

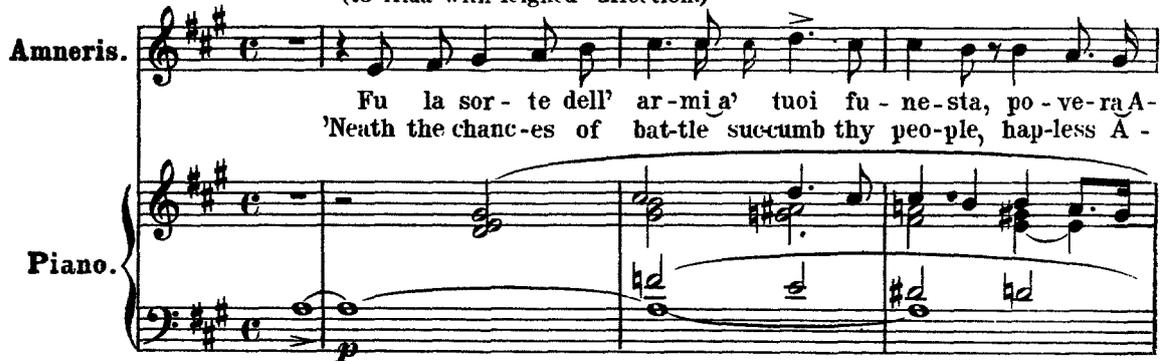
Scene and Duet.

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.

i - dal
i - dal

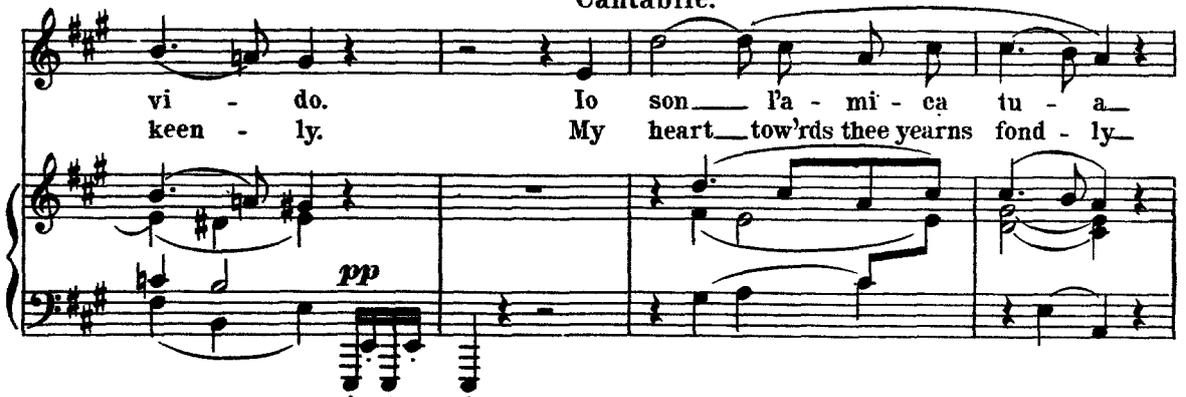
Il lut - to che ti pe - sa sul cor te - co di -
The sor - rows that af - flict thee, be sure, I feel as



pp

Cantabile.

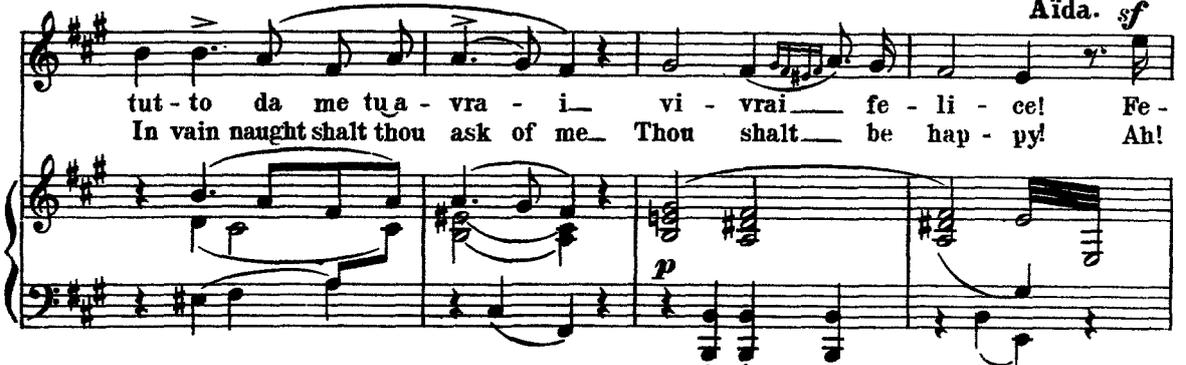
vi - do. Io son — l'a - mi - ca tu - a -
keen - ly. My heart — tow' rds thee years fond - ly -



pp

Aïda. *sf*

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



p

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 m'è la sor - te del pa - dre e 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.

