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AÏDA

Opera in Four Acts

By

GIUSEPPE VERDI

Libretto by

A . G H I S L A N Z O N I

The English Version by

MRS. G. G. LAURENCE

With an Essay on the
History of the Opera by

W. J. HENDERSON

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AÏDA.

FIRST PERFORMED AT CAIRO, EGYPT, DEC. 24, 1871; AND AT MILAN, FEB. 8, 1872.

Characters of the Drama,

With the Original Cast as Presented at the first Performances.

	(At Cairo)	(At Milan)
AÏDA	Soprano Signora POZZONI	Signora STOLZ
AMNERIS	Mezzo-soprano Signora GROSSI	Signora WALDMANN
RADAMÈS	Tenor Signor MONGINI	Signor FANCELLI
AMONASRO	Baritone Signor STELLER	Signor PANDOLFINI
RAMPHIS	Bass Signor MEDINI	Signor MAINI
THE KING	Bass Signor COSTA	Signor PAVOLERI
A MESSENGER	Tenor Signor BOTTARDI	Signor VISTARINI

Priests, Priestesses, Ministers, Captains, Soldiers, Officials, Ethiopian Slaves and Prisoners, Egyptian Populace, etc.

The scene is in Memphis and Thebes, at the time of the Pharaohs' power.

ACT I.—1. THE KING'S PALACE, AT MEMPHIS; 2. TEMPLE OF VULCAN, AT MEMPHIS.

ACT II.—1. A HALL IN THE APARTMENTS OF AMNERIS; 2. BEFORE A GATE OF THE CITY OF THEBES. ACT III.—ON THE BANK OF THE

NILE, WITH TEMPLE OF ISIS. ACT IV.—1. HALL IN THE KING'S PALACE; 2. TEMPLE OF VULCAN.

Aïda.

The importance of Verdi's "Aïda" as a work of musical art can hardly be overestimated. It is as certain as anything in art-history can be, that this production revolutionized modern Italian opera, and that to its influence is due the composition of such works as "Cavalleria Rusticana" and "Pagliacci." In itself, the opera marks the beginning of what has been called Verdi's third period. Commentators on his work are fond of pointing out that his style changed when he wrote "Ernani," something more than half a century ago, and that it wholly altered once again, when he produced "Aïda." The change from his first style to his second is one that can be discerned only by very careful students of his scores, but that from his second to his third was at once patent to the entire world. "Aïda" was acclaimed as a revelation of new and unsuspected powers in the composer of

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"Il Trovatore" and "La Traviata," though careful judges ought to have said that it was the result of old powers wielded with a new purpose. There was no dissent, however, from the general verdict that the "grand old man" of Italian music had given the world a masterpiece, an opera far and away beyond the best works of Rossini, Donizetti and Bellini, brilliant in its opulence of color, gorgeous in its instrumentation, filled in every measure with a splendor of melodic beauty, and throbbing with dramatic passion. From that verdict there has not yet been any dissent, and the only Italian who has rivaled "Aida" is Verdi himself in his noble "Otello" and his marvelous "Falstaff."

It is frequently asserted that "Aida" was written for the opening of the new opera house at Cairo, Egypt, built by Ismail Pacha. The error of this statement, however, is established by the fact that the house was opened in 1869. Ismail Pacha had certain lordly ambitions which did him credit. He desired to appear before the civilized world as a munificent patron of the arts, and his earnest desire was to add to the lustre of his new opera house by producing a work based on an Egyptian story. He naturally turned to Verdi, then the reigning operatic master. Verdi was not at first inclined to accept the offer, and he named as his price a figure so high that he thought it would frighten the Khedive. However, his terms were promptly accepted, and gradually Verdi came to view with interest, and at length with enthusiasm, the opportunities for high coloring and brilliant effects offered by the location of the action in Egypt. The Khedive confided to Mariette Bey, the eminent French Egyptologist, the task of finding a story suitable for operatic treatment and likely to appeal to Verdi. The Bey had found in his studies of ancient Egyptian history an incident from which he developed the original plan of the libretto of "Aida." This plan was transferred to M. Camille du Locle, who wrote the recitative and lyrics in French prose. His work was done at Verdi's home, at Busseto, Italy, and profited much by the composer's practical advice. Indeed, Verdi did much toward the preparation of his own libretto, and the double stage in the last act, showing Radamès and Aida dying in the tomb under the temple in which Amneris is bowed in grief, is entirely his. Signor Ghislanzoni translated the French prose into Italian verse, and when the music had been completed, the Italian was translated into French verse for use on the operatic stage of France.

Verdi set to work at once. Meanwhile the Khedive had decided that he would like to have the composer go to Egypt to conduct the first performance. Verdi's price for writing the opera was \$20,000, and \$30,000 if he went to Egypt. But at the end, his horror of the ocean—he had once gone to London and suffered from sea-sickness—overcame him, and he refused to go at any price. The original plan was to produce the opera toward the close of 1870, and for that purpose the scenery was painted in Paris. But the Franco-Prussian war broke out, and the scenery was a prisoner. Verdi, during the year's postponement, was not idle. He made some important improvements in the score. He cut out a chorus in Palestrina style, and substituted a chorus and a romanza for "Aida." He had come to the wise conclusion, that the Palestrina style would be incongruous in an Egyptian

opera. The opera was produced on December 24, 1871. The conductor was Signor Bottesini, the famous double-bass player, and the cast was as given above. The audience was a strange mixture of Europeans and Orientals. Filippi, the Italian critic, wrote :

"The Arabians, even the rich, do not love our shows; they prefer the mewings of their tunes, the monotonous beatings of their drums, to all the melodies of the past, present, and future. It is a true miracle to see a turban in a theatre of Cairo. Sunday evening the opera house was crowded before the curtain rose. Many of the boxes were filled with women, who neither chattered nor rustled their robes. There was beauty, and there was intelligence, especially among the Greeks and the strangers of rank, who abound in Cairo. For truth's sake, I must add that, by the side of the most beautiful and the most richly dressed, were Coptic and Jewish faces, with strange head-dresses, impossible costumes, a howling of colors,—no one could deliberately have invented worse. The women of the harem could not be seen. They were in the first three boxes on the right, in the second gallery. Thick white muslin hid their faces from prying glances."

The success of the opera was most emphatic. A chorus of praise rang through Europe, and the genius of Verdi was acclaimed in glowing terms. "Aida" was next given at La Scala, Milan, February 8, 1872. It was given in Paris on April 22, 1876, with Mme. Stolz, Mlle. Waldmann, Signor Masini, Signor Pandolfini, Signor Medini, and M. Edouard de Reszké in the cast. The first performance in America was given at the Academy of Music, New York, on November 26, 1873, with the following great cast: Aida, Octavia Torriani; Amneris, Annie Louise Cary; Radamès, Signor Italo Campanini; Amonasro, M. Victor Maurel; Ramphis, Signor Nannetti; King, Signor Scolara.

The story of "Aida" is supposed to belong to the time of the Pharaohs, and its action is located at Memphis and Thebes. The first act begins in the King's palace in the former city. The High Priest, Ramphis, tells Radamès that the Ethiopians are marching against Egypt and that the goddess Isis has named the leader of the defending army. Radamès, left alone, declares how happy he would be could he lead the army to victory and return to lay his laurels at the feet of Amneris's slave, Aida, whom he loves. Amneris and Aida join him. Amneris loves him, and from his demeanor and that of Aida she suspects the truth. She swears to avenge herself if her suspicion proves correct. The King and his court enter, and presently a messenger comes to announce that it is Amonasro who is leading the invaders. Amonasro is Aida's father, but she alone knows this. The King declares that Isis has chosen Radamès to lead the Egyptian army, and directs him to go to the temple of Ftha (Ptah) to receive the consecrated arms. The scene concludes with a martial ensemble. The second scene takes place in the temple, where the priests invoke Ftha and the priestesses dance the sacred dance. Radamès receives the arms, and departs upon his mission.

The second act opens in the apartments of Amneris at Thebes. Amneris bewails the absence of Radamès, and her slaves vainly try to console her. Aida enters, and Amneris, to test her, says that news has come of the death of Radamès.

Aïda's grief betrays her love, and Amneris threatens her with destruction. The second scene shows a great square, into which the triumphal army marches with Radamès glorified as a conqueror. He brings with him a number of Ethiopian prisoners, among them Amonasro, who is not known to be the king. Aïda rushes to her father's arms, and joins him in begging for the lives of the prisoners. Radamès, seeing Aïda's grief, joins in the prayer, which Amneris and the priests oppose. The King releases all the prisoners save Amonasro, who is to remain as a slave with Aïda. Then, to the joy of Amneris, and the horror of Radamès and Aïda, the King bestows his daughter's hand on Radamès.

The third act takes place on the Nile's bank before the temple of Isis, whither Amneris, on the eve of marriage, has gone to pray. Aïda has made an appointment to meet Radamès near the temple, and while she waits for him she bewails her separation from her native land. She is surprised by her father, who has discovered her love for Radamès, and orders her to induce the young man to reveal the plans of the Egyptians. Aïda at first refuses, but after an outburst of savage wrath on the part of her father, she consents. Radamès arrives. Amonasro conceals himself. Aïda tries to lure Radamès to flight with her. He yields, and discloses the Egyptian plans. Amonasro appears, announces that he has overheard, and that he is the king of Ethiopia. Amneris comes out of the temple in time to overhear some of the dialogue. Amonasro rushes upon her with his knife. Radamès interferes and forces Amonasro and Aïda to fly, while he remains and surrenders himself to Ramphis.

The fourth act opens in a chamber adjoining the court in which Radamès is to be tried. Radamès is brought in for trial, and is met by Amneris. She beseeches him to abandon Aïda, and promises that she will intercede for him if he will do so. He refuses. She tells him that Amonasro has been killed and that Aïda has fled. Still he refuses, and Amneris bitterly repents the outcome of her own jealousy. The priests lead Radamès to trial. Amneris, in an agony of grief, hears them accuse him, while he submits in silence to condemnation. They return with their prisoner, and as they pass out Amneris curses them. The second scene shows the temple and the vault beneath it. Radamès, shut in the vault, breathes a prayer that Aïda may never know his fate. But Aïda, who has already found her way to the vault and awaited him there, comes forward. They embrace one another, while above the priestesses sing their chant. Aïda dies in the arms of Radamès, while Amneris, garbed in mourning robe, enters the temple and sinks prostrate in despair upon the huge stone that closes the vault.

This is an admirable story for operatic treatment. It presents an effective sequence of the grand emotions—love, joy, hatred, jealousy, despair and rage, all of which are susceptible of adequate musical expression. It offers a fine variety of action and scenery, and excellent opportunity for spectacular display. The glitter and pomp of the triumphal procession at the close of the second act make a strong and impressive contrast with the subdued glory of the moonlight night on the banks of the Nile in the third act. Indeed, there are few operas in which the scenic surroundings, the action and the emotions are so completely in accord, and it is partly owing to this that Verdi was able to make his music a puissant element in a

powerful organization. As for the music, it is difficult to speak of it without appearing to indulge in extravagant praise. It is so rich in melody and harmony, so closely wedded in expressive power to the meaning of the text and so broadly dramatic in all its aspects, that it claims a place among the most striking art-products of our time. The glitter of theatrical tinsel offends finer taste here and there, but, as a whole, "Aida" is without doubt a masterpiece.

It is an opera from which one can easily select "gems," but closer study will convince the music-lover that it is a necklace of equally fine jewels. The opening recitation of Ramphis and Radamès, by its melodious character and the strong coloring of its accompaniment, invites one to enter at once the enchanted domain of the ancient East. The first aria of Radamès, "Celeste Aida," is full of character and tenderness, and in the ensuing trio the note of tragic portent is firmly sounded. The martial finale makes the first scene a sort of prologue to the opera, summing up, as it does with its pomp of war, the opening chapter of love, jealousy, ambition and defiance. All the passions of the drama make their appearance in elementary form in the first scene, and give us a foretaste of what is to come. The dance and song of the priestesses in the temple of Ftha are weirdly Oriental in character, and the invocation is broad and dignified. The opening of the scene in the chamber of Amneris is luxurious in color and feeling, while the duet between the princess and her slave is full of passion. The finale of the act, the triumphal procession and the plea for the prisoners, is dazzling in its splendor.

But Verdi reaches his climax in the Nile scene. In all Italian opera there is no finer example of the true aria than Aida's "O patria mia." It is eloquent in its expressive power, beautiful in its pure melody, perfect in form, and subtly forceful in its harmonization. The subsequent duet for Aida and Amonasro is a superb piece of writing, while the duet for Aida and Amneris, though it falls somewhat more into the habit of theatrical diction, especially in its *ad captandum* close, has nevertheless the power of a warm mood-picture. The remainder of the opera is less effective with the general audience, but it is all good music and beautiful.

Those who are familiar with Verdi's earlier works, such as "La Traviata" and "Il Trovatore," while they may detect in "Aida" occasional reminiscences of them, cannot fail to perceive the great change in the master's style. In "Aida" he has abandoned the elementary dance-rhythms, the antique melodic formulæ, the bald and empty passages of recitative between the set numbers, and the cheap and noisy instrumentation. The rhythms are broader and more scholarly; the melody is fresh, original and diversified in character; the harmony is immensely rich and expressive, and the instrumentation glows with Oriental warmth of color. The critics who went to Cairo in 1871 declared that Verdi, the Italian Verdi of the honey-tuned Neapolitan school of composers, had been inoculated with the virus of Wagnerism. It would have been strange, indeed, if Verdi had not discerned the general trend of operatic art under the stimulus of Wagner's proclamations; but although he arose and girded himself to step to the place rightly his in the van of progress, he made no sacrifices of his own individuality.

Verdi remained in "Aida" as truly an Italian composer as he was in "Rigo-

letto." His melody was purely Italian in its technical character and its adherence to the fundamental forms of its school. He continued to employ the set forms, the aria, duet, trio, etc., but he molded them on broader lines and infused into them a truer dramatic utterance. He remodeled his instrumentation so as to add to his operatic canvas all the colors of the modern orchestral palette. In a word, he showed how a man of genius could vitalize the shopworn apparatus of Italian grand opera, just as Mozart had done nearly a century earlier in his "Don Giovanni." In his earlier works Verdi demonstrated that he possessed immense vigor, abundant melodic invention, and inexhaustible resourcefulness. But he was working on the lines of tradition, and the traditions of the Neapolitan school, founded by Alessandro Scarlatti, father of the operatic aria, and maintained by Rossini, Donizetti and Bellini, demanded tunefulness for its own sake without regard to the spirit of the text. It was when Verdi threw overboard the traditions of this school and adapted its methods, after modernizing them, to the legitimate business of dramatic expression, that he produced "Aida," a work which ought to live among the masterpieces of our era.

Some critics have affected to discover "leading motives" of the Wagnerian kind in "Aida," but such critics do not understand the nature of the Wagner system. Verdi does use a melodic phrase to indicate the personality of Aida, but it is employed chiefly to herald her entrance. Other commentators have pointed to his instrumentation as an evidence that he had succumbed to the influence of Wagner. But in "Aida" Verdi for the first time in his career made a deliberate attempt at local color. Some writers have pointed out what they believed to be Oriental themes in his music. Whether he adapted extant themes to his purpose or not is a matter of small import. The main point is that he employed a scheme of harmony and instrumental color which keeps the Oriental locale of the opera constantly in the hearer's mind. The music of "Aida" is fitted not only to the emotions of the drama, but to the scene of action, and that, too, without any clap-trap obtrusiveness.

The career of Verdi is an epitome of the history of Italian opera in his time, for he has been the leader of his school. His followers number all the members of what has been called the young Italian school. Its one product has been the condensed opera, such as "Pagliacci." The one-act operas of Mascagni and Leoncavallo employ every item of Verdi's apparatus as found in "Aida." The single new element is the condensation. Verdi has been the model and the despair of these younger men. Whosoever desires to know the Italian opera of our time at its best, should study the scores of Verdi's last three operas, "Aida," "Otello" and "Falstaff." But of these three, the first is the only one that preserves the forms of the older school, and hence it is to-day and must remain for all time the noblest example of Italian opera as established by its most admirable exponents.

W. J. HENDERSON.

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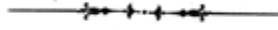
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A Ì D A.

Opera in Four Acts
by
G. VERDI.



Prelude.

Andante mosso. (♩ = 76)

Piano.

13573

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The musical score consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The first system starts with a *ppp* dynamic in the bass staff, followed by *ppp m.d.* and *pp*. The second system features *pp* in the treble staff and *cresc.* in the bass staff. The third system is marked *ff* in both staves. The fourth system includes *dolciss.* and *ppp* in the treble staff, and *ppp* in the bass staff. The fifth system is marked *dolce* in the bass staff.

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Hv mf
incalzando e cresc.

cresc. molto

fff
dim.
ppp

pppp

ppp
pp
morendo

13573

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.

Si: - cor - re vo - ce che l'E - tio - pe ar -
Yes, it is rumored that the E - thiop

Piano.
p legato

di - sca sfi - dar - ci an - co - ra, e del Ni - lo la val - le
dares once a - gain our pow - er, and the val - ley of Ni - lus

e Te - be mi - nac - ciar. Fra bre - ve un mes - so re - che - rà il
threa - tens, and Thebes as well. The truth from mes - sengers I soon shall

Radamès.

ver. La sa - cra I - si - de con - sul - ta - sti?
learn. Hast thou con - sult - ed the will of I - sis?

