thy fate have de -  
Ra - da - mès, è de ci - so il tuo -  
  
*Poco ritenuto.*

fa - - - to, de - gli in - fa - - mi la mor - te tu a -  
cid - - - ed, of a trai - tor the fate shall be  
fa - - - to; de - gli in - fa - - mi la mor - te tu a -  
cid - - - ed, of a trai - tor the fate shall be  
fa - - - to; de - gli in - fa - - mi la mor - te tu a -  
cid - - - ed, of a trai - tor the fate shall be  
  
*f*

## Verdi — Aida, Act IV

vrai; sot - to l'a - ra del Nu - me sde - gna - - to, sot - to  
 thine; 'Neath the al - tar whose god thou'st de - rid - - ed, 'neath the

vrai; sot - to l'a - ra del Nu - me sde - gna - - to, sot - to  
 thine; 'Neath the al - tar whose god thou'st de - rid - - ed, 'neath the

vrai; sot - to l'a - ra del Nu - me sde - gna - - to, sot - to  
 thine; 'Neath the al - tar whose god thou'st de - rid - - ed, 'neath the

*ff*

l'a - ra del Nu - me sde - gna - to a te vi - vo fia schiu - so l'a - vel  
 al - tar whose god thou hast de - rid - ed, Thou a sepulchre liv - ing shalt find.

l'a - ra del Nu - me sde - gna - to a te vi - vo fia schiuso l'a - vel  
 al - tar whose god thou hast de - rid - ed, Thou a sepulchre liv - ing shalt find.

l'a - ra del Nu - me sde - gna - to a te vi - vo fia schiuso l'a - vel  
 al - tar whose god thou hast de - rid - ed, Thou a sepulchre liv - ing shalt find.

Più vivo.

*ff string.*

**Amneris.**

A lui vi - vo\_ la tom-ba\_ oh! gl'in - fa - mi! nè di  
Find a sep - ul - chre liv - ing Oh, ye wretched! ev - er

*dim.* *pp*

san-gue son pa - ghi giam - mai\_ e si chia - man mi - ni - stri del  
blood-thirsty, vengeful, and blind, Yet who serve of kind heav - en the

**Come prima.** (The Priests re-enter out of the crypt)

ciel!  
shrine!

*ff*

**Ramphis.**

Tra - di - tor!  
Trai - tor vile!

Chorus.

Tra - di - tor!  
Trai - tor vile!

Tra - di - tor!  
Trai - tor vile!

*pp*

**Amneris.** (confronting the Priests.)  
*molto accentato.*

Sa - cer - do - - ti: com - pi - ste un de - lit - to! Ti - gri in - fa - mi di sangue as - se -  
Priests of I - sis, your sentence is o - dious! Ti - gers, ev - er ex - ult - ing in

tor!  
vile!

tor!  
vile!

tor!  
vile!

**Lo stesso movimento.**

*col canto*

*ff*

*ppp*

*a tempo, affrett.*

ta - te -  
slaugh - ter!

voi la ter - ra ed i

Nu - mi ol - - trag -  
gods all laws ye

**Poco mosso. (♩ = 120.)**

*m.s.*

gia - - te!  
out - - rage!

voi

He

pu - ni - to chi col - pe non  
is guilt-less, whose death ye de -

## Verdi — Aida, Act IV

**Amneris.**

(to Ramphis)

ha!  
visel  
**Ramphis.**

Sa-cer - do - te: que-st'u-o - mo che uc-  
Priest of I - sis, this man whom you

È tra-di - tor! mor - rà!  
He is condemn'd! He dies!

**Chorus.**

È tra-di - tor! mor - rà!  
He is con - demn'd! He dies!

È tra-di - tor! mor - rà!  
He is con - demn'd! He dies!

*ff*

ci - di, tu\_ lo sai\_ da me un gior - no fu a - ma - to\_ L'a - na - te - ma d'un  
mur-der, Well ye know, in my heart I have cher-ish'd: May the curse of a

*fff*

co - re stra - - - zia - to col suo  
heart whose hope has per- - ish'd Fall on

**Amneris.**

san-gue su te ri - ca - drà!  
him who mer - cy de - nies!

