

ELTON JOHN & TIM RICE'S



AIDA

A NEW BROADWAY MUSICAL

HYPERION THEATRICALS PRESENTS **AIDA**, A NEW MUSICAL, BY **ELTON JOHN** MUSIC BY **TIM RICE** LYRICS BY **LINDA WOODVERTON**
 WITH **ROBERT FALLE & DAVID HENRY FRANK** COSTUME DESIGNER **HEATHER HEADLEY** ACTRESS **ADAM MARCAL** SINGER **RENE SCOTT** JOHN HENSON
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↔ PALACE THEATRE, BROADWAY & 47TH STREET

EVERY STORY IS A LOVE STORY

Music by ELTON JOHN
Lyrics by TIM RICE

In 2
N.C.

p espr.

3

3

This system shows the first two measures of the piano introduction. The right hand features a melodic line with two triplet eighth notes. The left hand has a simple bass line. The tempo is marked 'In 2' and 'N.C.' (No Chords).

rit.

3

3

This system continues the piano introduction. The right hand has a triplet eighth note followed by a quarter note. The left hand continues with a simple bass line. The tempo is marked 'rit.' (ritardando).

Gentle 2 (♩ = 82)

mp

E_b 3fr

F/E_b

A_b(add#4)/E_b 3fr

E_b 3fr

This system shows the guitar accompaniment. The right hand has a simple bass line. The left hand has a melodic line with a triplet eighth note. The tempo is marked 'Gentle 2' and 'mp' (mezzo-piano). The chords are E_b, F/E_b, A_b(add#4)/E_b, and E_b.

F/E_b

A_b/E_b

E_b 3fr

These are guitar chord diagrams for the accompaniment. The first diagram is F/E_b, the second is A_b/E_b, and the third is E_b 3fr.

AMNERIS:

Ev - 'ry sto - ry

This system shows the vocal line and piano accompaniment. The vocal line is in the treble clef and has the lyrics 'Ev - 'ry sto - ry'. The piano accompaniment is in the bass clef and has a simple bass line. The tempo is marked 'AMNERIS:'.

F/Eb

tale or mem - oir, Ev - 'ry sa - ga or ro - mance,

Gb

Eb

Wheth - er true or fab - ri - cat - ed, Wheth - er planned _ or

F/Eb

Ab/Eb

hap - pen - stance _

Eb

F/Eb

Wheth - er sweep - ing through the ag - es, cast - ing cen - tu - ries a -

side, Or a hur-ried brief re-ci-tal, just a

Gb Ab

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by eighth notes G4, A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Gb and Ab are shown above the staff.

thir - ty min-ute ride, Wheth-er bright or

Eb(add2) F7sus

Detailed description: This system contains measures 3 and 4. The vocal line has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter note C5. The piano accompaniment continues with a similar pattern. A dynamic marking of *mf cresc. poco a poco* is present in the piano part. Chord diagrams for Eb(add2) and F7sus are shown above the staff.

mel - an - chol - y Rough and read - y, fine - ly spun, -

F7 F7sus F7

Detailed description: This system contains measures 5 and 6. The vocal line has quarter notes G4, A4, Bb4, and C5. The piano accompaniment features a consistent eighth-note bass line. Chord diagrams for F7, F7sus, and F7 are shown above the staff.

Wheth-er with a thou - sand play - ers Or a lone - ly cast — of one, —

Eb(add9) Cb(add9) Db(add9)

Detailed description: This system contains measures 7 and 8. The vocal line has quarter notes G4, A4, Bb4, and C5, followed by a triplet of eighth notes (G4, A4, Bb4). The piano accompaniment concludes with a *p* dynamic marking. Chord diagrams for Eb(add9), Cb(add9), and Db(add9) are shown above the staff.

Ab 4fr

Eb 3fr

Ev - 'ry sto - ry

F/Eb

new or an - cient, Bag - a - telle or work of art, —

poco cresc.

Gb

Ab 4fr

Eb 3fr

All are tales of hu - man fail - ing All are tales of

Eb5

love at heart.

mp *poco rit.*

FORTUNE FAVORS THE BRAVE

Music by ELTON JOHN
Lyrics by TIM RICE

G5 3fr N.C. *Quasi recitative*
AMNERIS: 7

This is the sto-ry of a love that flour-ished in a time of hate,

G5 3fr N.C. F5 C

of lov - ers no tyr-an-ny could sep-ar-ate Love set in - to mo-tion on the Nile _ shore

Driving Rock (♩ = 138)

Eb5 Bb5 F5

Des-tin - y ig-nit-ed by an act of war

G5 F5 G5 3fr

E - gypt saw — the might - y riv - er as its ver - y

F5 G5 3fr F5

heart and soul — Source of life — for all — her peo - ple

G5 3fr F

That on - ly E - gypt could con - trol — De - struc - tion of her

C

south - ern neigh - bor jus - ti - fied —

Eb 

Bb 

Nu - bi - a ex - ploit-ed, left — with lit - tle more than pride —

poco accel.

Faster (♩ = 148)

C 

D/C 

Oh —

SOLDIERS:

Oh —

Ab 

Bb 

C 

For - tune fa - vors — the brave



For - tune fa - vors the brave



RADAMES:

We have swept to glo - ry, E-gypt's mas - ter - y ex - pands



From the Nile's north - ern del - ta to the dry, dry south-ern sands The

Bb



F



more we find, _ the more we see, _ the more we come to learn _

Ab



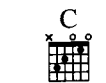
Eb



Ab/Eb



The more that we ex - plore, _ the more we shall re - turn _



SOLDIERS:

Oh _ For - tune

Bb



C



fa - vors _ the brave _

F

Bb

Gm



RADAMES:

It's all worked out my road is clear — The lines of — lat - i - tude —

Dm

Bb

C

A7/C#



— ex - tend — Way be-yond my wild - est dreams — To - ward some great tri - umph -

Am/D

Dm

Bb

C



- ant end — We seized the day, — we turned the tide — We

Am7

Am/D

Dm

F/Eb

Eb

Cm



touched the stars, — we mocked the grave — We moved in - to — un - chart - ed lands —

Ab 4fr

Bb

C

For - tune fa - vors - the brave

SOLDIERS:

For - tune fa - vors - the brave

Half-time feel

Bb

The more we find, the more we see, the

F

Bb/F F

Ab

Db/Ab

Ab

more - we come - to learn The more that we ex - plore, the

Eb Ab/Eb Eb Fsus2 Bb sus2

more_ we shall re - turn ___ Noth-ing is an ac - ci - dent _

Piano accompaniment for the first system, including treble and bass clefs with chords and dynamics like mp.

C/F Dm7 Bb C/Bb

We are free to have ___ it all ___ We are what we want ___ to be It's

Piano accompaniment for the second system, including treble and bass clefs with chords and dynamics.

A7 Am/D Dm Bb C

in our - selves to rise ___ or fall ___ This is eas - y to ___ be - lieve ___ When

Piano accompaniment for the third system, including treble and bass clefs with chords and dynamics.

A A/C# Am/D Dm F/Eb Eb

dis - tant plac - es call ___ to me ___ It's hard - er from ___ the

Piano accompaniment for the fourth system, including treble and bass clefs with chords and dynamics.

Cm 3fr Ab 4fr Bb C

pal-ace yard — For - tune fa - vors the free —

SOLDIERS: Oh, —

D/C Ab 4fr Bb C

For - tune fa - vors the young —

Oh —

D/C Ab 4fr N.C. Bb Ab/Bb Bb5 C5 3fr C C5 3fr

For - tune fa - vors the brave —

ff

THE PAST IS ANOTHER LAND

Music by ELTON JOHN
Lyrics by TIM RICE

Gently, moderately



AIDA:

colla voce

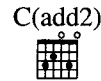
You know noth - ing a - bout me and care e - ven less How could you un - der - stand our

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a triplet of eighth notes. The piano accompaniment starts with a mezzo-piano (mp) dynamic.



emp - ti - ness?_ You plun - dered our wis - dom, our know - ledge, our wealth In

The second system continues the musical score. The vocal line has a triplet of eighth notes. The piano accompaniment features a forte (f) dynamic.



bleed - ing us dry You long for our spir - it But that you will nev - er pos -

The third system concludes the musical score. The vocal line has a triplet of eighth notes. The piano accompaniment features a piano (p) dynamic and ends with a double bar line.

E5

E(b5)(no3rd)

E5

E(b5)(no3rd)

E5

A/E

E

sess

The past

is now an - oth - er land

p

B/E

A/E

E

G#7

C#

far

be-yond my reach

In - vad - ed by

in - sid - ious

for - eign

F#

B

E/D

A/C#

bod - ies

for - eign speech

Where the time - less joys

of child - hood

Lie

mf

E/B

Bsus

B

E

F#/E

E

F#/E

E

F#/E

E

F#/E

bro - ken on the beach

The

p

p

E5



A/E



E5



B/E



A/E



E5



pres - ent is an emp - ty space Be-tween the good and bad A



G#7/D#



C#



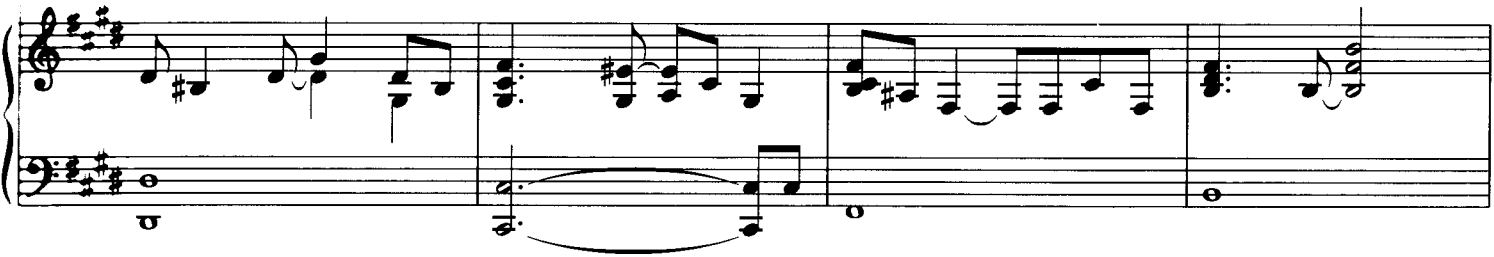
F#



B



mo - ment lead - ing no - where Too point - less to be sad — But



E5/D



A/C#



E5/B



B5



E5



E(b5)(no3rd)



time e-nough to lay - to waste — Ev-'ry cer - tain-ty I had



E



E(b5)(no3rd)



E



E(b5)(no3rd)



E



E5



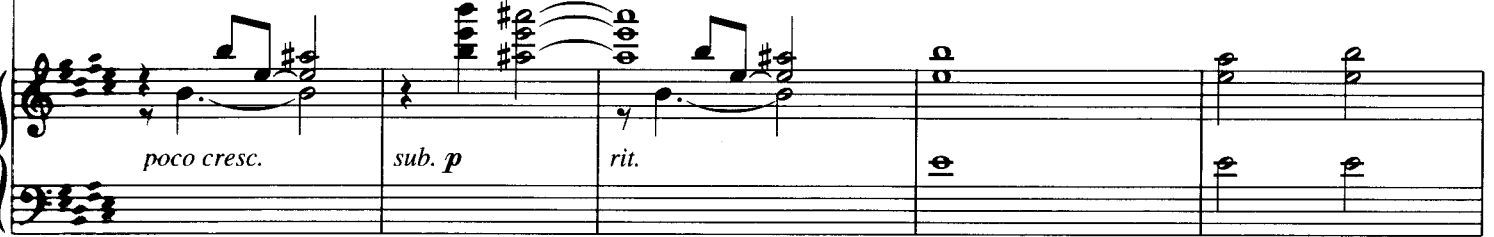
A5/E



E5



The fu - ture is a bar - ren world from



poco cresc.

sub. p

rit.

colla voce

A tempo

B5/E

A5/E

E5

G#7/D#

C#sus

C#



which I can't re - turn Both heart - less and ma - ter - i - al Its

F#sus

F#

Bsus

B

E/D

A/C#



wretch - ed spoils - not my con - cern - Shin - ing like an e - vil sun As my

Bsus

B

E(add2)

E/D

A/C#



colla voce

child - hood treas - ures burn Shin - ing like an e - vil sun As my

rall.

sub. p

Bsus

B

E5

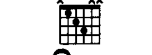
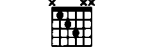
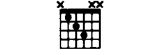
E(b5)(no3rd)

E5

E(b5)(no3rd)

E5

E(b5)(no3rd)



child - hood treas - ures burn.