Piano.
p

Ramphis.

5

El - la ha no - ma - to del l'E - gi - zie fa - lan - giil con - dot -
 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 - de è des - so.
 Young in years is he, and dauntless.

O - ra, del Nu - me re - coi de - cre - tial
 The dread com - mand - ment I to the King shall

(exit.)

Re. take.

dim. sempre *morendo*

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Romance.

Recitative.

Radamès.

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

Piano.

Allegro vivo. (♩ = 126.) *con entusiasmo*

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

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

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

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

p

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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

vin - to!
 conquer'd!

Andantino. (♩ = 116.)
con espress.

Ce - le - ste A - i - da, _____ for - ma - di
 Heav'n - ly A - i - da, _____ beau - ty - re -

vi - na, _____ mi - sti - co ser - to di lu - ce
 splen - dent. _____ Ra - di - ant flow - er. _____ bloom - ing - and

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fior,
bright;

del mio pen-
Queen - ly - thou

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.*

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 - ci
Would that, thy bright skies once more be - hold - ing, Breathing the

m.d. *m.s.* *m.d.* *m.s.*

animando un poco

brez-ze del pa-trio suol: un re-gal ser - to sul crin po -
 air of thy na-tive land, Round thy fair brow a di - a - dem

ten.

m.d.

con entusiasmo

sar - ti, er - ger-ti un 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.*

Vc

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

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

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.

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parlante ppp

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

ancora p *animando* *f*

suol; un re - gal ser - to sul crin po - sar - ti, er - ger - ti un
 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

p *ppp* *pp* *leggermente*

morendo *pp* *a.*

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

ppp *allarg. e morendo*

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Duet.

Amneris and Radamès.

Terzet.

Aïda, Amneris & Radamès.

Allegro assai moderato. (♩ = 92)

Amneris.

Qua-le in-so-li-ta gio-ia nel tuo
In thy vis-age I trace a joy un-

Piano.

p legato

sguar-do! Di qua-le no-bil fie-
wont-ed! What mar-tial ar-dor is

rez-za ti ba-le-najl vol-to! Degna d'in-vi-dia ò!
beaming in thy no-ble glanc-es! Ah me! how worthy

quan-to sa-ri-a la don-na il cui brama-toa-
were of all en-vy the wo-man whose dear-ly wish'd-for

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stent.

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

stent.
pp

Radamès. Recit. **Allegro.** (♩ = 100)

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

Recit. *Recit.*

p

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

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

13573

Andante mosso (♩ = 84) Amneris. *grazioso*

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

a tempo
p dolciss.

Più lento (♩ = 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 *f*

(*sotto voce*) Radamès. (*aside*)

Men-fi de-si-de-rii_ spe-ran-ze? I-o! (quale in-
Mem-phs no at-trac-tion_ more charming? Il! (fa-tal

dim. *ppp* *ppp*

Allegro agitato e presto. (♩ = 132)

chiesta!) (Forse_ far-ca-noa-
question!) (Has she_ the se-cret

pp

mo - re yearning sco - pri che m'ar - de in
Di - vin'd with - in me

Amneris. (aside)

co - re_) burning?) (Oh guai!
(Ah me! se un al - tro a -
my love if

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

Radamès.

co - re!) Del - la sua schia - va il no - me mi les - se nel pen -
turning!) Have then mine eyes be - tray'd me, And told A - i - da's

13573

Amneris.

Guai se il mi - o sguar - do 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-tra 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-tra que - sto fa - tal mi -
 flame! Ah, woe if hope should false have play'd me, And all in vain my

ster!
 name? For - se mi les - se, mi les - se nel pen -
 Have then mine eyes told, yes, told A - i - da's

p

ster! oh! gua-i, oh! gua-i, oh, gua-i)
 flamè! ah! woe, ah! woe, ah! woe!)

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

p *rall.*

Andante mosso. (♩ = 76.)

(enter Aida)

p dolce espress.

pp

Radamès. (seeing Aida) **Amneris.** (aside) (watching)

Des - sa! (Ei si tur - ba e qua - le
 She here! (He is troubled Ah, what a

Allegro. Tempo I.

sguar - do ri - vol - se a lei! A - i - da!_
 gaze doth he turn on her! A - i - da!_

dolce *p cresc.*

13573

a me ri - va - le!_ for - - - - se sa -
Have I a ri - val? Can _____ it be

Andante mosso. (♩=76.)

(turning to Aïda.) *con grazia*

ria co - stei?) Vie - ni, o di - let - ta, appress - sa - ti -
she her - self?) Come hith - er, thou I dear - ly prize -

pp

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

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

p *pp*

13573

Aïda. **Più mosso.**

Ohimè! di guerra
A-las! the cry of

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

Più mosso. (♩=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 - rajn te?
deep-er woe now bids thy tears to flow?

pp

13573

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

(Tremal o re - a schiava!
(Tremble! oh thou base vassal!

Radamès. (aside, regarding Amneris.)

(Nel
(Her

13573

ch'io nel tu - o cor di - scen - da!
Lest, thy se - cret stain de - tect - ed,

spet - to - spect - ed - guai se l'ar - ca - no af -
Woe! 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 - toe 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

13573

no, sul - - la mia pa - -
fate, o'er E - gypt loom -

Rea schia - va, — tre-ma ch'io
Oh thou base vas-sal, tremble lest

lei ba - le - - na
rage are flash - ing,

tria non — ge - -
ing, Weighs — down

nel — tuo — cor di -
thy — love — be de -

lo sde - - gno
Pro - claim - - ing

me il cor, il cor sol - tan - to;
on my heart, my heart de - ject - ed,

scen - - da_ ah
tect - - ed_ Thou

ed il so - spet - to_
our love sus - pect - ed_

quel - - - lo
I - - - wept

tre - ma che il ver, ah
wouldst all in vain, thou

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

18578

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

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

_____ guai se lar - ca - no af - fet - to -
 _____ Woe, if my hopes all dashing -

to, _____ è _____ pian - - -
 ing, _____ was _____ doom - - -

_____ pren - da, _____ ah tre - - -
 _____ sem - ble, _____ yes, thou _____

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

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 — l'ar — 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 cor!
 mar — the — plans, mar the — plans I've laid!

13573

ah! è pian - - -
wept! that love

tre - ma che il ver, ah tre -
trem - ble, was - sal base, Lest thy -

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

to, pian - - - to di sven - - -
was doom - - - ing - to woe

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

- - 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!

pian - - - - 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 se a noi leg - - ges - se in cor! oh guai se a
 Woe, if she mar the plans I have laid! Woe, if she

13573

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

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

tre - ma o schia - - - va, ah! tre - - - 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!)

13573

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.)

Piano.

Allegro sostenuto. (♩=116.)

The King.

Al - ta ca - gion va - duna, o fi - di E - gizzii, al vostro Re d'in - tor - no.
Mighty the cause that summons round their King the faithful sons of E - gypt.

pp stacc.

13573

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 reach'd us.

Gra - vi no - vel - lei re - ca. — Vi piac - ciau - dir - lo. —
Ti - dings of im - port brings he. — Be pleas'd to hear him. —

(to an officer.) Più lento. (♩ = 80)
Il Mes - sag - gier s'a - van - zi!
Now let the man come forward!

pp con espress.

pppp

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

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 - stroy'd our

incalz. a poco a poco

f incalz. a poco a poco

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. — Un guerrie - rojn - do -
 horde on the Cap - i - tal are marching. — They are led by a

The King. Ed o - san tan - to!
 Presumptuous daring!

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

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

BASS. Ed o - san tan - to!
 Presumptuous dar - ing!

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

BASS. Ed o - san tan - to!
 Presumptuous dar - ing!

Allegro. (♩ = 135.)

13573

Aïda. (aside)

Radamès. (Mio
(My

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 - querd: A - mo - na - sro.

The King.

Ramphis. Il Re!
The King!

Il Re!
The King!

Il Re!
The King!

Il Re!
The King!

Il Re!
The King!

pp

Aïda.
pa - dre!)
fa - ther!)

Messenger.

Già Te-beèn 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-

pp

so re — pro - rom - pe - rà, guer - ra re - can - doe
 vad - er — a tor - rent fierce, fraught with re - lent - less

mor - te.
 car - nage.
The King. *a tempo*
 Si: guer - ra e mor - te il no - stro gri - do
 Ay, death and bat - tle be our ral - lying

f a tempo

Radamès.
The King. Guerra!
 Bat-tle!

si-a!
 cry!
Ramphis. Guerra!
 Bat-tle!

TENOR. guerra!
 bat-tle!

Chorus of Priests Guerra!
 Bat-tle!

BASS. guerra!
 bat-tle!

TENOR. Guerra! guerra!
 Bat-tle! bat-tle!

Chorus of Ministers and Captains.

BASS. Guerra! guerra!
 Bat-tle! bat-tle!

cresc.

13573

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 -

Radamès.
 ra - ta. (addressing Radamès.)
 lencing! **Recit.**

The King.
 I - si - de ve - ne - ra - ta di nos - tre schie - re in - vit - te già de - si -

Ramphis.
 I - sis, re - ve - red God - dess, al - read - y has ap - point - ed the warrior -

ra - ta.
 lencing!

ra - ta.
 lent - ing!

ra - ta.
 lent - ing!

Aïda.
Ra - da - mès!
Ra - da - mès!

Amneris.
Ra - da - mès!
Ra - da - mès!

The King.
Ra - da - mès!
Ra - da - mès!

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

TENOR.
Ra - da - mès!
Ra - da - mès!

Chorus of Ministers and Captains.
Ra - da - mès!
Ra - da - mès!

BASS.
Ra - da - mès!
Ra - da - mès!

ppp
(Io tre - mo,
I trem - ble,

ppp
(Ei du - ce!
Our lea - der,

Radamès.
Ah! _____ sien gra - zie ai Nu - mil son
Ah! _____ ye Gods, I thank you! My
Ra - da - mès!
Ra - da - mès!

ppp
Ra - da -
Ra - da -

13573

io tre - mo.)
I tremble.)

ei du - ce!)
our leader!)

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

The King.

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

mes!
mes!

Ra - damès!
Ra - damès!

Ra - da - mès!
Ra - da - mès!

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

Allegro maestoso. (♩ = 88.)
marc. assai

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

13573

roi, da g-ni 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 - gnun ram - men - ti ch'es - si
 slave! Glo - ry ren-der, glo - ry a - bid - ing, To our -

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 - gnun ram -
 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

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

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

li - do sien bar - rie - ra i 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 -

13573

Alda.

pp

(Per chi pian - go? per chi pian - go? per chi
 (Whom to weep for? whom to pray for? whom 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. Sul cor -
 claims me, Now 'tis war a - lone in - flames me; On to

mar - lo - ed è co - - stui -
love, tho' all re - - minds me

ria - - mo al - la vit - - to - ria! guer - ra,
vic - - 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 foe!) From my hand, thou warrior

guer - ra 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 -

Aïda.

(Per chi
(Whom to

Amneris.

tier,
throw,
Radamès.

ti sia
yes, let it

Messenger.

Su! cor -
On! to

The King.

Su! del Ni - lo al 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,
Glo - ry

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

Chorus of Min. and Cap.

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

ff

stacc.

13573

pian - go? weep - for? per whom chi 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, ch'è 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 - - raj no - stri
 riv - er Guard the shores, E - gyp - tians
 li - do sien bar - rie - - raj no - stri
 riv - er Guard the shores, E - gyp - tians

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

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

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

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

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

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

ter de' Nu - mi so - lo stan le their In their

war - rior guid - ing,

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

pet - ti; brave; non ec - cheg - gi che un sol the foe de -

pet - ti; brave; non ec - cheg - gi che un sol the foe de -

13573

pian pray ————— 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 - ra e mor - te al - lo stra -
 ward, for - ward, and death, — ay, death to ev' - ry

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

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

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

Più mosso.

go?
for?

'tier!
throw.

nier!
foe!

nier!
foe!

nier!
foe!

nier! Guerra!
foe! Bat-tle!

rier! Guerra!
crave! Bat-tle!

rier!
crave!

rier!
crave!

nier!
foe!

nier!
foe!

Guerra!
Battle!

Guerra!
Battle!

Guerra!
Battle!

guerra! guerra!
battle! bat-tle!

guerra! guerra!
battle! bat-tle!

Guerra! guerra!
Battle! bat-tle!

Guerra! guerra!
Battle! bat-tle!

Più mosso. (♩ = 116)

13573

incalz. sempre

ff

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

guerra! guerra! guer-ra! ster-mi -
bat-tle! bat-tle! bat-tle! No quar-

guerra! guerra! guer-ra! ster-mi -
bat-tle! bat-tle! bat-tle! No quar-

guerra! guerra! guer-ra! ster-mi -
bat-tle! bat-tle! bat-tle! No quar-

guerra! guerra! guer-ra! ster-mi -
bat-tle! bat-tle! bat-tle! No quar-

guerra! guerra! guer-ra! ster-mi -
bat-tle! bat-tle! bat-tle! No quar-

guerra! guerra! guer-ra! ster-mi -
bat-tle! bat-tle! bat-tle! No quar-

guer-ra! guer-ra! ster-mi -
bat-tle! bat-tle! bat-tle! No quar-

guer-ra! guer-ra! ster-mi -
bat-tle! bat-tle! bat-tle! No quar-

guerra! guerra! guer-ra! ster-mi -
bat-tle! bat-tle! bat-tle! No quar-

guerra! guerra! guer-ra! ster-mi -
bat-tle! bat-tle! bat-tle! No quar-

ff *incalz. sempre*

13578

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 - tle! bat - tle! No quar - ter! No
 nio! guer - ra! guer - ra! ster - mi - nio! ster -
 ter! bat - tle! bat - tle! No quar - ter! No
 nio! guer - ra! guer - ra! ster - mi - nio! ster -
 ter! bat - tle! bat - tle! No quar - ter! No
 nio! guer - ra! guer - ra! ster - mi - nio! ster -
 ter! bat - tle! bat - tle! No quar - ter! No
 nio! ster - mi - nio al - l'in - va - sor! ster -
 ter! bat - tle! bat - tle! No quar - ter! No
 nio! ster - mi - nio al - l'in - va - sor! ster -
 ter! bat - tle! bat - tle! No quar - ter! No
 nio! ster - mi - nio al - l'in - va - sor! ster -
 ter! bat - tle! bat - tle! No quar - ter! No

13573

mar - - - - - lo, è un 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

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

13573

nier!)
 foe!)

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

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

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

sor! guer - ra! guer - ra! guer - ra! guer - ra!
 foe! bat - tle! bat - tle! bat - tle! bat - tle!

sor! guer - ra! guer - ra! guer - ra! guer - ra!
 foe! bat - tle! bat - tle! bat - tle! bat - tle!

sor! guer - ra! guer - ra! guer - ra! guer - ra!
 foe! bat - tle! bat - tle! bat - tle! bat - tle!

sor! guer - ra! guer - ra! guer - ra! guer - ra!
 foe! bat - tle! bat - tle! bat - tle! bat - tle!

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

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

13573

Ah! Ri -
Ah! May

(to Radamès) *a piacere*

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

guer - - - ra!
bat - - - tle!

guer - - - ra! Ri -
bat - - - tle! May

guer - - - ra! Ri -
bat - - - tle! May

guer - - - ra! Ri -
bat - - - tle! May

guer - - - ra! Ri -
bat - - - tle! May

guer - - - ra! Ri -
bat - - - tle! May

guer - - - ra! Ri -
bat - - - tle! May

guer - - - ra! Ri -
bat - - - tle! May

col canto *ff a tempo*

13578

(exeunt all but Aïda.)

tor-na vin-ci-tor!
laurels crown thy brow!

tor-na vin-ci-tor!
laurels crown thy brow!

tor-na vin-ci-tor!
laurels crown thy brow!

tor-na vin-ci-tor!
laurels crown thy brow!

tor-na vin-ci-tor!
laurels crown thy brow!

tor-na vin-ci-tor!
laurels crown thy brow!

tor-na vin-ci-tor!
laurels crown thy brow!

tor-na vin-ci-tor!
laurels crown thy brow!

tor-na vin-ci-tor!
laurels crown thy brow!

col canto *a tempo ff*

Scene.

Aida.

Allegro agitato. (♩ = 138)

Aida.

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

Piano.

scì 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 Par - 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 - stord' to my

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

13573

Vin - ci - tor de' miei fra - tel - li_ on - d'io 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

plau - so dell' E - gi - zie co - or - ti!_ 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 - to!_
cha - riot a King_ my fa - ther_ as a fet - ter'd cap - tive!_

13573

Più mosso. (♩ = 100.)

pp

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

pp

pp

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 - ta! che
ev - er crush our foe! Ah! what wild words do I

Andante poco più lento della I^a volta.

dissi? e Pa-mor 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

schia - va, 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!
voke destruction on the man - for whom in love I languish!

13573

Ah! — non fu in ter - ra mai da più cru - de - lian -
 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

I sa - cri no - mi di pa - dre - dà -
 Those names so ho - ly, of fa - ther, of

man - te, nè prof - ferir pos - sì - o, nè ri - cör -
 lov - er, No more dare I now ut - ter or e'en re -

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

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

m. s.

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.

3

13573

*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 - mijl
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 -

pp *perdendosi.* (exit.)

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

ppp *morendo.* *ppp*

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. Pos - - sen - te, pos - sen - te -
Al - - might - y, al - might - y -

SOPRANI (in the interior)

(near the altar)

Ramphis.