**Ramphis.**

È tra-di - tor!  
He is con-demn'd!

**Chorus.**

È tra-di - tor! mor -  
He is con - demn'd! He

**Sostenuto.**

*frase larga*

Voi la ter - raed i Nu - mi ol-trag - gia -  
All the laws of the earth and gods ye out -

rà!  
dies!

rà!  
dies!

rà!  
dies!

**Sostenuto.**

*frase larga*

Verdi — Aida, Act IV

te\_ voi\_ pu - ni - - te, pu - ni - - te\_ chi\_  
rage! He\_ is guilt - less, is guilt - less, whose

rà!  
call!

rà!  
call!

rà!  
call!

Mosso.

col - pe non - ha. Ah no, ah no, non è, non  
death ye de - vise! Ah no, ah no, not he, not

È tra - di - tor! mor - rà! mor - rà!  
A traitor's death he dies! He dies!

È tra - di - tor! mor - rà! mor - rà!  
A traitor's death he dies! He dies!

È tra - di - tor! mor - rà! mor - rà!  
A traitor's death he dies! He dies!

Mosso. (♩ = 160)

## Verdi — Aida, Act IV

stent.

è, ah no, non è, no, no, non è tra - di -  
 'he, ah no, ah no, no, no, no trai - tor is

È tra - di - tor! è tra - di - tor! mor -  
 He is con - demn'd! He is con - demn'd! He

È tra - di - tor! è tra - di - tor! mor -  
 He is con - demn'd! He is con - demn'd! He

È tra - di - tor! è tra - di - tor! mor -  
 He is con - demn'd! He is con - demn'd! He

tor, ah no, ah no, non è tra - di - tor, ah no, ah no,  
 he, ah no, ah no, no trai - tor is he, ah no, ah no,

rà! è tra - di - tor! mor - rà, mor - rà! è tra - di -  
 dies! He is con - demn'd! He dies, he dies! He is con -

rà! è tra - di - tor! mor - rà, mor - rà! è tra - di -  
 dies! He is con - demn'd! He dies, he dies! He is con -

rà! è tra - di - tor! mor - rà, mor - rà! è tra - di -  
 dies! He is con - demn'd! He dies, he dies! He is con -

**ff**

## Verdi — Aida, Act IV

non è tra - di - tor-pie - tà! pie - ta! pie - ta! pie - ta!  
 no trai - tor is he, ah spare! ah spare! ah spare! ah spare!

tor! mor - rà, mor - rà! è tra - di - tor! mor - rà, mor -  
 demn'd! He dies, he dies! He is con-demn'd! He dies, he

tor! mor - rà, mor - rà! è tra - di - tor! mor - rà, mor -  
 demn'd! He dies, he dies! He is con-demn'd! He dies, he

tor! mor - rà, mor - ru! è tra - di - tor! mor - rà, mor -  
 demn'd! He dies, he dies! He is con-demn'd! He dies, he

*dim. sempre*

(Exeunt Ramphis and Priests)

rà! Tra - di - tor!  
 dies! Ay, he dies!

rà! Tra - di - tor!  
 dies! Ay, he dies!

rà! Tra - di - tor!  
 dies! Ay, he dies!

*pp*

Verdi — Aida, Act IV

The musical score consists of six staves of music. The top three staves are vocal parts, likely for soprano, alto, and tenor/bass, with lyrics in English. The lyrics are:

- tra - di - tor! He shall die!
- tra - di - tor! He shall die!
- tra - di - tor! He shall die!
- tra - di - tor! He shall die!
- Amneris.
- Em - pia raz - za! a - na-te-ma su  
Im - pious priest - hood! curs - es light on ye
- tor!  
die!
- tor!  
die!
- tor!  
die!
- voil!  
all!
- la ven - det - ta del ciel, del ciel — scen - de -  
On your heads heav - en's ven - geance, ven - geance will

The bottom three staves are for piano/violin, showing chords and fingerings. The score includes dynamic markings such as  $\text{ff}$  (fortissimo) and  $\text{3}$  (three measures).