pp

ANOTHER PYRAMID

Music by ELTON JOHN
Lyrics by TIM RICE

Reggae (♩ = ♩³) (♩ = 144)

Gm



Vamp

E♭



(last time) ZOSER:

While you've been a - way ca - vort - ing - Mat - ters

mp

(1st time only)

Gm



here have moved a - pace - - Now I - - - need you home sup - port - ing All the

E♭



plans I've put in - - place - First of all this means your wed - ding You'll re -

Gm



call your fu - ture bride _ For the _ way that Pha-raoh's head-ing Time's _ no

Bb



Bb/D



long - er on _ our _ side Ac-cord - ing to the Hawk _ God Hor - us our most

Eb



Edim



Bb/F



D/F#



Gm



Bb/F



re - gal in - va-lid _ _ _ is not that much long - er for _ us Build an -

Eb



Cm/F



Gm



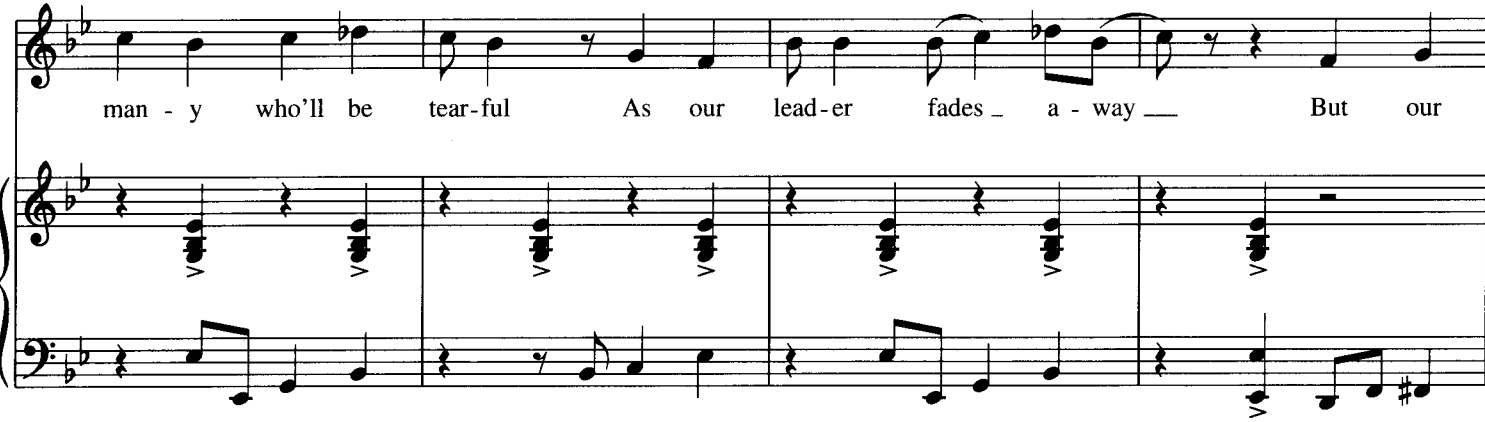
Vamp

(last time)

oth-er pyr - a - mid! _ _ _ There are


Eb


man - y who'll be tear-ful As our lead-er fades a - way But our



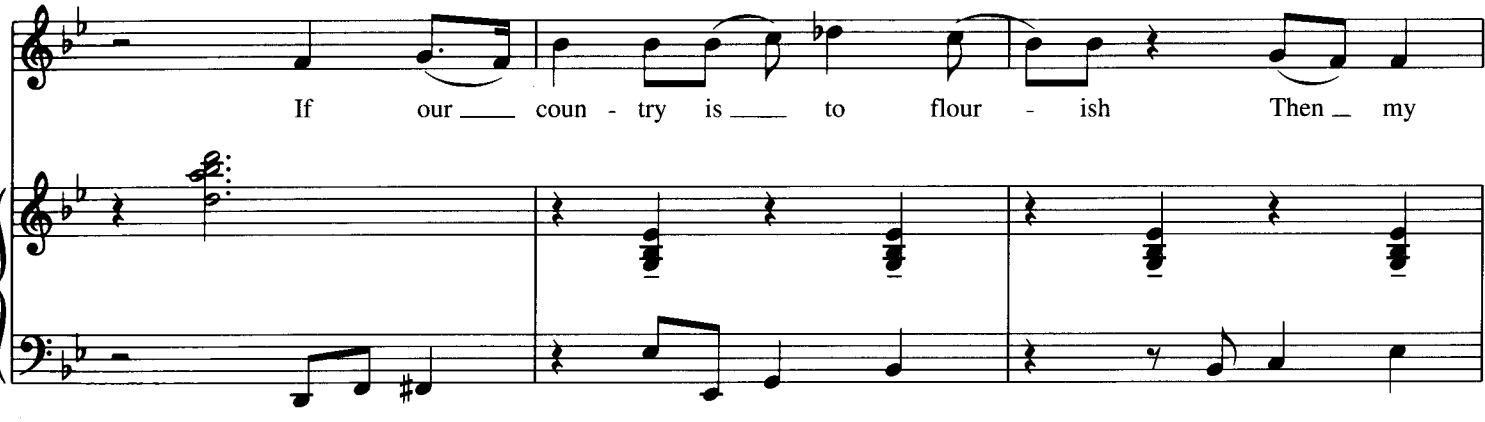
Gm


ar - chi - tects are cheer - ful And each dog must have its day



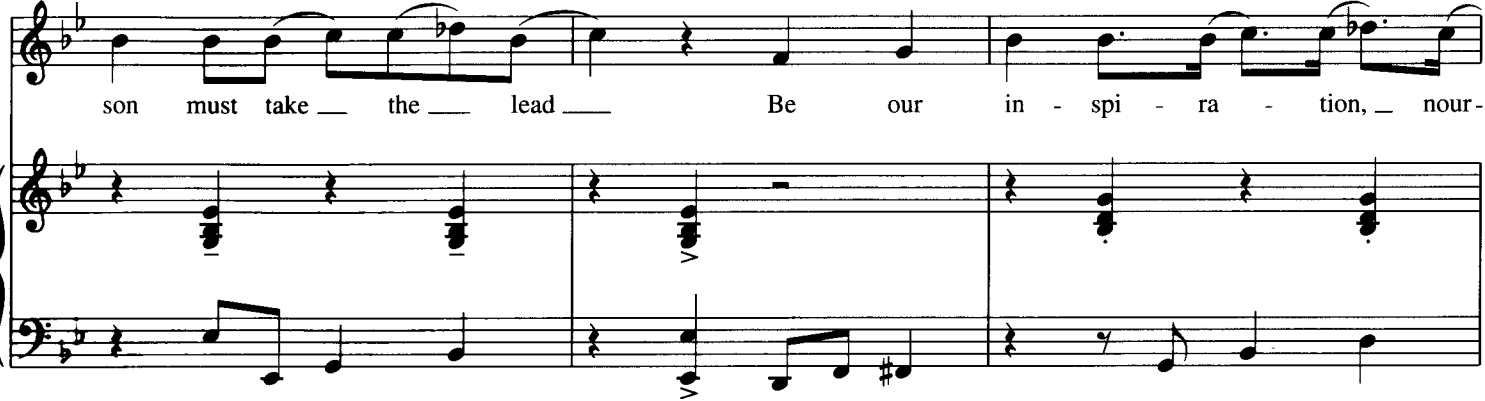
Eb


If our coun - try is to flour - ish Then my



Gm


son must take the lead Be our in - spi - ra - tion, nour-



ish All our hopes, our dreams, our creed — Soon our —

mon-arch will have — filled a tomb — just like his fa - thers did —

Bb Bb/D Eb

Sum-mon E - gypt's great - est build - er re: an -

Edim7 Bb/F D/F# Gm Bb/F

Eb Cm/F Gm Adim Gm

MINISTERS:

oth - er pyr - a - mid — Build it

Adim Gm

F#dim7 Adim Gm

ZOSER:

Build it an-oth - er pyr - a - mid! _ There will

Eb

be a time _ for mourn - ing _ But for now put plans _ on hold _

MINISTERS: Hold!

Gm

For I give the na - tion _ warn - ing That be -

MINISTERS: Cold!

Eb

fore the corpse _ is _ cold We'll ex - tend fair _ E - gypt's pow -

er — E - gypt's glo - ry strength — and style — We shall

Gm

have our fin - est hour — Far be - yond the might - y Nile — He must

Bb
 Bb7/D
 Eb

have a vault — that's grand — by An - y stan - dards, floor — to lid —

Edim7
 Bb/F
 D/F#
 Gm
 Bb/F
 Eb
 Cm/F

Put five thou - sand slaves on stand - by Build an - oth - er pyr - a - mid! —

Gm

Adim Gm/F

Adim/G Gm

Adim Gm/F

MINISTERS:

Build it Build it Build it

cresc. poco a poco

Rock 'n' Roll (♩ = ♪) (♩ = 142-144)

Adim/G Gm

Adim Gm

Faster
 (♩ = 170-172)

A5

Build it Build it

sfz

Am

F7



Musical notation for the first system, featuring a treble and bass staff with a melodic line in the treble and a bass line in the bass.

Musical notation for the second system, including a guitar chord diagram for F5 and a dense chordal texture in the treble staff.

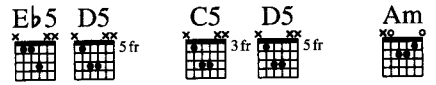
“Elbow Funk” (♩ = ♪³♩)

Faster (♩ = 166-168)



Musical notation for the third system, showing a rhythmic bass line and sparse treble accompaniment.

Musical notation for the fourth system, featuring a more active treble staff with chords and a steady bass line.



ZOSER:

He must

Musical notation for the fifth system, including a vocal line for 'ZOSER: He must' and a piano accompaniment with triplets.

C C/E F

have a vault that's grand by An - y stan - dards, floor to lid -

F#dim7 C/G E/G# Am7 C/G

Put five thou - sand slaves on stand - by Build an -

F7 G (N.C.)

oth - er pyr - a - mid! -

Am

8va

cresc.

3

8va

HOW I KNOW YOU

Music by ELTON JOHN
Lyrics by TIM RICE

Moderato

N.C.

MEREB:

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The piano part begins with a melody in the right hand, marked *mp* (mezzo-piano), consisting of eighth notes with two triplet markings. The left hand is mostly silent. The system concludes with a vocal note on the letter 'I'.

In 2



The second system is in 2/4 time. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "grew up in your home - town At least be - gan to grow _____ I". The piano accompaniment features chords in the right hand and a bass line in the left hand.



The third system is in 2/4 time. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "had-n't got _ to my _ first shave _ Be - fore _ the bod - y blow _ E -". The piano accompaniment continues with chords and a bass line.

Dm
C/E
F
G

gyp-tians in the court - yard My fam - i - ly in chains You

Am
F
Dm/F
E

wit-nessed our ab-duc - tion Which pos - si - bly ex - plains How I

Am
F
G

know_ you How I know_ you_ Be -

Am
F
G
Am

fore that fate - ful morn - ing My fam - i - ly en - joyed_ A

F G Gsus G

priv - i - leged ex - is - tence For my fa - ther was _____ em - ployed -

C Dm C/E

As ad - vi - sor to the king _____ no less Which

F G Am

sure - ly rings _____ a bell _____ For as you are _____ his daugh -

poco cresc.

F Dm7 E Am

- ter You prob - a - bly _____ can tell _____ How I know _____ you _____

sub. p *mf*

Faster

Bb

AIDA:



F



G



Yes I know — you

You know too much and

what you say —

Is bet - ter left — un - known —

And now I'm — just a slave —

Am



Bb



like you

Our lives are not our own —

I

G/B



Csus



C



Csus



A7



MEREB:

nev - er

have a - ban - doned

And nor I think — could

Dm



Bb



C



Dm



Bb



C



you That spark of hope — for free - dom No

Csus



3fr

C



F



Gm7



AIDA:

ter - ror can sub - due — My on - ly hope is si -

F/A



Bb



C



- lence — You've — nev - er seen my face No

Dm



Bb



Gm7



you re - main a prin - cess In an - y time — or place —

AIDA: MEREB:

You don't know me Yes I

A Dm Bb

AIDA: MEREB:

know you _ You don't know me _ How I _

C Dm Bb

C Dm N.C.

_ know _ you _ How I know you. _

rit. mp p espr.

C D

pp p

MY STRONGEST SUIT

Music by ELTON JOHN
Lyrics by TIM RICE

Quasi recitative

AMNERIS:

Db (add9)

Bbm



In life one has to face a huge as - sort - ment — Of

mp

Gb

Db

Gb/Db

Db

Db/C



nau-se - at - ing fads

and good ad - vice.