Andante con moto. (♩ 84)

Piano.

mf 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 t'in - vo -
 life, Hail! _____ Hail _____ *pp dim.* Lo! we in -

Noi t'in - vo -
 Lo! we in -

pp

13573

un po' stent.

chia - - - mo!
voke - - - - - thee!

morendo

chia - - - - - mo!
voke - - - - - thee!

Ramphis. *pp*

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

pp

Chorus of Priests. Tu che dal nul-la hai trat - to
Thou who mad'st ev-'ry crea - ture,

Tu che dal nul-la 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 t'in - vo - chia - mo!
Earth, wa - ter, air and fire, Lo, we in - voke thee!

stent.

l'on - de, la ter-ra, il ciel, noi t'in - vo - chia - mo!
Earth, wa - ter, air and fire, Lo, we in - voke thee!

stent.

l'on - de, la ter-ra, il ciel, noi t'in - vo - chia - mo!
Earth, wa - ter, air and fire, Lo, we in - voke thee!

13573

High Priestess.

Priestesses.

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

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

p noi t'in - vo - chia - - - mo!
lo, we in - voke thee!
pp Noi t'in - vo - chia - - - mo!
Lo, we in - voke thee!

stent.

pp *morendo col canto*

Ramphis.

pp 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 - voke

stent.

Priests.

pp Nu - me che del tuo spi - ri - to sei figlio e ge - ni - tor, noi fin - vo - chia -
Thou, who of thine own na - ture art son as well as sire, lo, we in - voke

stent.

High Priestess.

Priestesses.

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

Priests.

mo!
thee!

mo!
thee!

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

ah! noi t'in-vo - chia - - mo!
 hail! lo, we in - voke - - thee!

pp *morendo*

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

pp *morendo*

pp *morendo* *col canto*

13573

Ramphis.

pp Vi - ta del-l'U - ni - ver - so, mi - to d'è - 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.

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

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

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

fp

chiam!
 voke!

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

chiam!
 voke!

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

chiam!
 voke!

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

Sacred Dance of Priestesses.

Allegretto. (♩ = 96.)

First system of the musical score. The right hand (treble clef) begins with a series of chords marked *p dolciss.* and includes trills (*tr*) in the final measures. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes.

Second system of the musical score, continuing the chordal texture in the right hand and the eighth-note accompaniment in the left hand.

Third system of the musical score. The right hand begins a melodic line with eighth notes and includes trills (*tr*) and triplets (*3*). The left hand continues with eighth notes and includes triplets (*3*).

Fourth system of the musical score. The right hand features a melodic line with eighth notes and trills (*tr*). The left hand continues with eighth notes and includes trills (*tr*).

Fifth system of the musical score. The right hand continues the melodic line with eighth notes and trills (*tr*). The left hand includes a *m. s.* (mezza voce) marking and continues with eighth notes.

(Radamès enters unarmed, and goes up to the altar)

Sixth system of the musical score. The right hand continues the melodic line with eighth notes and trills (*tr*). The left hand includes a *m. s.* marking and continues with eighth notes.

13573

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

pp

f

pp

leggero

mf

f

13573

Priestesses.
 Im - men - so
 Al - might - y

Priests.

Im - men - so
 Al - might - y

Fthà!
 Phthà!

Fthà!
 Phthà!

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

(to Radamès)
 Mor - tal, di - let - to ai
 Of Gods the fa - vor'd

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.

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

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!

Priests.

Tutti.

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

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 -

Ramphis.

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

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

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

Radamès.

so - vra, so - vra l'e - gi - zio suol. Nu - me, che Du - ce ed
 dan - ger, danger from E - gypt ward. Hear us, each mortal

pp dolciss. *poco cresc.* *ppp stacc.*

13573

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 - gyp - t 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 - gyp - t, from E - gyp - t

suol. ward.

suol. ward.

2^d TENORS.

Priests.

2^d BASSES.

Nu - me, cu - sto - de e' Hear us, oh guardian
 Nu - me, cu - sto - de e' vin - di - ce di
 Hear us, oh guar - dian de - i - ty, our

Nu - - me, cu - sto - de e us, oh guardian de - i - ty, our sa - cred land pro -

1st TENORS.

vin - di - ce di que - sta sa - cra land pro -

de - i - ty, our sa - cred land pro -

1st BASSES.

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

Radamès.

Ramphis.

ter - ra, tect - ing, Nu - me, cu - sto - de ed us, oh guar - dian

ter - ra, tect - ing, la ma - - no Thy might - - y

ter - ra, tect - ing, Nu - me, cu - sto - de e us, oh guar - dian

13573

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 -
hand, thy might - y hand ex -

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

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 -

13573

d'E - git - to il sa - cro, il sa - cro
Keep o'er her chil - dren, her chil - dren

sten - - - di so - vra, so - vra lè - gi - zio
tend - - - ing, dan - ger, dan - ger from E - gypt

so - vra lè - gi - zio
dan - ger from E - gypt

gi - - - zio, so - vra lè - - gi - zio
E - - - gypt, dan - ger from E - gypt

sten - - - di so - vra, so - vra lè - gi - zio
tend - - - ing, dan - ger, dan - ger from E - gypt

Più mosso, come prima.

High-Priestess with 1st Sopranos. (Interior)

Pos - - - sen - te, pos - sen - te Fthà,
Al - - - might - y, al - might - y Phtha,

suol! ward! Pos - - - sen - te
Al - - - might - y

suol! ward! Pos - - - sen - te
Al - - - might - y

suol! ward! Pos - - - sen - te
Al - - - might - y

suol! ward! Pos - - - sen - te
Al - - - might - y

Più mosso, come prima.

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

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 cre - at - ed, lo, we invoke thee!

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

tor, tu che dal
rife, hail, thou who

13573 *mf*

Ramphis.

tu che dal nul - la hai trat - to l'on - de,
hail, thou whom ad - est all things cre - at - ed,
tu che dal nul - la hai trat - to l'on - de,
hail, thou who mad - est all things cre - at - ed,
nul - la hai trat - to l'on - de, la ter - ra, il
mad - est all things cre - at - ed, earth, wa - ter,

Pos - sen - te Fthà!
Al - might - y Phthà!

Radamès.

Ramphis.

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

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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 -

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

chia - voke - mo! thee!
 chia - voke - mo! thee!

chia - voke - mo! thee!
 chia - voke - mo! thee!

morendo
ppp

13573

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

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!

pppp

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

ppp

tor, rife, im - men - so -
 Al - might - y -

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

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

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

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

ppp

13573

Fthà.
Phthà.

(pausa lunga.)

im-men - so
al-might - y

pp

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

im-men - so Fthà! — im-men - so
al-might - y Phthà! — al-might - y

pp

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

im-men - so Fthà! — im-men - so
al-might - y Phthà! — al-might - y

pp

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

im-men - so
al-might - y

pp

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

im-men - so
al-might - y

ppp

Fthà!
Phthà!

Fthà!
Phthà!

Fthà!
Phthà!

Fthà!
Phthà!

Fthà!
Phthà!

ff

End of Act I.

AÏDA

Opera in Four Acts

By

GIUSEPPE VERDI

Libretto by

A . G H I S L A N Z O N I

The English Version by

MRS. G. G. LAURENCE

With an Essay on the
History of the Opera by

W. J. HENDERSON

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ATTO SECONDO

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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.) *pp*

Piano. Arpe *f*

The musical score consists of three systems. The first system is for the piano, with a treble and bass clef. The tempo is marked 'Allegro giusto' with a quarter note equal to 108 beats per minute. The dynamics are 'pp' (pianissimo) and 'Arpe' (arpeggiated). The second system continues the piano accompaniment. The third system is for the chorus, with two vocal staves and a piano accompaniment. The vocal parts are for Soprano I and Soprano II & Contralto. The lyrics are in Italian and English. The piano accompaniment for the chorus is marked 'p' (piano).

Soprano I. *p*
Chi mai, _____
Our songs, _____

Soprano II & Contralto. *p*
Chi mai, chi mai fragl'inniei
Our songs, our songs his glo- ry

13573

— fragl'innie i plau - si
— his glo - ry prais - ing,

er - ge alla glo - ria i l vol,
Heavenward waft a name,

plau - si
prais - ing,

er - ge al - la glo - ria i l vol,
Heav - en - ward waft a - name,

al

Whose

al par
Whose deeds,

dun Dio ter - ri - bi - le,
the sun out - blaz - ing,

del sol?
Outshine

par
deeds,

dun Dio - ter - ri - bi - le,
the sun - out - blaz - ing,

ful - gen - te al par del sol?
Out - shine his dazzling flame,

pp

ff

ppp

ful - gen - te al par del sol?
Out - shine his dazzling flame!

Vie - ni: sul crin ti
Come, bind thy flow - ing

pp

ful - gen - te al par del sol?
Outshine his dazzling flame!

pp

dolciss.

pio - va - no
 tress - es round

con - te - - stigi —
 With lau - - rel, —

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

pp

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

con - te - stigi lau - - - rij fior;
 With lau - rel and with flow'rs.

can - ti - ci
 praise resound

coi can - ti - ci dà -
 To cel - e - brate love's

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

pp

13573

Amneris. *con espansione*

ppp grazioso (Ah! vie - - ni, vie-nia - mor mio, m' -
(Ah! come, — love, come love, with rap-ture

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

ppp
can - ti - ci d'a - mor.
cel - e - brate love's pow'rs.

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 -

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

Sic - 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 al sof - fio del guer - rier,
ea - gle scar'd, Our war - riorsdrove them back,

pp

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

Vie - ni: glo-ria il
Now, wreaths of triumph

pp

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

pp

dolciss.

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

tor; t'ar - ri - se la vit -
crown, And love, o'er him vic -

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

to - ria,
to - rious,

t'ar - ri - de - rà l'a -
Shall smooth his war - like

t'ar - ri - se la vit - to - ria,
And love, o'er him vic - to - rious,

t'ar -
Shall

pp

13573

Amneris. *con espansione.*

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

pp grazioso. Λ

mor, t'ar - ri - de - rà l'a - mor.
frown, shall smooth his war - like frown.

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

dolce. *pp*

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 - cents dear once more, with ac - cents dear once more!

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

leggerissimo
ppp

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music begins with a piano (*pp*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece. The right hand features more melodic movement with eighth notes and some grace notes. The left hand maintains a consistent eighth-note accompaniment.

The third system shows a change in dynamics to mezzo-forte (*mf*). The right hand has a more active melodic line with some slurs. The left hand continues with eighth notes.

The fourth system continues with the same eighth-note accompaniment in the left hand and a steady melodic line in the right hand.

The fifth system is marked *leggiero* (light). The right hand has a more rhythmic, chordal texture. The left hand continues with eighth notes.

The sixth system is marked *pp* (pianissimo). The right hand has a dense texture of chords. The left hand continues with eighth notes.

The seventh system is marked *marcato* (marked). The right hand has a dense texture of chords. The left hand continues with eighth notes.

13578

The piano accompaniment consists of five systems of two staves each (treble and bass clef). The music is in a minor key and features a complex, rhythmic texture with many sixteenth and thirty-second notes. Dynamics include *ff* (fortissimo) and *stacc.* (staccato).

Chorus.

Soprano I.

Vie - ni: sul erin ti
Come, bindthy flowing

Tempo I.

p

The chorus section begins with a vocal line for Soprano I. The lyrics are "Vie - ni: sul erin ti" and "Come, bindthy flowing". The piano accompaniment continues with a similar rhythmic pattern, marked *Tempo I.* and *p* (piano).

13573

pio - va - no
 tress - es round

con - te - sti ai
 With lau - rel,

2^d SOP. & CONTR.
 Vie - ni: sul erin ti pio - va - no
 Come, bind thy flow-ing tress - es round

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

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

can - ti - ci
 praise re-sound

coi can - ti - ci da -
 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

pp *s* *s*

Amneris.

con espansione

pp e stacc. *ppp*

(Ah! vie -
(Ah! come,

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

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

ni, vie - ni, a - mor mio, m'i - 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,

can cel - ti - e

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.

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

Tempo I. (♩ = 72.)
pp m. d. cantabile

len-zio! A - i - da ver - so noi s'a - van - za_ Fi - glia de'
 si - lent! A - i - da hith - er now ad - vanc - es_ 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 - pearance, my soul a - gain with doubt is tor - tur'd

Allegro risoluto. ♩ = 108

Il mi - ste - ro fa - tal, si squar - cial - fi - nel!
 It shall now be re - veal'd, the fa - tal mys - t'ry!

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' tuoi fu - ne - sta, po - ve - ra A -
'Neath the chanc - es of bat - tle succumb thy peo - ple, hap - less A -

Piano.

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

pp

Cantabile.

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

pp

Aïda. *sf*

tut - to da me tu a - vra - i — vi - vrai — fe - li - ce! Fe -
In vain naught shalt thou ask of me — Thou shalt — be hap - py! Ah!

p

13573

Più mosso. (♩=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 - ve - i - gno - ta mè la sor - te del pa - dreà dei fra -
 coun - try, where I can nev - er know what fate may be - fall my fa - ther,

Come prima. (♩=88)
Amneris.

tel - li? Ben ti com - pian - go! pu - re han - nou - 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_ great-er than time e'en the heal-ing

Allegro animato.

(much moved)
- sotto voce a parte.

Aïda.

pp (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)

pp dolce.

men - to_ so - a - ve eb - brez - za, an - sia cru - del_ ne' tuoi 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,

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 l'ar - ca na feb-bre da - mor. -
 Tell of love's pas - - - sion, tell of love's woes. -

pp leggeriss.

ri - - so mi schiu-de il ciel, ne' tuoi 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 -

f

ff string. poco a

lo - ri la vi-ta jo 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 l'an - sie del su - - o ter-
 My bo - som feels_of her tor - - - ture the

poco

13573

Poco più lento.

ciell)
close!)

ror.)
throes.)

(eyeing her fixedly)

Eb - ben: qual nuo - vo
Now say, what new e -

Poco più lento. (♩ = 88)

espressivo

p

fer - mi - to fas - sal, gen - til A - i - da?
mo - tion so doth sway my fair A - i - da?

I tuoi se - gre - ti
Thy se - cret thought re -

dolce

sve - la - mi, al - l'a - mor mi - o, al - l'a - mor mio fà - fi - da. Tra i for - ti che pu -
veal to me: come, trust se - cure - ly, come, trust in my af - fec - tion. 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.

13573

Aïda.

Che par - li?
What mean'st thou?

fan-no_ for-se_ a tejn cor de - stò? A tut-ti_
wak-end in thee gentle thoughts of love? The cru-el_

bar - ba - ra non si mo - strò la sor - te_ Sejn cam-pojl 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. (♩ = 112)
cresc.

Mi - se - ral -
Wretch - ed fate!

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

pp *mf* *p*

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

puo - i? Gli
mourn him? The

p

rò! Av - ver - si sem - pre a me fu - ro i
flow! Ce - les - tial fa - vor to me was nèer ex -

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

mf *ff*

13573

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

Tuba *ff* *pp* *p*

I - o! - I - lovel -

I'a - mi - Non mien - 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

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

vi - ve_
liv - eth_

ff tutta forza

Nu - mil
thank ye!

a piacere

E an - cor - - - - men - tir tu spe - ri? Si - tu
Dost hope - - - - still now de - ceive me? Yes - thou

ppp

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 - va - le - 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 - va - le! 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 - noi
heed not my words! oh, spare! for give me!

p

Adagio. (♩ = 60.)

Cantabile espress.

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

p

lor_ E - ve - ro, io l'a - mo d'immen - so a -
take - 'Tis true, for his love I all else for -

mor_ Tu sei fe - li - ce - tu sei pos -
sake_ While thou art might - y, all joys thy

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

Amneris.

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

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

ff

Aïda.

RALL.

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 heart owes for thee!

pp

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

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

p

p *poco incalzando*

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

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

pp poco incalzando

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

cor, tre - ma, vil schia - - va! del tuo de - sti - no arbi - tra -
 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, d'ò - die 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

13573

Aïda. Allegro marziale.

lor.
Amneris. mel

cor.
thee!

Soprano I & II.

Tenor.

Bass.

Su! del
On! of

Su! del
On! of

Su! del
On! of

BANDA 88

Allegro marziale. (♩ = 106)

ff

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

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

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

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

pet - ti; non ec - cheg pet - 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 - te al - lo stra -
 liv - er, E - gypt they nev - er, they nev - er shall en -

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

13573

Witch

Poco più vivo.

Aïda.

Ah! pié - tà! che più mi re - sta? un de - ser - to! 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.)
pp

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

rò. Que - st'a - mo - re che t'ir - ri - ta nel - la tom - ba spe - gne
brave, Soon this love, thy hate in - vit - ing, Shall be bur - ied in the

rò.
grave. Amneris.
Vien, mi se - gui, ap - pren - de -
Come, now fol - low, I will

Ah! pie-tà!
Ah! then spare!

ra - i se lot - tar tu puoi con
show thee wheth - er thou canst vie with

que - sta -
soon this

me, se lot - tar tu puoi, tu puoi con me,
me, wheth - er thou canst vie, canst vie with me,

pp

f 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,

ff *pp*

13573

- ba - io spe - gne - rò, pie -
 - ied with - in the grave, ah
 tu puoi con me, vie -
 canst vie with me, Come
 Guer - ra e mor -
 Doom'd to death the
 Guer - ra e mor -
 Doom'd to death the

tà! pie - tà!
 spare! ah spare!
 ni, mi se - - - - - gui,
 now, and fol - - - - - low!
 te, guer - ra e mor - teal - lo stra - nier!
 foe, E - gypt ne'er shall they en - slave!
 te, guer - ra e mor - teal - lo stra - nier!
 foe, E - gypt ne'er shall they en - slave!

ff

13573

Amneris.

