VERDI

AIDA

(With Italian and English Texts)

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AIDA
Opera in Four Acts

By

GIUSEPPE VERDI

Libretto by

A. GHISSLANZONI

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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G. SCHIRMER, Inc., NEW YORK
AïDA.
FIRST PERFORMED AT CAIRO, EGYPT, DEC. 24, 1871; AND AT MILAN, FEB. 9, 1872.

Characters of the Drama,
With the original cast as presented at the first performances.

<table>
<thead>
<tr>
<th>(At Cairo)</th>
<th>(At Milan)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AïDA</strong></td>
<td>Soprano</td>
</tr>
<tr>
<td><strong>AMNERIS</strong></td>
<td>Mezzo-soprano</td>
</tr>
<tr>
<td><strong>RADAMÈS</strong></td>
<td>Tenor</td>
</tr>
<tr>
<td><strong>AMONASRO</strong></td>
<td>Baritone</td>
</tr>
<tr>
<td><strong>RAMPHIS</strong></td>
<td>Bass</td>
</tr>
<tr>
<td><strong>THE KING</strong></td>
<td>Bass</td>
</tr>
<tr>
<td><strong>A MESSENGER</strong></td>
<td>Tenor</td>
</tr>
</tbody>
</table>

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**.


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 Radames 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
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 Reszék 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; Ramfis, Signor Nannetti; King, Signor Scollar.

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, Ramfis, 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 to 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 Ptolemy the temple of Ptolemy (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 Ptah 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.
Aida'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. Aida rushes to her father's arms, and joins him in begging for the lives of the prisoners. Radamès, seeing Aida'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 Aida. Then, to the joy of Amneris, and the horror of Radamès and Aida, 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. Aida 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. Aida at first refuses, but after an outburst of savage wrath on the part of her father, she consents. Radamès arrives. Amonasro conceals himself. Aida 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 Aida 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 Aida, 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 Aida has fied. 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 Aida may never know his fate. But Aida, 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. Aida 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 Ptah 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 caplandum 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 "II 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 formulae, the bold 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-
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 them into 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 attempted 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 Aïda, 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 “Aïda” 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 “Aïda.” 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 at its best, should study the scores of Verdi’s last three operas, “Aïda,” “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 today and must remain for all time the noblest example of Italian opera as established by its most admirable exponent.

W. J. Henderson.
**Index.**

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**ACT I.**

<table>
<thead>
<tr>
<th>Scene and Ensemble</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sì! corre voce (Ramphias)</td>
<td>4</td>
</tr>
<tr>
<td>Celeste Aida (Radames)</td>
<td>7</td>
</tr>
<tr>
<td>Quale insolita gioia (Amneris and Radames)</td>
<td>12</td>
</tr>
<tr>
<td>Deh! (Amneris, Radames, Aida)</td>
<td>17</td>
</tr>
<tr>
<td>Alta cagion v'aduna (the above with the King, Ramphias, Messenger, and Chorus)</td>
<td>28</td>
</tr>
<tr>
<td>Sul del Nilo al sacro lido (The King, etc.)</td>
<td>36</td>
</tr>
<tr>
<td>Ritorna vincitor! (Aida)</td>
<td>52</td>
</tr>
<tr>
<td>L’insana parola (Aida)</td>
<td>54</td>
</tr>
<tr>
<td>Possente Fithâ!</td>
<td>60</td>
</tr>
<tr>
<td>Nume, custode e vindice (Ramphias and Chorus)</td>
<td>63</td>
</tr>
</tbody>
</table>

**ACT II.**

<table>
<thead>
<tr>
<th>Scene and Ensemble</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chi mai tra gli inni e i plausi</td>
<td>79</td>
</tr>
<tr>
<td>Fu la sorte dell’armi (Aida, Amneris)</td>
<td>85</td>
</tr>
<tr>
<td>Amore, amore, gaudio tormentoso</td>
<td>91</td>
</tr>
<tr>
<td>Gloria all’Egitto</td>
<td>93</td>
</tr>
<tr>
<td>Vieni, o guerriero vindice</td>
<td>112</td>
</tr>
<tr>
<td>Salvatore della patria</td>
<td>120</td>
</tr>
</tbody>
</table>

**ACT III.**

<table>
<thead>
<tr>
<th>Scene and Ensemble</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>O tu, che sei d’Osiride (Chorus of Priests and Priestesses)</td>
<td>205</td>
</tr>
<tr>
<td>Cieli mio padre! (Aida, Amneris)</td>
<td>211</td>
</tr>
<tr>
<td>Rivedrai le foreste imbalsamate</td>
<td>216</td>
</tr>
<tr>
<td>Pur ti riveggo (Radames, Aida)</td>
<td>218</td>
</tr>
<tr>
<td>lo son disonorato! (Radames, Aida, Amneris)</td>
<td>233</td>
</tr>
</tbody>
</table>

**ACT IV.**

<table>
<thead>
<tr>
<th>Scene and Ensemble</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>L’abborrita rivale a me sfuggia (Amneris)</td>
<td>259</td>
</tr>
<tr>
<td>Già i sacerdoti adunansi (Amneris, Radames)</td>
<td>262</td>
</tr>
<tr>
<td>Spirito del Nume (Ramphias and Chorus; Amneris)</td>
<td>277</td>
</tr>
<tr>
<td>La fatal piedra (Radames)</td>
<td>296</td>
</tr>
<tr>
<td>Morir, si pura e bella (Radames, Aida)</td>
<td>298</td>
</tr>
<tr>
<td>Chorus of Priests and Priestesses</td>
<td>301</td>
</tr>
</tbody>
</table>
AIDA.

Opera in Four Acts
by
G. VERDI.

Prelude.

Andante mosso. \( \text{L} = 76 \)
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. (d = 92.)

(Radames and Ramphis in consultation.)

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

di-sca sfi-dar-cian-co-ra, e del Ni-lo la va-le-
dares once again our pow-er, and the val-ley of Ni-los

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

ver. La sa-crà l-si-de con-sul-ta-sti?
Hast thou con-sult-ed the will of Is-sis?
Ramphis.

El jah no ma to del E gi zie fa lan gil con dot.
She hath declared who of Egypt renowned armies.

Radamès.

Oh lui fel i ce!
Oh happy mortal!

Ramphis.

Hier su pre me.
Shall he lead er.

Ramphis. (Looking significantly at Radamès.)

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

O ra, del Nu me re coj de cre tial
The dread commandment I to the King shall

(exit.)

Re. take.

*dim. sempre*
Reclative.

Radames.

So quel guerrier io fessi! se il mio sogno sì avesse!
What if 'tis I am chosen, and my dream be now accomplished!

Piano.

Allegro vivo. (d. 120) con entusiasmo

Un serci to di
Of a glorious army

pro di me guided to
I the chosen leader

toria victory,
by Memphis received in triumph!

E sta mia dolce Aida, tornar di laudi
To thee return, Aida, my brow entwined with

13572
fior, bright; del mio pen-
Queen-ly thou

portate la voce

sieu ro tu sei regi-
na, tu di mia

reign est o'er me tran-
cendent, Bathing my
ten. m.s.

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

sempre dolciss.

Il tuo bel cie-
lo vor-rei ri-
dar-ti, le dol-
ci
Would that, thy bright skies once more be-

holding, Breathing the

m.d. m.e. m.d. m.e. m.s.
misterioso raggio di luce
di luce
Radiant flower, blooming and

fior,
bright,
Queenly thou reignest

tu sei regina, tu di mia
der me transcendent, Bathing my

vita sei lo splendor.
spirit in beauty's light.
Il tuo bel cielo vorrei rivedere, le dolci brezze del patrio

Would that, thy bright skies once more be holding, Breathing the airs of thy native

suel; un regale sereto sul crine sparsi, argentei

Round thy fair brow a diadem folding, There were a

tro- no vicino sol, a tro- no vicino sol,

Throne by the sun to stand, a throne by the sun to

stand, a throne by the sun to stand.
Duet.
Amneris and Radamès.

Terzet.
Aïda, Amneris & Radamès.

Allegro assai moderato. (J = 80)

Amneris.

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

Piano.

Di qua-le no-bil fie-
What mar-tial ar-dor is

squa-r - do!
\textit{Degna di-vi-dia!}

wont-ed!

Ah mel! how worthy

rez-za ti ba-le-nal vol-to!

beaming in thy no-ble glan-ces!

qua-to sa-ri-a la don-na il cui bra-ma-to-
were of all en-vy the wo-man whose dear-ly wish-for
specto tanta luce di gaudio in te desstasse!
presence could have power to kindle in thee such rapture!

Radamès. Recit.

Allegro. \( j = 100 \)

D'un sogno venuto so si bea' vil mio core.
A dream of proud ambition in my heart I was nursing.

Recit.

Oggi, la Diva proferse il nome del guerriero
I'sis this day has declared by the warrior-chief
che al campo le schiere apporta a leder to

Recit.

Ah! S'io fossi a tal onor prebat-tale E-gypt's host!
Ah! for this honor, say, what if I were
Andante mosso \( \text{(d = 84)} \)

Amneris. \textit{grazioso}

\textit{scel-to-}
\textit{cho-sen?}

\textit{Ne un al-tro so-gno ma-}
\textit{Has not an-oth-er vi-}

\textit{a tempo}

\textit{p delciss.}

Più lento \( \text{(d = 66)} \)

\textit{con espansione}

\textit{i piu gen-til, piu so-a-ve, al co-re ti par-lo?}
\textit{Non hai tuin}
\textit{sion, one more sweet, more en-chant-ing, sound fa-vor in your heart?}
\textit{Hast thou in}

\textit{col canto}

Radamès. \textit{(sotto voce)}

\textit{(aside)}

\textit{Men-fi de-si-de-rui_ spe-ran-ze? I-o! (qua-le in-}
\textit{Mom-phis no at-trac-tion_ more char-ming? I! (fa-tal}

\textit{dim.}

\textit{ppp}

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

\textit{chiest-a!}
\textit{question!}

\textit{(Forse_}
\textit{(Has she_}
\textit{far-ca-neg-a-}
\textit{the se-cret}

\textit{ppp}

13573
Amneris. (aside)

(Oh guai! Se un altro...)