There's health and fit - ness, di - et and de -

poco

>

Bbm

Gb

Ab

F/C



port - ment,

And oth - er point - less forms of sac - ri - fice.

Con - ver - sa - tion? Wit? I am a

Bbm



Bbm/Ab



Gb7



Gb



Ab



doubt-er. —

Man-ners? Charm?

They're no way to im-press. —

So for-

Db



Db/C



Bbm



Bbm/Ab



Gb



Ab



get the in-ner me, —

ob-serve the out - er. —

I am what I wear and how I dress. —

Moderately

Db



Vamp (last time)

Oh, — now

I —

be - lieve — in look - ing

like my

p

Bbm



Gb



time on earth — is cook - ing

Wheth-er

pol - ka-dot - ted, striped, —

or e - ven —

Db



checked With some glam - our guar - an - tee - ing - Ev - 'ry

Bbm



Gb



Cb/Gb Gb



fi - bre of - my be - ing is dis - played to quite re - mark - a - ble - ef - fect -

Db



Gb/Db Db



Fm7



From your cra - dle vi - a trous - seu - to your death -

PALACE WOMEN:

Ah

Bbm



Gb



Cb/Gb



Gb



- bed you're on view _ so nev-er com - pro-mise _ ac - cept no sub - sti -

Ah Ah

Db/Ab



Ab



Ebm7



tute I would rath - er wear _ a bar - rel than con -

Ah Ah Ah

Bbm



Gb



Ab5



serv - a - tive _ ap - par - el for _ dress _ has al - ways been _ my strong - est

Ah Ah

Solid R&B (♩ = ♩³)

Db



Bbm



suit

O - ver - wear, — un - der - wear, —

f

Gb



Cb/Gb



Gb



Ab5



Stay - ing in —

an - y - time, — an - y - where —

Db



Gb/Db



Db



Bbm



— or hit - ting town - wards — From the top — and work - ing — down -

Oo Oo Oo Ah! — Oo Oo

G♭
C♭/G♭
G♭
D♭

- wards I en - sure that eve - ry stitch is stitched in — time
 Oo Ah! — Oo Oo Oo Ah! — Is stitched _ in time

G♭/D♭
D♭

Wheth - er wig — or hat or — tur - ban Wheth - er clad —
 Oo Oo Oo Ah! —

B♭m
G♭
C♭/G♭

— bou - doir or ur - ban Not to strut your stuff out -
 Oo Oo Oo Ah! — Oo Oo

Gb

Db

Fm7

ra-geous - ly's - a crime - And the few who are in - vit -

Oo Ah! - Such - a crime! - Oo

Bbm

- ed To my ward - robe are de - light - ed as they

o - ver - wear, - Oo un - der - wear, -

Gb

Cb/Gb

Gb

Db/Ab 4fr

wan - der through - my - things - to find en - route -

Oo an - y - time, - We're wan - der-ing



That in neg - li - gee or - formal I am an -

through your things - Oo for - mal for - mal

SOLO:

neg - li - gee

Piano accompaniment for the first system, including a bass line with triplets.



- y - thing - but nor - mal That - dress - has al - ways - been -

Oo nor - mal nor - mal Ooo ah!

an - y - thing but nor - mal Ooo ah!

Piano accompaniment for the second system, including a bass line.

Db



my strong - est suit

f O - ver-wear, un - der-wear, an - y - time, an - y - where

Bbm



Gb



I am what I wear I said an -

O - ver-wear, un - der-wear, an - y - time, an - y - where O - ver-wear, un - der-wear,

Ab



- y - time An - y - where So bring -

an - y - time, an - y - where O - ver-wear, un - der-wear, an - y - time,

Db



Gb/Db



Db



Bbm



me all my fin - est Most au - da - cious my di - vin -

fin - est

Gb



Cb/Gb



Gb



est Most re - veal - ing most ex - pen - sive and to boot -

3 WOMEN:

di - vin - est Most re - veal -

Db/Ab



Ab



Ebm



Most ar - rest - ing

ing most ex - pen - sive Most ar - rest - ing Most heart -

Bbm



Ebm



most _ heart - stop-ping Most free - flow - ing most eye -

Ah

stop-ping heart - stop-ping O - ver - wear, -

Fm7



Bbm



Bbm7/Ab



pop-ping Most ar - rest - ing most heart - stop-ping yeah

un - der - wear, - an - y - time, - an - y - where -

Straight eighths

Gb



Ab5



Db7#9



Dress has al - ways been _ my strong - est suit my strong - est _

Dress has al - ways been _

Dress has al - ways been _ I am what I wear _

suit _____ You know that I am what

I am what I wear _____ I am what

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. The second line is the piano accompaniment in the right hand, featuring chords and melodic lines. The third and fourth lines are the piano accompaniment in the left hand, showing a steady bass line. The key signature has three flats (B-flat major/D-flat minor) and the time signature is 4/4. The lyrics are: "suit _____ You know that I am what" on the first line, and "I am what I wear _____ I am what" on the second line.

I wear _____ Dress has al - ways been my strong - est suit _____

I wear _____ Dress has al - ways been my strong - est suit _____

Detailed description: This system contains the next two lines of the musical score. The top line is the vocal melody with lyrics. The second line is the piano accompaniment in the right hand. The third and fourth lines are the piano accompaniment in the left hand. The lyrics are: "I wear _____ Dress has al - ways been my strong - est suit _____" on the first line, and "I wear _____ Dress has al - ways been my strong - est suit _____" on the second line. Chord diagrams are provided above the vocal line: Dbm/Fb (4fr) and Db. The key signature remains three flats and the time signature is 4/4.

N.C.

Detailed description: This system contains the final line of the musical score. The top line is the piano accompaniment in the right hand, starting with a whole rest (N.C.) and then playing chords. The second line is the piano accompaniment in the left hand, featuring a rhythmic pattern of eighth notes. The lyrics "N.C." are written above the first measure. Chord diagrams are provided above the right hand: Db5 (4fr) and Db13 (3fr). The key signature remains three flats and the time signature is 4/4.

Bbm



Gb9



Musical notation for the first system, featuring piano accompaniment in the left hand and sparse chords in the right hand.

Bbm7



Musical notation for the second system, featuring a dense piano accompaniment with sixteenth-note patterns in both hands.

Gb7



Musical notation for the third system, featuring a dense piano accompaniment with sixteenth-note patterns in both hands.

Gb



Gb5



Eb7#9



Guitar solo

Musical notation for the fourth system, featuring a guitar solo in the right hand and piano accompaniment in the left hand.

Db7#9



Musical notation for the fifth system, featuring piano accompaniment in both hands.

Funk feel

Db



AMNERIS:

So _____ bring _____ me all my fin -

PALACE WOMEN:

Oh

Bbm



- est Most au - da - cious my di - vin - est Most re - veal -

my fi - nest

di - vin - est

Gb



Cb/Gb



Gb



Db/Ab



4fr

- ing most ex - pen - sive and to boot _____

3 WOMEN:

Most re - veal ³ ing most ex -

Ab



Ebm



Most ar - rest - ing most heart - stop-ping Most free -
 pens - ive Most ar - rest - ing Ow Most free -

Bbm



Gb



Ab5



flow-ing most _ eye - pop-ping _ Dress has al - ways _ been _ my strong - est
 flow-ing most _ eye - pop-ping Dress has al - ways been _

Db7#9



suit my strong - est suit _____ You know that
 I am what I wear _ I am what I wear _____

I am what I wear _____ Dress has al - ways been

I am what I wear _____ Dress has al - ways been

my strong - est my strong - est my strong - est

my strong - est suit _____

Gb

my strong - est my strong - est my strong - est suit.

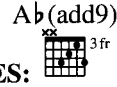
my strong - est my strong - est my strong - est suit.

Db7#9

ENCHANTMENT PASSING THROUGH ⁵⁷

Music by ELTON JOHN
Lyrics by TIM RICE

Gently, not too slowly



RADAMES:

To sail a-way — to half dis-cov-ered

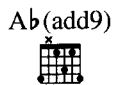
mp



plac - es —

To see the se - crets so few eyes _ have seen

To see



mo - ments of en - chant - ment on our fac - es —

The

D \flat sus2



G \flat sus2



E \flat 7sus



mo - ments when we smile _ and those _ be - tween

D \flat sus2



A \flat sus2



D \flat sus2



A \flat sus2



AIDA:

E



If I could leave _ this place _ then I'd go



sail - ing To cor - ners of _ my land _ where _ there would



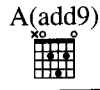
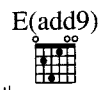
be _ Sweet _ south - ern winds _ of lib - er - ty pre -



vail - ing The beau - ty so ma - jes - tic and so free



RADAMES:
(Spoken:) I will take you sailing, South. You can be my guide. There'd be no ties of time and space to



AIDA:
 bind me And no ho - ri - zon I — could not pur -



sue I'd leave the world's — mis - for - tunes far — be -

A tempo

D(add9)



F#m7



Bsus



BOTH:

hind me _

I'd put my faith and trust in some-thing new

But

colla voce

E5



Dsus2



AIDA:

why

should I

tell you this?_

A strang - er I've _

C#m7



RADAMES:

Bm7



Esus



E



— just met

A wom-an

whom I hard - ly know at all — And

A(add9)



BOTH:

E/G#



should for - get _

A jour - ney we _ can on - ly dream _ of _

G#m
4fr

G#(#9)
4fr

C#m
4fr

Dsus2

En-chant-ment pass - ing through And how is it — I — say these things

Bsus
2fr

Asus2

E5

Dsus2

RADAMES:

So eas - i - ly — to you?

(Spoken:) I'll never take you sailing.

A/C#

Dsus2

A(add9)

AIDA:

I'm never going to leave Egypt again. You talk as though you've been enslaved. If you don't like your fate, change it!

Csus2

Gsus2

Bm7
2fr

You are your own master.

There are no shackles on you.

So don't expect any pity,

E7sus

RADAMES:

or understanding, from this humble palace slave.

But

A(add9)

G6/9

why

did I

tell her this? _

A strang - er

F#m7

Em7

Em7/A

A7

I've just met

A wom-an

whom I hard - ly know at all _ and

D(add9)

2fr

A/C#

will for - get _

A - non - y - mous _ and

gone _ to - mor - row _

decresc.

C#m7

C#(#9)

F#m7

Bm7



En - chant - ment pass - ing through And all I've done _ is _ tell her things

G(add9)

Esus

Dsus2

Asus2

Dsus2

Asus2(add4)



She al - read - y knew

Dsus2

Asus2(add4)

Dsus2

Asus2

Dsus2

Asus2(add4)



She knew

Dsus2

Asus2

Dsus2

Asus2(add4)

G5

A5



She knew

f

DANCE OF THE ROBE

Music by ELTON JOHN
Lyrics by TIM RICE

Dictated, in 1

AIDA:

It's know-ing what they want of me that scares me It's know-ing hav-ing fol-lowed

p colla voce

Dm

Bb/D

I must lead It's know - ing that each per - son there com - pares me To

C/D

Dm

C/E

F

those in our past whom I now suc-ceed But how can what-ev - er I do for them now be e -

Moderately, in 2

A7/C#

Dm

Eb/Bb

Bb



nough?

be e - nough?_

NUBIANS:

A - i - da! A -

Db/Ab

Ab

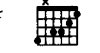
Ab

Bbm/Ab

Ab

Gb

Eb/G



i da!

All we ask of you

Is a life-time of serv-ice,

wis-dom, cour-age

To ask more

would be self-ish But

noth-ing less will do -

C7sus



C



Eb/Bb



Bb



Db/Ab



Ab



Ebsus/Ab



Eb



A - i - da! A - i - da!



NEHEBKA:

Your

sub. f

8vb



robe should be gold - en your robe should be per - fect In - stead of this rag - ged con -

mp

Dm



Eb/D



coc - tion of thread But may you be moved by its des - per-ate beau - ty To

C/D



Dm



C/E



give us new life for we'd rath - er be dead Than live in the squal - or and

F



A7/C#



Dm



shame of the slave To the dance! To the dance! _

NUBIANS:

A -

ff

E \flat /B \flat
6fr
B \flat
D \flat /A \flat
4fr
A \flat
4fr

i - da! A - i - da! All we ask of

G \flat
E \flat /G
3fr
A \flat
4fr

you life - time of serv - ice, wis - dom, cour - age
 All we ask is a

G/B
Cm
3fr
D \flat
D \flat maj7
D \flat 6
3fr

To ask more would be self - ish But noth - ing less will

Csus
3fr

C

Eb(add2)/Bb
3fr

Bb

Db/Ab
4fr

Ab(add2)
4fr

. = d

Eb5

do A - i da! A - i da!

mp

Cb(no5th)/Eb Db5/Eb Eb5 Cb(no5th)/Eb

Db5/Eb Eb5 Eb5 Cb(no5th)/Eb

Db5/Eb Eb5 Cb(no5th)/Eb

Db5/Eb Eb5 8va

Piano introduction with rhythmic patterns in the right hand and a bass line in the left hand.