Aida.

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 jo 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 d'a - 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 wanting -

ffe string. poco a

lo - ri la vi-tajo sen - to - un tuo sor-ri - so mi schiu-de il
cru - el a life con-tent - ing - Thy smiles en-chant-ing bright heav'n dis -
di - vi - do lan - sie del su - - o ter -
My bo - som feels - of her tor - - ture the

poco

Poco più lento.

ciel)
close! (eyeing her fixedly)

ror.)
throes.) Eb - ben: qual nuo - vo
Now say, what new e -

Poco più lento. (♩ = 88)
espressivo

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

sve - la - mi, al - l'a - mor mi - o, al - l'a - mor mio t'af - 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

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

dolce
dolce
dolciss.

Aïda.

Che par - li?
What mean'st thou?

fan-no - for-se - a te in 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 - Se in cam - po il du - ce im -
fate of war not all a - like em - brac - es - And then the daunt-less

Più mosso.

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

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

Più mosso. (♩ = 112)

cresc.

Mi - - se - ra!_
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 ne'er ex -

Dei t'han ven - di - ca - ta_
gods have wrought thee vengeance_

mf *f*

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

The first system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with dynamics *ff*, *pp*, and *p*.

I - o! -
I love! -

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

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with dynamics *f* and *ff*.

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

The third system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with dynamics *ff* and *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

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with dynamics *ppp col canto*.

Aïda (kneeling with rapture)

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

vi - ve—
liv - eth—

ff tutta forza

Nu - mi!
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 - vall 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!

ff

che dis - si mai? pie - tà! per - do - no!
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_ Er ve - re, io Pa - 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-s'ta - 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

Aida.

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!

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 *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

tà! 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 jo
 love that thou hast spok - - en! Do I nothold thee in my

tà! ti pren - - - - da del mi - o do -
 spare! take pit - - - - y, take pit - y - on

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

Aida. Allegro marziale.

Amneris. lor. mel

cor. thee!

Soprano I & II.

Tenor.

Bass.

Su! del
On! of

Su! del
On! of

Allegro marziale. (♩ = 100)

ff

ff

Amneris. *ff*

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

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

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

ff

Verdi — Aida, Act II

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

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

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

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

gri - do: guer - ra, guer - ra e mor - 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 -

Poco più vivo.

Aida.

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

Re.
throne!

nier!
slave!
nier!
slave!

Poco più vivo. (♩=100.)

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

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of two flats (B-flat and E-flat). It begins with a whole rest followed by the lyrics "Ah! pie - tà!" and "Ah! then spare!". The middle staff is a vocal line in the same key signature, starting with the lyrics "ra - i se lot - tar tu puoi con" and "show thee wheth - er thou canst vie with". The bottom staff is a piano accompaniment in G major, featuring a series of chords and moving lines in both hands. There are some triplets and slurs in the piano part.

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

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with the lyrics "que - sta -" and "soon this". The middle staff is a vocal line in the same key signature, starting with the lyrics "me, se lot - tar tu puoi, tu puoi con me," and "me, wheth - er thou canst vie, canst vie with me,". The bottom staff is a piano accompaniment in G major, starting with a piano (*pp*) dynamic. It features a series of chords and moving lines in both hands, with some slurs and accents.

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*

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with the lyrics "mor nel - la tom -" and "love shall be bur -". The middle staff is a vocal line in the same key signature, starting with the lyrics "ap - pren - de - rai se lot - tar tu puoi" and "yes, I will show thee if thou canst vie,". The bottom staff is a piano accompaniment in G major, starting with a fortissimo (*ff*) dynamic and ending with a piano (*pp*) dynamic. It features a series of chords and moving lines in both hands, with some slurs and accents.

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

Verdi — Aida, Act II

Amneris.

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

The musical score for Amneris's first vocal line is written in a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of a series of eighth and quarter notes, with some notes marked with accents (>). The accompaniment is shown in a grand staff (treble and bass clefs) with a piano (p) dynamic marking.

Aida.

Nu - mi, pie -
Pow - ers a -

me.
mel

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

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

ppp

The musical score for Aida's first vocal line is written in a single staff with a treble clef and a key signature of three flats. The melody is sparse, with notes on the words "Nu - mi, pie -" and "Pow - ers a -". Below the vocal line, there are two staves of piano accompaniment. The first staff has a piano (p) dynamic marking, and the second staff has a piano (p) dynamic marking. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score concludes with a *ppp* (pianissimo) dynamic marking.

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

ppp

tà! pie - tà!
spare! ah spare!

morendo.