Ah me! My love if

More yearning

More burning?

Mo... Ar... de... so... lu... i... nol...

Spurning His heart to another were

Radames.

Co... ret!!)

Del... la sua schiena... il nome mi l... se... nel pen...

Turning!!) Have then mine eyes betray'd me, And told A... i... da's
Amneris.

Guai sej il mio sguardo pe ne' tra questo fatal mio
Woe if hope should false have play'd me, And all in vain my

ster! guai sej il mio sguardo pe ne' tra questo fatal mio
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! For se mi les se, mi les se nel pen
Ah, woe if hope should false have play'd me, And all in vain my

name?
Have then mine eyes told, yes, told A i da's

13573
sier! oh! gua-I, oh! gua-I, oh! gua-I,
flame! ahl woe, ahl woe, ahl woe

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

Andante mossa. (d = 76.)

(enter Aida)

p dolce express

Radames.
(seeing Aida)

Amneris.
(aside)
(watching)

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

Allegro Tempo I.

guar-do ri-vol-se s lei!
gaze doth he turn on her!
A-i-da! A-i-da!
Andante mosso. (d-76.)

(con gracia)

(Stirring to Aida)

Have I a rival? Can it be she herself?

Vieni, o dilettatissima.

Come hitherto thou I dearly prize

Slave art thou none, nor memial; Here have I made by fond-est ties

Io ti chia-mai sorella.

Pian-gi? del le tue

Sister a name more genial.

Weepst thou? Oh tell me
Aida.

Più mosso.

Oh! di guerra

A-лас! the cry of

The cry of war I hear, vast hosts I see assembled. Therefore the country’s

Più mosso. (d=112.)

And art thou sure no

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

s’a-gi-ta più gra-ve cu-ra-jin te?

deep-er woe now bids thy tears to flow?
Amneris. (aside, regarding Aida.)

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

Radames. (aside, regarding Amneris.)

Ah!
Yes!

vol - glance___- in a lei ba - le na
with an - ger flashing--

trema, trema, rea schi - va, trema, base vas - sal, tremble,

Prsvgs the love sus-
no, sul - la mia pa -
fate, o'er E - gypt loom -

Resa schia - va, tre - ma ch'io
Oh thou base vas-sal, tremble lest
lei rage bale - na are flash - ing,

tria - ning, non weighing
Welighs down
nel tuo cor dir - thy love be

Lo sde - gno Pro - claim - ing
me il cor, il cor sol-tan-to,
on my heart, my heart de-ject-ed,

scen-da-ed ah

ed il so-spect-ed our love sus-pect-ed...

quel-I wept

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

guai se l'ar-ca-no af-fet-to,
Woe, if my hopes all dash-ing,
ch'io ver so é plan
that love thus was doom

trema che il ver
wouldst all in vain

guai se l'arca affettato
Woe, if my hopes all daubing

to, è pian doom
ing, was resemblance

prenda, ah tre
semble, yes, thou

a noi leggese in cor!
She mar the plans I've laid!
to, pian - to di sven -

ma che il ver m'ap - pren - da quel
wouldst all in vain dis - sem - ble, by

guis se far - 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 ross - 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!
ah! wept!

Lest thy

woe if my hopes all dash

By

She
Scene and Concerted Piece.

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

Allegro sostenuto. \( \frac{d}{4} \text{B} \)

Piano.

The King.

Al-ta cagion vâ-dunâ_d fi-di_E-giizii_âl vostro Re d'in-tor-no.
Mighty the cause that summons round their King the faithful sons of E-gypt.
Il ai con - fin d'E - tio - pia - yu M e s - sa - g - gi e - ro dia - zì giu - nge - a.  
From the E - thio - pia - yu M e s - sa - g - gi e - ro this mo - men - t has reach - d us.

Gravi no - vel - legi re - ca - Vi pia - cia - dir - lo -  
Tidings of im - port brings be... Be pleased to hear him.

(to an officer)  
Piu lento. (d - so.)

Il Mes - sag - gler s'ha - van - zi!  
Now let the man come forward!

Messenger.  
Il sa - cro suo - lo del - 'E - git - to di - va - so dai bar - ba - ri.  
The sa - cred lim - its of E - gypti - an soil are by E - thio - pia - yu...
(aside)

Radames.

(Mio)

Messenger.

Il Re!
The King!

ma-bile, fero-ce, li con-du-ce, A-mo-na-sro.
War-rion, un-daunted, nev-er con-quer'd: A-mo-na-sro.

The King.

Il Re!
The King!

Ramphis.

Il Re!
The King!

Il Re!
The King!

Il Re!
The King!

Il Re!
The King!

p p

Aïda.

pa-dre!
father!

Gīa Te-beējn ar-mi e da-le cen-te por-te sul bar-baro in-va-
All Thebes has ris-en, and from her hundred por-tals has pre-nd on the in-
Radamès.

Rampis.

Radamès.

Rampis.

The King.

Radamès.

Rampis.
io tre-mo.
I tremble.

ei du-ce!
our leader?

pa-ghi, vo-ti miel!
dear-est wish is crown'd!
The King.

Or, di Vul-ca-no al
templo mae-ri, guer-
Now un-to VulcaÈ's
temple, chief-tain, pro-

mes! mes!
Radamès!
Radamès!

Radamès!
Radamès!

rìer; le sa-cra-armi ti
cin-gia alla vit-to-ria ve-
ceed, there to gird thee to
vict-ry, don-ning sa-cred
mor.

Allegro maestoso. (d: ss.)

Su! del Ni-le al sa-cro li-do ac-cor-te, E-gi-zil-e
Onl ofNi-lus sa-cred riv-er Guard the shores, Egyp-ti-

Page 37
Ni - la sa - cre
Ni - tus sa - cred
Guiding,
in their pow'r
li - do sien bar - rie - rai no - stri
li - do sien bar - rie - rai no - stri

men - ti
che in poter dei Nu - mi,
guiding,
in their pow'r con -fid-ing,
li - do sien bar - rie - rai no - stri
li - do sien bar - rie - rai no - stri

Da o-gni cor prorompa un gride: 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
che - gi che un sed - 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-
che - gi che un sed - 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-
(Per chi pianggo? per chi pianggo? per chi)
(Whom to weep for? whom to pray for? whom to)

Radames.

grandioso

Sacro fremito di
Glory's sacred thirst now

nier! slave!
nier! slave!
nier! slave!
nier! slave!

pre-go? qual poter m'avvence? il Deggio a
pray for? Ah! what pow'r to him now binds me! Yet I

gloria tutta l'anima m'invo-sta. Sul cor
claims me, Now 'tis war alone in flames me; On to
Amneris.

That I love my country's foe! From my hand, thou warrior forward, and death to every foe!

duce, til ves sil tro glo ri o so; ti sia glorious, Take thy standard, aye victorious; Let it

guida, ti si a lu ce del la glo ria sul sen ever lead thee on ward To the foeman's over.
in me. sempre

Yet I love, tho' all re-

guerra! guerra! guer-

r! ster-mi-

battle! battle! battle! No quar-

guerra! guerra! guerra!

guerra! battle! battle! battle! No quar-

guerra! guerra! guerra!

guerra! battle! battle! battle! No quar-

guerra! guerra! guerra!

guerra! battle! battle! battle! No quar-

guerra! guerra! guerra!

guerra! battle! battle! battle! No quar-

guerra! guerra! guerra!

guerra! battle! battle! battle! No quar-

guerra! guerra!

battle! battle! battle! No quar-

13878
lui...un no- mieno nio...stranier! deg-gio-a
minds me That he is my...country's foe! Yet I
nio...guer-ra! guer-ra! ster-mi- nio!
nio...guer-ra! guer-ra! ster-mi- nio!
nio...guer-ra! guer-ra! ster-mi- nio!
nio...guer-ra! guer-ra! ster-mi- nio!
ster- ter!...bat-tle! bat-tle! No quar- ter! No
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ster- ter!...bat-tle! bat-tle! No qua...
Ah!
Ah!
(to Rodameo) a *piaocere*

**guerra!** Ri-tor-na vin-ci-tor! Ri-
**battile!** May laurels crown thy brow! May

**guerra!**
**battile!**

**guerra!**
**battile!**

**guerra!**
**battile!**

**guerra!**
**battile!**

**col conto** 
*ff a tempo*
Scene.
Aida.

Allegro agitato. (** = 138**)

Aida.

Ri-tornate vincitori! E dal mio labbro un
May laurels crown thy brow! What can my lips pro-

Piano.

sciempia parola! Vin-ci-tore del pa
duce language so impious! Wish him victor o'er my

mio di lui che impugna l'arme per me per ri-
father, o'er him who wags war but that I may be re-

pa-tria, una reggia e il suo me-ilo stre che qui ce
country, to my kingdom, to the high sta-

18878
Andante poco più lento della 18 volta.

Dissi? o l'amor mio? Dunque scorder pessero le recollementi?

p cantabile

sì o questo fervor che oppresso e lecciono? That sweet love that consolidated me, a captive.

schiava, come raggio di sole, mi beava? Improchen

pin ing. Like some bright, sunny ray on my sad lot shining? Shall I in-

rò la morte a Radames a lui ch'amo pur tanto! provoke destruction on the man for whom in love I languish!
Ah! non fu 'n ter - ra mai da più cru - de - lian-
Ah! nev - er yet on earth livd one whose heart was
go - noci un co - re sf - franto!
torn by wild - er anguish!

Allegro giusto poco agitato (d = 100)

triste e dolce

roll

mo - rendo con espress.

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

con - sor -
mant - e, no - prof - fer - ris - si - o, nè ri -
No more dare I now ut - ter or c'en re -

Dar - calli, Per l'a - bash'd, and trembling, to heav'n fain would

Page 57
man-te io pinn-ge-re vor-rei vor-rei prer-

ho-ver My prayers for both, for both my tears would

con piu forza
gar. Ma la mia pro-ce-in bestem-mia si fall. Ah! all my prayers seem transform’d to blas-

mu-ta de-lit-to e il pia-teu me cel paisil so-

pheming; To suf-fer is a crime, dark sia to

spir in net-te cu-pa la men-te e per-
sigh; Thродark est night I do wan-der as

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

Numi, pietà del mio soffrir!
Mer-ciful gods! Look from on high!