Musical notation with guitar chords **Ebm** and **Cb(no5th)** and triplet markings.

Musical notation with guitar chords **Db/F** and **Ebm**, and drum solo markings: *(Drum solo)*.

Guitar chord diagrams for **Db/F**, **Gb**, **Abm** (4fr), and **Bbm/Ab**.

Musical notation for the **NUBIANS:** section with vocal line and piano accompaniment.

Musical notation with guitar chords **Bbm7**, **Ab/Bb**, **Cb**, **Gb/Cb**, **Bbm7**, and **Ab/Bb**, and lyrics: *i - da! A - i - da! A - i - da! A -*

Musical notation with piano accompaniment and dynamics markings **ff** and **8va**.

Meno mosso

Cb



Gb/Cb



Bbm7



Ab/Bb



Em



C(add9)/E



i - da! A - i - da!

(8va)-----

15ma-----

p

D



G



Am



G



D/F#



G



cresc.

A tempo

B7sus



AIDA:

Fm



I know ex - pec - ta - tions are

accel.

f

ff

Db/F



Eb/G



Eb



Ab



C/E



Fm



wild and al-most be-yond my ful-fill-ment but they won't hear A word of a doubt or see

f

Db/F



Eb



Ab



signs of weak-ness My nigh on im - pos - si - ble du - ty is clear If I

Eb/G



Ab



C7sus



can re - kin - dle our an - ces - tor's dreams It's e - nough! It's e -

sub. mf

Bbsus/C



Bb/C



Db/C



Ab/C



Bbsus/C



Bb/C



nough! It's e - nough!

NUBIANS:

A - i - da! A - i - da! A - i - da! A -

accel.

Broadly

Db/C

Ab/C

Bbsus/C

Bb/C

Db/C

Ab/C

It's e -

i - da! A - i - da! A - i - da!

Dbmaj7 Cm7 Bbm7 Cm7/G C7sus Fm(add9)

nough! _____

Ah - ah - ah - ah - ah - ah!

fff *rall.*

NOT ME

Music by ELTON JOHN
Lyrics by TIM RICE

With motion (feeling of 2)

First system of musical notation. The treble clef staff contains a melody starting with a quarter note, followed by a half note, and ending with a triplet of eighth notes. The bass clef staff provides a harmonic accompaniment. Above the treble staff, guitar chords are indicated: Eb (3fr), Bbm, and Ab (4fr). The dynamic marking *mf* is present in the first measure.

Second system of musical notation. It features a vocal line starting with the text "RADAMES:". The piano accompaniment continues. Guitar chords Eb (3fr) and Bbm7 are shown above the treble staff. The lyrics "I once knew _ all the an - swers _ I" are written below the vocal line.

Third system of musical notation. The vocal line continues with the lyrics "stood on cer - tain ground _ A pic - ture of true". The piano accompaniment features a steady eighth-note bass line. Guitar chords Db, Ab (4fr), and Bbm7 are indicated above the treble staff.

Fourth system of musical notation. The vocal line concludes with the lyrics "hap - pi - ness _ Con - fi - dence so ef - fort - less _ No". The piano accompaniment continues with the same rhythmic pattern. Guitar chords Ab (4fr), Db, and Ab (4fr) are shown above the treble staff.

Db Bbm7 Ab Eb



bright - er could be found _

MEREB:

Oh no

Eb Bbm7 Db



RADAMES:

I nev - er asked the ques - tions That trou - ble ___ me to - day _

p

Ab Bbm7 Ab



I knew all there was ___ to know _

Db



Ab



Db



Bbm7



Ab



Eb



Love worn light - ly,

put on

show _

My con -

quests _

on _

dis -

play _

Db



And who'd have thought

my

MEREB:

I can't _ be - lieve _ he's chang - ing

Ab



Eb



Ab



Db



Eb/G



Ab



con - fi - dence _ could

die? _

Not

me _

Not

me _

Oh no _

Not me _

Db



Ab



That all I took for granted was a lie?

Not me

Eb



Ab



Db



Eb/G



Ab



Not me Not me

Oh no Not me Not me

Eb/Bb



Bb



Db/Eb



Who'd have guessed I'd throw my world a way? To be with some-one I'm afraid

E \flat 3fr A \flat 4fr D \flat

_____ will say _____ "Not me"?

This can nev - er

E \flat 3fr A \flat 4fr E \flat 3fr

Not _____ me _____

be _____ He's in love _____ but he's

mf

B \flat m A \flat sus2 4fr E \flat 3fr

not the on - ly one _____ who'll be changed _____

Bb



Fm7



Eb



AMNERIS:

(Spoken:) Why hasn't Radames come to see me again? We're to be married in three days, and yet, Aida, I must make

Bb



Repeat if needed AIDA:

Fm7



things right with him.

I shall not en - vy lov - ers -

But

Ab



Eb



Fm7



Eb



AMNERIS:

long - for what they share -

An empty room is mer - ci - less -

Ab



Eb



Ab



Fm7



Eb



Bb

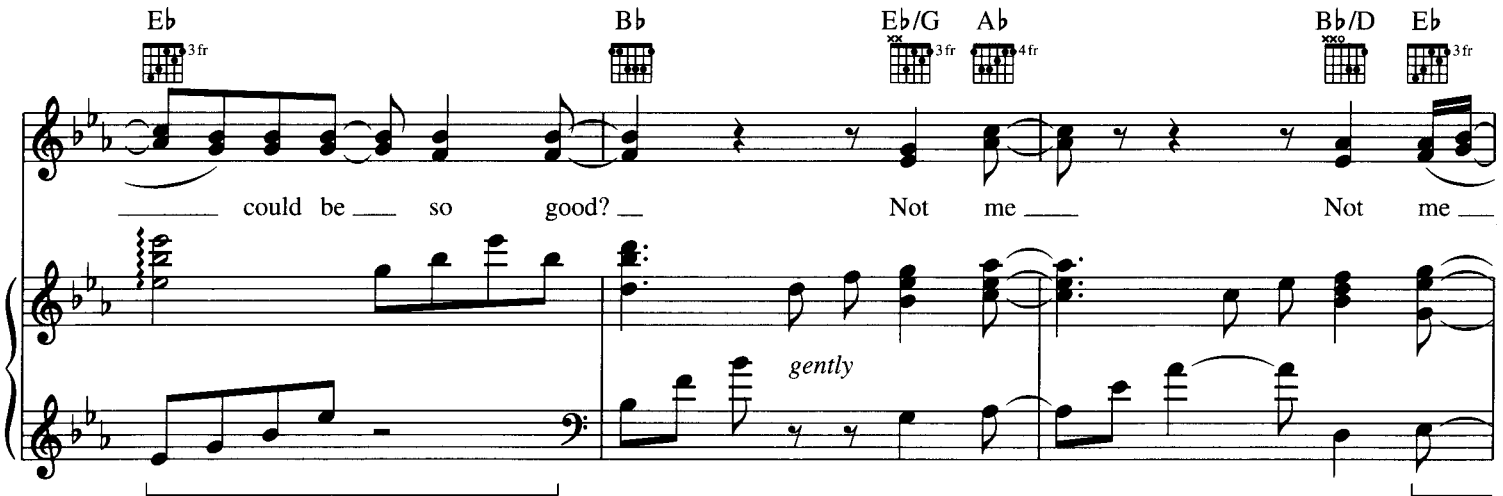


Don't be sur - prised - if I con - fess - I need some com - fort there -

AIDA & AMNERIS: 



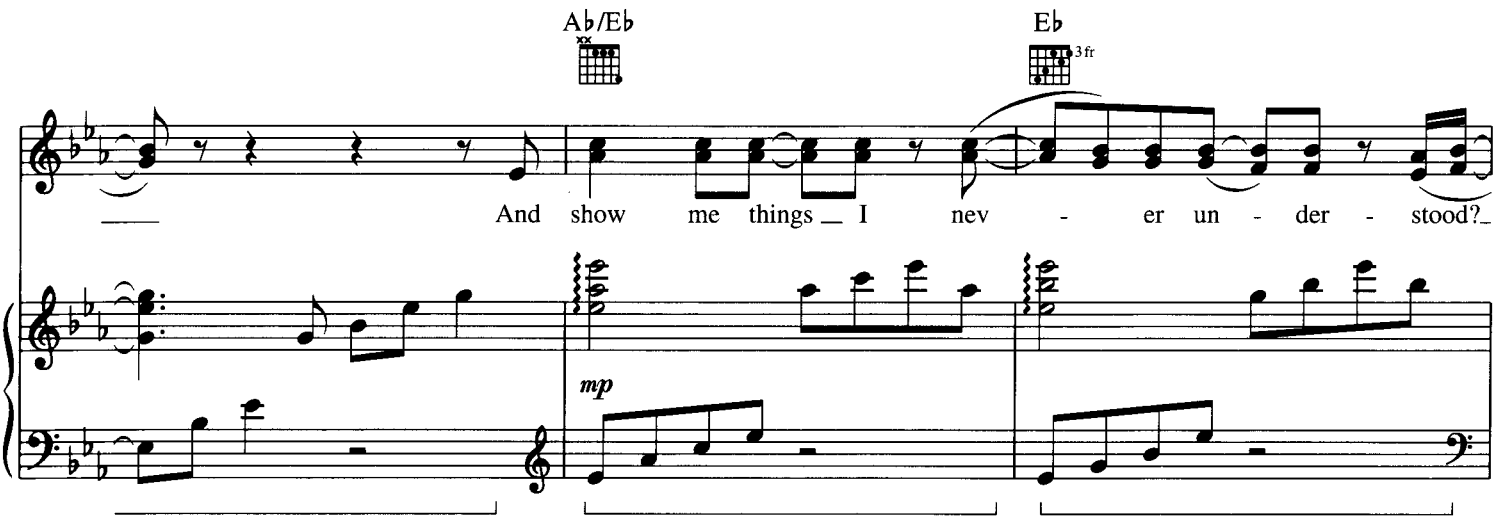
And who'd have thought _ our love _



could be _ so good? _ Not me _ Not me _

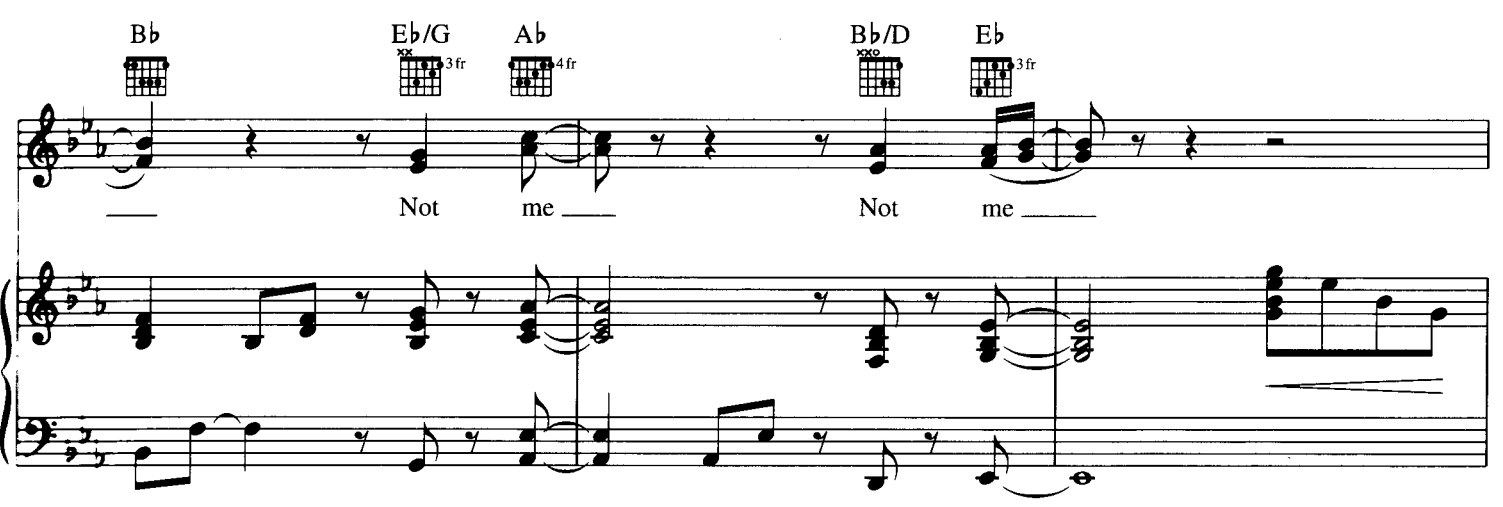
mp

gently



And show me things _ I nev - er un - der - stood? _

mp



Not me _ Not me _

Bb/F

F

Bb/F

F



Who'd have guessed _ he'd throw his world _ a - way _ to

mf

Bb

Eb/Bb

Bb

Eb/G

Ab



be with some-one till his dy - ing day? _ Not me _

f

Bb/D

Eb



RADAMES:

And

Not me _

And

Ab



Eb



who'd have thought a love _____ could be _____ so good?_

who'd have thought _ a love _____ could be _____ so good?_

ff

Bb



Eb



Ab



Bb/D



Eb



_____ Not me _____ Not me _____ My

_____ Not me _____ Not me _____ My

MEREB:

No good _ Not me _ Not _ me _____



se - crets and ___ My pas - sions un - der - stood? ___ Not me ___

se - crets and ___ My pas - sions un - der - stood? ___ Not me ___

Oh ___ no ___



___ Not me ___ Who'd have guessed I'd throw my

___ Not me ___ Who'd have guessed he'd throw his

Not me ___ Not me ___

Bb
Abmaj7/Bb
Bb
Eb

world — a - way — To be with some-one till my dy - ing day? — Not

world — a - way — To be with some-one till his dy - ing day? — Not

me Not me

me Not me

This can nev - er be

Ab
Bb/D
Eb

me Not me

me Not me

This can nev - er be

Ab
Bb/D
Eb

RADAMES: Not me Oh not me

rit.