Verdi — Aida, Act IV

Verdi — Aida, Act IV

(exit wildly)

rà! a - na - te - - ma su voi!  
fall! curs - es light on ye all!

*tutta forza* *fz*

*secca*

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## Scene and Duet. Last Finale.

Aïda and Radamès—Amneris and Chorus.

**SCENE II.** The scene is divided into two floors. The upper floor represents the interior of the Temple of Vulcan, resplendent with gold and glittering light. The lower floor is a crypt. Long arcades vanishing in the gloom. Colossal statues of Osiris with crossed hands support the pillars of the vault. Radamès is discovered in the crypt, on the steps of the stairs leading into the vault. Above, two priests are in the act of letting down the stone which closes the subterranean apartment.

Lo stesso movimento. (♩=80.)

Piano.

Radamès. *voce cupa*

morendo

morendo

drò.—  
hold:

Non ri - ve - drò più A - i - da.  
Ne'er shall I see A - i - da.

Verdi — Aida, Act IV

*dolcissimo*

A - i - da, o - ve sei tu? Pos - sa tu al - me - no vi - ver fe -  
A - i - da, where now art thou? What-e'er be - fall me, may'st thou be

li - ce e la mia sor - te or - ren - da sem-pre i - gno - rar! Qual  
hap - py, ne'er may my fright - ful doom reach thy gen - tle ear. What

ge - mi - to!— U - na lar - va - u - na vi -  
groan was that!— 'Tis a phantom some vi - sion

sion - dread No! for - ma u - ma - - na è  
dread No! sure that form is

que - sta - Ciel!  
hu - man! Heavy'n!

Aïda.

Son i - ol  
Tis I, love!

(in the utmost despair)

i - da!  
i - dal

Tu?  
Thou?

in que - sta tom - ba?  
with me here bu - ried!

Andante. ( $\text{♩} = 63$ )

Aïda. (sadly.)

Pre-sa-go il co-re del - la tua con-danna, in questa tom - ba che per te s'a -  
My heart for-bod-ed this thy dread-ful sentence, And to this tomb, that shuts on thee its

*con passione*

pri - va io pe - ne-trai fur - ti - va. e qui lon - ta - na da o - gniu - ma - no  
port-al, I crept un-seen by mor-tal. Here, far from all, where none can more be -

*dolce largo allarg.*

*morendo*

Poco meno.

sguardo nel - le tue braccia de - si - ai mo - ri - re.  
hold us, claspd in thy arms I am re-solv'd to per-ish. Radamès. *con passione*

Mo - rir! — sì pu - rae  
To diel — so pure and

Poco meno. ( $\text{♩} = 60$ )

*espressivo.*

bel - la! mo - rirl per me dà - mo - re de-glan - ni tuoi nel  
 love-ly! For me thy-self so doom-ing In all thy beau-ty

*dolciss. senza string.*  
 fio - re, de-glan - ni tuoi nel fio - re fug - gir la vi - - -  
 bloom-ing, in all thy beau-ty bloom - ing Fade thus for ev - - -

ta! T'a - vea il cie - lo per l'a - mor cre - a - ta, ed io tue-  
 er! Thou whom the heav'ns a - lone for love cre-at - ed, But to des-

*con espressione*      *dim.*      *con grazia dolciss.e legato*  
 ci - do per a-ver - ti a-ma - ta! No, non mor - rai! trop - po t'a - mail trop - po sei bel -  
 troy thee was my love then fat-ed! Ah, no, those eyes so clear I prize, for death too love-ly

Andantino.  
*dolciss.*

**Aïda.** (as in a trance)

Ve - di? di mor-te lán-ge - lo  
Seest thou, where death, in an-gel-gui-se,

là!  
are!