Spe-me non v'ha Pit-y these tears

pel mio dolor. A-mor fa-

hope-less ly shed. Love, fa-

tal tre-men-do a-mer spez-za-

pow'r, mys-tic and dread. Break thou my

s-mi mo-rir! Nu-mi, pie-

heart, now let me die! Mer-ci-

ful

13573
Grand Scene of the Consecration, and first Finale.

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

**Andante con moto.**

**High Priestess.**

**Soprano.**

**Chorus of Priestesses.**

SOPRANI (in the interior) Al mighty, allmighty.

(near the altar)

**Ramphis.**

**Piano.**

(Allora l'apoggiatura)

Pha, that wak est in all things breathing

Ah! Hail! Ah! Hail! Noi non volo.

Lo! we in...

13573
un po' stent.

chiammo!
morendo

voce thee!

Ramphis.

Tu che dal nulla hai tratto
Thou who mad'st ev'ry creature,

Chorus of Priests.

Tu che dal nulla hai tratto
Thou who mad'st ev'ry creature,

Tu che dal nulla hai tratto
Thou who mad'st ev'ry creature,

pp morendo col canto

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

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

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

Flame un-created, eternal,

morendo

On do-ge-be, lu-ce-nil, ah!

Ah! hail!

Noi t'invociamo!

Noi t'invociamo!

Lo, we invoke thee!
Ramphis.

Vita del'Universo, misto d'eterno amor, noi rinvo-
Life giv'er universal, Source of unending love, Thee we in-

Priests.

Vita del'Universo, misto d'eterno amor, noi rinvo-
Life giv'er universal, Source of unending love, Thee we in-

Immensìty! Pthà! Pthà!

Immense! Pthà! Pthà!

chiam!
voke!

noi rinvo-chiam!
thee we in-voke!

chiam! Pthà! Pthà!

voke! Pthà! Pthà!

chiam! Pthà! Pthà!

voke! Pthà! Pthà!
Sacred Dance of Priestesses.
Allegretto. (\( \dot{d} = 96. \))
Priestesses

Fath!  Pthah!

(to Radames)

Ramphis.

Noi t'in-vous-chiam!
Thee we invoke!
Mer-tal, di-le-to ai
Of Gods the fa-vor'd

Recit.

Nu-ri-a, a te fi-da-te son d'E-gi-t to le ser-ti.
mortal, to thee con-fid-ed be the wel-fare of E-gypt.
Il sacro brando dal Dio temprato, per tua man di-
Thy weapon, tempered by hand immortal, in thy hand shall

ven-ti ai ne-mi-ei ter-ror, fol-go-re, mor-te.
bring to the foe men a-harm, a-go ay, ter-ror!

Priests.

Il sacro
This weapon,

Tutti.

This weapon,

Il sacro

brando dal Dio temprato, per tua man di-ven-ti ai ne-mi-ei ter-
tem-prèd by hand immortal, in thy hand shall bring to the foe men a-

brando dal Dio temprato, per tua man di-ven-ti ai ne-mi-ei ter-
tem-prèd by hand immortal, in thy hand shall bring to the foe men a-
Ramphis.

**Largo la frase.**

(Turning to the god)

**Grave.**

Nu-me, ca-sio-deo vi-n-di-ce

Hear us, oh guardian de-i-ty,

**Radamès.**

so-vra, so-vra l'e-gi-zio suol.

Nu-me, che Du-oed
dan-ger, danger from E-gypt ward.

Hear us, each mortal
Nu-me, cu-sto-de\textsuperscript{e} vindi-ce di que-sta sa-era

Hear us, oh guardian de-i-ty; our sa-cred land pro-

1st TENORS:

vindi-ce di que-sta sa-era

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

1st BASSES:

que-sta sa-era

Radamès.

Ramphis.

Nu-me, cu-sto-de\textsuperscript{e}

Hear us, oh guardian
terra, tecting,

ter-ra, tecting,

la ma-nno

Thy might-y
terra, tecting,

ter-ra, tecting,

Nu-me, cu-sto-de\textsuperscript{e}

Hear us, oh guardian
del mondo creator, 
who wak' est life in all,

Ftha, Phtha, spir - to fo con da - 
who mak' est all things

Ftha, Phtha, spir - to fo con da - 
who mak' est all things

Ftha, Phtha, spir - to fo con da - 
who mak' est all things

Ftha, Phtha, spir - to fo con da - 
who mak' est all things

ah! Hail!

tor, tu che dal nulla hai tratto il mondo, noi t'invochiamo!

Hail, thou who mad' est all things cre' at ed, lo, we invoke thee!

tor, tu che dal nulla hai tratto il mondo,

hail, thou who mad' est all things cre' at ed,

tor, rife,

tor, rife,

18573

Page 75
Ramphis.

tu che dal nulla hai tratto l'onde,
hail, thou who madest all things created,

nulla hai tratto l'onde, la terra;

Radames.

Fos-sente Pthia!
Almighty Pthia!

Ramphis.

Noi t'invochiamo!
La terra, l'oceano!

Noi t'invochiamo!
La terra, l'oceano!

Celeste, nove chiam, nove invociamo!
Heaven, thee we invoke, lo! we invoke!

13878
tor, rite, spir to so cond that, make all things

noi 'In vo chiam!
thee we in voke!

noi 'In vo chiam!
thee we in voke!

noi 'In vo chiam!
thee we in voke!

noi 'In vo chiam!
thee we in voke!

noi 'In vo chiam!
thee we in voke!

noi 'In vo chiam!
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noi 'In vo chiam!
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noi 'In vo chiam!
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noi 'In vo chiam!
thee we in voke!

noi 'In vo chiam!
thee we in voke!

noi 'In vo chiam!
thee we in voke!

noi 'In vo chiam!
thee we in voke!

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thee we in voke!

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noi 'In vo chiam!
thee we in voke!

noi 'In vo chiam!
thee we in voke!
End of Act I.
## Index.

### ACT I.

- **Introduction**
  - Sì corre voce (Ramphias)
  - *Page:* 4
- **Romanza**
  - Celeste Aida (Radamès)
  - *Page:* 7
- **Duet**
  - Quale inesolita gioia (Amneris and Radamès)
  - *Page:* 12
- **Terzet**
  - Desna (Amneris, Radamès, Aida)
  - *Page:* 17
- **Scene and Ensemble**
  - Alte cagion v'aduna (the above with the King, Ramphias, Messenger, and Chorus)
  - *Page:* 28
- **Battle-hymn**
  - Sul del Nilo al sacro lido (The King, etc.)
  - *Page:* 36
- **Scene**
  - Ritorna vincitor! (Aida)
  - *Page:* 52
- **Chorus of Priestesses**
  - Possente Fithâ!
  - *Page:* 60
- **Dance of Priestesses**
  - *Page:* 63
- **Prayer**
  - Nume, custode e vindice (Ramphias and Chorus)
  - *Page:* 69

### ACT II.

- **Chorus of Women**
  - Chi mai, fra gli inni e i plausi
  - *Page:* 79
- **Dance of the Slaves**
  - *Page:* 85
- **Scene and Duet**
  - Fu la sorte dell'armi (Aida, Amneris)
  - *Page:* 91
- **Finale and Chorus**
  - Amore, amore, gaudio tormentoso
  - *Page:* 93
- **Egyptian March**
  - *Page:* 112
- **Chorus of Victory**
  - *Page:* 130
- **Scene, Ensemble, and Chorus**
  - *Page:* 132
- **Salvator della patria**
  - *Page:* 147

### ACT III.

- **Prayer**
  - O tu, che sei d'Osiride (Chorus of Priests and Priestesses)
  - *Page:* 205
- **Romanza**
  - O cieli azzurri (Aida)
  - *Page:* 211
- **Scene and Duet**
  - Ciel! mio padre! (Aida, Amneris)
  - *Page:* 216
- **Duet**
  - Rivedrai le foreste imbalsamate
  - *Page:* 218
- **Terzet**
  - Pur ti rivengo (Radamès, Aida)
  - *Page:* 233
- **Lo son disonorato! (Radamès, Aida, Amneris)**
  - *Page:* 252

### ACT IV.

- **Scene**
  - L'abborrirta rivale a me sfuggia (Amneris)
  - *Page:* 259
- **Duet**
  - Gia i sacerdoti adunanli (Amneris, Radamès)
  - *Page:* 262
- **Judgment-scene**
  - *Page:* 277
- **Scene and Duet**
  - La fatal piedra (Radamès)
  - *Page:* 296
- **Finale**
  - Morir, sì pura e bella (Radamès, Aida)
  - *Page:* 298
- **Chorus of Priests and Priestesses**
  - *Page:* 301
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 ($ \frac{\dot{r}}{4} = 108$)

Piano.

Soprano I.

Chorus.

Soprano II & Contralto.

Chi mai,
Our songs,

Chi mai, chi mai fragl‘innici
Our songs, our songsiugio ry

Page 80
pio-vano

tress-es round

Vie-ni sul erin ti pio-vano
Come, bind thy flowing tress-es round

con-te-stizi-

With lau-rel,

pp

lau-ri, ai lau-ri,
laurel, and per-
fund

and perfumed flowers,

suo-nin di gloriaj
While loud our songs of

con-te-stizi lau-ri
With laurel and flowers.

fior;

fior;

13573

suo-nin di gloriaj
While loud our songs of

praise resound

ti-cic
cantici
cantici
canto ci
cantici

cantici
cantici
cantici

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cantici
cantici

To cel-ebrate love's
Amneris.  

**con espansione**

**ppp grazioso**

(Ahi vieni, vieni amor mio, mi
con amore, con amore, with rapture

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

ppp
can-ti-ci d'amor.
cel-e-brate love's pow'rs.
dolciss.

**morendo**

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

Or
Ah!

Or de-
Ah! where

ve son le bar-ba-re
are now the foes who dard

dev son le bar-ba-re
where are now the foes who dard

or-de, del lo stra
Egypt's brave sons at.