ELABORATE LIVES

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately, with rubato

Chord diagrams: Gb5, Ebm, Cb5(add9)

The piano introduction consists of three measures in 4/4 time. The first measure starts with a piano (p) dynamic and features a Gb5 chord. The second measure features an Ebm chord. The third measure features a Cb5(add9) chord. The melody in the right hand is a descending eighth-note line: G4, F4, E4, D4, C4. The bass line in the left hand consists of a descending eighth-note line: G3, F3, E3, D3, C3.

Chord diagrams: Gb/Db (4fr), Db, Gb, Cb/Gb, Gb

RADAMES:

We all lead such e - lab - o - rate lives _

The first line of the song features a vocal melody for Radames. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that follows the vocal line. The chords are Gb/Db (4fr), Db, Gb, Cb/Gb, and Gb.

Chord diagrams: Cb, Fb/Cb, Cb, Db, Gb/Db (4fr)

Wild _ am - bi - tions _

The second line of the song continues the vocal melody. The piano accompaniment maintains the eighth-note bass line and a right-hand melody. The chords are Cb, Fb/Cb, Cb, Db, and Gb/Db (4fr).

Chord diagrams: Db, Gb, Cb/Gb, Gb

in _ our sights _ How an af - fair _

The third line of the song concludes the vocal melody. The piano accompaniment continues with the eighth-note bass line and right-hand melody. The chords are Db, Gb, Cb/Gb, and Gb.

Bb7

Ebm

of the heart sur-vives

Abm/Cb

Days a - part and hur - ried nights

With strict rhythm

Db

Gb/Db 4fr

Db

Bb/D

Seems quite un-be - liev-a-ble to me

Ebm

I don't want to live like that Seems quite un-be -

Bb/D



Cb



liev - a - ble to me

I don't want to love like that



Eb



I just want our time to be _____

Slow - er and

colla voce

3

Ab7



Db



Cb add9



Gb



Cb/Gb



gen - tler,

wis - er,

free



We all _____ live _____

in ex - trav - a - gant times -

Cb

Fb/Cb

Cb

Db

Gb/Db 4fr

Db



Play-ing games we can't all win _

Gb

Cb/Gb

Gb



Un - in - tend - ed _____

Bb7

Ebm



e - mo - tion - al crimes _____ Take some out _

Abm/Cb

Db

Gb/Db 4fr



take oth - ers in _____

Db

Bb/D



I'm so tired _ of all _ we're go-ing through I _ don't want to

Ebm

Bb/D



live like that _ I'm so tired of all we're go-ing through _

Cb

Db



I don't want to love like that I just want to be with you _

Eb

Ab7

Db



Now and for - ev-er, _ peace - ful,

Cb/Gb



Gb



Cb



Fb/Cb



true _____

This may not be the mo-ment



to tell you face to face

But I could wait for -

Ab/Eb



Ab/C



Db



ev-er _____

for the per - fect time _____ and place _____

rall.



RADAMES:

AIDA:

We all lead

such e - lab - o - rate lives _____

Cb



Db



Gb/Db



Db



Gb



Cb/Gb



We don't know whose words are true

Gb



Bb



Strangers, lovers, husbands,

Ebm



Abm/Cb



Abm/Cb



wives Hard to know who's loving

Db



Gb/Db



Db



Bb/D



AIDA:

3

who Too many choices tear us apart

Ebm



RADAMES:

I don't want to live like that

Too man-y choic - es

Bb/D



Cb



tear — us a - part

I don't want to love like that

Db(add9)



Eb



Ab7



I just want to touch your heart _____

May this con - fes - sion _____

colla voce

pp

sempre p

Db5



Cb5(add9)



Gb5/Db



Db5



Gb



RADAMES:

AIDA:

be the start _____

Db5



Cb5



Db5



Db5



Db5

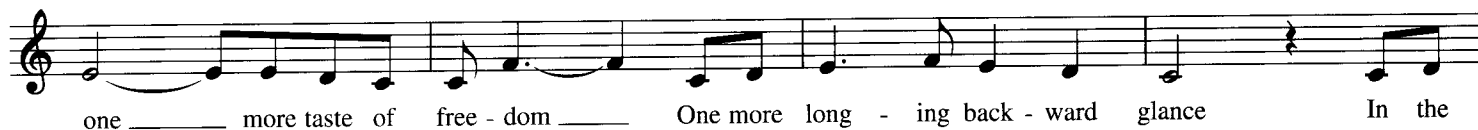
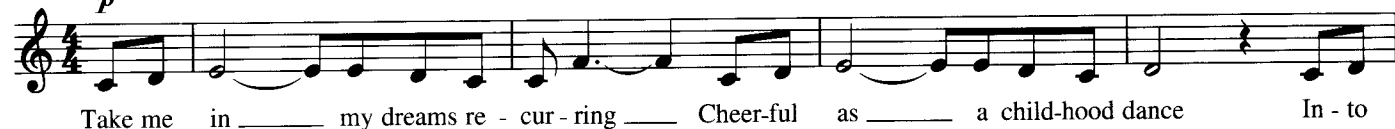


THE GODS LOVE NUBIA

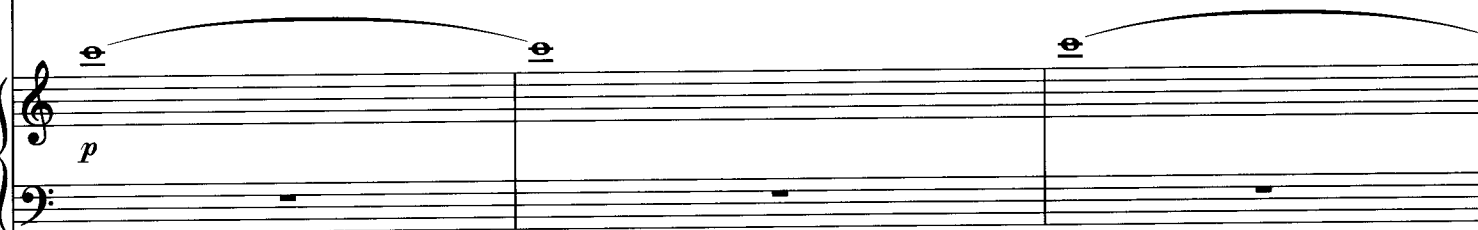
Music by ELTON JOHN
Lyrics by TIM RICE

Measured, with inner strength

AIDA: *p* N.C.



NUBIAN: *mp*



NUBIAN: *mp*



sweet - er _____ cho - rus of that oth - er land The

Mmm _____ Mmm _____ Mmm _____

NUBIAN: *mp*

Mmm _____ Mmm _____

Mmm _____ Mmm Mmm

Mmm _____

F

C

G

gods love Nu-bi-a, the beau-ti-ful, the gold - en The ra-di-ant, the fer - tile, the

NUBIANS:

Hmm Hmm Hmm Hmm Hmm Hmm

C Dm/C C/E Fm C/E

gentle and the blessed The pain of Nu-bi-a is on-ly of the mo-ment The

Hmm Hmm Hmm Hmm Hmm Hmm Hmm

D G C/G G F

des-o-late, the suf-fer-ing, the plun-dered, the op-pressed -

NEHEBKA:

The gods love Nu-bi-a, their

Hmm Hmm Hmm Hmm Hmm

C G C

AIDA:

The

glo-ri-ous cre-a-tion Their songs roll sweet-ly a-cross the har-vest plain The

Fm



C/E



tears of Nu - bi - a, a pass - ing ab - er - ra - tion They

tears of Nu - bi - a, a pass - ing ab - er - ra - tion They

NUBIANS:

Hmm Hmm

D7



G



wash in - to the riv - er ___ and are nev - er cried _ a - gain The

wash in - to the riv - er ___ and are nev - er cried _ a - gain The

Hmm nev - er cried a - gain The

F



C



AIDA & NEHEBKA:

gods love Nu - bi - a, we have to keep be - liev - ing Though

NUBIANS:

gods love Nu - bi - a, we have to keep be - liev - ing Though

NUBIANS:

Ooo Ooo

G



C



C/E



Fm



scat-tered and di-vid - ed we are still its heart The fall of Nu-bi - a, e -

scat-tered and di-vid - ed we are still its heart The fall of Nu-bi - a, e -

Ooo Ooo oo oo The fall of Nu-bi - a, e -

C E7 E7/G# Am C/G

phem-er - al and fleet - ing The spir - it al - ways burn - ing though _ the

phem-er - al and fleet - ing The spir - it al - ways burn - ing though _ the

phem-er - al and fleet - ing The spir - it al - ways burn - ing though _ the

F G C

AIDA:

flesh is torn a - part. Take me _ in my dreams _ re -

NEHEBKA:

Take me in _

flesh is torn _ a - part. Take me in _

flesh is torn _ a - part. Take me _ in my dreams _ re -

f

F Am7

cur-ring Cheer - ful — as a child - hood

my dreams re - cur-ring Cheer - ful as — a

my dreams re - cur-ring Cheer - ful as — a

cur-ring Cheer - ful — as a child - hood

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'cur-ring Cheer - ful — as a child - hood'. The second staff is another vocal line with lyrics 'my dreams re - cur-ring Cheer - ful as — a'. The third staff is a piano accompaniment line with lyrics 'my dreams re - cur-ring Cheer - ful as — a'. The fourth staff is a bass line with lyrics 'cur-ring Cheer - ful — as a child - hood'. Above the first staff are guitar chord diagrams for F and Am7. The piano accompaniment is written in a grand staff (treble and bass clefs).

D G C Eb Bb/E

dance In - to one more taste — of

child - hood dance — In - to one more

child - hood dance — In - to one more

dance In - to one more taste — of

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'dance In - to one more taste — of'. The second staff is another vocal line with lyrics 'child - hood dance — In - to one more'. The third staff is a piano accompaniment line with lyrics 'child - hood dance — In - to one more'. The fourth staff is a bass line with lyrics 'dance In - to one more taste — of'. Above the first staff are guitar chord diagrams for D, G, C, Eb, and Bb/E. The piano accompaniment is written in a grand staff (treble and bass clefs).