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

Aïda.

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

13573

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

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 -

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

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. (♩ = 100)

(BANDA)

The first system of the score is for a woodwind instrument, labeled "(BANDA)". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (ff) dynamic. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes.

The second system continues the piano accompaniment. It features a treble clef staff with a mezzo-forte (mf) dynamic and a bass clef staff. The music is characterized by rhythmic patterns of eighth and sixteenth notes, with some triplet markings in the treble staff.

The third system continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The music maintains the rhythmic intensity of the previous systems, with a focus on eighth and sixteenth note patterns.

The fourth system continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The music includes a crescendo (cresc.) marking and a stringendo marking, indicating an increase in tempo and intensity. The tempo is marked as "a poco a poco".

The fifth system continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The tempo is marked as "(♩ = 120)". The music includes a variety of rhythmic patterns, including eighth and sixteenth notes, and some triplet markings.

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 sixth system continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The music maintains the rhythmic intensity of the previous systems, with a focus on eighth and sixteenth note patterns.

SOPRANO I.

a tempo come prima.

Chorus of People.

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

ANDA

Re che il Del - ta reg - ge, al Re che il Del - ta reg -
 E - gypt's roy - al mas - ter, to E - gypt's roy - al mas -

Re che il Del - ta reg - ge, al Re che il Del - ta reg -
 E - gypt's roy - al mas - ter, to E - gypt's roy - al mas -

Re che il Del - ta reg - ge, al Re che il Del - ta reg - ge
 E - gypt's roy - al mas - ter, to E - gypt's roy - al mas - ter

Re che il Del - ta reg - ge, al Re che il Del - ta reg -
 E - gypt's roy - al mas - ter, to E - gypt's roy - al mas -

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!

pesante e stent.

— 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.

mf

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

13573

Glo - ria al Re! Glo - ria, glo -
 Glo - ry, oh King! Glo - ry, glo -

Glo - ria,
 Glo - ry, glo - ria,
 glo - ry, glo - ry,

Glo - ria al Re! Glo - ria, glo - ria,
 Glo - ry, oh King! Glo - ry, glo - ry,

Glo - ria, glo - ria,
 Glo - ry, glo - ry,

cresc. e stringendo a poco

ria, glo - ria! In - ni al - ziam, in - ni al - ziam! Glo -
 ry, glo - ry! Raise we our song, raise we our song! Glo -

glo - ria!
 glo - ry! In - ni al - ziam, in - ni al - ziam! Glo -
 Raise we our song, raise we our song! Glo -

glo - ria!
 glo - ry! In - ni al - ziam, in - ni al - ziam! Glo -
 Raise we our song, raise we our song! Glo -

glo - ria!
 glo - ry! In - ni al - ziam, in - ni al - ziam! Glo -
 Raise we our song, raise we our song! Glo -

a poco

13573

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

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

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

tornando come prima cantabile

ziam! song! SOPRANI SOLI. S'in - trec - ci il lo - to al lau - ro sul
 song! The lau - rel with the lo - tus bound the

ziam! song! S'in - trec - ci il lo - to al lau - ro sul
 song! The lau - rel with the lo - tus bound the

ziam! song!

ziam! song!

tornando al I. tempo

crin dei vin - ci - to - ri! nem - bo gen - til di fio - ri -
 vic - tors' brows en - wreath - ing! Let flow'rs 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'rs 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 E - gypt danc - ing,

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

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

so - le dan - za - no gli a - stri in ciel.
 maz - es Dance all the stars in de - light.

tor - no al so - le dan - za - no gli a - stri in ciel.
 sun in maz - es Danc - ing the stars de - light.

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 te;
 Our glanc - es raise we;

Gra - zie a - gli
 Thank we our

guar - do er - ge
 glanc - es up - raise
 te,
 we,

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

— gra - zie a - gli — Dei ren - de - te nel for - tu -
 — Thank we our — gods, and praise — we On this tri -

Dei ren - de - te nel
 gods and praise we on

— gra - zie a - gli — Dei ren - de - te nel for - tu -
 — Thank we our — gods, and praise — we on this tri -

guar - do, il guar - do er - get te; gra - zie ren - de - te
 glanc - es, our glanc - es raise — we; Thank — we and praise we

na - to di, gra - zie a - gli Dei, gra - zie ren - de - te nel
 umphant day, Thank we our gods, thank we and praise we on

Chorus of People.

SOPRANO I. *ff*
 Co - me d'in - tor - no al
 As round the Sun in

SOPRANO II. *ff*
 Co - me d'in - tor - no al
 As round the Sun in

TENOR. *ff*
 In ni - fe -
 Raise we - our -

BASS. *ff*
 In - ni - fe -
 Raise - we - our

Chorus of Priests.

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

na - to di, *ff*
 um - phant day,
 gra - zie a - gli
 thank we - the

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

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

ff

so - - le dan-za-no gli a-stri in ciel!
 maz - - es Dance all the stars in de-light!

so - - le dan-za-no gli a-stri in ciel!
 maz - - es Dance all the stars in de-light!

sto-sialziam al Re, al - zia - mo al Re.
 fes - tal song, Raise we our song to the King.

sto-sialziam al Re, al - zia - mo al Re.
 fes - tal song, Raise we our song to the King.

Dei ren-de - te nel for - tu - na - to di.
 gods and praise - we On this tri - umphant day.

Dei ren-de - te nel for - tu - na - to di.
 gods and praise - we On this tri - umphant day.

Dei ren-de - te nel for - tu - na - to di.
 gods and praise - we On this tri - umphant day.

Dei ren-de - te nel for - tu - na - to di.
 gods and praise - we On this tri - umphant day.

mf

Trp Ab
 (The Egyptian troops, preceded by trumpets, defile before the King.)

First system of musical notation, featuring a treble and bass clef. The bass line includes a flat (b) and a dynamic marking of *p*.

Second system of musical notation, featuring a treble and bass clef. The bass line includes a flat (b) and a dynamic marking of *p*.

Third system of musical notation, featuring a treble and bass clef. The bass line includes a flat (b) and a dynamic marking of *p*.

Fourth system of musical notation, featuring a treble and bass clef. The bass line includes a flat (b) and a dynamic marking of *p*.

Fifth system of musical notation, featuring a treble and bass clef. The bass line includes a flat (b) and a dynamic marking of *mf*. Handwritten annotations "Trp Bb" and "ff" are present above the staff.

Sixth system of musical notation, featuring a treble and bass clef. The bass line includes a flat (b) and a dynamic marking of *mf*.

13573

Ballabile.
Più mosso. (♩ = 144)

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature is two flats (B-flat and E-flat). The dynamics are marked as *mf*, *mp*, and *ff*. There are several triplet markings in the bass line of the first two systems. The fifth system includes a handwritten annotation: *Vi = (b. 128)*. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence in the seventh system.

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First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes and slurs. The bass clef contains a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece with similar melodic and accompaniment patterns.

Third system of musical notation, featuring a dynamic marking of *f* (forte) in the treble clef.

Fourth system of musical notation, featuring a dynamic marking of *pp* (pianissimo) in the treble clef.

Fifth system of musical notation, showing a continuation of the melodic and accompaniment lines.

Sixth system of musical notation, featuring dynamic markings of *pp*, *f*, *p*, *f*, *p*, and *pp* across the system.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The dynamics and articulations are as follows:

- System 1:** Treble staff has a series of chords with a slur. Bass staff has a simple eighth-note accompaniment. Dynamics: *f* and *p*.
- System 2:** Treble staff has a triplet of eighth notes. Bass staff has a simple eighth-note accompaniment. Dynamic: *pp*.
- System 3:** Treble staff has a series of chords with a slur. Bass staff has a simple eighth-note accompaniment. Dynamic: *mf*.
- System 4:** Treble staff has a series of chords with a slur. Bass staff has a simple eighth-note accompaniment. Dynamics: *ff* and *p*.
- System 5:** Treble staff has a triplet of eighth notes. Bass staff has a simple eighth-note accompaniment. Dynamic: *pp*.
- System 6:** Treble staff has a series of chords with a slur. Bass staff has a simple eighth-note accompaniment. Dynamics: *mf* and *ff*.

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First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef features a melodic line with slurs and accents, marked with *pp* and *m.s.*. The bass clef contains a rhythmic accompaniment with chords, also marked with *pp*.

Third system of musical notation. The treble clef has a melodic line with slurs and accents, marked with *ff*. The bass clef features a rhythmic accompaniment with chords, marked with *pp*.

Fourth system of musical notation. Both the treble and bass clefs feature dense chordal textures with slurs and accents.

Fifth system of musical notation. The treble clef has a melodic line with slurs and accents, marked with *ppp*. The bass clef features a rhythmic accompaniment with chords, also marked with *ppp*.

The first system of music consists of two staves. The upper staff (treble clef) contains a series of chords and melodic fragments, including a half note G4, a quarter note A4, and a quarter note B4. The lower staff (bass clef) features a steady eighth-note accompaniment, primarily consisting of G2, A2, and B2.

The second system continues the piano accompaniment. The upper staff shows a sequence of chords, while the lower staff maintains the eighth-note pattern with some chromatic movement.

The third system includes dynamic markings. The upper staff has a fortissimo (*ff*) marking. The lower staff has a pianissimo (*pp*) marking. A first ending bracket labeled '8' spans the final two measures of the system.

The fourth system features a pianissimo (*pp*) dynamic marking in the lower staff. The upper staff continues with complex chordal textures. A first ending bracket labeled '8' is present at the beginning of the system.

The fifth system includes fortissimo (*f*) and fortissimo (*ff*) dynamic markings. The upper staff has a first ending bracket labeled '8' over the first three measures. The lower staff features a more active accompaniment with chords and eighth notes.

13673

The first system of music consists of two staves. The upper staff is in a treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is in a bass clef and features a sparse accompaniment with dynamic markings *ff* (fortissimo) and rests.

The second system continues the piece. The upper staff has a more active melodic line with slurs. The lower staff has a more rhythmic accompaniment. A dynamic marking *m.s.* (mezzo-soprano) is present in the lower staff.

The third system shows further development of the melodic and accompaniment lines. A dynamic marking *=de)* is visible above the upper staff.

The fourth system continues the musical texture with intricate melodic lines in both staves.

The fifth system concludes the page's music. It features a melodic line with a fermata over the final measure and a corresponding accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic phrase with a slur and an accent, followed by a rest. The bass staff continues with eighth-note accompaniment.

Third system of musical notation, showing a melodic line in the treble staff with slurs and accents, and a consistent eighth-note accompaniment in the bass staff.

Fourth system of musical notation, featuring a melodic line in the treble staff with slurs and accents, and a bass staff accompaniment that includes some sixteenth-note patterns.

Fifth system of musical notation, showing a melodic line in the treble staff with slurs and accents, and a bass staff accompaniment with sixteenth-note patterns.

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First system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs. The left hand plays a steady eighth-note accompaniment. A *pp* dynamic marking is present in the right hand.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand features a melodic line with slurs. The left hand continues the eighth-note accompaniment. A *pp* dynamic marking is present in the right hand.

Fourth system of musical notation. The right hand features a melodic line with slurs and dynamic markings: *fz*, *p*, *fz*, *p*, *fz*, and *pp*. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation. The right hand features a melodic line with slurs and dynamic markings: *fz*, *p*, and *staccato e pp*. The left hand continues the eighth-note accompaniment.

First system of musical notation, featuring a treble and bass clef staff. The treble staff contains a complex, rhythmic pattern of eighth and sixteenth notes. The bass staff features a melodic line with a long slur over the first two measures.

Second system of musical notation. The treble staff continues with block chords and rhythmic patterns. The bass staff includes a triplet of eighth notes marked *mf* and several other triplet markings.

Third system of musical notation. The treble staff shows a continuation of the rhythmic patterns. The bass staff features a triplet of eighth notes and a dynamic marking of *pp* (pianissimo).

Fourth system of musical notation. The treble staff has a melodic line with a long slur. The bass staff includes a dynamic marking of *ff* (fortissimo) and a triplet of eighth notes.

Fifth system of musical notation. The treble staff features a dense, rapid sixteenth-note passage. The bass staff has a melodic line with a long slur and a dynamic marking of *ff*.

13573

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

Tempo I.

Chorus of People.

SOPRANO I.
Vie - ni, o guer - rie - ro vin - di - ce, vie - ni a gio - ir con
Hith - er ad - vance, oh glo - rious band, Min - gle your joy with

SOPRANO II.
Vie - ni, o guer - rie - ro vin - di - ce, vie - ni a gio - ir con
Hith - er ad - vance, oh glo - rious band, Min - gle your joy with

TENOR.
Vie - ni, o guer - rie - ro vin - di - ce, vie - ni a gio - ir con
Hith - er ad - vance, oh glo - rious band, Min - gle your joy with

BASS.
Vie - ni, o guer - rie - ro vin - di - ce, vie - ni a gio - ir con
Hith - er ad - vance, oh glo - rious band, Min - gle your joy with

Chorus of Priests.

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

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

BANDA

Tempo I.
ff grandioso *ff*

noi; sul pas - so de - gli e ro - i, sul pas - so de - gli e
 ours; Green bays and fra - grant flow - ers, Green bays and fra - grant

noi; sul pas - so de - gli e ro - i, sul pas - so de - gli e
 ours; Green bays and fra - grant flow - ers, Green bays and fra - grant

noi; sul pas - so de - gli e ro - i, sul pas - so de - gli e
 ours; Green bays and fra - grant flow - ers, Green bays and fra - grant

noi; sul pas - so de - gli e ro - i, sul pas - so de - gli e
 ours; Green bays and fra - grant flow - ers, Green bays and fra - grant

il guar - do er - ge - te, il guar - do er - ge - te,
 our glanc - es raise we, our glanc - es raise we,

il guar - do er - ge - te, il guar - do er - ge - te,
 our glanc - es raise we, our glanc - es raise we,

il guar - do er - ge - te, il guar - do er - ge - te,
 our glanc - es raise we, our glanc - es raise we,

il guar - do er - ge - te, il guar - do er - ge - te,
 our glanc - es raise we, our glanc - es raise we,

ff

Più animato.

ro - i i lau - ri, i fior ver - siam!
 flow - ers Scat - ter their path a - long!

ro - i i lau - ri, i fior ver - siam!
 flow - ers Scat - ter their path a - long!

ro - i i lau - ri, i fior ver - siam!
 flow - ers Scat - ter their path a - long!

ro - i i lau - ri, i fior ver - siam!
 flow - ers Scat - ter their path a - long!

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

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

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

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

Più animato. (♩ = 132)

mf

13578

Priests.

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

de - te nel for - tu - na - to di.
praise we On this tri - um - phant day.

13573

People.

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

Glo - ria, glo - ria, glo - ria, glo - ria al guer -
 Glo - ry, glo - ry, glo - ry, glo - ry be

Glo - ria, glo - ria, glo - ria, glo - ria al guer -
 Glo - ry, glo - ry, glo - ry, glo - ry be

Priests.

Gra - zie, gra - zie, gra - zie, gra - zie a - gli
 Thank we, thank we, thank we, thank we our

Gra - zie, gra - zie, gra - zie, gra - zie a - gli
 Thank we, thank we, thank we, thank we our

di. Gra - zie, gra - zie, gra - zie, gra - zie a - gli
 day. Thank we, thank we, thank we, thank we our

ff stent.

rier, vie - ni o guer-rier, vie - ni a - gio - ir con noi, vie - ni,
 vance, oh - glo - rious band, Min - gle - your joy with ours, hith - er,

rier, glo - ria al guer-rier, vie - ni,
 yours, glo - ry be yours, hith - er,

rier, glo - ria al guer-rier, vie - ni,
 yours, glo - ry be yours, hith - er,

rier, glo - ria al guer-rier, vie - ni, o guer-rier, vie - ni,
 yours, glo - ry be yours, hith - er, glorious band, hith - er,

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

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

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

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

ff stent.