13873
pre - mio
glo - rious

rae - co - gli o vin - ei -

tor, rae - co - gli o vin - ei -

tor; t'ar - ri se la vit -
go - glia
rae - co - gli o vin - ei -

vit - tor;

The vic - tor's brow shall
crowns; And love, o'er him vic -
tor;

crown,

crowns,

The vic - tor's brow shall
crown,

Shall smooth his war-like

Shall

And love, o'er him vic -
tor - ous,

Page 85
Amneris. con espansione.

(Ah! vie - ni, vie - ni, a - mor mio, rav - mor, frown, shall smooth his war-like frown.

(Ah! come love, come love, let thy voice

ri - de - ra fa - mor, smooth his war-like frown.

dolce.

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

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

leggerissimo

PPP
Soprano I.

Vie-ni sul erin ti
Come, bndthy flowing

Tempo I.
pia - va - no
tress - es' round
con - te - sti ai
With lau - rel,

2d SOP. & CONTR.

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

lau - ri, ai lau - ri j fior; sua - nin di glo - ria j
lau - rel and per - fum'd flow'rs, While load our songs of
con - te - sti ai lau - ri j fior;
With lau - rel and with flow'rs,

con - ti - ci
praise re - sound
coi con - ti - ci d'a -

su - a - nin di glo - ria j con - ti - ci
coi
While load our songs of praise re-sound
coi
lenzio! Aida weep now s'avanza. Fidgia de' Child of the
si-lento! Aida hither now advances.

From Amneris the slaves retire
center Aida

Vin-ti, il suo de-lor mo sa-cero.
con-qu'erd, to me her grief is sa-cred.

Nel ri-ve-der-la, il dub-bio a-tre-ce in me si de-sta.
On her appearance, my soul again with doubt is tortur'd.

Allegro risoluto.

Mi ste-ro fa-tal, si squar-cial-fi-ne!
It shall now be re-vealed, the fa-tal mys-try!

cel canto
Scene and Duet.
Aïda and Amneris.

Moderato (d'ess)
(to Aïda with feigned affection.)

Amneris.

Fu la sor-te dell' ar-mig'tuoi fu- ne-stia, po-ve-ri,
'Neath the chanc-es of bat-tle succumb thy peo-ple, hap-less A-

Piano.

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

Cantabile.

vido.
My heart to-wards thee yearns fond-ly.

Kena-

Aïda. sf

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

Più mosso. (d=100)

library pos-si-o, lun-gi dal suol na-

how can I be hap-

py, far from my na-

ti-o-que do-ve-guo-ta mè la sor-te del pa-

dre-del fra-

coun-

try, where I can nev-

er know what fate may be-fail my fa-

ther,

Come prima. (d=88)

Amneris.

tel-
li? Ben ti com-

pi-an-go! pu-

re-nan-quo 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 leg-

last-ing here be-

low. Time will bring com-

fort and:

13873
go-sce del tuo co-re e piu che j' tem-pe, un Dio pos-

Allegro animato. (much moved) - sotto voce a parte.

Aida.

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

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

Allegro animato. (d=112) 

men-to se a-ve c-brez-za, an-sia cru-el ne tuo di-
ment-ing. Rap-tu-rous mad-ness, bliss fraught with woes. Thy pangs most

lo-ri la vi-tajo sen-ta un tuo sor-

Amneris. sotto voce. a life con-tent ing. Thy smiles en

(Ah! quel pal-lo-re, quel tur-ba men-to
(Yen dea-ly pal-lor her bo-som pant-ing,
ri-so mi schiudel ciel, un tuo sor.
ri-so mi schiudel ciel, ne' tuoi de-

Tell of love's passion, tell of love's woes.

Din-ter-re-gar-la qua-si ho sgo-men-to-
Her heart to ques-tion, cour-age is wanting.

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

My bo-som feels of her tor-

poco
Poco più lento.

Now say, what new emotion so doth sway my fair Aïda?

Thy secret thought reveals to me:

Among the warriors brave who fought 'gainst thy country, it may be that one has
Aïda.

Che par- li?
What meanest thou?

fan-no for-se a tej:n 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 Sej:n cam-pojl du-ce-je-fate of war not all a-like embrac-es And then the daunt-less

Più mosso.

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

Piu mosso. (d = 112)

pa-vìo cad-de tra-fit-te a mor-te warrior who leads the host may per-ish.
Mi - se-ra!
Wretched fate!

Si-
Yes.
Rada-més
dal tuo
tuo fui
spent.

Rada-més
by thine
is slaugteterd.

E pianger
and canst thee

Per
For
sem-
pre to plan-

gi
The

puo - li?
mourn him?

Gli
The

rò!
flow!

Av-er-si
sempre a me fur - ro i

Ce-lès-tial
favor to me was never ex-

Dei
gods
than ven-di-ca-ta-

have wrought thee vengeance.
Nu-mi-
tend-ed (breaking out with violence)

Tre-
-Trem-

ma! in cer ti les-si-
ble! thou art dis-cov-er-d-

thou

I - o!-
lovel-

Pel-
mis-

Non men-ti-ro!
lovest him

Un det-to an-
Nay, to con-

co-ra e jl ve-

found thee I need but a word-

Fis-

sa-mi in

Gaze on my

vi-sa-

I told thee false-ly

Rada-més

Rada-més

19573
Aida (kneeling with rapture)

Yi-vell gra-zie, God, I

vi-vell

Nu-mi! thank ye!

a piacere

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

l'a-lov'st him

Ma l'a-mo an-ch'io in ten-di
ecol canto

But so do I dost hear my

tu? son tua ri-va-le fi-glia de' Fa-ra-
words? he hold thy ri-val here in a Pharaoh's
Aida. (Drawing herself up with pride.)

A - na - daughter...
Mia ri - va-le! eb - ben sia pu - re... An - for...

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

Ah!

Adagio. (D = 60.)

Cantabile espress.

Ah! pia - tha ti pren - da del mio do - ah!
en all my an - guish sweet pit - y
lor - take -
Tis true, for his love I all else for -

mor - sake -
While thou art mighty, all joys thy -

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

Amneris.

mor! Trem - me! Tremble, vile bond - maid! Dying heart - broken, Soon shall thou -
mor - te pu - b - que-st'a - mo - re...Del tuo de - sti - no ar - bi - tra
rue...the love thou hast spo - ken. Do I not hold thee fast in my

Aïda.

Tu sei fe

While thou art

so...no, dâ die vendet ta le fu - rie ho in cor.

power, Hatred and vengeance my heart owes for thee!

li - ce...tu sei pes - sen - te...io vi - vo

happy...all joys thy dow - er, Naught save my

Trem - ba, vil schia - va!

Trem - ble, vile me - nial!
poco incalzando

so-lo per que-sta-mer! pie-ta! pie-
love now is left to me! On all, on

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

pp poco incalzando

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

cor, tre-ma, vil schia-
love that thou hast spek-

val! del tuo de-sti-no-arbi-trajo
Do I nethold thee in my

son, do-die e ven-del- ta le fu-ri-e in cor, le fu-
pow'r, Ha-tred and ven-geance my heart owes for thee, ay, owes for
Aida. Allegro marziale.

Amneris. lor. me!
cor. thee!

Soprano I & II.

Tenor. Sul del

Bass. Sul del

Allegro marziale. (f = 100)

Amneris.

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

Nie-le-al sa-a-cred li-do sien bar-riv-er Guard the
to-shores, E-gyp-tians

Nie-lus' sa-a-cred li-do sien bar-riv-er Guard the
to-shores, E-gyp-tians

Nie-le-al sa-a-cred li-do sien bar-riv-er Guard the
to-shores, E-gyp-tians

Nie-lus' sa-a-cred li-do sien bar-riv-er Guard the
to-shores, E-gyp-tians
ra - i; tun pro - stra - ta nel - la

tak - en; While be - fore me thou - in

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

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

105

dust art prone,

io sul tro - no ac - can - to al

I shall share the rey - al

gri - do: guer - ra, guer - ra e mor - te al - lo stra

liv - er, Eg - ypt they nev - er, they nev - er shall en -

gri - do: guer - ra, guer - ra e mor - te al - lo stra

liv - er, Eg - ypt they nev - er, they nev - er shall en -

Page 106
Poco più vivo.

Aïda.

Ah! pia, ti che più mi resta? un dolore in mia
Pray thee, spare a heart despair! Life's to me a void for

Re, throne!

ner! slave!

ner! slave!

Poco più vivo. (→ 306.)

vi fa; vivi regnato fu ro re io tra breve place-
sak en; Live and reign, thy anger blighting, I shall soon no longer

ro Que st' amore che t'irrita nel la tomba spegne
brave, Soon this love, thy hate inviting, Shall be buried in the

re. grave. Amneris.

Vien, mi segui, apprende.
Come, now follow, I will
Ah! pie-tâ!
Ah! then spare!

Ah! pie-tâ!
Ah! then spare!

ra-i show thee whether thou canst vie with me,
ra-i show thee whether thou canst vie with me,

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

que-sta soon this

mor. love.

nel la tem-
shall be bur-

yes, I will show thee if thou canst vie,
Amneris.

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

Aïda.

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

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

13673
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 (d = 100)

Enter the King followed by Officials, Priests, Captains, Fan-bearers, Standard-bearers. Afterwards Amneris, with Aida and slaves. The King takes his seat on the throne. Amneris places herself at his left hand.
Gloria al
Glory, oh
Gloria, glo-
Glory, glo-
Gloria, Glo-
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ria
y, al
Re! In-

ry, al
Re! In-

y, oh
King, oh

yal Re, al
Re! In-

y, oh King, oh
King! Raise we our

song, our fes-

tal
ta

tal

tal

tal
erin dei vici - to - ri! nem - be gen - til di fio - ri
vin-ci - to - ri! Let flow's sweet perfume breath - ing.

stend-a 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

mi - sti - che ca - ro - le, ce - me d'in - tor-ne al
sing your mystic praises, As round the sun in

le mi - sti - che ca - ro - le, co - me d'in -
Now sing your mystic praises, As round the
Grazie agli
Thank we our
 guar...do er...ge...te,
raise we,

toria a...gl'ar...ibi...tri su...pre...mi...il
power, war's issue dread de...cid...ing, Our

grazie agli
Thank we our gods, and praise we On this tri...