F
F#dim
C/G
G6
G

free-dom One more _ long - ing back - ward glance _
 taste _____ of free-dom
 taste _____ of free-dom
 free-dom One more _ long - ing back - ward glance _

C
F

_____ The gods love Nu - bi - a, the
 One more long - ing _ back - ward glance _ The gods love Nu - bi - a, the
 One more long - ing _ back - ward glance _ The gods love Nu - bi - a, the
 One more long - ing _ back - ward glance _ The gods _ love _ Nu - bi - a,



AIDA & NEHEBKA:

beau-ti - ful, the gold - en The ra - di - ant, the fer - tile, the

beau-ti - ful, the gold - en The ra - di - ant, the fer - tile, the

the beau-ti - ful, the gold - en The ra - di - ant, the fer - tile,



gen-tle and the blessed The pain of Nu - bi - a is

gen-tle and the blessed The pain of Nu - bi - a is

the gen-tle and the blessed _ The pain _ of _ Nu - bi - a



on - ly of the mo - ment The des - o - late, the suf - fer - ing, the

on - ly of the mo - ment The des - o - late, the suf - fer - ing, the

is on - ly of the mo - ment The des - o - late, the suf - fer -



AIDA:
plun-dered, the op - pressed _ The gods love Nu - bi - a, we

NEHEBKA:
plun-dered, the op - pressed _ The gods love Nu - bi - a, we

ing. the plun-dered, the op - pressed _ The gods love Nu - bi - a, we



have to keep be - liev - ing Though scat - tered and di - vid - ed

have to keep be - liev - ing Though scat - tered and di - vid - ed

have to keep be - liev - ing Though scat - tered and di - vid - ed

have to keep be - liev - ing Though scat - tered and di - vid - ed



we are still its heart The fall of Nu - bi - a, e - phem - er - al and fleet - ing The

we are still its heart The fall of Nu - bi - a, e - phem - er - al and fleet - ing The

we are still its heart The fall of Nu - bi - a, e - phem - er - al and fleet - ing The

we are still its heart The fall of Nu - bi - a, e - phem - er - al and fleet - ing The



spir - it al - ways burn - ing though _ the flesh is torn _ a - part _____ The

spir - it al - ways burn - ing though _ the flesh is torn _ a - part _____ The

spir - it al - ways burn - ing though _ the flesh is torn _ a - part _____ The

spir - it al - ways burn - ing though _ the flesh is torn _ a - part _____ The



N.C.

Freely

rit. spir - it al - ways burn - ing though _ the flesh is torn _ a - part _____

spir - it al - ways burn - ing though _ the flesh is torn _

spir - it al - ways burn - ing though _ the flesh is torn _

spir - it al - ways burn - ing though _ the flesh is torn _

rit.

In tempo



rit.

One more

Take me in my dreams re - cur - ring One more

Take me in my dreams re - cur - ring One more

Take me in my dreams re - cur - ring One more

Broadly



long - ing back - ward glance.

long - ing back - ward glance.

long - ing back - ward glance.

long - ing back - ward glance.

ff *fff*

A STEP TOO FAR

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately fast



mf




AMNERIS:

It's so strange — he does-n't show —



— me — More af - fec - tion than he needs Al-most

Fm



Db



for - mal,

too re - spect - ful

Nev - er takes

ro - man - tic leads

Fm



There are times when I i - mag - ine

I'm not al -

G7b9



Cm



ways on his mind

He's not think - ing

what I'm

Eb/Bb



think - ing

Al - ways half a step be - hind

Al - ways

Bb



Eb



3fr

half a step be - hind O ho

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note, followed by a triplet of eighth notes, and then a long note. The piano accompaniment consists of chords and moving lines in both hands.

Bb/D



O ho

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by another long note. The piano accompaniment provides harmonic support with chords and moving lines.

Fm



Db



O ho

The third system continues the vocal line and piano accompaniment. The vocal line has a long note followed by another long note. The piano accompaniment provides harmonic support with chords and moving lines.

Bb



Ab



4fr

RADAMES:

I'm in ev - ery kind of trou - ble can't you

The fourth system features the vocal line starting with a rest, followed by a series of notes. The piano accompaniment consists of chords and moving lines in both hands.

E♭/G



B♭m



tell? — Just look at me Half ec - stat - ic, half de-ject -

G♭



ed — All in all ³ I'm all at sea Eas - y terms —

B♭m



C7♭9



I thought I want-ed — Fill me now ³ with chill-ing dread —

Fm



You could — nev - er know — the — cha-os — Of a life —

Ab/Eb



Eb



3fr

turned on its head

Of a life turned on its head

Ab



4fr

O

ho

Eb/G



3fr

RADAMES:

AMNERIS:

ho

Bbm



O

ho

Gb



Eb



3fr

AIDA:

O

ho

I am

Db



Ab/C



cer - tain that I love him, but a love can be mis - placed, -

Ebm



have I com - pro - mised my peo - ple in my pas -

Cb



Ebm



sion and my haste I could be his life com - pan -

F7b9



ion An - y - where but where we are Am I

Bbm



Db/Ab



3

lead - er? Am I trait - or? _____ Did I take a step too far? _

Db/Ab



Ab



AMNERIS:

_____ Did I take _____ a step too _____ far? _____ It's so strange _

Db



Ab/C



_____ he does-n't show _____ me _____ More af - fec - tion than he needs

AIDA:

I am cer - tain that _____ I love _____

RADAMES:

I'm in ev - ery kind _____ of trou - ble _____ can't you

Ebm



Al-most for - mal too re-spect - ful Nev-er takes
 him, but a love can be mis - placed, have I
 tell? Just look at me Half ec - stat - ic, half de-ject -

Cb



Ebm



ro - man - tic leads There are times when I i - mag -
 com - pro - mised my peo - ple in my pas - sion and my haste -
 ed All in all I'm all at sea Eas - y terms -

F7b9



F7b9/A



ine _

I'm not al - ways on his mind

He's not

I could be _ his life com - pan - ion _

An - y - where _

I thought I want-ed _

Fill me now _____ with chill-ing dread _____

Bbm



Db/Ab



think - ing what I'm think-ing

Al-ways half _ a step be - hind _

but where we are _

Am I lead - er? Am I trait -

You could _ nev - er know _ the _ cha-os _

Of a life _



Al-ways half a step be-hind

- or? Did I take a step too far? Did I take

turned on its head Of a life turned on its head



a step too far? O ho



RADAMES:

Musical score for the first system, featuring vocal lines for RADAMES and AIDA, and a piano accompaniment. The key signature is three sharps (F#, C#, G#).

RADAMES: O ho

AIDA: O ho

The piano accompaniment consists of a treble and bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment with quarter notes.



AMNERIS:

Musical score for the second system, featuring vocal lines for AMNERIS and RADAMES, and a piano accompaniment. The key signature is three sharps (F#, C#, G#).

AMNERIS: O ho

RADAMES: O ho

The piano accompaniment continues with similar melodic and harmonic patterns as the first system.



Musical score for the third system, featuring vocal lines for AMNERIS and RADAMES, and a piano accompaniment. The key signature is three sharps (F#, C#, G#).

AMNERIS: O ho

RADAMES: O ho

The piano accompaniment concludes the system with sustained chords in the treble and bass staves.



O ho O ho



O ho Did I Did I









take a step too far? take a step too far?

EASY AS LIFE

Music by ELTON JOHN


Lyrics by TIM RICE

Slow





AIDA:  4fr   4fr   3fr  3fr

This is the mo-ment when the Gods ex-pect me to beg for help. But I won't

mp *colla voce*

 6fr  6fr   3fr 

e - ven try. I want noth-ing in the world but my - self to pro-tect me. And I

  3fr  **Flowing**  3fr

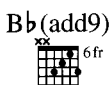
won't lie down, roll o - ver and die.

mp

 3fr   3fr  3fr 



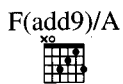
All I have to do is for-get how much I love _____ him. _____



_____ All I have to do is put my long - ing to one



side. _____ Tell my - self that love's



an ev - er - chang - ing sit - u - a - tion. _____

Ab6

G7

Pas - sion would have cooled and all the mag - ic would have died.

Ab13/Gb

G7

Cm

It's eas - y. It's eas - y.

mf poco agitato

Bbm/C

Fm/C

Cm

Bbm/C

Fm/C

Cm

Cm/Bb

Cm

Cm/Bb

Fm7

All I have to do is pre-tend I nev-er knew him.

1 ae 2 C 3

Bb(add9)



On those ver - y rare oc - ca - sions when he steals in - to my



heart bet - ter to have lost him

F(add9)/A



when the ties were bare-ly bind - ing.



Bet - ter the con-tempt of the fa-mil - iar can-not start.

cresc.

G7

Ab 13/Gb

G7



It's eas - y. It's

Cm7

Bbm/C

Fm/C

Fm7/Ab



eas - y. Un - til I think a-bout him

f *mf*

G7sus

G7



as he was when I last touched — him — and

Fm7/Ab

G7sus

G7



how he would have been were I to be with him to - day.

mf

Bbm7/Db



Those ver - y rare oc - cas - ions don't let up. They keep on

C7#5



C7



Bbm7



com - ing. All I ev - er want - ed

N.C.



Ab13/Gb



and I'm throw - ing it a - way. It's eas -

G.P.

mp

mf

G7sus



G7



Ab13/Gb

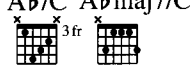


G7



y. It's eas - y as

Cm 

Ab/C Abmaj7/C 

Bb 

Cm 

Ab6 

Cm7 

life.

Cm 

Ab/C 

Bb 

Cm 

Cm7 

But then I see the fac - es

of a worn, de-feat-ed peo - ple,

a fa-ther and a na-tion

who won't let a cow-ard run.

Is this how the gods

Am7b5

F/A



re-ward the faith - ful through the ag - es? _____

Fm/Ab

Fm(add9)/Ab

G7



Forc-ing us to prove that all the hard-est things we've done _____

Ab/Gb

G7

Cm



are eas - y, so - eas - y.

dim.

mp

Bbm/C

Fm/C

Fm/Ab



And though I'll think a-bout him

till the earth draws in a -

f

G7sus

G7

Fm/Ab

round me, and though I choose to leave him for an-oth-er kind of

G7sus

G7

Bbm7/Db

love, this is no de-ni-al,

C7#5

C7

Bbm7

no be-tray-al, but re-demp-tion re-deemed in my own eyes

G/B

C

Ab13/Gb

and in the pan-the-on a-bove. It's eas-

mp

G7

Ab 13/Gb

G7sus

G7

Cm

3fr

y.

It's

eas

y

as

life.

Ab 13/Gb

G7sus

G7

Cm

3fr

It's

eas

y

as

life.

Bbm/C

Fm/C

Ab 13/Gb

G7sus

G7

Cm

3fr

It's

eas

y

as

life.

Broadly

Ab

Abmaj7

G7sus

Cm

3fr

molto rall.

LIKE FATHER, LIKE SON

Music by ELTON JOHN

Lyrics by TIM RICE

Moderately fast (♩ = 142)

Ab



Eb



(Vocals 2nd time only)

Db



Bb



Ab



Eb



ther like son Like Fa -

ff

Db



Bb



1

Ab



Eb



2

ZOSER:

Don't come on so

PRIESTS:

ther like son Like Fa -

Eb/Bb



Bb



Eb



cock - sure, boy,

You can't es - cape your genes.

Bb



Eb/Bb



Bb



No point in feel - ing pure, - boy. - Your back-ground in - ter - venes -

Eb



Lis - ten good and - lis - ten - straight.

Bb/D



Eb



Gb



You're not the mas - ter of your fate. - To this you must be re -

Cb/Gb



Gb



Ab



- con - ciled - You'll al - ways be your fa - ther's child. -

Bb



Eb



C7/E



At times ac - claimed, _ at times _ re - viled you'll wind up do - ing just what I'd have done. _

Bb/F



F7/A



PRIESTS: son. _

Like Fa - ther like _ son. _

Abmaj7/Bb



Eb/Bb



Bb



RADAMES:

Don't as - sume _

Eb



Bb



Eb



3 your vic - es get _ hand - ed down _ the line. _

Bb



Eb



Bb



That a par-ent's

blood suf - fi - ces

to con - demn the child's

Eb



3

de - sign.

I've done wrong

I can't de - ny

Bb/D



Eb



Gb



Cb/Gb



but at least

I know that I

Shouldn't blame that on

Gb



Cb/Gb



Gb



Ab



my

stock.

This may come as

quite a

shock but I'm

Bb



Eb



C7/E



no chip off an - y block - I would-n't wish those words on an - y - one. -

Bb/F



Like Fa - ther

F7/A



Abmaj7/Bb



Eb/Bb



PRIESTS: son!

like son!

Gm7(add4)



ZOSER:

Son, you're ner - vous,

F/A



take my hand. ___ All ___ is set - tled, all ___

Dm7(add4)



___ is planned. ___ You've got the world at your ___

Gm7(add4)



___ com - mand ___ I don't think you un - der - stand ___

Gm



RADAMES:

I ___ ap - pre - ci - ate too ___ well ___

F(add2)/A



Dm(add4)



3

the squal-or

at which you

ex - cel. —

It is - n't ver - y

hard —

Gm



F/G



Gm



to tell —

e - vil's a dis - tinc - tive

smell. —

Ab/Bb



Eb/Bb



Bb



ZOSER:

Eb



Bb



He's — lost all

sense — of rea - son

mf

And why? Some for-eign slut. Not on-ly is

This system contains the first two lines of the musical score. The vocal line is in a B-flat major key with a 3/4 time signature. The lyrics are "And why? Some for-eign slut. Not on-ly is". The piano accompaniment features a steady bass line and chords in the right hand. Above the staff, guitar chord diagrams are provided for Eb (3fr) and Bb.

that trea-son Some doors are slam-ming shut.