8

13573

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,

BANDA

ff riten. come prima

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

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

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

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

ff

siam. path. Vie - ni, o - guer - rie - o, Hith - er ad - vance, glo - rious band, vie - ni a gio - ir con Min - gle your joy with

siam. path. Vie - ni, o - guer - rie - o, Hith - er ad - vance, glo - rious band, vie - ni a gio - ir con Min - gle your joy with

siam. path. Vie - ni, o - guer - rie - o, Hith - er ad - vance, glo - rious band, vie - ni a gio - ir con Min - gle your joy with

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

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

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

noi; sul pas-so de-gle ro - i i lauri, i fior-ver -
 ours; Green bays and fragrant flow - ers We'll scatter their path a -

noi; sul pas-so de-gle ro - i i lauri, i fior-ver -
 ours; Green bays and fragrant flow - ers We'll scatter their path a -

noi; sul pas-so de-gle ro - i i lauri, i fior-ver -
 ours; Green bays and fragrant flow - ers We'll scatter their path a -

noi; sul pas-so de-gle - roi - i lauri, i fior-ver -
 ours; Green bays and fragrant flow - ers Scatter their path a -

ren - de - te, grazie a - gli Dei ren-de - te,
 and praise we, yes, thank our gods and praise we,

ren - de - te, grazie a - gli Dei ren-de - te,
 and praise we, yes, thank our gods and praise we,

ren - de - te, grazie a - gli Dei ren-de - te,
 and praise we, yes, thank our gods and praise we,

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

Più animato.

siam. long.	Glo - - -	ria! ry!	glo - - - glo - - -
siam. long.	Glo - - -	ria! ry!	glo - - - glo - - -
siam. long.	Glo - - -	ria! ry!	glo - - - glo - - -

<i>ff</i> gra - zie a - gli thank we our	De - i ren - gods, thank and	de - te, praise we,	gra - zie ren - thank we and
<i>ff</i> gra - zie a - gli thank we our	De - i ren - gods, thank and	de - te, praise we,	gra - zie ren - thank we and
<i>ff</i> gra - zie a - gli thank we our	De - i ren - gods, thank and	de - te, praise we,	gra - zie ren - thank we and

Più animato. (♩ = 132.)

ff

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

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

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

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

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

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

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

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

Trp

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

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

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

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

Dei, gods, gra - zia a - gli Dei, gra
 thank we our gods, thank _____

Dei, gods, gra - zia a - gli Dei, gra
 thank we our gods, thank _____

Dei, gods, gra - zia a - gli Dei, gra
 thank we our gods, thank _____

Dei, gods, gra - zia a - gli Dei, gra
 thank we our gods, thank _____

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glo - - - ria, glo - ria, glo - - -
glo - - - ry, glo - ry, glo - - -

ria, glo - - - ria, glo - ria,
ry, glo - - - ry, glo - - - ry, glo - - -

- - - - - ria, glo - - -
- - - - - ry, glo - - -

- - - - - zie a - gli
- - - - - we our

zie, gra - - - zie, gra - zie ren - de - te a - gli
we, thank we, thank we and praise we our

zie, gra - - - zie, gra - zie ren - de - te a - gli
we, thank we, thank we and praise we our

zie, gra - - - zie, gra - zie ren - de - te a - gli
we, thank we, thank we and praise we our

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

fff

ria!
ry!

glo - ria!
glo - ry!

ria!
ry!

glo - ria!
glo - ry!

ria!
ry!

glo - ria!
glo - ry!

ria!
ry!

glo - ria!
glo - 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

The King.

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

col canto

BANDA *ff*

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

p

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

fa - le. triumph.

Come prima. (♩ = 92.)

ff *ppp*

BANDA

(to Radamès.)

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 -

p

ga - to sarà in tal di - 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 - zi a te sien trat - ti j pri - gio - nier. -
 First deign to or - der that the captives be be - fore you brought.

Nu - mi!
 hove us!

Poco più. (♩=100.)

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

Ramphis. *ppp* *p*

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

TENORS. *ppp* *p*

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

BASSES. *ppp* *p*

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

te nel for - tu - na - fo, 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 tri - umph - ant.

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

morendo

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

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

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

ancora più p
pp

Allegro assai vivo.

Aïda.

(Rushing towards Amonasro.)

Musical staff for Aïda, showing a melodic line with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes.

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

Musical staff for Amneris, showing a melodic line with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes.

Amneris.

Suo pa - - dre!
 Her fa - - ther!

Musical staff for Radamès, showing a melodic line with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes.

Radamès.

Suo pa - - dre!
 Her fa - - ther!

Musical staff for Ramphis, showing a melodic line with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes.

Ramphis.

Suo pa - - dre!
 Her fa - - ther!

Musical staff for The King, showing a melodic line with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes.

The King.

Suo pa - - dre!
 Her fa - - ther!

Priests.

Musical staff for Priests Tenors, showing a melodic line with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes.

TENORS.

Suo pa - - dre!
 Her fa - - ther!

Musical staff for Priests Basses, showing a melodic line with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes.

BASSES.

Suo pa - - dre!
 Her fa - - ther!

People.

Musical staff for People Sopranos, showing a melodic line with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes.

SOPRANOS.

Suo pa - - dre!
 Her fa - - ther!

Musical staff for People Tenors, showing a melodic line with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes.

TENORS.

Suo pa - - dre!
 Her fa - - ther!

Musical staff for People Basses, showing a melodic line with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes.

BASSES.

Suo pa - - dre!
 Her fa - - ther!

Piano accompaniment for the scene, featuring a right hand with a melodic line and a left hand with a rhythmic accompaniment. The tempo is marked 'Allegro assai vivo' with a metronome marking of quarter note = 144. The music is in a key signature of one sharp (F#) and 2/4 time.

Aïda. (Embracing her father.)

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

Amonasro. In po - ter no - stro!
And in our pow - er! (whispering to Aïda.)

Non mi tra - dir!
Tell not my rank!

The King. (to Amonasro.)

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

Amonasro. Molto largo. *p*

Suo pa - dre. An - chio pu -
Her fa - ther. I too have

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

Molto largo. (♩ = 52.)

pp

gnai - vin - ti noi fum - mo - mor - te in - van cer - cai.
fought - and we are conquer'd - death I vain - ly sought.

ppp *pppp*

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Andante sostenuto. (♩ = 66.)

Amonasro.

(pointing to the uniform he is wearing.)

Que-stàs-si - sa chio ve - sto vi di - ca cheil 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 - queil
fy. At my feet - in the dust - lay ex - tend - ed Our

ff *pp*

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

cresc.

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

But - 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 -

tronca Poco più animato. (♩ = 76.)

f *pppp legato*

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

dolce

ten.

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-

Aida. *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

Slave-prisoners.

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-

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

p

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-

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

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

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!

Priests.
 Strug - gio
 Death, oh

Priests.
 Strug - gio
 Death, oh

Priests.
 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

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

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

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Aida.

Ramphis. Pie - tà!
Ah spare!

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

Slave-prisoners. Pie - tà!
Ah spare!

Priests. Pie - tà!
Ah spare!

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

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

m. s. *m. d.*

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!

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

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 -
 Amneris. But - thou, oh King, in thy pow'r trans -

Qua - li sguardi, — qua - li sguardi —
 Amonasro. With what glances, — with what glances —

Og - gi no - i siam per - cos -
 Ramphis. By the fates — tho' we to - day —
con forza

Nu - mi si compia il vo - ler! A mor - te! a
 heav - ens are bound to o - bey! To death all! to
 The King.

Or che fau - sti ne ar - ri -
 Slave - prisoners. 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 compia il vo - ler! A mor - te! a
 heav - ens are bound to o - bey! To death all! to
 Priests. *con forza*

Nu - mi si compia il vo - ler! A mor - te! a
 heav - ens are bound to o - bey! To death all! to
 SOPRANOS.

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

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

People.

m. s. *m. d.* *ff* *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 -

so - vr'es - sa ha ri - 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 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 mostriam - ci cle -
 pers now are soar - ing, Let us spare those our mer - cy im -

za im - plo - ria - mo, ah spare 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, l'u - mil
 ger ex - ceed - ing, lend an

gni pla - ca - te, l'u - mil
 ger ex - ceed - ing, lend an

ff

te - dent.

cupo

le - na - noj vol - ti! qua - li sguardi so - vressa hiri -
 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

pp

fa - - to col - pir. Tua pie -
 mor - - row de - scry. We im -

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

p

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

tà, pie - tà,
 we im - plore,

men - za jm - 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 - ce a scol - ta - te;
 ear to their plead - ing;

pre - ce a scol - ta - te;
 ear to their plead - ing;

pp dolce

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p dolce

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

vol-ti! di qual fiamma ba-le - - na - noi
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 gli e - ven - ti,
tri - umph our ban - ners are soar - ing,

pp
pie-tà,
ah spare,

pie-
ah

pp
si com -
we of

pp
si com -
we of

pp 3 sa-cer-do - ti, gli sdegni pla -
Holy priests calm your anger ex -

pp 3 sa-cer-do - ti, gli sdegni pla -
Holy priests calm your anger ex -

plo - ro. -
 mer - cy. -
 vol - ti! blaz - ing!
 Ed io so-la,
 She is lov'd,
 av - vi - li - ta, re -
 and my passion is
 bel - la; o - gni stil - la del pian - to a - do -
 bor - row; In my bo - som love's flame seems new -
 tua we pie - im -
 pi - sca de' Nu - mijl vo - ler!
 heav - en the will must o - bey!
 a co - spare, we
 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,

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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
 tà, 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 - tà,
 we im - plore,
 pie -
 ah
pp *3*
 l'u - mil pre - ce de' vin - ti a - scol -
 Lend an ear to the conquer'd foe
pp *3*
 l'u - mil pre - ce de' vin - ti a - scol -
 Lend an ear to the conquer'd foe

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 -
 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 - le ai
 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 mer - cy im -
 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,
 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,
 ta - te; pleading;
 ta - te; pleading;
 ta - te; pleading;

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do - man voi po - tri - a
 ah! say who to - mor - rows,
 mi rug - ge, nel cor, mi
 in my breast loud - ly cries, 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 -
 plore, we im - plore thee, we im -
 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
 sa - cer - do - ti,
 Ho - ly priest - hood,
 sa - cer - do - ti,
 Ho - ly priest - hood,
 sa - cer - do - ti,
 Ho - ly priest - hood,

People.

po - tri a il fa to
 to - mor - row's 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
 plo-re_ 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 - plo-re_ thee,
 tua - cle - men - za in - vo - chiam,
 we for mer - cy thee im - plo-re,
 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 - gni pla - ca - te,
 calm your an - ger ex - ceed - ing,
 gli - sde - gni pla - ca - te,
 calm your an - ger ex - ceed - ing,

ff *3 dim.* *allarg.* *pp a tempo.*

col - pir. Ma tu, o
des - cry. But, oh *pp*

nel cor. Ed io
loud cries. She is

far dor, Il do -
her eyes, Her fair

im - plo - riam. Ma tu, o
thee - im - plore. But, oh *pp*

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
prince - ly sway. Mer -

in vo - chaim. Si dai
we im - plore. We on *pp*

in vo - chaim. Si dai
we im - plore. We on

Nu - mi, de' Nu - mi il vo - ler! Strug - gi, o Re, que - ste
heav - ens we must all o - bey! Death, oh King, yes, let

Nu - mi, de' Nu - mi il vo - ler! Strug - gi, o Re, que - ste
heav - ens we must all o - bey! Death, oh King, yes, let

pie - tà! Re pos -
ah spare! King, we

pie - tà! Re
ah spare! King,

pp legato

13573

Re, tu si - gno - re pos - sen - te, a co -
King, in thy pow - er tran - scend - 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 - scend - 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,
- cy, aye,

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 -

pp Struggi, o Re, ques-te ciur - me, que-ste ciurme fe-ro-ci,
Death, oh King, yes, let death be their just desti-na-fion,

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,
cher - ish,

pos - sen - te,
we cher - ish,

13573

sto - ro ti mo - stra cle - men - te og - gi
 lives on thy mer - cy de - pend - ent, By the

li-ta, re - jet - ta? la ven -
 passion is slight - ed? stern-ly

la -
 seems

sto - ro ti mo - stra cle - men - te og - gi
 lives on thy mer - cy de - pend - ent, By the

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

la -
 mer -

tà, tua cle - men - za im - plo - ria - mo: ah! giam -
 plore, on thy clem - en - cy call - ing; May ye

tà, 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 pos -
 King we

Re pos -
 King 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's e - vent 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's e - vent des -
Nu - mi,
all, si com - pi - sca de' Nu - mi il vo - ler!
and the heav - ens we all must o - bey!

pie - tà,
cy, aye,

mai di sof - frir vi sia da - to ciò che in og - gi n'è 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'è da - to sof -
Nor e'er like us in cap - tiv - i - ty

mai di sof - frir vi sia da - to ciò che n'è da - to sof -
ne'er be by for - tune for - sak - en, e'er in cap - tiv - i - ty

si com - pi - sca de' Nu - mi il vo - ler!
and the heav - ens we all must, must o - bey!

Nu - mi
all, si com - pi - sca de' Nu - mi il vo - ler!
and the heav - ens, we all must o - bey!

sen - te,
cher - ish,
sen - te,
cher - ish,

ten.
p.

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

13573

fz

fa - vent - - - - - to po - can, to -

li - - ta, re - jet - - - - ta? la - ven -

pas - - sion is slight - - - - ed? Stern - ly

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 - -

frir vi sia da - to ciò che in og - gi, ciò che in

for - - tune for sak - en, Nor like us, nor e'er like

frir 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, -

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

13573

mf string.

tri - a doman vo - i potria col - pir, do - man
mor - row's, can to mor - row's e - vent des - 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 - row's e - vent e'er des - cry, yes, who

si compi - sca de' Nu - mi il voler! fur - dai - Nu - mi, dai
we of heav - en the will - must o - bey, they - by - heav - en, by

fer - ma es do' pren - ci il po - ter,
princ es it strength - ens the sway,

og - gi nè da - to sof - frir!
us in cap tiv - i - ty lie!

og - gi in cap - tiv - i - ty lie!

si compi - sca de' Nu - mi il voler! fur - dai - Nu - mi, dai
we of heav - en the will - must o - bey! they - by - heav - en, by

si compi - sca de' Nu - mi il voler! fur - dai - Nu - mi, dai
we of heav - en the will - must o - bey! they - by - heav - en, by

men - za di schiud 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,

men - za di schiu - di il pen - sier,
mer - cy, let mer - cy have sway,

ppp string.

13573

a poco a poco **ff**

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 - let-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 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,
 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 **ff**

13573

Come prima. *pp*

voi po-tria col - pir.
say who can des - cry.

pp
rug - ge in cor, in
loud - ly cries, loud

pp
nel mio pet - to rav - vi - va l'ar - dor, l'ar -
by each tear - drop that flows from her eyes, her

pp
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' Numi il vo - ler, de' Nu-mi il vo -
we of heaven the will must o - bey, the heavens o -

p
e raf-fer - ma il po - ter, raf-fer-ma il po -
and confirm - eth the sway, of prince's 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 -

pp
oh Re po-sen-te
King, al-might-y

pp
oh Re po-sen-te
King, al-might-y

Come prima. *ppp*

ppp

Allegro

f

cor.
cries.

f

Recit.

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

f

pir.
cry?

ler!
bey!

ter.
sway.

f

riam.
plore.

riam.
plore.

ler.
bey.

ler.
bey.

Re.
King.

Re.
King.

Allegro (♩ = 120)

ff

p

13573

Radamès.
 ro - na, com-pier giu - ra - sti il 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!)
 (Free all, then!)

Radamès.
 man - do e li - ber - tà.
 E - thiop cap-tives here.

Priests.
 Mor - te ai ne - mi - ci del - la
 Death be the doom of E - gypt's

Mor - te ai ne - mi - ci del - la
 Death be the doom of E - gypt's

Ascol-ta, o
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!

(to Radamès.)

Re. King! Tu and pu-re gio-vi-ne e-ro-e, sag-gio con-si-glio a-lost to the voice of

a tempo (♩ = 88)

scol-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, Vengeance ne'er in them will

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

Radamès.

Spem-to A-mo - na-sro il re guer-rier, non re-sta speran-za ai vin-ti.
With A - mo - nas-ro, their warrior King, all hopes of revenge have perish'd.

cor!
fly!

Ramphis.

Al - me - no, ar - ra di pa-cee se-cur - tà, fra noi re - sti col pa-dre A-
At least, as earnest of safe-ty and of peace, Keep we back then A - i - da's

pp legato

i - da -
fa-ther.

The King.

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

Più presto. (♩ = 120.)

dar-vi. Radamès, la pa-tria tut-to a te de-ve.
give you. 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-after o'er E-gypt 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.

18573

Maestoso come prima.

pirmi l'amor mio se lo-sa!)
robme 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 sa - cro suol di -
Glo - ry to E-gypt's sa - cred land, I - sis hathaye pro-

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-

P e o p l e.

Maestoso come prima.

ff *v*

Ramphis.

fen - de, s'in - trec - cijl lo - to al lau - ro, s'in - trec - cijl lo - to al
 tect - ed, With lau - rel and with lo - tus, with lau - rel and with

sciol - to, che ci ri - do - na ai li - be - ri, che ci ri - do - na ai
 ject - ed, And lib - er - ty hath grant - ed us, and lib - er - ty hath

sciol - to, che ci ri - do - na ai li - be - ri, che ci ri - do - na ai
 ject - ed, And lib - er - ty hath grant - ed us, and lib - er - ty hath

fen - de, s'in - trec - cijl lo - to al lau - ro, s'in - trec - cijl lo - to al
 tect - ed, With lau - rel and with lo - tus, with lau - rel and with

fen - de, s'in - trec - cijl lo - to al lau - ro, s'in - trec - cijl lo - to al
 tect - ed, With lau - rel and with lo - tus, with lau - rel and with

fen - de, s'in - trec - cijl lo - to al lau - ro, s'in - trec - cijl lo - to al
 tect - ed, With lau - rel and with lo - tus, with lau - rel and with

18878

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 del vin - ci - tor.
lo - tus 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 - del 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 - del 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 - del 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 - -

18573

Aïda.
 (Qual spe - - meo-mai più re - sta - mi? A
 (A - las! _____ to me what hope is left? He

Amneris.
 (Dal - l'in-at-te - so
 (Al - most of ev - 'ry

Radamès.
 (Dav-ver - - so Nu-mejł fol - go - re sul
 (Now heav - - en's bolt the clouds has cleft, Up-

Ramphis. stjal-la pa-tria o-gnor.
 - er_ be o'er us - shed.

The King.

Glo - ria
 Glo - ry

Priests.
 - stjal-la pa-tria o-gnor.
 - er_ be o'er us - shed.