Andantino. (♩ = 80)

pp

radian - te a noi s'ap - pres - sa \_\_\_\_\_ ne ad - du-ce a e - ter - ni gau - dii  
In heav'n-ly ra-diance beam-ing, \_\_\_\_\_ Would waft us to e-ter-nal joys,

dolce ♩

sov-ra i suoi van - ni d'or. \_\_\_\_\_ Già veggio il ciel di - schiuder - si \_\_\_\_\_  
On golden wings a - bove? \_\_\_\_\_ See, heaven's gates are o - pen wide,

dim.

i - vi-o-gni af-fan - no ces - sa, - i - vi co - min-cia lè - sta - si  
Where tears are név - er stream - ing, Where on - ly joy and bliss a - bide,

The musical score consists of two staves. The top staff is for the soprano (Aida) and the bottom staff is for the orchestra. The vocal part is in Italian with English translations below the notes. The score includes dynamic markings like 'dolciss.', 'Andantino.', '♩ = 80', 'pp', 'dolce ♩', and 'dim.'. The vocal line is lyrical, with many sustained notes and expressive markings. The orchestra provides harmonic support with various instruments.

Verdi — Aida, Act IV

*dolciss.*

d'un im-mor-ta-le a - mor, co - mincia le - sta-si d'un  
And nev-er-fad-ing love, Where joy and bliss a-bide, And

*dolciss.*

*rall. Lo stesso movimento.*

im-mor-ta - le a - mor.  
nev-er - fad - ing love.

Priestesses.  
SOPRANO.

TENOR.

Priests.  
BASSES.

*Chorus in the Temple.*

*mf*

Im - - - men - so, im - men - so  
Al - - - migh - ty, al - migh - ty

*mf*

Ah!  
Ah!

*mf*

Ah!  
Ah!

*Lo stesso movimento. (♩ = 80)*

*col canto*

Detailed description: This section shows a choral arrangement. The vocal parts are labeled on the left: 'Priestesses.', 'SOPRANO.', 'TENOR.', 'Priests.', and 'BASSES.'. The piano part is at the bottom. The vocal parts sing 'Im - - - men - so, im - men - so' and 'Ah!'. The piano part has a sustained note. The tempo is marked as 'Lo stesso movimento. (♩ = 80)'.

Tri-ste can-to!  
Doleful chanting!

Il no-stro in - no di  
It is our death-chant re-

Il tri-pu - dio dei sacerdoti..  
Of the priests 'tis the in-vo-cation.

Ftha, \_\_\_\_\_ del mon - - - do spi-ri-to a - ni - ma-  
Phtha, \_\_\_\_\_ that wak - - - est, in all things breathing

mor-te. — (trying to displace the stone closing the vault)  
sounding.

Ne le mie for-ti brac-cia smuo-ve - re ti po - tran - no, o fa-tal  
Can-not my lus-ty sin-ews move from its place a mo-ment this fa-tal

tor, \_\_\_\_\_ noi t'in-vo-  
life, \_\_\_\_\_ lo! we in-

ff

ff

ff

ff

ff

ppp

The musical score consists of five staves. The top two staves are for voices (Soprano and Alto/Tenor), the middle staff is for Bass, and the bottom two staves are for the piano. The score includes lyrics in Italian and English, with some words underlined. The piano part features dynamic markings like ff (fortissimo) and ppp (pianissimo). The vocal parts have melodic lines with various note values and rests. The piano part provides harmonic support with chords and bass lines.

## Verdi — Aida, Act IV

In-van!  
In vain!

Tut - to è fi-  
All, all is

pie-tra!  
stone!

chia  
voke

chia  
voke

chia  
voke

mo,  
thee,

mo,  
thee,

mo,  
thee,

t'in - - vo -  
we in -

pp

pp

dim.

Meno mosso. ^

ni-to sul-la ter - ra per noi -  
o-ver, hope on earth have we none. — (with sad resignation)

O terra ad -  
Fare-well, oh

È ve - ro! è ve - ro!  
I fear it! I fear it!

chiam,  
voke,

tin - - vo -  
we in -

tin - - vo -  
we in -

chiam,  
voke,

tin - - vo -  
we in -

chiam,  
voke,

tin - - vo -  
we in -

chiam.  
voke.

chiam.  
voke.

chiam.  
voke.