Dei ren...de...te nel for...tu...
gods and praise we on

grazie agli
Thank we our gods, and praise we on this tri...

guar...do il
 guar...do er...get...te; grazie ren...de...te
glances, our glances raise...we; Thank we and praise we

nato di, grazie agli Dei, grazie ren...de...te nel
umphant day, Thank we our gods, thank we and praise we on
SOPRANO I.

SOPRANO II.

TENOR.

BASS.

Chorus of People.

Chorus of Priests.

Co-me d'in-no, As round the Sun in

Co-me d'in-no, As round the Sun in

In ni fe-

In ni fe-

In ni fe-

In ni fe-

for-tu-na-to di,

for-tu-na-to di,

for-tu-na-to di,

for-tu-na-to di,

this tri-um-phant day,

this tri-um-phant day,

this tri-um-phant day,

this tri-um-phant day,

gra-zie-a-gli

gra-zie-a-gli

gra-zie-a-gli

gra-zie-a-gli

thank we the

thank we the

thank we the

thank we the
Dance all the stars in delight!

so-le dan-za-no gli a-stri in ciel!

maz-es Dance all the stars in delight!

sto-sia-ziam al festal song, Raise we our song to the King.

sto-sia-ziam al Re, al-zia-mo al Re. festal song, Raise we our song to the King.

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

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

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

(The Egyptian troops, preceded by trumpets, defile before the King.)
Ballabile.
Piu mosso. ($\text{\textit{d} = 144}$)

\textbf{P' staccato}

\textit{(A group of dancing girls appears, bringing the spoils of the conquered)}
(Other troops enter, following war-chariots, banners, sacred vessels and images of the gods.)

Tempo I.

SOPRANO I.

Vie-ni-o guer-ríe-ro
Hith-er ad-va-nce, oh

SOPRANO II.

Vie-ni-o guer-ríe-ro
Hith-er ad-va-nce, oh

TENOR.

Vie-ni-o guer-ríe-ro
Hith-er ad-va-nce, oh

BASS.

Vie-ni-o guer-ríe-ro
Hith-er ad-va-nce, oh

TENOR I.

Agliar-bí-tri su-premi
To pow-ers war-de-ciding

TENOR II.

Agliar-bí-tri su-premi
To pow-ers war-de-ciding

BASS I.

Agliar-bí-tri su-premi
To pow-ers war-de-ciding

BASS II.

Tempo I.

BANDA

Sf grandioso
noi, sul passo degli ro-i, sul passo degli bays and fragrant flowers, Green bays and fragrant

Il guardo, il guardo, our glance raise we, our glance raise we,

Noi, sul passo degli ro-i, sul passo degli bays and fragrant flowers, Green bays and fragrant
grazie a gli Dei, thank our gods
Thank we our gods,
agli Dei ringrazi na
thank our gods and

priests
dete nel for tna dl.
praise we On this triumphant day.

13573
Vie - ni-o-rever, vie - ni a gio -
Hither, glorious card, mingle your
joy, mingle your joy with
ours, hither ad -

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

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

Gra - zie, thank we, thank we, thank we, thank we our

Pri - ste.

Gra - zie, thank we, thank we, thank we, thank we our
Vieni, o guerriero, glorious warriors,
Mingle your joy, your

O guerriero, glorious warriors,
Mingle your joy, your

A glì Dei, gods and praise we,
BANDA

Mingle your joy, your

A glì Dei, gods and praise we,
no - i, sul pas - so de - glee ro - ii lau - rie i fior ver -
joy with ours, Green bays and fra - grant flow - ers We'll scatter on their

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

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

grazie agli thank we our Dei, gods,

grazie agli thank we our Dei, gods,

grazie agli thank we our Dei, gods,
siam.  Vieni, guerriero, vieni a glo-ir con
path.  Hither advance, glorious band, Min-ge your joy with

siam.  Vieni, guerriero, vieni a glo-ir con
path.  Hither advance, glorious band, Min-ge your joy with

siam.  Vieni, guerriero, vieni a glo-ir con
path.  Hither advance, glorious band, Min-ge your joy with

grazie a gli Dei, grazie a gli Dei
thank we our gods, thank we our gods
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*mi-*
*ours.

suil vanos-

green

boy and fragrant flow-

er well scater their

*mi-
*ours.

suil vanos-

green

boy and fragrant flow-

er well scater their

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

Più animato.

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

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

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

Più animato. (d=132)

ff
The King.

Sal-va-tor del-la pa-tria,io ti sa-lu-ta-
Savior brave of thy country, Egypt salutes thee!

col canto

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

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

fal-e.
triumphe.

Come prima. (\textit{\textit{d=92}})

(to Radames.)

0-rega-me chie-di quan-to più bra-mi. Nulla te ne-
What beon thou askst, freely I'll grant it. Naught can be de-

13573
Radamés.

Con cedi in pace che innanzi a te sien trattei pri gioni.
First we beg that the captives be before you brought.

Nu mi! bavo us!

Poco più.

Ramphis.

Grazia gli Dei, grazie rende-

TENORS. Grazia gli Dei, grazie rende-

Priests. Grazia gli Dei, grazie rende-

BASSES. Grazia gli Dei, grazie rende-

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

Thank we our gods, thank our gods and praise.
te nel fortunato, nel fortunato
we on this triumphant, on this triumphant
te nel fortunato, nel fortunato
we on this triumphant, on this triumphant

morendo

di, grazie, grazie a-gli Dei.
day, all thanks, all thanks to our gods.
di, grazie, grazie a-gli Dei.
day, all thanks, all thanks to our gods.
di, grazie, grazie a-gli Dei.
day, all thanks, all thanks to our gods.

ancora piu p
Allegro assai vivo.

Aida.

(Rushing towards Amonasro.)

Amneris.

Che veg-ga!—E-gli?—Mio pa-dre!—
Whatsee I?—he here!—My fa-ther!—

Radamès.

Suo pa-dre!
Her fa-ther!

Ramphis.

Suo pa-dre!
Her fa-ther!

The King.

Suo pa-dre!
Her fa-ther!

TENORS.

Suo pa-dre!
Her fa-ther!

BASSES.

Suo pa-dre!
Her fa-ther!

SOPRANOS.

Suo pa-dre!
Her fa-ther!

TENORS.

Suo pa-dre!
Her fa-ther!

BASSES.
Aida.

(Embracing her father.)

Amneris.

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

In pe-ler no-stro!

Amonasro. And in our pow-er!

Non mi tra-dir!
Tell not my rank!

(whispering to Aida.)

The King.

(to Amonasro.)

Tap-pres-sa._
Come for-ward._

Molto largo.

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

Dun-que tu sei?
So thea thou art?

Molto largo. (f = 52.)

grai-vi-ti noi fun-mo-mo-
and we are con-querd-
mer-te in-van-ber-cal.
dead I vain-ly sought.
Andante sostenuto. (d-66.)

Amonasro.

(pointing to the uniform he is wearing.)

Que stas si sa chio ve ste vi di ca chej mie
This my gar ment hastold you al read y that I

pp

Re la mia patria ho di fe so;
fought to de fend King and country;

Adverse

sorte a nostrar mi ne mi ca ter nò va no de for ti l ar
fortune against us ran ste dy

Vain ly sought we the fates to de

dir.
At mio piè nel la pol ve di ste so giac quejil
fy.
At my feet in the dust lay ex tend ed Our
Re da più colpi trafi
to; se l'amor del la
King, countless wounds had trans-pierced him; If to fight for the

country è delitto siam rei
that nurs'd him Make one

Poco più animato. (d = 76.)

Ma tu, Re, tu sì-gno re pos-gul ty, we're ready to die! But, oh King, in thy pow-er trans-

dolce

sente, a co stro ti vol gi clem en te Og gi
cendent, Spare the lives on thy mer-cy de pen dent By the
Aida.  

Ma tu Re, tu signore presente, a core.
But, oh King, in thy power transcendent Spare the

Si; dai Nubi percosci noi siamo; tua pieta
We, on whom heaven's anger is falling, Thee im

sto ro ti volgi elemento. Oggi noi siam percosci dal
lives on thy mercy dependent. By the fates today o ver

ta, tua elemenza imploria no; ah giama di soffrir vi sia
plore, on thy elemency calling; May ye never be by fortune for

18673
senti, a costo ro ti mostr a cle men
cen dent, spare the lives on thy mer cy de pen
-- so-ve-sa ha ri vol ti! di qual fiam ma ba
on her he is gaz ing! glowing pas sion with
si dal fa to, voi do man po tria il
are o ver taen, who the e vent can of
mor te! a mor te! o Re, strug gi, death all! to death all! oh King, now be
don gli e ven ti a costo ro most ran ci clo
pers now are soar ing, Let us spare those our mer cy in
za im ploria mo, ah pie
ence now call ing, spare us
za im ploria mo, tua clo
ence now call ing, on thy
mor te! a mor te! o Re, strug gi, death all! to death all! oh King, now be
mor te! a mor te! o Re, strug gi, death all! to death all! oh King, now be
gni pla ca te, lu mil
ger ex ceed ing, lend an
gni pla ca te, lu mil
ger ex ceed ing, lend as
tua.pie·t"a.im.plore.im.thy.vol-t'il
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oggi ne siamo percosi,
By fate we're now overtaken,

con la vendetta, la vendetta
cries, sternly vengeance, sternly vengeance

no, ognistill del pianto do
eyes, in my bosom love's flame seems new.

riam, plead, we thy mercy implore, tua clemenza imploriam,
plead, we thy mercy implore, tua clemenza imploriam,

struggi, Re, quete ciurme, queste ciurme ferozi,
death, oh King, let death be now their just destina
ti: By the gods mercy

piefà, saleggi: By the gods mercy
piefà, saleggi: By the gods mercy

piefà, spared, plea
piefà, spared, plea

piant, tua clemenza imploriam, we thy mercy implore, tua clemenza imploriam, we thy mercy implore,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,

struggi, Re, quete ciurme, queste ciurme ferozi,
Re, tu signore posse, a come
King, in thy power transcend, Spare the
so-la, av-vi- lia,
loved and my passion,
lor, il do lor
cheek, her fair cheek

Re, tu signore posse, a come
King, in thy power transcend, Spare the
ciur-me, que-sti urme fe-ro-ci, fur dae Nu-mi vo-
death be their most just des- tination, they by heaven are

Nu-mi per-ces si nei sia-me, tua pie-
whom heaven's anger is falling thee im-

Nu-mi per-ces si nei sia-me, tua pie-
whom heaven's anger is falling thee im-

Strug-gi-o Re, ques-te ciur-me.
Death, oh King, yes, let death
que-sti urme fe-ro-ci, be their just des-tination,

our-me death be que-sti urme fe-ro-ci, fur dae Nu-mi vo-
sen-te, their most just des-tina-
tion, they by heaven are

sent- er-
isch, pos-
sen-te,

cher-
isch, wa-
cher-
isch,
sotto ti mostrai
lives on thy mercy
dependent, By the
litata, passion
is Slighted? la ven-
sternly
sto ti mostrai
lives on thy mercy
dependent, By the
tati, fat-ed,
they are fat-ed to perish,
And the heavens we

la mer-
tat, tua clem-
za implor-
rìma, ah! glam-
tata, tua clem-
za implor-
rìma, ah! glam-

fur dai Nuni tati,
they by heaven are fat-ed,
tati, fat-ed,
they are fat-ed to perish,
and the heavens we

Re pos-
we
Re pos-
we
Allegro

Recit.