Peo-ple.
 Glo-ria
 Glo-ry
 Glo-ria
 Glo-ry

mf

lui la glo-ria, il tro no a me l'ò -
wed, a throne as-cend - ing I left my

giu - bi-lo sense bereft, i - nebbri-a - ta jo so - no;
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 E-gypt'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!

13573

blio loss le to mea
 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!
 glo - ria!
 glo - ry!
 glo - ria!
 glo - ry!
 glo - ria!
 glo - ry!

cri-me d'un 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 - - sti al - la pa - tria o - - gnor, fausti alla pa - tria o - -
 Ev - - er be o'er us shed, ev - er be o'er us
 glo - - -
 glo - - -
 glo - - -
 glo - - -
 glo - - -
 glo - - -

Molto più mosso, quasi tempo doppio.

mor.
love.

cor.
love.

cor.
love.

Amonasro. (to Aida)

Fa cor: de - la tua pa - tria i lie - ti - ven - ti -
 Take heart: there yet some hope is left, Thy coun - try's fate a -

gnor.
shed.

ria!
ry!

ria!
ry!

ria!
ry!

Molto più mosso, quasi tempo doppio.

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 - venge light from a -

pp

pp

A me l'ò - bli -
I left to mourn my

Tut-te in un dì si com-pio - 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 - -to!
Glo - ry to E - -gypt!

p
In -
Praise

p
In - ni
Praise be

Chorus of Priests.

13573

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 mi-o 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,

Priests.

Chorus of People.

Gloria, gloria, gloria,
 Glory, glory, glory,
 Gloria, gloria, gloria,
 Glory, glory, glory,
 Gloria, gloria, gloria,
 Glory, glory, glory,

13573

Sostenuto come prima

me. love. Ah! Ah! qual spe- me o-mai più
 what hope, a-las, to

de! ing! Ah! Ah! qual in- -at-te so
 now heav- -en's bolt the

cor. gain. Ah! Ah! fa cor,
 take heart,

In - ni le-via - mo ad
 Praise be to I - sis,

gloria al-l'E - git - to! Glo - - ria, glo - ria al - l'E - git - to, ad
 glo - ry to E - gypt! Glo - - ry, 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'Egit - to, ad
 glo - ry to E - gypt's

glo-ria al-l'E - git - to! Glo - - ria, glo - - ria al-l'Egit - to, ad
 glo - ry to E - gypt! Glo - - ry, glo - - ry to E - gypt's

glo-ria al-l'E - git - to! Glo - - ria.
 glo - ry to E - gypt! Glo - - ry. *Sostenuto come prima. (♩=88.)*

pp cresc. molto *ff*
allarg.

Prisoners. Slaves.

re - sta - mi? a lui la glo-ria il
me 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,
god - dess bland,

13573

tro - no - a me l'o -
cend - ing I left, my

i - nebbri - a - ta jo so - no;
By joy all hope trans - cend - ing;

scen - de! ah no! d'E - git - to il
cend - ing! Ah no! all E - gypt's

pa - tria i lie - ti e - ven - ti a -
hope is left, Thy coun - try's fate a -

fen - de! pre - ghiam che i fa - ti ar -
tect - ed! Pray we the fa - vor

fen - de! s'in - trec - cijl lo - to al
tect - ed! With lau - rel and with

sciol - to, che oi ri - do - na ai
ject - ed, And lib - er - ty - hath

sciol - to, che ci ri - do - na ai
ject - ed, And lib - er - ty - hath

fen - de! pre - ghiam che i fa - ti ar -
tect - ed! Pray we the fa - vor

fen - de! s'in - trec - cijl lo - to al
tect - ed! With lau - rel and with

fen - de! s'in - trec - cijl lo - to al
tect - ed! With lau - rel and with

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blio, loss le to la mea -
 tut - te in un di - 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'lt soon behold with
 ri - da - no, pre - ghiam che i fa - ti ar - ri - da -
 grant - ed us, pray we the fa - vor - grant - ed
 lau - ro, s'in - trec - ci il lo - to al
 lo - tus, with lau - rel and with
 li - be - ri, che ci ri - do - na ai
 grant - ed us, and lib - er - ty hath
 li - be - ri, che ci ri - do - na ai
 grant - ed us, and lib - er - ty hath
 ri - da - no, pre - ghiam che i fa - ti ar - ri - da -
 grant - ed us, pray we the fa - vor - grant - ed
 ri - da - no, pre - ghiam che i fa - ti ar - ri - da -
 grant - ed us, pray we the fa - vor - grant - ed
 lau - ro, s'in - trec - ci il lo - to al
 lo - tus, with lau - rel and with
 lau - ro, s'in - trec - ci il lo - to al
 lo - tus, with lau - rel and with

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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,

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 del vin - ci -
 lo - tus 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

18578

Più mosso. (♩ = 132.)

mor, love, a me l'o - bli - o, l'o - bli - o,
I left to measure, to measure

cor, love, tut - te del cor, tut - te
love, all, all my love, scarce te -

cor, love, d'E - git - to il suol non va - le,
love, 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, al - lau - ro,
head, with lau - rel, and with, with lau - rel,

suol, tread, che ci ri - do - na, ri - do - na,
tread, and hath our free - dom, our free - dom,

suol, tread, che ci ri - do - na, ri - do - na,
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 - cra - 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,
head, with lau - rel, and with, with lau - rel,

tor, s'in - trec - ci il lo - to al lau - ro sul crin, sul crin del vin - ci -
head, with lau - rel and with lo - tus en - twine, en - twine the vic - tor's

tor, head, s'in - trec - ci il lo - to, al - lau - ro,
head, with lau - rel, and with, with lau - rel,

Più mosso. (♩ = 132.)

le all, la - cri -
all my

si com - pio -
I meas - ure

non va - le, non val d'A - i - da il
weighs not, weighs not A - i - da's

del - la ven - det - ta già pros - si - mo è l'al - bor, del - la ven -
shalt thou with plea - sure see vengeance from a - bove, soon thou'lt 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

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 lo - tus en -

tor, head, sul crin, s'in - trec - ci il lo - to al lau - ro sul
head, en - twine with lau - rel and with lo - tus, en -

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

sempre animando

me d'un di-spe-ra-to a-lose, To mourn a hope - to a-less
no le gio-je del mio
all the tri-umph of my
cor, ah no, non val d'A-i-da il
love, ah no, weighs not - A-i-da's
det-ta vengeance già pros-si-mo è l'al-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-tor's
lo-tus en-twine the vic-tor's
pa-tri-o suol, del pa-tri-o
na-tive soil to tread, our soil to
no fau-sti al-la pa-tria, al-la pa-tria o-us
ev-er be o'er us, be o'er us
crin del vin-ci-tor, del vin-ci-tor's
twine the vic-tor's head, the vic-tor's
lau-ro sul crin del vin-ci-tor's
lo-tus en-twine the vic-tor's

mor, love, a - me l'o -
 I - left to -
 cor, love, le the
 cor, love, d'E - - git - to il
 all - E - gypt's
 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 - ghiam che j fa - ti ar - ri - da - no fau -
 shed, we pray, we pray the fa - vor grant - ed us ev -
 tor, s'in - tree - ci il lo - to, il lo - to al lau - - ro sul
 head, with lau - rel and with lo - tus, lo - - - tus en -
 suol, del
 tread, our
 suol, glo - ria al ele - men - te E - gi - zio, glo - ria
 tread, glo - ry to E - gypt, to E - gypt, glo - ry,
 gnor, preghiam, pre - ghiam che j fa - ti ar - ri - da - no fau -
 shed, we pray, we pray the fa - vor grant - ed us ev -
 gnor, preghiam, pre - ghiam che j fa - ti ar - ri - da - no fau -
 shed, we pray, we pray the fa - vor grant - ed us ev -
 tor, del
 head, the
 tor, sul crin del
 head, twine - we the
 tor, s'in - tree - ci il lo - to, il lo - to al lau - - - ro sul
 head, with lau - rel and with lo - tus, lo - - - tus en -

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bli - mea - gio - tri - so - trea - pros - from - sti al - ver, - er - crin - twine - pa - soil - glo - glo - sti al - er - sti al - er - vin - vic - crin - twine
 o, - sure - je - umph - glio - sure - si - mo è l'al - bor, a - bove, a - bove, per noi, per noi del - la ven - yes soon, yes, soon shalt thou see - la pa - tria o - gnor, pre - ghiam, pre - ghiam che i fa - ti ar - pray we, pray we, the fa - vor - ci - tor, s'in - trec - ci il lo - to, il lo - to al the vic - tor's head, with lau - rel and with lo - tus - trio to suol, tread, - ria, glo - ria al cle - men - te - E - ry, glo - ry to E - gypt - to - gnor, pre - ghiam, pre - ghiam che i fa - ti ar - pray we, yes, pray the fa - vor - gnor, pre - ghiam, pre - ghiam che i fa - ti ar - pray we, yes, pray the fa - vor - ci - tor, head, - ci - tor, head, - ci il lo - to, il lo - to al the vic - tor's head, with lau - rel and with lo - tus

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 l'al - bor, già
ven - geance light from, light from a - bove, light

ri - da - no fau - sti al - la pa - tria o gnor, fau -
grant - ed us Ev - er be o'er us shed, ev -

lau - ro sul crin 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 o gnor, fau -
grant - ed us ev - er be o'er us shed, ev -

ri - da - no fau - sti al - la pa - tria o gnor, fau -
grant - ed us ev - er be o'er us shed, ev -

del vin - ci - tor, sul
the vic - tor's head, twine

sul crin del vin - ci - tor, sul
twine the vic - tor's head, twine

lau - ro sul crin del vin - ci - tor, sul
lo - tus en - twine the vic - tor's head, twine

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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 da's
 pros - si - mo è l'al -
 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
 l'E - gi - zio glo -
 on E - gypt aye,
 sti al - la pa - tria o
 er - be o'er us
 sti al - 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

mor.)
love.)

cor.)
love.)

cor.)
love.)

bor.
bove.

gnor.
shed.

tor.
head.

suol.
tread.

ria.
shed.

gnor.
shed.

gnor.
shed.

tor.
head.

tor.
head.

Tempo I. (♩ = 100)

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End of Act II.

AÏDA

Opera in Four Acts

By

GIUSEPPE VERDI

Libretto by

A . G H I S L A N Z O N I

The English Version by

MRS. G. G. LAURENCE

With an Essay on the
History of the Opera by

W. J. HENDERSON

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ATTO TERZO

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. *pp*

ppp

pp

trium

trium

morendo

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Chorus (in the Temple).

Tutti.

TENOR.
 O tu che sei d'O-si-ri - de ma-dre immorta - lee spo - sa,
 Oh, thou who to O - si - ris art moth - er and con - sort im - mor - tal,

BASS.
 O tu che sei d'O-si-ri - de ma-dre immorta - lee spo - sa,
 Oh, thou who to O - si - ris art moth - er and con - sort im - mor - tal,

ca.

Di - va che i ca - sti pal - pi - ti de - sti a - gliu - ma - ni in cor;
 God - dess that mak'st the hu - man heart in fond e - mo - tion move,

Di - va che i ca - sti pal - pi - ti de - sti a - gliu - ma - ni in cor;
 God - dess that mak'st the hu - man heart in fond e - mo - tion move,

High Priestess.

ben legato

f
 Soc - cor - ri, soc - cor - ri a noi,
 Aid, aid us thy por - tal who seek,

ff
 Soc - cor - ria noi, pie -
 Aid us who seek thy

Soc - cor - ria noi, pie -
 Aid us who seek thy

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(From a boat which approaches the shore descend Amneris and Ramphis, followed by some women closely veiled. Guards.) *portando la voce*

soc - cor - ri a
 oh aid us, oh
 to - sa, ma - dre d'im - men - so a - mor, soc - cor - ri a
 por - tal, par - ent of death - less love, oh aid us, oh
 to - sa, ma - dre d'im - men - so a - mor, soc - cor - ri a
 por - tal, par - ent of death - less love, oh aid us, oh

Ramphis.

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 - va il fa - vo - re.
 fore the day of thy bridal, to pray the goddess grant thee her fa - vor.

pp

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 - gli u - 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

pp

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 - dia - mo. Pre - ghe - rai fi - no al -
 Now en - ter. Thou shalt pray till the

p *ppp*

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(all enter the temple)

l'al-ba; io sa-rò te-co.
day-light; I shall be near thee.

Chorus: Priestesses.

Soc - cor - ri, soc-cor - ri a noi,
Aid, aid us thy por - tal who seek,

portando la voce

Chorus.

TENOR.

Soc-cor-ri a noi, pie to - sa, ma-dre d'immenso a-mor, soc
Aid us who seek thy por - tal, parent of deathless love, oh

BASS.

Soc-cor-ri a noi, pie to - sa, ma-dre 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

(Scena vuota.)

sotto voce

sotto voce

(Aida enters cautiously, veiled.)

ppp

ppp

Aida. 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? Io tre - mo!
tell me? I trem - ble! Ah! se tu
Ah! if thou

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vie-ni_a re-car-mi_o cru-del, l'ul-ti-mo ad-di-o, del
com-est to bid me, harsh man, fare-well for ev-er, then

Ni-lo i cu-pi vor-ti-ci
Ni-lus, thy dark and rush-ing stream

mi shall da-ran-tom-ba-mi
shall soon o'er-whelm me;—

e pa-ce for-se e pa-ce for-se e o-bli-o.
peace shall I find there, peace and a long ob-liv-ion.

Andante mosso. (♩ = 92.)
p legato

Oh My 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!

p

mai più ti ri-ve-drò!
no more shall I be-hold!

dim. dolcissimo

Lo stesso movimento. (♩ = 92.)
cantabile

O cieli az - zur - ri, o dol - ci au - re na - ti -
 O sky of a - zure hue, breez - es soft blow -

pppp

sfumato
il do#.

ve, do - ve se - re - no il mio mat - tin bril -
 ing, Whose smiling glanc - es saw my young life un -

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_ o pa - tria
flow - ing - Thee, oh my

mi - a, mai più ti ri - ve -
coun - try, no more shall I be -

lunga
drò! hold! *espress.* oh pa - tria mi - a, mai
thee, oh - my - coun - try, no

legato

13678

più, ah! — mai più, ma — i —
 more, ah! — no more, ah — 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

mi land - a, mai più ti ri - ve - drò!
 land no more shall I be - hold!

mai più!
 No more!

no — no — mai più, mai più! O fre - sche
 no — no — no more, no more! Yes, fra - grant

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 - l'a - 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 - blighted flow - - ers, Land of my

mi - - a, non ti ve - drò mai più! more!
 fa - - thers, ne'er shall I see thee more!

espr.

oh pa - tria mi - a, non ti ve - drò mai più! no, - mai
 land of - my - fa - thers, ne'er shall I see thee more! no, - no

legato pp

dol. senza affrett.

più non ti ve-drò, non ti ve-drò mai più!
 more, 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

smorz.

drò!
 more!

allarg. ppp

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Duet.

Aïda and Amonasro.

Allegro vivo. (♩ = 138) *Amonasro.*

Aïda.

Ciel! mio pa - dre! A
 Heav'n! my fa - ther! Grave

Piano.

ff

te gra - ve ca - gion m'ad - du - ce, A - i - da. Nul - la
 cause leads me to seek thee here, A - i - da. Naught es -

Presto parlante.

sfug - ge al mio sguar - do. D'a - mor ti strug - gi per Ra - da -
 capes my at - ten - tion. For Ra - da - mès thou'rt dy - ing of

mès ei t'a - 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

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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 sto! - lo d'A - mo - na - sro fi - glia!
And I am in her grasp! I, A - mo - na - sro's daugh - ter!

ta - lel In po - ter di
fa - tall In her pow - er

lei! Nol se lo bra - mi, la pos - sen - te ri - val tu vin - ce - ra - i, e
thou! Nol if thou wish - est, thy all - pow - er - ful ri - val thou shall van - quish, thy

pp *ff*

morendo.

pa - tria, e tro - no, ea - mor, tut - to tua - vra - i.
coun - try, thy scep - tre, thy love, shall all be thine.

p *p* *pp*

18578

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'òr! Ri - ve - drò le fo - re - stejm - bal - sa -
val - leys, our gold - en tem - ples gaze! Once a - gain shall I on our balm - y

dolciss.

Amonasro.

ma - tel le fre - sche val - li, i no - stri tem - pli d'òr! Spo - sa fe -
for - ests, our ver - dant val - leys, our gold - en tem - ples gaze! The hap - py

li - ce a lui che a - ma - sti tan - to, tri - pu - dij men - sij - vi po - trai gio -
bride of thy heart's dear - est trea - sure, de - light un - bound - ed there shalt thou en -

col canto.

(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.

nò - 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 - gi-zio in-mi - te, le ca-se, i tem-pii e là-re pro - fa -
 call how E-gyp-tian hordes de-scend - ed On our homes, our tem-ples, our al-tars dard pro-

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_

13573

ten. **Aida. appassionato.**

vec - chi fan - ciul - li ei tru - ci - dò. Ah! ben ram -
 gray - beards, and help - less chil - dren slain. Too well re -

col canto. *ff* *dolcissimo.*

men - to quegl' in - fau - sti gior - ni! ram - men - to i
 mem - ber'd are those days of mourn - ing! All the keen

Cantabile. *pp*

lut - ti che il mio cor sof - fri! Deh! —
 an - guish my poor heart that pierc'd! God! —

dolcissimo.

fa - te o — Nu - mi, che per
 grant in — mer - cy, peace once

13573

noi ri - tor - ni, che per
more re - turn - ing, peace once

Amonasro.