This system contains the second two lines of the musical score. The vocal line continues with the lyrics "that trea-son Some doors are slam-ming shut.". The piano accompaniment continues with similar harmonic support. Above the staff, guitar chord diagrams are provided for Eb (3fr), Bb, and Eb (3fr).

Just like me he's found that flesh can ex-cite but will

This system contains the third two lines of the musical score. The vocal line continues with the lyrics "Just like me he's found that flesh can ex-cite but will". The piano accompaniment continues. Above the staff, guitar chord diagrams are provided for Bb/D (x30), Eb (3fr), and Bb/D (x30).

en-mesh. Once we rid him of this blight,

This system contains the final two lines of the musical score. The vocal line concludes with the lyrics "en-mesh. Once we rid him of this blight,". The piano accompaniment continues. Above the staff, a guitar chord diagram is provided for Gb.

Ab



Db/Ab



Ab



Db/Ab



Ab



Bb



once the har - lot's out _____ of sight, - then _____ I think he'll - see -

Eb



C7/E



_____ the light. He won't _____ walk back to dad - dy, he will run! _____

Bb/F



F7/A



PRIESTS: son. -

Like Fa - ther like _____ son. -

Abmaj7/Bb



Eb/Bb



Bb



A



Ab



mp

Eb

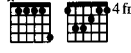
Db

Bb

Ab/Bb Ab

Eb

Db



ZOSER:

Musical notation for ZOSER: Treble clef, key signature of two flats, lyrics: Like Fa - ther like son. — Like Fa - ther

PRIESTS:

Musical notation for PRIESTS: Treble clef, key signature of two flats, lyrics: Like Fa - ther like son. — Like Fa - ther

Piano accompaniment for the first system, including treble and bass staves.

Bb

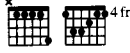
Ab/Bb Ab

Eb

Db

Bb

Ab



Musical notation for ZOSER: Treble clef, key signature of two flats, lyrics: like son. — Like Fa - ther like son. —

Musical notation for PRIESTS: Treble clef, key signature of two flats, lyrics: like son. — Like Fa - ther like son. —

Piano accompaniment for the second system, including treble and bass staves.

Slower

Eb

Bb



Musical notation for the final system, including vocal lines and piano accompaniment with a double bar line and repeat sign.

RADAMES' LETTER

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately slow

F



E \flat /F



B \flat /F



F



E \flat /F



B \flat /F



RADAMES:

I'm

F



C/E



sor - ry

for eve - ry - thing

I've _____ said _____

And for

Dm



B \flat sus2



C sus




C



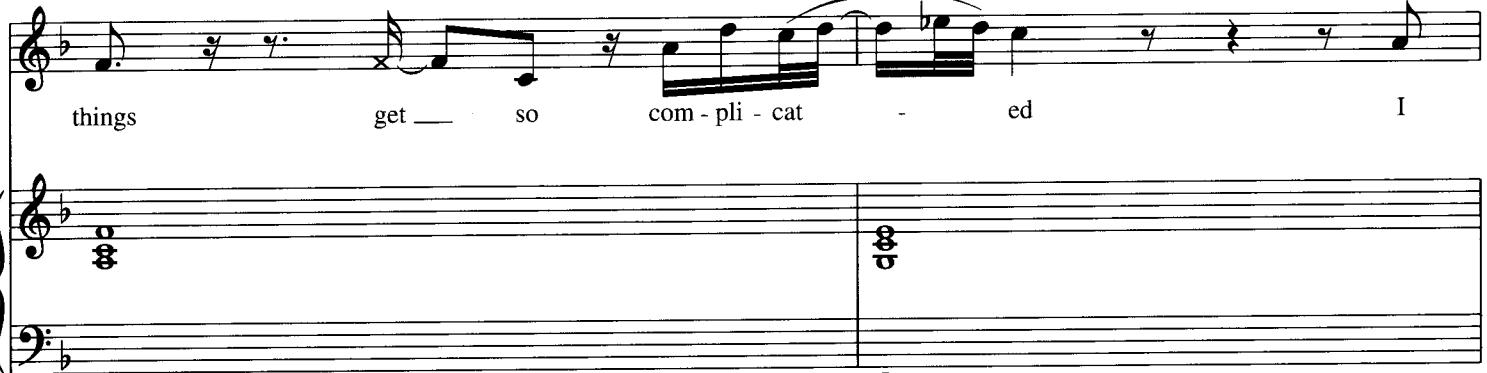
an - y - thing




I for - got to say _____ too

When

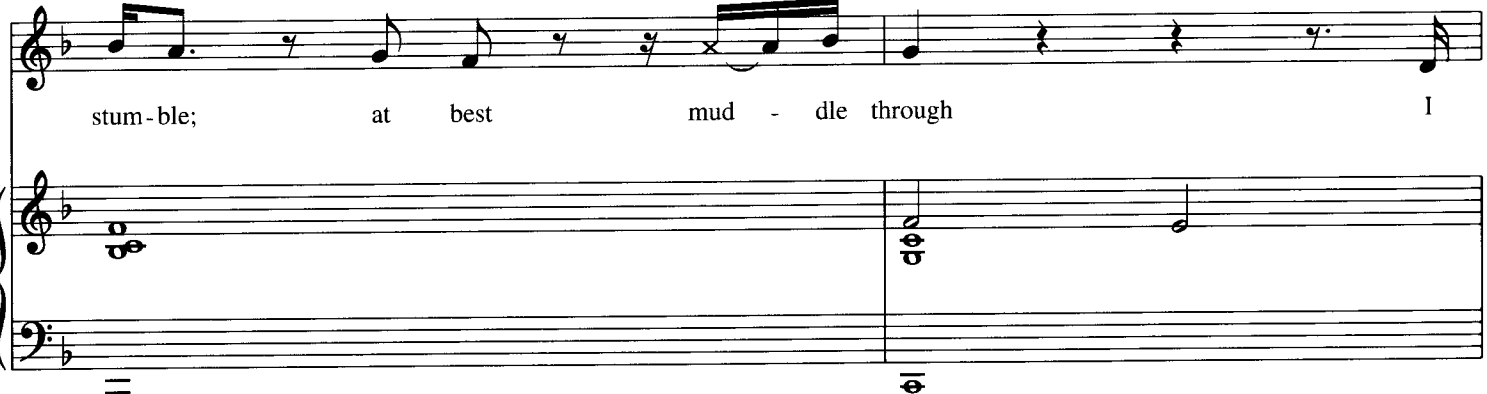
F  C/E 



things get — so com - pli - cat - ed I



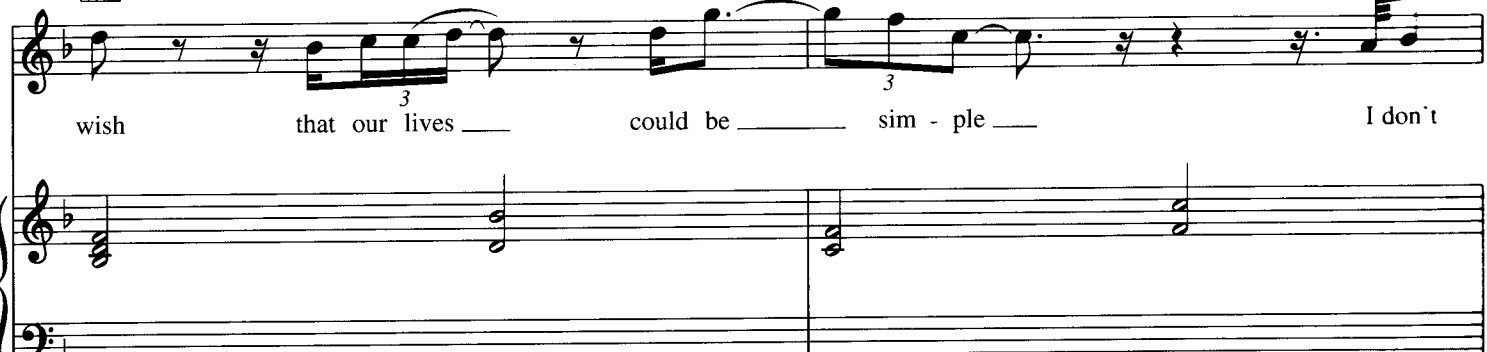
Bb sus2  6fr C sus  3fr C 





stum - ble; at best mud - dle through I



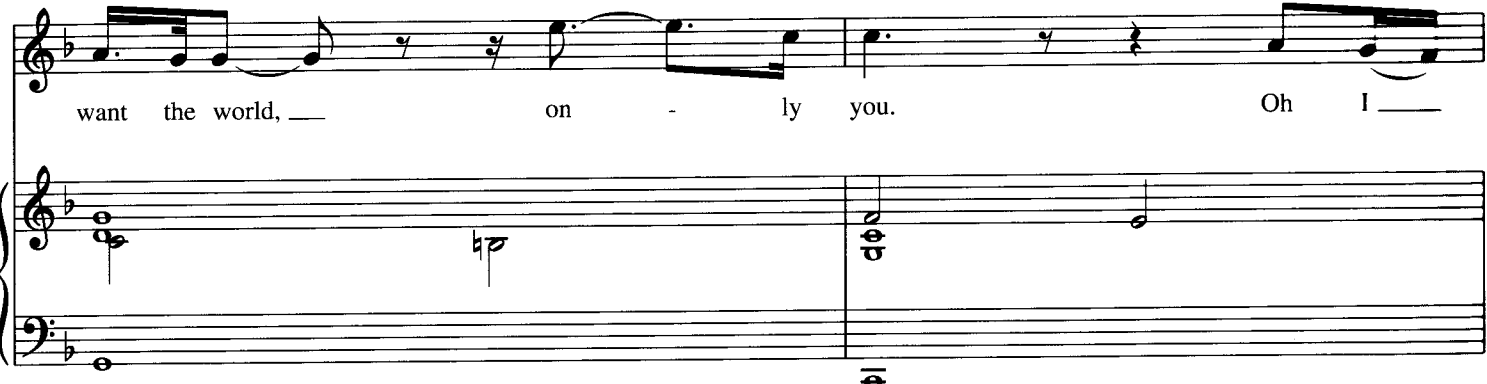
Bb  F/A 



wish that our lives — could be — sim - ple — I don't




G sus  3fr G  C sus  3fr C 





want the world, — on - ly you. Oh I —




F  C/E 



wish I could tell ___ you this face _____ to face _____ But _ there's




Dm  G7/B  G/A  G 








nev-er the time, nev-er the place _____ So this _



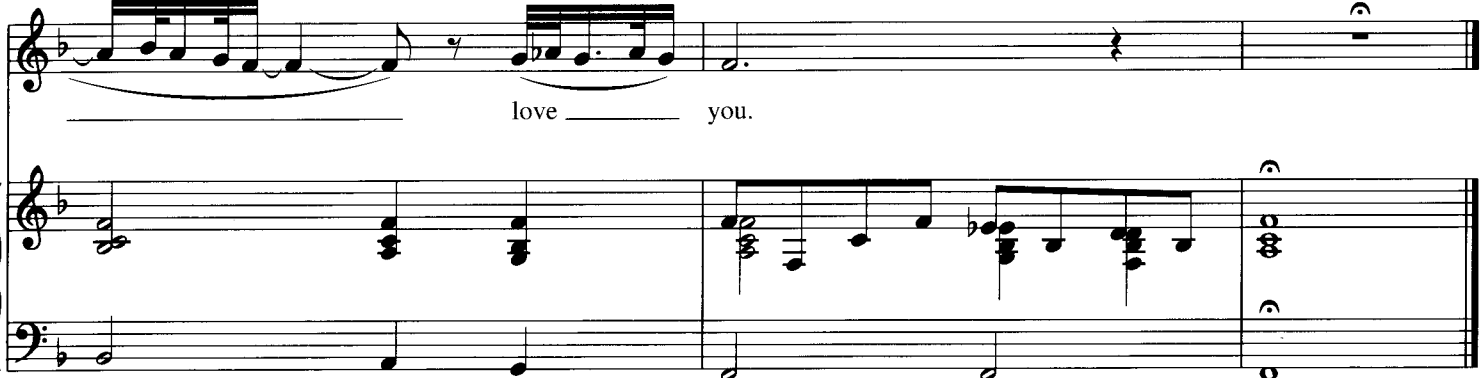
F/C  C 

let - ter will have _____ to do _____ I _____



Bb sus2  6fr F/A  Gm7  3fr F  Eb/F  Bb/F  F 

love _____ you.