O Re: pej sa - cri Nu - mi, per lo splen - dor del - la tua co-

dor.

eyes.

O King: by heavn a - bove us, and by the crown on thy brow thou

cries.

pi -

cry?

ler!

bey!

ler.

ter.

sray.

plor.

riam.

plor.

riam.

plor.

ler.

bey.

ler.

bey.

Re.

King.

Re.

King.

Allegro (i - 120)

13573
Radames.

Ro-na, com-pier giu-ra-si-il vo-to mi-o... El-
swor-est, what-e'er I asked thee thou wouldst grant it...

Giurai.
Say on.

Radames.

be-ne: a te pel pri-gio-nie-ri E-ti-o-pi vi-ta de-
safe then, I pray free-dom and life to free-ly grant un-to these

(Per tut-ti!)
(Free all, then!)

Amneris.

Radames.

man-do ci li-ber-ta.
E-thiop cap-tives here.

Priests.

Death be the doom of E-gypt's

Death be the doom of E-gypt's
Ramphis.

Ascolta!
Hear me, oh

Friends.

pa-tri-a!
en-e-mies!

pa-tri-a!
en-e-mies!

People.

gra-zia per g'in-fe-li-er!
Com-passion to the wretched!

gra-zia per g'in-fe-li-er!
Com-passion to the wretched!

(to Redamès)

Re. Tu pur-re gio-vi-ne ro-e, sag-gio con-siglio a-
King! and thou, too, daunt-less young ho- ro, lost to the voice of

a tempo (d - 88)

scol-ta: son ne-mi-cie pre-di so-no, la ven-det-ta han-no nel
pru-dence: they are foes, to bat-tle hard-en-ed, Vengeance ne'er in them will

Page 178
cor, fat-ti-ana-da- ci dal per-do-ne cor-re- ran-no all'ar-mi-an-die, Grow-ing bold-er if now par-don'd, They to arms once more will

Radames.

Spen-te A-mo-na-sro il re guer-rier, non re-sta sper-zu-zi vin-fi. With A-mo-nas-re, their warrior King, all hopes of revenge have perished. cor! fly!

Ramphis.

Al-me-ne, ar-ra di pa-ce se-cur-ta, fra noi re-sti col pa-dre A- At least, as earnest of safety and of peace, Keep we back then A-i-da's

The King.

Al tuo consiglio io ce-do, Di se-cur-ta, di pa-ce un mi-glior pe-gno: I yield me to thy counsel; of safety now and peace a bend more certain will I
Più presto (\textdagger: \textdagger200\textdagger)

Dar vi. Radames, la patria t'augura de' vie.

give you. Radames, to thee our debt is unbounded.

D'Amneris, la mano premio ti

Amneris, my daughter, shall be thy

sia. Sovera l'Egitto un giorno con

guer-don. Thou shalt hereafter o'er Egypt with

Amneris.

(Venga la schiava, venga ra-

(CNow let you bond-maid, now let her

es-sa re-gne-ral.

her hold co-joint sway.

18473
Ramphis.

fonde, sintree-cijl lo-toal lau-ro, sintree-cijl lo-toal tect-ed, With lau-rel and with lo-tus, with lau-rel and with

sciolo, che ci ri-do-naa-li be-ri, che ci ri-do-naa-li ject-ed, And lib-er-ty hath grant-ed us, and lib-er-ty hath

sciolo, che ci ri-do-naa-li be-ri, che ci ri-do-naa-li ject-ed, And lib-er-ty hath grant-ed us, and lib-er-ty hath

fonde, sintree-cijl lo-toal lau-ro, sintree-cijl lo-toal tect-ed, With lau-rel and with lo-tus, with lau-rel and with

fonde, sintree-cijl lo-toal lau-ro, sintree-cijl lo-toal tect-ed, With lau-rel and with lo-tus, with lau-rel and with

fonde, sintree-cijl lo-toal lau-ro, sintree-cijl lo-toal tect-ed, With lau-rel and with lo-tus, with lau-rel and with
In the meadow
Praise be to Isis,
laurel crowned, laurel of the victor.
lotus entwine Proudly the victor's head.

liberi solchi del patria soil.
granted us Once more our soil to tread.

In the meadow
Praise be to Isis, cantabile

laurel crowned, laurel of the victor.

lotus entwine, twine we the victor's head.

lotus entwine, twine we the victor's head.

p staccato
Ramphir.

Isi-de cheil sa-cro suol di-fen-de! Pregiam cheil fa-ti-ar-
god-dess bland, Who hath our land pro-tect-ed, And pray that the fa-vors

Priests.

Isi-de cheil sa-cro suol di-fen-de! Pregiam cheil fa-ti-ar-
god-dess bland, Who hath our land pro-tect-ed, And pray that the fa-vors

ri-da-no, preghiam cheil fa-ti-ar-ri-da-ne fau-
granted us, and pray the fa-vors granted us Ev-

ri-da-no, preghiam cheil fa-ti-ar-ri-da-ne fau-
granted us, and pray the fa-vors granted us Ev-

ri-da-no, preghiam cheil fa-ti-ar-ri-da-ne fau-
granted us, and pray the fa-vors granted us Ev-
(Qual spe-mo mai più re-sta-mi? A
(Al-most of ev'-ry

(A-las! to me what hope is left? He

(Dal-fini-te-

(D'aver-so Nu-mej-fiel-go-re sul

(Ramphis-

(Rampsh-

(The King-

Glo-ria

Priests-

(Glo-ry

(People-

(Glo-ry

(Glo-ry
lui — la gloria del trovo —
wed, a throne ascending —
I left my

giubilo
sense bereft,

i — nebbria — ta — jo — so — no;
By joy my hope transcending,

ca — po mio disceso —
on my head descending —

A — hino — d'Egitto il
dalla —
ing —

Preghiamo che i fatti,
Pray that the favors,

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!
tut - ti in un di _ si com - pio - no_i

so - glio non val,
trea - sure Weighs not,

pre - ghiam che i fa - ti_ar - ri - da - no

Pray that the fa - vors granted us

glo - ria!
glo - ry!

13573
Molto più mosso, quasi tempo doppio.

Fa cor: de la tua patria i lie tig ven tig.
Take heart: there yet some hope is left. Thy country's fate a -

Molto più mosso, quasi tempo doppio.

apet ta, per noi del la ven det ta già pros si mo l'al -
soon shalt thou see with pleasure Revenge light from a -
cri me d’un di sper-ra-tu a
non val, non val d’A-f-da’s
plea ta già pres-sime è l’al
no fau us Ev - ter, ev - er be d’er us,
lo re sul erin, sul erin sul erin sul erin
li be eri b eri bol-chi del patri to li be eri b eri bol-chi del patri to
li be ed us b eri bol-chi del patri to li be ed us b eri bol-chi del patri to
no fau us Ev - ter, ev - er be d’er us,
no fau us Ev - ter, ev - er be d’er us,
au ro sul erin, sul erin twine we the vic - tor’s
au ro sul erin, sul erin twine we the vic - tor’s
au ro sul erin, sul erin twine we the vic - tor’s
au ro sul erin, sul erin twine we the vic - tor’s
AïDA
Opera in Four Acts

By

GIUSEPPE VERDI

Libretto by

A. GHISSLANZONI

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 TERZ0
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. ($$ \approx 76$$)

Piano.
Chorus (in the Temple).
Tutti.

TENOR.
Oh, thou who to Osiris art, mother and consort immortal.

BASS.
Oh, thou who to Osiris art, mother and consort immortal.

"Ka."

DIVA che j ca - sti pal - pi - ti de-stia-glu - ma-ni - jn cor;
Goddess that mak'st the human heart in fond emotion move,

DIVA che j ca - sti pal - pi - ti de-stia-glu - ma-ni - jn cor;
Goddess that mak'st the human heart in fond emotion move,

High Priestess.

Aid us thy portal who seek,
Soccorri, soccorri a noi.

Aid us thy portal who seek,
Soccorri a noi, pium
Soccorri a noi, pium
(From a boat which approaches the shore descend Amneris and Ramphis, followed by some women closely veiled. Guards.)

Portendo la voce

To-sa, ma-dre d'im-men-soa-mor, see-cor-ri a
port-al, par-ent of death-less love, oh aid us, oh

Ramphis.

Menò mosso.
(to Amneris)

Vie-ni al-si-de al tempio: al-la vi-
Come to the fane of I-sis: the eve be-

Menò mosso. (f = 60)

con calma

gi-lia del-le tue noz-ze in-voc-a del-la Di-va il fa-vo-re.
fore the day of thy bridal, to pray the goddess grant thee her fa-vor.
I - si - de leg - ge de' mor - ta - li nel co - re;  o - gni mi - ste - ro
To I - sis are the hearts of mor - tals - o - pen;  In hu - man hearts what -

de - gliu - ma - ni a le - i no - te. Si;  io pro - ghe -
er is hid - den, full well she know - eth. Ay! and I will

rò che Ra - da - mès mi do - ni tut - te il suo cor, co - me il mio
pray that Ra - da - mès may give me tra - 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 - diame. Pre - ghe - rai fi - no al-
Now en - ter. Thou shalt pray till the
(all enter the temple)

Pal-ba; io sa-ro te-co.
day-light; I shall be near thee.