Ram-men - ta!
Re - mem - ber!

noi ri - tor - ni l'al - ba in - vo - ca - ta de' se - re - ni
more re - turn - ing, Once more the dawn soon 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
Our peo - ple arm'd are pant - ing For the

Poco più animato. (♩ = 116)

fz *pp*

13573

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 - rà. -
 know by what path will march the foe.

tri - a? chi mai?
 cov - er? canst tell?
 Tu stes - sa!
 Thy - self will!

13573

I - o!
 II

sotto voce.
 Ra-da - mès so che qui at-tendi. -
 Ra-da - mès knows thou art wait-ing. -

col canto.
 ppp

Amonasro.

Ei t'a - ma - ei con-du - ce gli E-gi-zii -
 He loves thee, he commands the E - gy tians -

Aïda.

Or - ro - - re! Che mi con-si-gli
 O hor - - ror! What wilt thou that I

In-ten-di?
 Dost hear me?

ff

tu? No! no! giam-mai!
 do? No! nev - er - more!

Su
 Up,

ff

13573

Allegro. (♩ = 96)
(with savage fury)

dun - - - que! sor - get - te e - gi - zie co -
E - - - gypt! fierce na - tion Our cit - ies de -

ff *mf*

or - ti! col fuo - 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 - - - te il ter -
Spread wide - - - de - vas -

mf

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

Aida.

Ah! pa-dre! pa-dre! Pie-tà! pie-
 Ah! Fa-ther! Fa-ther! (repulsing her) Nay hold! nay

v'ha. *Mia fi-glia ti chiami!*
 wrath. Dost call thee my daughter?

tà! pie-tà! —
 hold! have mer - cy!

mezza voce
 Flut-ti di san - gue scor - ro - no
 Tor-rents of blood shall crim - son flow,

sul-le cit - tà dei vin - ti. — Ve-di? dai ne - gri
 Grim-ly the foe stands gloat - ing. — Seest thou? from dark - ling

vor - ti - ci si le - va - no gli e - stin - ti
 gulfs be - low Shades of the dead up - float - ing!

13573

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!"

ppp

sotto voce.

U - na lar - va or - ri - bi - le fra l'om - bre a noi s'af - fac - cia_
 One a - mong those phan - toms dark, E'en now it stands be - fore thee_

ppp

sempre pp

Aïda *senza suono.*

Ah!
Ah!

Amonasro.
tre-ma! le scar-ne brac-cia sul ca-po tuo le-vò_
Trem-ble! now stretching o'er thee, Its bo-ny hand I mark_

Padre! No! Ah!
Fa-ther! No! Ah!

Tua madre ell' è_ rav-vi-sa-la_ ti ma-le-
Thy mother's hands_ see there a-gain_ 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

13573

tà! pie-tà! pie - tà!
 spare! ah spare thy child!

(repulsing her)
 Non sei mia
 Thou'rt not my

ff

fi - glia!_ Dei Fa - ra - o - ni tu sei la
 daugh-ter!_ No, of the Pha - roahs thou art a

(uttering a cry.)
 Aïda.
 Ah! pie-
 Ah! oh

schiava!
 bond-maid!

sff un poco allarg. p

tà! pie - tà! pie -
 spare! oh spare thy

ppp

13573

Andante assai sostenuto. (♩ = 76)
(dragging herself to her father's feet.)

229

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 -

13573

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 -

rò.
 dain.
Amonasro.

Pen - sa che un po - po -
 Think that thy race, down -

lo vin - to, stra - zia - to
 tram - pled by the con - q'ror,

per te sol - tan - to, per te sol -
 thro' thee a - lone, ay, thro' thee a -

Aria.
 tan - to ri - sor - ger può. Oh pa - tria! oh
 lone can their free - dom gain. Oh then my

cresc. poco a poco

13573

pa - tria - quan - to mi co - - - stil O
 coun - try - has prov'd the stron - - - ger, my

pa - tri - a! quan - to mi co - - - *morendo*
 coun - try's cause than love is stron - - -

ppppp *morendo*

stil
 ger!
Amonasro. (conceals himself a-
 mong the palms)

Coraggio! ei giunge - là tut-to-u-drò -
 Have courage! he comes - there I'll remain -

dim. ed allarg. un poco

Duet.

Aïda and Radamès.

Scene.—Finale III.

Allegro giusto. (♩ = 100.)

Piano.

pppp *m.s.* *m.d.*

Aïda.

Radamès. . . *con trasporto* T'ar-resta, Advancenot!

cresc. *m.s.* *m.d.* *m.s.*

Pur ti ri - veg - - go, mi dolce A - i - da _
Again I see ——— thee, my own A - i - da _

vanne_ che spe-ri-an-cor?
hence!_ what hopes are thine?

A te dap-pres - - so l'amor mi
Love led me hith - - er in hope to

13573

marc.

Te i - ti at - ten - dono d'un al - tro a - mor. D'Amne - 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 - gioa.
 Whatsay - est thou? Thee on - ly, A - i - da, e'er can I

string.
sempre staccato, accel.

D'u - no sper.
 Invoke not

mar. Gli Dei m'a - seol - - ta - no tu mia sa - ra - i —
love. Be wit - ness, heav - - en, thou a. t not for - sak - en —

f al tempo I.

declamato

Aida.

giu - ro non ti mac-chiar! Pro - de t'a - mai, non t'a - me-rei sper-
false - ly the gods a - bove! True, thou wert lov'd, let not un-truth de-

string.

p *3* *3*

giu - ro! **Radamès.** 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?

p *pp*

Aida. *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.

ff

vo - ti, dei Sa - cer - do - ti al li - - - ra?
peo - ple, the cer - tain wrath of the priest - - - hood?

ff *3* *3* *3* *3* *3* *3*

13573

Radamès.

Tempo I.

O - di-mi, A - i - da. Nel fie - ro a -
Hear me, A - i - da. 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. Fra il suon, fra i
ar - mies I shall com - mand. While shouts of

13578

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 tu il ser - - - to del - la mia
mon - arch my love dis - clos - ing, I thee will claim as my guerdon

glo - ria, vi - vrem be - a - - ti de - ter - no a - mo - re Sa - rai tu il
glo - 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 guerdon, With thee live ev - er in love's re - -

18573

Aïda.

Nè d'Am-ne - ris pa - ven - ti il
Nay, but dost thou not fear then Am-

mor.
pose. Più animato. (♩ = 144)

p

vin - di - ce fu - ror? la sua ven -
ne - ris' fell re - venge? Her dreadful

det - ta, co - me fol - gor 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

tut - ti. In - van! tu nol po - tre - sti. -
na - tion. In vain wouldst thou at - tempt it. -

Radamès.

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

gi - re! Fug -
flee hence? Ah,

Andantino. (♩ = 84.) Aïda. *sotto voce parlante*

ff *p con espress.*

(with impulsive warmth.)

giam gli ar - do - ri - no - spi - ti di que - ste lan - de - j -
flee from where these burn - ing skies Are all be - neath them

13573

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. Là - tra - fo - re - ste ver - gi - ni,
faith - ful love in - vit - ing - There, where the vir - gin for - ests rise,

dolciss.

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

ppp

a - - te la ter - ra scor - de - rem, in e -
ceal - - ing, The world we'll quite for - get, 'mid Iov -

- sta - si, in e - - sta - si la -
- ing bliss, 'mid lov - - ing - bliss the

dolciss. senza affrett.

ter - ra - scor - de - rem. **Radamès.**
 world we'll quite for - get. **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 -

dolciss.

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 -

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?

pp *m.s.* *pp*

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 - stria - mo - ri co - me scor - dar po -
Where first I thee re - gard - ed, How can I e'er for -

ppp *m.s.* *pp*

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?
get? co - me scor - dar?
Can I for - get?

estremamente p *pp dolciiss.*

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. Sotto il mio ciel, più
get. *con forza* 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?

li-be-ro là-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 gods thy 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 gods thy youth that shield-ed will not our love for - get, The gods thy youth that
Radamès.
 Abban - do - nar la pa - tria, là - 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 -

morendo *dolce*
 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 -

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 - dal Not love thee? Ne'er yet in mortal

Allegro vivo.

Va! va!
Go! go!

di - o ar - se dà - mor al par del mio pos - sen - - te!
bo - som love's flamedid burn with ar - dor so de - vour - - ing!

pp
pp

t'at - 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.

lor — piombi la scu-re su me, sul pa-dre mi - - -
fall — the axe up - on me, and on my wretched fa - - -

ff

Allegro assai vivo.
(With impassioned resolution.)

ther.
Radames. *ppp*

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. (♩ = 100.)

p cresc. *pp*

pp

ser-to insiem fug - gia - mo; qui sol re - gna la sven - tu - ra, là si -
des - ert hide our treasure, Here the land to love seems fat - ed, There all

p *pp*

schiede un ciel 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

ta-la-mo 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

Aida. *in tempo* *ppp*
 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 il
 smiles, a heav'n a-waits thee, Balm-y airs the sense that ravish, Stray thro'

pp

suolo è a-ro-mie fior. 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-

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poco stent.

ta - - lamo 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, in - siem fug -
 lu - cid can - o - py. Fol - low me, - - - to - geth - er

Radamès.

Vie - ni me - - - co, in - siem 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

me - co - t'a - mo, t'a - mo! a - noi du - ce fia l'a - mor, fia l'a -
 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 l'a -
 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. Ma, dimmi: per qual via e - vi - te -
 guide. 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 - stri a piom - bar sul ne -
 By the path that we have cho - sen to fall on the

E quel sen - tier?
Say, which is that?

mi - co fia de - ser - to fi - no a do - ma - ni. — Le go - le di
Ethiops; t will be free un - til to - morrow. — The gorg - es of

Radamès.
Ná - pa - ta.
Ná - pa - ta.
Amonasro.

Di Ná - pa - ta le go - le! i - - vi sa - ran - no i
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 de - gli E - tio - pi il Re!
men! A - i - da's fa - ther, E - thi - o - pia's King!

ff

Radamès. (overcome with surprise.)

Tu! Amonasro! tu! il
Thou! Amonasro! thou! the

pp col canto *ff* *pp*

(♩ = 120)

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

ver, false! no! so-gno_ de-li-rio è no! no! sure-ly_ this can be but

f *ppp*

portare (tronca) pausa

Aïda.

Ah no! ti cal - ma, a - scol - ta - mi,
Ah no! be calm, — and list to me,

Radamès.

que - sto!
dream-ing!

Amonasro.

A te l'a - mor d'A -
In her fond love con -

all' a-mor mio t'af - fi - da. *straziante*
Trust love, thy foot - step guiding.

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

Aïda.

Radamès. Ti cal - ma!
Ah, calm thee!

te tra - dii la pa - tria! tra - dii la pa - tri - a!
thee I've play'd the trai - tor! the trai - tor I have play'd!

Amonasro. No: tu non sei col -
No: blame can never

ten. 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 -

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!

Ah no!
Ah no!

ra - to! per te tra - dii la pa - tria! per
brand - ed! for thee I play'd the trai - tor! for

No!
No!

no: tu non
no: blame can

m.s.
m.d.
cresc. assai

ti cal - - - ma.
ah, calm thee.

te tra - dii la pa - tri - a!
thee the trai - tor I have play'd!

sei, non sei col - pe - vo - le. Vien: ol - tre il Nil ne at -
nev - er, nev - er fall on thee. Come, where be - yond the

in tempo

col canto
pp e staccato

ten - do - no i pro - di a 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.)

Tra - di -
Traitor

(dragging Radamès.)

ro - ne - rà l'a - mor. Vie - ni, vie - ni, vie - ni.
shalt be hap - py made. Come then, come then, come then.

p

13573

Più presto.
Amneris.

tor!
vile!
Aïda.

Amonasro.

Lamia ri - vall
My ri-val here!

L'ò - pra
Dost thou

Più presto. (♩ = 134.)

Radamès.

Prestissimo.
(rushing between them)

Amonasro. (advancing with dagger towards Amneris)

Ar - re - sta, in -
De - sist, thou

mia a strugger vie - nil
come to mar my pro - jects!

Muori!
Die then!

Prestissimo. (♩ = 120.)

Radamès.

(to Aïda and Amonasro)

sa - noi
madman!

Prestol fug - gi - te!
Fly quick! de - lay not!

Amonasro. Ramphis.

Oh rabbia! Guardie, o - là!
Oh fu - ry! Soldiers, ad - vancel

Amonasro. (dragging Aida)

Vie - ni, o fig - lia.
Come then, my daughter.

Ramphis. (to the guards.)
Lin - se - gui - te!
Fol - low af - ter!

sempre ff

Radamès. (to Ramphis)
Sa - cer - do - te, io re - sto a te.
Priest of I - sis, I yield to thee.

col canto *ff* *ff*

AÏDA

Opera in Four Acts

By

GIUSEPPE VERDI

Libretto by

A . G H I S L A N Z O N I

The English Version by

MRS. G. G. LAURENCE

With an Essay on the
History of the Opera by

W. J. HENDERSON

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ATTO QUARTO

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 Radamès.

Allegro agitato presto. (♩=144)

Piano.

p *vuota.*

(Amneris mournfully crouched before the portal.)

ppp *pp* *ppp* *cresc.*

13573

Amneris. **Recit.**

L'abbor-ri-ta ri - va-le 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 trai-tor he is

pp

Allegro agitato. (♩ = 144)

è — not. Pur ri - ve - lò di
Tho' he disclos'd the

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 trai-tors all, then! deserving to per-

te! Oh! che mai par-lo? Iò
ish! What am I say-ing? I

Sempre pianissimo.
(♩ = 92.)

legato

passione

l'à-mo, jo l'a-mo sem-pre— Di-spe-ra-to, in-sa-nò è que-st'à-
love him, still I love him:— Yes, in-sane and desp'rate is the

mor- che la mia vi- -ta strug - ge.
 love my wretched life de- stroy - ing.

lungo silenzio

Oh! s'ei po - tes- sea - mar- mi! Vor- rei sal - var- lo... E
 Ah! could he on - ly love me! I fain would save him... Yet

risoluto

come? Si ten- ti! Guardie: Ra- da- mès qui
 can I? One ef- fort! Soldiers: Ra- da- mès bring

Andante sostenuto.

ven - ga.
 hith - er.

(Enter Radamès, led by guards)

Amneris.

Già i sa - cer - do - tia -
Now — to the hall the

dim. *pp* *ppp*

du - nan - si ar - bi - tri del tuo fa - to;
priests pro - ceed. Whose judg - ment thou art wait - ing,

con passione *ppp*

lunga e dim. *ppp*

pur — dell' ac - cu - sa or - ri - bi - le scol - pa - ti an - cor t'è
Yet — there is hope from this foul deed Thy - self of dis - cul -

da - to; ti scol - pa, e la tua gra - zia
pat - ing; Once clear — to gain thy par - don

con agitazione *animando un poco* *con espress.*

ppp *animando un poco* *pp* *ppp* *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-
do-no, e nun-zia di per-do-no, di vi-ta, a te sa-
peal-ing, for mercy dear ap-peal-ing, Life will I ren-der thee. **Radamès.**

Di
From

ppp *lunga morendo*

ppp *animando* *p*

mie-di-scolpe i giu-di-ci mai-non u-dran l'ac-cen-to; di-
me-my judg-es ne'er will hear One-word of ex-cul-pa-tion; In
nan-zia 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

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portando

fer - se il 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 *pp* *ten.*

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 -
Thensave thy life, and clear thyself. Wouldst thou die?

stò. No. La vi - ta ab -
free. Nol My life is

pp *string. un poco*

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 price - less trea - sure, 'tis bet - ter far to

Amneris **Più animato.**
Cantabile.

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

accentate

ri - bi - li di mor - te jo già pro - va - i; t'a -
 death can give, For thee have I en - dur - ed; By

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

v

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 — *Un - fa - mia m'at -*
hon - or sur - ren - der'd! *Dis - hon - or a -*

Poco più. (♩ = 100)

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ten - de e vuoi ch'io vi - - va? -
waits me, Yet thou wilt save me?

Tempo I.

string. a poco a poco

Mi - se-ro ap-pien mi fe - sti, A - i - - da a me to -
Thou - all my hope hast shak - en, A - i - - da thou hast

glie - sti, spen - - ta Phai for - se - e in 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? Nol She is
me?
me?

Più mosso.

i - da! Nei di - spe - ra - ti - o - ne - li - ti del -
 liv - ing! When rout - ed fled the sav - age bands, To

Vi - - ve!
 Liv - - ing!

Più mosso. (♩ = 120)

ppp

animando un poco

for - - de fug - gi - ti - ve sol cad - de il
 fate war's chances giv - ing, per - ish'd her

animando un poco

pa - dre. — Spar - ve ne
 fa - ther. — Van - ish'd, nor

Radames.

Ed el - la?
 And she then?

più no - vel - la s'eb - be: -
 aught heard we then fur - ther. -

Gli Dei l'ad -
 The gods her

Radamès.
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,

dolce

Amneris. **Recitative.**

Ma, s'io ti sal - va,
 But if I save thee,

Radamès.

la - sven - tu - ra di - chi per lei mor - - rà!
 e'er - from learning That - I for her sake die!

ppp con canto

giu - rami che più non la ve - drai:— A lei ri-nun - zia per
wilt thou swear her sight e'er to re - sign? Swear to renounce her for

Nol pos - so!
I can - not!

ppp

sempre— e tu vi - vrai!— Ancou - na volta: a
ev - er, life shall be thine!— Once more thy answer: wilt

Nol pos - so!
I can - not!

lei ri - nun - cia:— Mo - rir vuoi dunque, in - sa - no?
thou re-nounce her? Life's thread wouldst thou then sev - er?