WRITTEN IN THE STARS

Music by ELTON JOHN
Lyrics by TIM RICE

Moderate Ballad

Bb sus2 **F/Bb Eb/Bb** **Bb sus2** **F/Bb Eb/Bb** **Gb(add2)** **Ab(add2)**

p

Bb **F/Bb Eb/Bb** **Bb** **D/F#**

AIDA:

I am here to tell you we can nev - er meet a - gain

Gm **Gm/F** **Eb** **Fsus** **F**

Sim-ple real - ly is - n't it? — A word or two — and then a

Bb **F/Bb Eb/Bb** **Bb** **D/F#**

life - time of not know - ing where or how — or why — or when — You

Gm
3fr

Gm/F

Eb
3fr

think of me or speak of me and won - der what be - fell _____ The



Cm7
3fr

Fsus

F

some-one you once loved _____ so long a - go, _____ so well!



Db

Ab/Db Gb/Db
4fr 4fr

Db

F/A

RADAMES:

Nev - er won - der what I'll feel _____ as liv - ing shuf - fles by _____



Bbm

Bbm/Ab

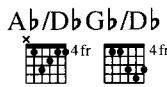
Gb

Absus

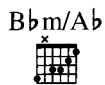
Ab
4fr

You don't have to ask _____ me and I need not re - ply _____





Ev - 'ry mo-ment of my life ³ from now un - til I die _____



I will think or dream of you and fail to un-der-stand _ How a per-fect love can be con-found-ed out _

cresc.



_____ of hand _ Is it writ-ten in the stars? _ Are we pay-ing for some crime? _ Is (that)

f



all _ that we are good - for just a stretch _ of mor-tal time? _ Or some God's ex-per-i-ment _ In

Bbm



Gbmaj7



Db/F



Ebm7



Ab sus



Ab

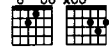


which we have no say? — In which we're giv-en par-a-dise — but on - ly — for — a day —

A



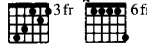
E/A D/A



Ab/Eb



Eb Db/Eb



E



Gb



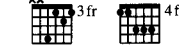
AIDA:

(Spoken:) Marry the princess, Radames. You can help my people. This could be our chance to do something important. Don't you see?

Ab



Eb/Ab Db/Ab



Ab



C/E



Noth - ing — can be al - tered, there is noth - ing to de - cide No —

Fm



Fm/Eb



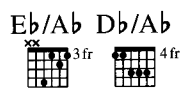
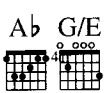
Db



Db/Eb



— es - cape, no change of heart, — nor an - y place - to hide —



RADAMES:

You are all I'll ev - er want _ but this I am de - nied _



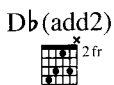
RADAMES:

Some-times in my dark - est thoughts _ I wish I'd nev-er learned _ **AIDA:** What it



AIDA:

is to be in love _ and have _ that love _ re-turned Is it



writ-ten in the stars? _ Are we pay - ing for some crime? _ Is (that)

sub. p

Gb maj7

Ebm7

Ab

RADAMES:

all — that we are good _ for just a stretch _ of mor-tal time? _ Or some

AIDA:

cresc.

Db

Fm/C

Bbm

Db/Ab

God's ex - per - i - ment _ In which we have no say? _ In

f

Gb maj7

Db/F

Ebm7

Ab sus

Ab

Db

Ab/Db

Gb/Db

which we're giv-en par-a-dise But on - ly for a day _

Db

Ab/Db

Gb/Db

A(add2)

B(add2)

Db

dim.

mp

I KNOW THE TRUTH

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately



AMNERIS:

How have I come to this? How did I



slip and fall? _ How did I throw half a life - time a - way ___ with-out an -



y thought at all? This should have



been my time It's o - ver it nev - er be - gan



I closed my eyes _____ to so much for so long and _____ I no



long - er _____ can I try to blame it on _____



for - tune Some kind of shift in _____ a star

Em



Am7



D



But I know the truth and it haunts me It's flown just a lit - tle too

G



F/A



G/B



C



far I know the truth and it mocks me

D



Bsus



B



I know the truth and it shocks me

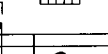
Em



Am7



Cmaj7/D



D



It's flown just a lit - tle too



far Why do I

The first system of music features a vocal line starting with a whole rest, followed by a quarter note G4, and then a quarter note A4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand. A dynamic marking of *p* (piano) is present.



want him still? Why when there's noth- ing there?

The second system continues the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.






How to go on with the rest of my life To pre-tend I don't care?

The third system features a vocal line with a triplet of eighth notes (G4, A4, B4) followed by a quarter rest, then another triplet of eighth notes (G4, A4, B4). The piano accompaniment includes a triplet of eighth notes in the right hand.

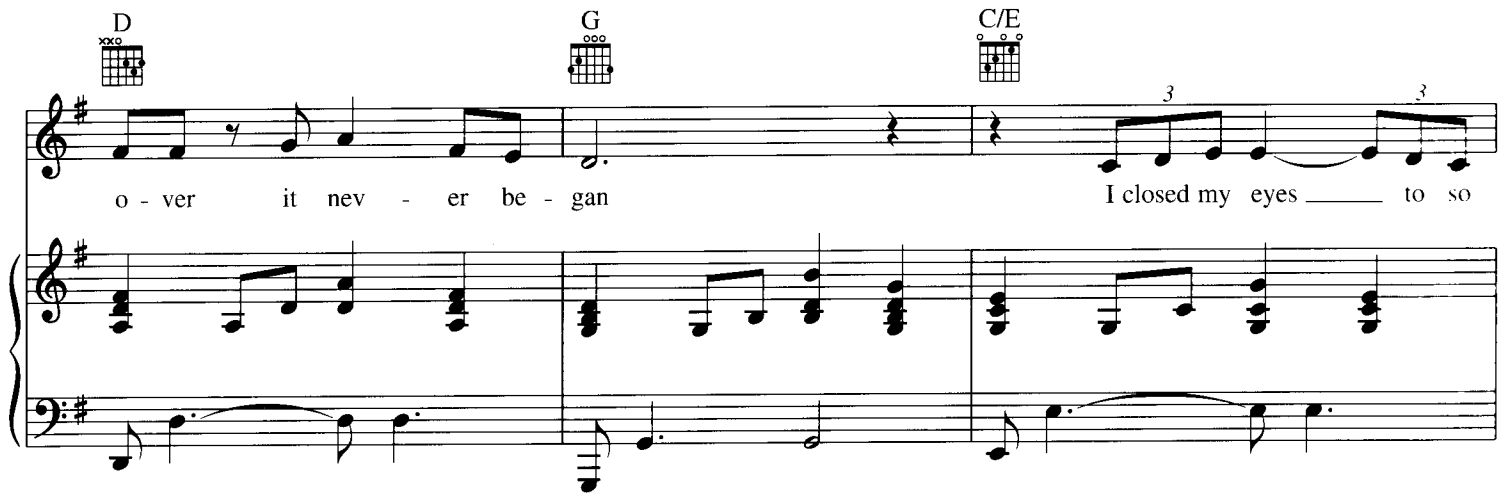






This ____ should have been my time ____ It's

The fourth system shows a vocal line with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with its characteristic rhythmic accompaniment.

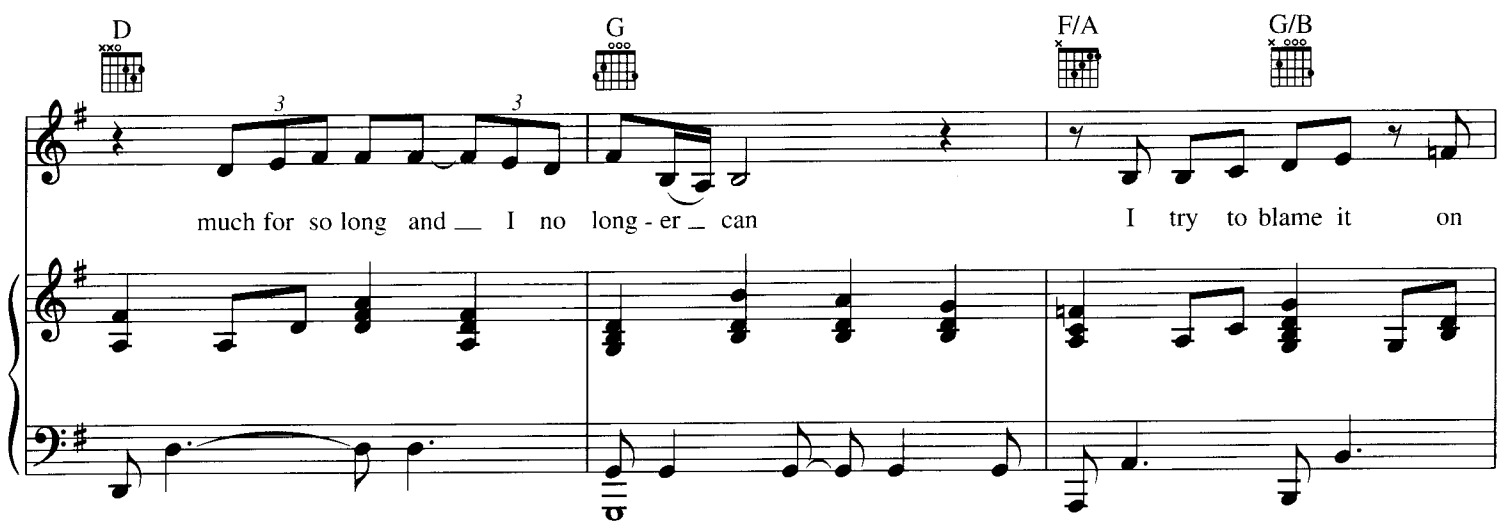
D  G  C/E 




o - ver it nev - er be - gan I closed my eyes _____ to so



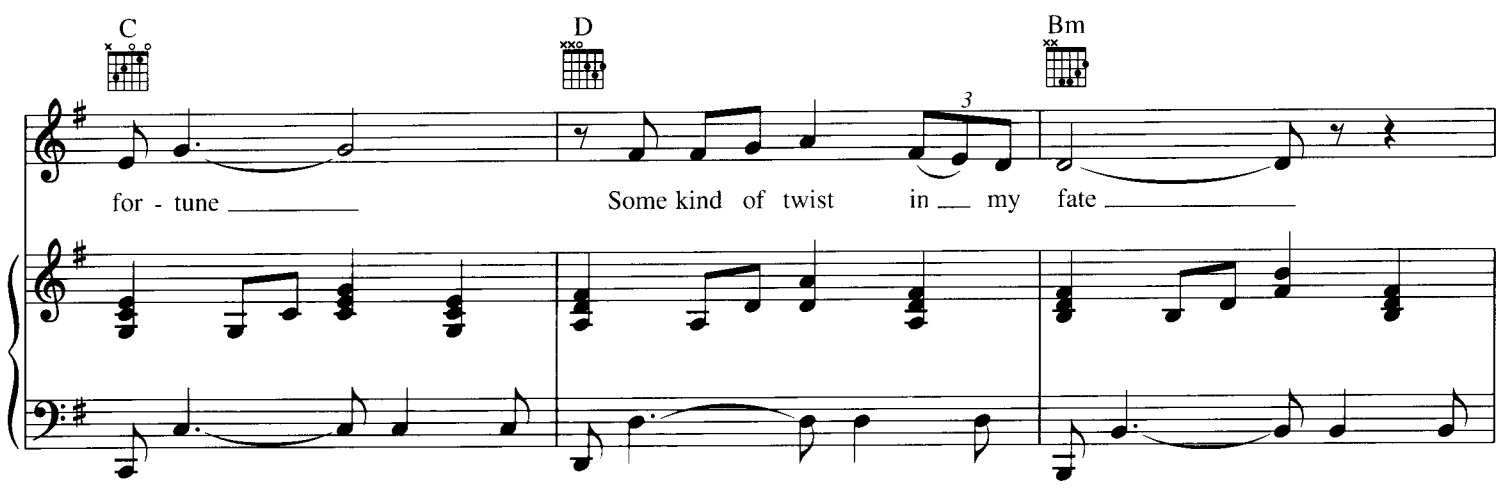
D  G  F/A  G/B 

much for so long and _____ I no long - er _____ can I try to blame it on



C  D  Bm 

for - tune _____ Some kind of twist in _____ my fate _____



Em  Am7  D 

But I know the truth and it haunts me I learned it a lit - tle too



G F/G G C

late I know the truth _ and it mocks me _

f

D/C Bsus B Em

I know the truth _ and it shocks me _____ I ,

rall.

Rubato

Am7 Dsus D Csus2 Gmaj7/B

learned it _____ a lit - tle too late _____

C(add2) D G(add2)

Too late _____