Chorus: Priestess. 
Soc-cor-ri, soc-cor-ri a noi,
Aid us thy por-tal who seek.

portando la voce

Chorus.

TENOR. 
Soc-cor-ri noi, pie-
to-sa, madre d’immenso-a-nor,
Aid us who seek thy por-
tal, parent of deathless love,
BASS. 
Soc-cor-ri noi, pie-
to-sa, madre d’immenso-a-nor,
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.
(Aida enters cautiously, veiled.)

Aida. | Recit. | (lungo all' espresso.)
---|---|---
Qui Rada-més ver-rà! Che vor-rà
He will ere long be here! What would he

(idem.)
dir-mi? Ia trem-mol! Ah! se tu
tell me? I trem-ble! Ah! if thou
vi-ni-a re-car-mi-o er-u-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-pl vor-ti-ci
Ni-lus, thy dark and rush-ing stream

mi da-ran tem-ba-
shall soon o-ver-whelm me;

e pa-ce for-se-
peace shall I find there,

c pa-ce for-se e o-
peace and a long ob-liv-ion.

Andante mosso. (d = 92)

p legato
Oh patria mia, mai più, mai più ti rivendeco

col canto

Lo stesso movimento. (s.: ss.)
cantabile

O cieli azurro dolce, ombre,

pizzicato

ti do t.

ve, dove sereno il mio matino brillando,

Whose smiling glance saw my young life un-
Fare verdi

colli o profumate

fiori oh stream-lights gently

poco cresc

ri TVe- ing Thee, oh my

mi a, mai più ti rive

country, no more shall I be

Lunga

drit hold! espress. oh patria mia, mai

thee, oh my country, no
più
more,
non ti ve-drò, non ti ve-drò mai
ne'rs shall I see, ne'rs shall I see thee
più!
more!

con forza

oh pa-tria mia, mai piú
Oh na-tive land, I ne'rs shall see thee

dim

ti ri-

allarg

con forza

sforz.

ppp

allarg.

13573
Duet.

Aida and Amonasre.

Allegro vivo, (d. 138)

Aida.

Ciel! mio padre!
Heav'n! my father!

Amonasro.

A

Grave

Piano.

Nulla cause leads me to seek thee here, Aida.
Naught es-

Presto parlando.

sfugga al mio sguardo.
For Ra-dames thou'rt dying of

Dei Far- on la figlia tua ri-
love, he loves thee thou a-wait'st him. A daughter of the Pha-raohs is thy
va-le raz-za in fa-me, ab-ber ri-ta e-ni noi fa-
ri-val race ac-curs-ed, race de-test-ed, to us aye

Aïda.

fi-ero.

E'in suo po-te-re sto! lo d'A-mo-na-sro fi-glia!
And I am in her graspi. I, A-mo-na-sro’s daugh-ter!

tax-lel! fa-tal! In po-tér di In her pow-er

Isil No! se io bra-mi, la pos-sen-te ri-val tu vi-nce-ra-i, e
thou! No! if thou wish-es, thy all-pow-er-ful ri-val thou shall van-qui-sh, thy

coun-try, thy scep-tre, thy love, shall all be thine.
Allegro giusto. (4-100)
cantabile, dolciss.

Rivedrai le foreste, le fresche
Once again shalt thou on our balm-y ferrest, our verdant

dolciss.

(with transport.)

Aida.

valle, i nostri templi d'or!
Rivedro le foreste, our gold-en temples gazel!
Once again shall I on our balm-y

dolciss.

Amonasro.

ma-te! le fresche valle, i nostri templi d'or!
Sposa fervest, our verdant valleysour gold-en temples gazel!
The happy

li-ce a lui chea-masti tan-te, tri-pu-diim men-si-vi potrai gio-
bride of thyhearts dearest treas-ure, de-light un-bound ed there shalt thou en-

col canto.
vec-chi fonten-7-ri si tru-ci-dò. Ah! ben ram-
grey-beards, and help-less chil-dren slain.

Ah! too well re-
col canto. ff
doleissimo.

men-to quegl'in-faut-gi-er-nsil ram-men-toj
member'd are those days of mourn-ing! All the keen

Cantabile.

lut-ti che il mio cor so-f-fri! an-guish my poor heart that pierc'd!

Doh! God's

doleissimo.

fa-te-nu-mi, che per
grant in mer-cy, peace once
Amonasro.

noi ritorni, che per
more returning, peace once

Ram-men ta!
Re-mem ber!

nei ritorni, l'al-baj-o-ca-ta de' se-re-ni
more returning, Once more the dawn soon of glad days may

Non fin che tar
Lose not a mo-
di. burst. parlante

di. In ar-mi-o-ra si de-sta il po-pol
ment. Our peo-ple arm'd are pant-ing For the

Poco più animato.($=146$)
Vittoria

...suona;
$tutto$ è pronto già.

Success is

...sure;
only one thing is wanting:
That we

Aida.

Chi scoprirlo pote...
Who that path will dis-

fer il nemico seguirà.
know by what path will march the foes.

tri - a? chi mai?
cover? canst tell?

Tu stessa!
Thyself will!
Allegro. (d=96)
(with savage fury)

dunque sorgete e giugnie co-

eypt! fierce nation our cities de-

or-ti! cal fue-ce strug-ge-te le no-sire cit-
tta...
vot-ing To flames, and de-net ing With ru-
ins your path...

Spar-
ge-

Spread wide-

tutta forza.

ro-re, le stragi, le mor-ti al vos-tro fu-
ro-re più fre-no non

13573
Crying, as thee in scorn they show? Thy country thou hast

Pie-ta! Pie-ta! padre, pie-ta!
Nay hold! ah hold! have mercy, pray!

Una lar-va or ri-bi-le
One among those phan-toms dark,
Fra lom-bre a noi s'af-fac-cia
E'en now it stands be-fore thee.

sotto voce e cupo

muor!
sham"!

sotto voce.

sempre pp

PPP

PPP

PPP
Aida

Amenasro.

Ah!
Ah!

Tremble! New stretching o'er thee,
Its bony hand I mark.

Father!
Father!

No! Ah! No! Ah! No! Ah!

Tua madre e' i' e ravvisala
ti male.
Thy mother's hands, see there again, stretch'd out to

 poco cresce.
(with the utmost terror)

Ah! no! Ah! no! padre, pietà! pietà! pietà!
Ah! no! ah! no! my father, spare! ah spare! ah
dice.
curse thee.
Non sei mia
Thou'rt not my

Dei Fa-ra-o-ni tu sei la
No, of the Pharaoh thou art a

Aida.

(uttering a cry.)

Ah!

Ah!

schiava!
bond-maid!

tà! spare!

tà! spare thy!
Andante assai sostenuto. (p. 76)
(dragging herself to her father's feet)

*tà!
child!

**pp con espress.**

*molto sottovoce e espress.*

Padre! a costo ro schiava non
Father! no, their slave am I ne

so no
longer

Non male dir mi non impre
Ah, with thy curse do not ap
Amonasro.

Pensa che un popo.

Think that thy race,

lo vin-te, stra-zia-to

trampled by the con-qtor,

per-te sol-tan-to, per-te sol-

thro-thee a-lone, ny-thro-thee a-

Aïla.

tant-to ri-ser-ger pho-oh patrialgoo

lone can their free-dom gain. Oh then my

cresc. poco a poco
patria quanto mi ce - still! o
country has prov'd the stronger, my

morendo

patrial quanto mi co -
country's cause than love is stron -

ppppp morendo

stil
ger!

Amonasro. (conceals himself among the palms)

Coraggio! ci giunge - la tatu-dro._
Have courage! he comes _ there I'll remain._

dim ed allarg.un poco
Duet.

Aïda and Radamès.

Scene._ Finale III.

Allegro giusto. (rt 100.)

Piano.

Aïda.

Radamès...

con trasporto

Tarresta, Advancenct!

Purti riveg—go, mia dolce Aïda,

Again I see thee, my own Aïda.

Vanne... che sperign... cor?

Hence!... what hopes are thine?

A te... dissip... so l'amor mi

Love led me... er in hope to

Page 234
Tej ri-ti-tea-dono don al tro mar. D'Amme ris
Thou to an oth er must thy hand re sign. The Prin cess

sposo._
wedstheel!

Che par li mai? Te so le, A i da, te deg gio
string. What say est thou? Thee on bo A i da, v'er can I

D'a no sper.
Invoke not

mar. Gli Dei m' sco l t a no tu mia sa ra
love. Be wit ness, heav en, thou art not for sak en

13873
giuro non ti macchiar! Pro - de ta - mai, non ta - me - rei sper - false - ly the gods a - bove! True, thou - wert lov'd, let not un - truth de -

string.

giuro! grade thee! Radames.

E co - me spe - ri set -

And how then hop'st thou to

Del l'amor mi - o du - bi, A i da? Can of my love no more I per - suade thee?

Aida.
poco a poco string.

trar - ti d'Am - ne - ris ai vez - zi, del Re al vo - ler, del tuo po - po - le gi

baf - fle the love of the Princess, the King's high com - mand, the de - sire of the

p poco cresc.

vo - ti, del Sa - cer - do - ti al ri - ra;

people, the cer - tain wrath of the pri - est - hood?
Radames.

0 - dimA - i-da
Hear me, A - i-da.

Nel fie - ro a-
Once more of

ne-li - to di nu - va guer - ra il suo - lo E-
deadly strife with hope un - fad - ing the E - thiop

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
arm - mies I shall com - mand. While shouts of
plau - si
del - la
vit -
to -
ria,
tri -
umph
greet
me
vic -
to -
rious,
To
our
kind
pro -
stro,
gli
sve -
loil
cor,
San -
i tfi
ser -
to
del -
la
mia
mon -
arch
my
love
disclo -
sing,
I
thee
will
claim
as
my
guer -
don
glo -
ria,
vi -
vrem
be -
ati
deter -
na -
mo -
re
San -
i tfi
glo -
rious,
With
thee
live
ever
in
love
re -
pos -
ing,
I
thee
will
ser -
to
del -
la
mia
claim
as
glo -
ria,
vi -
vrem
be -
ati
deter -
na -
-
Nay, but dost thou not fear then Ammor.