Meno mosso. (♩ = 60).

Verdi — Aida, Act IV

di - o; ad - di - o val - le di pian - ti, — so - gno di gau - dio che in do - lor — sva -  
earth, fare - well thou vale of sor - row, Brief dream of joy con - demnd to end in

ni - A noi si schiu - de, si schiu - de il ciel, — si schiu - de il  
woe; To us now o - pens, now o - pens the sky, — now opens the

ciel e l'al - me er - ran - ti vo - la - no al rag - gio dell' e - ter - no  
sky, an end - less mor - row Un-shad - owl'd there e - ter - nal - ly shall

dì.  
glow.

*Radamès.*

O ter - ra ad - di - o val - le di pian - ti, — so - gno di  
Farewell, oh earth, fare - well, thou vale of sor - row Brief dream of

Verdi — Aida, Act IV

Verdi — Aida, Act IV

The musical score consists of three staves of music in G clef, with a key signature of four sharps (F# major) and a time signature of common time (indicated by 'C'). The lyrics are provided in both Italian and English below the notes.

**Staff 1:**

- Notes: - (rest), 7 eighth notes, 7 eighth notes.
- Text: a noi si schiu - de,  
To us now o - pens,
- Notes: 7 eighth notes, 7 eighth notes.
- Text: gau - dio che in do - lor sva - ni, - a noi si  
joy con - demnd to end in woe, - To us now
- Notes: 7 eighth notes, 7 eighth notes.

**Staff 2:**

- Notes: 7 eighth notes, 7 eighth notes.
- Text: si schiu - de il ciel,  
now opes the sky,
- Notes: 7 eighth notes, 7 eighth notes.
- Text: schiu - de, si schiu - de il ciel, si schiu - de il  
o - pens, now o - pens the sky, now opes the
- Notes: 7 eighth notes, 7 eighth notes.

**Staff 3:**

- Notes: 7 eighth notes, 7 eighth notes.
- Text: si schiude il ciel, a noi si schiude il  
now opes the sky, to us now opes the
- Notes: 7 eighth notes, 7 eighth notes.
- Text: ciel e l'al-me er-ran - ti vo-lano al rag - gio dell' e - ter - no  
sky, an end-less mor - row Un-shadow'd there e - ter-nal - ly shall
- Notes: 7 eighth notes, 7 eighth notes.

Come prima

Chorus.

SOPRANO. ciel.  
sky.  
di.  
glow.

TENOR. Im - men - so - Fthà, noi t'in - vo - chiam, noi t'in - vo -  
Al - might - y Phthà, thee we in - coke, thee we in -

BASS. Im - men - so - Fthà, noi t'in - vo - chiam, noi t'in - vo -  
Al - might - y Phthà, thee we in - coke, thee we in -

*f*

SOPRANO. Come prima

TENOR. Ah! Ah!

BASS. Ah! Ah!

*ppp* *rinf.*

Chorus.

chiam, voke, si schiu - - -  
t'in - - - vo - chiam,  
we in - - - coke,

chiam, voke,

chiam, voke, si schiu - - -  
t'in - - - vo - chiam,  
we in - - - coke,

*pp*

*pp* *dim.*

*pp*                      Come prima.

de                  il                  ciel.                  O ter - raad -  
pens                the                sky.                Fare - well, oh  
**Amneris** (appears habited in mourning, and throws herself on the stone closing the vault.)

*pp*

de                  il                  ciel.                  O ter - raad -  
pens                the                sky.                Fare - well, oh  
t'in - - - vo - chiam!  
we                in -                woke!  
t'in - - - vo - chiam!  
we                in -                woke!

f

*ppp*                      Come prima. ( $\text{d}=62$ )

di - o, ad - di - o val-le di pian - ti,- so - gno di  
earth, fare - well, thou vale of sor - row,- Brief dream of  
(suffocated with emotion.)