E va - no!— Pronto a mo -
No, nev - er! I am pre -

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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 be - ing? 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 -

pp *pp*

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)

pp

Ah! ———— chi ti sal - va?
Ah! ———— who will save thee?

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 ————

cresc. *f* *stentato* *pp*

bir ———— lè - stremo fa - to gau - dii im - men - si il cor a -
hour ———— when I ———— per - ish, With ———— de - light ———— my heart will

cresc. *f*

De' miei pian - ti la ven - det - ta or dal
Heav - en, all my an - guish see - ing, Will a -
vrà, glow, gau - dii im -
Then with de -

Tempo I.

ciel, venge, a - venge, a - venge this mor - tal
 men - si light il cor a - my heart will

Tempo doppio lo stesso movimento.

rà. De' miei pianti la ven - det - ta
 blow. All my anguish, heav - en see - ing,
 vrà; Pì - ra u - ma - na piú non te - mo, te - mo sol la tua pie - tà;
 glow; Wrath no 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
 Pì - ra u - ma - na piú non te - mo, te - mo sol la
 Wrath no more this bo - som feareth, Scorn for thee a -

(Amneris, overcome, sinks on a chair.)

com - pi - rà.
cru - el blow.

(Exit Radamès, attended by guards.)

tua pie - tà.
lone I know.

The musical score consists of two vocal staves and a piano accompaniment section. The vocal staves are in a key with two flats and a 3/4 time signature. The piano accompaniment is written for the right and left hands, featuring a steady rhythmic pattern of eighth and sixteenth notes. The score is divided into several systems, with the piano accompaniment occupying the lower half of the page.

Scene of the Judgment.
Amneris, Ramphis and Chorus.

Andante mosso (♩ = 84)
(alone, in the utmost despair.)

Amneris. *ppp*
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! -

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

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(The Priests cross, and enter
the subterranean hall.)

mor - te è il - lut - to e - ter - no del mio cor se - gna - stil
doom'd him to death, and me to ev - er - last - ing sor - row!

(sees the Priests.)

Ec - co i fa - ta - li, gl'i - ne - so -
Now yonder come, re - morse - 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 stes - sa lo get - tai! - io stessa! -
He is now in their power; I 'twas, his fate that seal'd! I on - ly!

io stessa lo gettai! e in poter di co-storo io stes-sa 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, -

Chorus.
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 - fe - ter - na lu - ce; -
Kin - dle of right - eous - ness the flame e - ter - - nal; -

ne av - vi - va al rag - gio del - fe - ter - na lu - ce; -
Kin - dle of right - eous - ness the flame e - ter - - nal; -

ne av - vi - va al rag - gio del - fe - ter - na lu - ce; -
Kin - dle of right - eous - ness the flame e - ter - - nal; -

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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...

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.
Amoris.

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 - nal! For my sorrow is despair - ing, deep, un-bound

(sees Radamès, and exclaims)

Oh! chi lo sal - va?
 Ah! who will save him?
 (Radamès crosses with guards, and enters the subterranean hall.)

Ramphis.
 Spir - to del Nu - me so - vra noi di - scen - di!
 Heav - en - ly Spir - it, in our heart descend - ing!

Spir - to del Nu - me so - vra noi di - scen - di!
 Heav - en - ly Spir - it, in our heart de - scend - ing!

Spir - to del Nu - me so - vra noi di - scen - di!
 Heav - en - ly Spir - it, in our heart de - scend - ing!

tutta forza

Amneris.

Oh! chi lo sal - va? Mi sen - to mo - rir! ohi - mè! ohi - mè! mi sen - to mo - rir!
 Who, who will save him? I feel death approach, ah me! ah me! I feel death approach!

morendo

fz ppp *morendo* *col canto*

Ramphis. (In the crypt.)
tonante
 Ra - da - mès!_ Ra - da - mès!_ Ra - da - mès!_
 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 -
 Thou hast betray - ed of thy count - ry the secrets to aid the foe - man. — De -

Amneris.

Allegro.

a tempo *con impeto* Ah pie - Mer - cy!
 scol - pa - ti! fend thy-self! E - gli - ta - ce: Tra - di - tor!
 He is si - lent. Traitor 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!

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 -

mès! Ra-da - mès! Ra-da - mès!
 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.

scol-pa-ti! fend thy-self! E-gli ta-ce: Tra-di-tor!
 He is si-lent. Trai-tor vile!

con impeto Ah pie-Mer-cy,

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!

tà! ah! lo sal-va-te, Nu-mi, pie-
 spare him, save him, oh heav'n ah, spare him,

ta, Nu - mi, pie - tà! **Ramphis.**
 heavn, ah, spare his life!

(from the crypt) Ra - da -
 Ra - da -

mès! Ra - da - mès! Ra - da - mès!
 mes! Ra - da - mes! Ra - da - mes!

senza misura
 tua fè vio - la - sti, al - la pa - tria sper - giu - ro, al Re, al - l'o - nor. Di -
 Hast broken faith as a trai - tor 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!

ppp *ff*

tà! 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.

tà!
 life!

Ramphis.

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
 Ra - da - mès, we thy fate have de -

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

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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 schiu - so l'a - vel.
al - tar whose god thou hast de - rid - ed, Thou a sep - ul - chre liv - ing shalt find.

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 sep - ul - chre liv - ing shalt find.

Più vivo.
ff string. ff

Amneris.

A lui vi - vo - la tom - ba - oh! gl'in - fa - mi! nè di
Find a sep - ul - chre liv - ing - Oh, ye wretches! ev - er

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)

ciell!
shrine!

Ramphis.

Tra - di - tor! tra - di - tor! tra - di -
Trai - tor vile! trai - tor vile! trai - tor

Chorus. Tra - di - tor! tra - di - tor! tra - di -
Trai - tor vile! trai - tor vile! trai - tor

Tra - di - tor! tra - di - tor! tra - di -
Trai - tor vile! trai - tor vile! trai - tor

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Amneris. (confronting the Priests.)
molto accentato.

Sa - cer - do - ti: com - pi - ste un de - lit - to! Ti - gri in - fa - mi di san - gue 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 - voi la ter - ra ed i Nu - mi ol - - trag -
slaugh - ter! Of the earth and the gods all laws - ye

Poco mosso. (♩ = 120.)

m. s.

ff

gia - - te! voi pu - ni - to chi col - pe non
out - - rage! He is guilt - less, whose death ye de -

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Amneris.

(to Ramphis)

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hal
vise!

Sa - cer - do - te: que - st'uo - mo che uc -
Priest of I - sis, this man whom you

È tra - di - tor! mor - rà!
He is con - demn'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!

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

co - re stra - zia - to col suo
heart whose hope has per - ish'd Fall on

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san-gue su te ri - ca - drà!
 him - who mer - cy de - nies!

Ramphis.
 È tra - di - tor! mor -
 He is con - demn'd! He

Chorus.
 È tra - di - tor! mor -
 He is con - demn'd! He

È tra - di - tor! mor -
 He is con - demn'd! He

Sostenuto.
frase larga

Voi - la ter - ra ed i Nu - mi ol - trag - gia -
 All - the laws - of the earth and gods ye out -

rà! mor -
 dies! re -

rà! mor -
 dies! re -

rà! mor -
 dies! re -

Sostenuto.
frase larga

te_ voi_ pu - ni - te, pu - ni - te_ chi_
 rage! He_ is guilt - less, is guilt - less, whose

rà!
 calll

rà!
 calll

rà!
 calll

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 trai - tor's death he dies! He dies!

È tra - di - tor! mor - rà! mor - rà!
 A trai - tor's death he dies! He dies!

È tra - di - tor! mor - rà! mor - rà!
 A trai - tor's death he dies! He dies!

Mosso. (♩ = 160)

13573

è, _____ ah no, non è, no, no, non è tra - di -
 'he, _____ ah no, ah no, no, no, no trai - tor is_

stent.

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,

ff

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 -

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 - rà! è tra - di - tor! mor - rà, mor -
demn'd! He dies, he dies! He is con-demn'd! He dies, he

p *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

13573

tra - di - tor! He shall die! tra - di - shall

tra - di - tor! He shall die! tra - di - shall

tra - di - tor! He shall die! tra - di - shall

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!

voi!
all!

la ven - det - ta del ciel, del ciel - scen - de -
On your heads heav - en's ven - geance, ven - geance will

(exit wildly)

rà! a - na - te - ma su voi!
fall! curs - es light on ye all!

fff

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the first measure, followed by the lyrics 'rà! a - na - te - ma su voi!' and 'fall! curs - es light on ye all!'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. A dynamic marking of *fff* is placed above the piano part in the third measure. The system concludes with a fermata over the final measure, which is marked '(exit wildly)'.

tutta forza *fz*

The second system of the musical score shows the piano accompaniment continuing. The right hand features a series of sixteenth-note runs, while the left hand plays a steady rhythmic accompaniment. A dynamic marking of *tutta forza* is placed above the piano part in the second measure, and *fz* is placed above the piano part in the third measure.

fz

The third system of the musical score continues the piano accompaniment. The right hand has a series of sixteenth-note runs, and the left hand plays a steady rhythmic accompaniment. A dynamic marking of *fz* is placed above the piano part in the first measure.

fz *fz*

The fourth system of the musical score continues the piano accompaniment. The right hand has a series of sixteenth-note runs, and the left hand plays a steady rhythmic accompaniment. Dynamic markings of *fz* are placed above the piano part in the first and second measures.

fz *fz* *secca*

The fifth system of the musical score concludes the piano accompaniment. The right hand has a series of sixteenth-note runs, and the left hand plays a steady rhythmic accompaniment. Dynamic markings of *fz* are placed above the piano part in the first and second measures, and *secca* is placed above the piano part in the fourth measure.

13573

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. *pp*

Radamès. *voce cupa*

La fa - tal pie - tra so - vra me si chiu - se -
The fa - tal stone up - on me now is clos - ing -

morendo

Ec - co la tom - ba mi - a. Del dì la lu - ce più non ve -
Now has the tomb engulf'd me. I nev - er - more the light shall be -

morendo

drò. — Non ri - ve - drò più A - i - da.
hold: — Ne'er shall I see A - i - da.

13573

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 e
 No! sure that form is

que - sta hu - man! Ciel! Heav'n! A -

13573

Aïda.

Son i - o!
'Tis I, love! (in the utmost despair)

i - da! Tu? in que - sta tom - ba?
i - da! Thou? with me here bu - ried!

Andante. (♩ = 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 - gni u - ma - no
portal, 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, clasp'd in thy arms I am re - solv'd to per - ish. **Radamès.** *con passione*

Mo - rir! - sì pu - rà e
To - diel - so pure and
Poco meno. (♩ = 60)

espressivo.

bel - la! mo - rir! per me dà - mo - re_ de - gli an - ni tuoi nel
love - ly! For me thy - self so doom - ing - In all thy beau - ty

pp

dolciss. senza string.

fio - re, de - gli an - 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 fuc -
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 - tia - ma - ta! No, non mor - rai! trop - po fa - mai! 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

Aïda. (as in a trance)

Andantino. dolceiss.

Ve - di? - di mor - te lan - ge - lo
Seest thou, where death, in an - gel - guise,

Andantino. (♩ = 80)

là!
are!

pp

radian - te a noi s'ap - pres - sa ne ad - du - ce a e - ter - ni gau - dii
In heav'n - ly ra - dian - ce beam - ing, Would waft us to e - ter - nal joys,

dolce

sov - ra i suoi van - ni d'or. Già veggo il ciel di - schiuder - si
On golden wings a - bove? See, heaven's gates are o - pen wide,

ppp

dim.

— i - vi o - gni af - fan - no ces - sa, — i - vi co - min - cia lè - sta - si
Where tears are nev - er stream - ing, Where on - ly joy and bliss a - bide,

dolciss.

d'un im-mor-ta-le a - mor, co - min-cia lè - 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. *mf* Im - men - so, im-men - so
 Al - migh - ty, al - migh - ty

TENOR. *mf*

Priests.
 Ah!
 Ah!

BASSES. *mf*
 Ah!
 Ah!

Chorus in the Temple.

Lo stesso movimento. (♩ = 80)

col canto

13573

Tri-ste can-to! Dole-ful 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.

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

mor-te. - (trying to displace the stone closing the vault)
sounding - *f*

Nè 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 fin-vo-
life, lo! we in-
noi fin-vo-
lo! we in-
noi fin-vo-
lo! we in-

ppp

13573

In-van! In vain! Tut - to è fi - All, all is

pie-tra! stone!

chia voke mo, thee, t'in - - vo - we in -

chia voke mo, thee, t'in - - vo - we in -

chia voke mo, thee, t'in - - vo - we in -

ni-to sul - la ter - ra per noi. - o-ver, hope on earth have we none. - (with sad resignation) 0 terra ad - Fare-well, oh

È ve - ro! è ve - ro! I fear it! I fear it!

chiam, voke, t'in - - vo - chiam. we in - voke.

chiam, voke, t'in - - vo - chiam. we in - voke.

chiam, voke, t'in - - vo - chiam. we in - voke.

Meno mosso. (♩ = 60).

13573

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-owd there e-ter-nal-ly shall

di. glow. O ter-ra ad-di-o; Farewell, oh earth,
 Radames. O ter-ra ad-di-o; ad-di-o val-le di pian-ti, so-gno di
 Farewell, oh earth, fare-well, thou vale of sor-row Brief dream of

13573

a noi si schiu - de,
To us now o - pens,
gau - dio che in do - lor — sva - ni, — a noi si
joy con - demn'd to end — in woe, — To us now

si schiu - de il ciel,
now opes the sky,
schiu - de, si schiu - de il ciel, — si schiu - de il
o - pens, now o - pens the sky, — now opes the

si schiude il ciel, a noi si schiude il
now opes the sky, to us now opes the
ciel e l'al-me er-ran - ti — vo-lano al rag - gio dell' e - ter - no
sky, an end-less mor - row — Un-shad-ow'd there e - ter-nal-ly shall

13573

Come prima

ciel.
sky.

dì.
glow.

SOPRANO.
Im - men - so — Fthà, noi t'in - vo - chiam, noi t'in - vo -
Al - might - y — Phthà, thee we in - voke, thee we in -

TENOR.
Im - men - so — Fthà, noi t'in - vo - chiam, noi t'in - vo -
Al - might - y — Phthà, thee we in - voke, thee we in -

BASS.
Im - men - so — Fthà, noi t'in - vo - chiam, noi t'in - vo -
Al - might - y — Phthà, thee we in - voke, thee we in -

Chorus.

f Come prima

ppp Ah! — *rinf.* si schiu - - -
Ah! — now o - - -

ppp Ah! — *rinf.* si schiu - - -
Ah! — now o - - -

chiam, voke, t'in - - vo - chiam,
voke, we in - voke,

chiam, voke,
chiam, voke,

chiam, voke, t'in - - vo - chiam,
voke, we in - voke,

pp *tr* *dim.*

pp Come prima.

de il ciel. O ter - ra ad -
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 - ra ad -
pens the sky. Fare - well, oh

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

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

ppp Come prima. (♩=62.)

pp

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 t'implo - ro.
Peace ev - er - last - ing.

pp

di - o, ad - di - o val - le di pian - ti, - so - gno di
earth, fare - well, thou vale of sor - row, - Brief dream of

ppp

p

gaudio che in do-lor__ sva-ni,- a noi si schiude, si schiu - de il
 joy condemn'd to end in woe; To us now o - pens, now o - pens the

sal - ma a - do - ra - ta, -
 Oh, my belov-ed,

p

gaudio che in do-lor__ sva-ni,- a noi si schiude, si schiu - de il
 joy condemn'd to end in woe; 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 pla - ca - ta, I - si pla -
 I - sis re - lenting, 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*

rag - gio del - le - ter - no di, - il ciel, - il ciel, -
 there e - ter - nal - ly shall glow, - the sky, - the sky, -

ca - ta ti schiu - da il ciel!
 lent - ing greet thee on high!

rag - gio del - le - ter - no di, - il ciel, - il
 there e - ter - nal - ly shall glow, - the sky, - the

Chorus.

Noi t'in - vochiam, noi t'in - vochiam,
 Thee we in - voke, thee we in - voke,

Noi t'in - vochiam, noi t'in - vochiam,
 Thee we in - voke, thee we in - voke,

si schiude il ciel, - si schiude il
 now opes the sky, - now opes the
 ciel, - si schiude il ciel, - si schiude il
 sky, - now opes the sky, - now opes the

im - men - so Fthà,
 al - might - y Phthà,
 im - men - so Fthà!
 al - might - y Phthà!

im - men - so Fthà,
 al - might - y Phthà,
 im - men - so Fthà!
 al - might - y Phthà!

13573

(falls and dies in the arms of Radamès.)

ciel...
sky...
Amneris. *ancora più piano*
Pa - ce t'implo - ro, pa - ce t'implo - ro,
Peace ev - er - last - ing, peace ev - er - last - ing,

ciel...
sky...

(Curtain slowly descends.)

ppp

Amneris.
pa - ce, pa - ce, pa - - - - ce!
ev - er - last - ing peace!

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

pppp

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