Pa - ce timplo - ro.  
Peace ev - er-last - ing.

*pp*

di - o, ad - di - o val-lé di pian - ti,- so - gno di  
earth, fare - well, thou vale of sor - row,- Brief dream of

*pppp*                      *ppp*                      f

## Verdi — Aida, Act IV

gaudio che in do-lor sva-nì,  
 joy condemn'd to end in woe;  
 a noi si schiude, si schiu - de il  
 To us now o-pens, now o-pens the  
 sal-ma a-do-ra-ta,-  
 Oh, my belov-ed,

gaudio che in do-lor sva-nì,  
 joy condemn'd to end in woe;  
 a noi si schiude, si schiu - de il  
 To us now o-pens, now o-pens the

*pppp*                    *un poco cresc.*

ciel, si schiude il ciel e l'alme erran - ti vo-la-no al  
 sky, now opes the sky, an end-less mor - row Unshadow'd

I - si pia-ca-ta,  
 I - sis re-lenting,                    I - si pla -  
 I - sis re -

ciel, si schiude il ciel e l'alme erran - ti vo-la-no al  
 sky, now opes the sky, an end-less mor - row Unshadow'd

*f*                    *ppp*

dolciss.

The musical score consists of ten staves of music. The top two staves are soprano voices, the third is alto, the fourth is bass, and the fifth is tenor. The sixth staff is for the Chorus, indicated by a vertical label on the left. The seventh staff is for the piano. The eighth staff is for the bassoon, marked with a bassoon clef. The ninth staff is for the strings, and the tenth staff is for the drums.

**Soprano 1:**

- Line 1: *rag - gio del-le-ter-no di,* *il ciel,-* *il ciel,-*
- Line 2: *there e - ter-nal-ly shall glow,-* *the sky,-* *the sky,*
- Line 3: *cata ti schiu - da il ciel!*  
*lent-ing greet thee on high!*
- Line 4: *rag - gio del-le-ter-no di,* *il ciel,-* *il ciel,-*
- Line 5: *there e - ter-nal-ly shall glow,-* *the sky,-* *the*

**Chorus:**

- Line 1: *Noi t'in - vochiam,* *noi t'in - vochiam,*
- Line 2: *Thee we in - voke,* *thee we in - voke,*
- Line 3: *Noi t'in - vochiam,* *noi t'in - vochiam,*
- Line 4: *Thee we in - voke,* *thee we in - voke,*

**Piano/Bassoon:**

- Line 1: *f*
- Line 2: *ppp*

**Bassoon:**

- Line 1: *si schiude il ciel,* *si schiude il ciel,*
- Line 2: *now opes the sky,* *now opes the*
- Line 3: *ciel,-* *si schiude il ciel,-* *si schiude il*
- Line 4: *sky,-* *now opes the sky,-* *now opes the*

**Strings:**

- Line 1: *im - men - so Fthà,* *im - men - so Fthà!*
- Line 2: *al - might - y Phthà,* *al - might - y Phthà!*
- Line 3: *im - men - so Fthà,* *im - men - so Fthà!*
- Line 4: *al - might - y Phthà,* *al - might - y Phthà!*

**Drums:**

- Line 1: *3*
- Line 2: *3*
- Line 3: *3*
- Line 4: *3*

*sempre dolciss.*

(falls and dies in the arms of Radames.)

Amneris. *ancora più piano*

ciel...  
sky...  
Pa - ce t'implo - ro,  
Peace ev - er -last-ing,  
pa - ce t'implo - ro,  
peace ev - er -lasting,

ciel...  
sky...

(Curtain slowly descends.)

*ppp*

Amneris.

pa-ce, pa-ce, pa - - - ce!  
ev-er - lasting peace!

Im - men - so Ftha!  
Al - might - y Phtah!  
Im - men - so Ftha!  
Al - might - y Phtah!

*pppp*

End of Opera.