Nay, but dost thou not fear then Ammor.

Her dreadful vengeance, like the lightning of heaven on me will fall, upon my father, my father.

In vain wouldst thou attempt it.

I will defend thee!
Our blighted regions new we'll turn our eyes.

Lo stesso movimento.

There, where the virgin forests rise,

Mid fragrance softly stealing, our loving bliss con-

The world we'll quite forget, mid loving bliss the
dolciss.

senza affrett.

terra scorrem.

world we'll quite forget. Radames.

Sovra una terra e-
To distant countries

do less.

senza affrett.

son slancio

sfrenia fece fugir dovrei!
abbandonar la
ranging. With thee thou bid'st me fly! For other lands ex-

patria, la re de' nostri Dei! Il suol dov'io rac-
changing. All heath my native sky! The land these arms have

colsi di gloria i primi alloiri, il ciel de' nostri a-
guarded. That first fame's crown awarded, Where first I thee re-
Aïda.

Là tra foreste
There, where the virgin

mori come scordar potrem?
warded, How can I e'er forget?

vergnini,
for-est rise,

Il ciel de' nostri mori
Where first I thee regarded,

estremamente p
e sta si bea
tre loving bliss concealing, The world we'll quite for-

trem?
come scordar?
Can I forget?

ppp dolciss.
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?

do - ciss.

sta - si la - ter - ra scor - de -
ing bliss the - world we'll quite for -

do - ciss.

rem. get. con forza

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?
libero l'amor ne fia concessoso; ivi nel tempio stessoso gli stessi Numi a freely to our hearts will love be yielded; The godly youth that shielded, will not our love for-

vrem, ivi nel tempio stessosi gli stessi Numi a vrem, ivi nel tempio j-get, The godly youth that shielded will not our love forget, The godly youth that

Radames Abbandonar la patria, là re de' nostri Dei! Il ciel de' nostri g-For other lands exchanging All heath my native sky! Where thee I first re-

merendo dolce

stessoso gli stessi Numia vrem; fuggiam, fuggiam! shielded will not our love forget, ah, let us fly!

morire come scor-dar potrem? guarded, How can I e'er forget?
Allegro vivo.

Tu non m'ama
Me thou lovest not!
(hesitating.)

i-da!
i-da!

Non t'amore?
Not love thee?
Mortal giama mai non
Nec yet in mortal

Allelo vivo.

Vol! Vol!
Go! Go!

dio ar-se da-mer al par del mio pes-se-
bo-som love's flamedid burn with ar-dor so de-vour-

ing!

that-tende al-la-ra Am-neris,
Giammai, di-cesi-il?
Al-
yonwaits for thee Am-neris!
In vain, thou sayest?
Then

No! Giam-mai!
All in vain!
Allegro assai vivo.

Radames.

Ah no! fug-gia-mo! Sì: fug-giam da que-ste mu-ra, al-de-
Ah no! we'll fly, then! Yes, we'll fly these walls now hat-ed, In the
Allegro assai vivo. ($ \approx 100$)

ser-to-ni-aem fug-gia-mo; qui sol re-gna la sven-tu-ra, la si-
next hide our treasure, Here the land to love seems hat-ed, There all

schiu-de-uncel 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
Nel la terra venuta de' miei
In my native land where lavish Fortune

smiles, a heav'n awaits thee, Balm-y airs the sense that ravish, Stray thro'

suolo è arro mo fiore. Fresche val li e ver di prati a noi.
ver-dant mead and grove. 'Mid the valleys where nature greets thee, We our.
mece tamo, tamo! a noi duce fia la mer, fia la
lov'd with love undying! Come, and love our steps shall guide, love shall

(they are hasting away, when suddenly Aïda pauses.)

mer, guide. Ma, dimmi, per qual via evite
But, tell me: by what path shall we a-

mer, guide.

rem le schiere degli arma? void a-lighting on the soldiers?

Il sentier scelto dai no-siria pion-bar sul ne.
By the path that we have chosen to fall on the
È quel sentiero?
Say, which is that?

Nin-fea deserto fine domani.
H Ethiop twill be free until to-morrow.

The gorges of

Radamès.

Napata.
Napata.

Di Napata le gorghe! I vi saranno.
Of Napata the gorges! There will I post my

Oh! chi ci ascolta?
Who has overheard us?

mieli... Da-ia il padre degli E-tio-lli
men! Aida's father, Ethiopia's Re!

king!
Radamès. (overcome with surprise.)

Tu! Amenasso! tu! il
Thou! Amenasso! thou! the

Re? Nu-mi! che dis-si? No
King? Hea-ven! what say'st thou? No! it is

ver, non è ver, non è ver;
false, it is false, it is false;

portare (tremol) pausa
ver, no! so-gno de-li-rìo è
false! no! sure-ly this can be but
Ah no! be calm, and list to me,

que sto!
dream-ing!

Amonasro.

A te l’a-mor d’A
In her fond love con-

all’a-mor mi-t’af-fi-da.
Trust love, thy foot-step guiding.

lo son di - so-no-
My name for ev-er

i-da
un so-glio in-nal-
A throne thy prize. shall be.

Radamés.

ra-te! lo son di so-no-ra-te!
for

brand-ed: my name for ev-er
brand-ed! per
Ah no!

Ah no!

ra-tei! per te tradii la patria!
brand-ed! for thee I play'd the traitor!

No!

no: tu non
no: blame can

ti calma.

ah, calm thee.

te tradi la patria!
thee the traitor I have play'd!

sei, non sei colpevole.
never, never fall on thee.

Vien: ol' tre il Nil ne al
Come, where beyond the

in tempo

col canio

pp e staccato
tendo' ro i prodigai no devetti, la del tuo
Nile arrayed, Warriors brave are waiting; There love thy

cor, del tuo corei ve ti co
wish, love each fond wish sat ing, Thou

Amneris. (from the temple.)

Traditore

ra l'amor. Vie-ni, vie-ni, vie-ni.
shall be happy made. Comethen, come then, come then.
Più presto.
Amneris.

Aida.

Amonasro.

Prestissimo.
(rushing between them)

Radames.

Amonasro.

Arrest, in.

Muir!
Die then!

Prestissimo. (d = 100)

Radames.

(to Aida and Amonasro)

Amonasro.

Presto! fuggite!
Fly quick! depart not!

Oh rabbia!
Guardie, o là!

Oh furia!
Soldiers, advance!
Amonasro. (dragging Aida)

Vieni, o figlia.
Come then, my daughter.

Ramphis (to the guards)

L'inseguite!
Follow after!

Radamès.

(to Ramphis)

Sacerdote, in resista.
Priest of Isis, I yield to thee.

End of Act III.
AïDA
Opera in Four Acts

By

GIUSEPPE VERDI

Libretto by

AGHISLANZONI

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

Page 258
Act IV.

Scene and Duet.

Amneris and Radames.

SCENE I. A hall in the King’s palace.

On the left, a large portal leading to the subterranean hall of justice. A passage on the right, leading to the prison of Radames.

Allegro agitato presto. (D:144)

Piano.

(Amneris mournfully crouched before the portal.)
Amneris. Recit.

L'habbririta riva le a me sfuggia.
She, my rival, fled, has escaped me.

(Recitative.)

Allegro moderato.

Dai sacri
And from the

pausa lunga

de ti Radames attende dei traditor la pena.
Traitor and he awaits the sentence on a traitor.
Yet a traitor he is

Allegro agitato. (f=132)

Pur rivelò di
Tho he disclosed the
guerra l'albero segreto e gl' fugir vola con lei fug-
weighty secrets of warfare, flight was his true in-
tention, and flight

giare. Tra-die-ri tut-ti! a morte! a mor-
her, too. They are traitors all, then deserving to per-

con

te! Oh! che mai par-lo? Io
ish! What am I saying? I

Sempre pianissimo.

Sempre pianissimo. (p.0)

passione

l'amore, l'amore sempre. Desperato, in sa-no è quest'a-
love him, still I love him. Yes, insane and desperate is the

18678
morde la mia vita struggente.
love my wretched life destroying.

largo silenzio

Oh! s'ei potesse amarmi! Vorrei salvarlo. E
Ah! could he only love me! I fain would save him. Yet

risoluto

come? Si ten-lil! Guardie: Radames qui
can I? One effort! Soldiers: Radames bring

Andante sostenuto.

ven- gath- er.
Amneris.

Già sa-cer-de-tia_  
Now to the hall the

dim

con passione

du-nan-si  
piests pro-ceed.  
Whose judg-ment thoa art wait-ing,

dun-ga e dim.

con agitazione animando un poco

dat- to;  
ysi sicol-pa, e la tua gra-zia
pa-t ing;  
Once clear to gain thy par-don

con espress. 3
I kept no guard on, the secret I imparted, but

purely my pensiero, ma puri, mio pensiero e il tuo mio re
guiltless and pure-hearted, but guiltless and pure-hearted From stain my honor's

Amneris. string. un poco

Salva ti dunque scolperti. Tu morrai.
Then save thy life, and clear thyself. Wouldst thou die?

stoker. free. string. un poco

No.
No!

La vita ab
My life is

bordo;
do ogni gau
dio la fon
te

hateful! of all pleasure for every thing di

pppp
Amneris.

Cantabile.

Mori, re! Ahi! tu dei viver!

Wouldst die, then? Ah! thou for me shalt live!

Si, al'amor mio viva i; per te leggiero scorre.

Live, of all my love assured; The keenest pangs that

accentutate

ri-bi-lie di mor-te jo già pro-vai; t'a-

death can give, For thee have I endured; By
mai, sofferisci tanto vegliai le notti in 
love condemned to languish, Long vigils I've spent in 
dolciss.

grandioso

pian to e patria, e tro ma e 
an guish, my country, my pow er, my 

power, existence, 


tutto da re i, tutto, tutto da rei per all 
Radames. I'd surrender, I would all surrender for 

Per
tend ©) ©c vi-waitm, Yet thou wilt save me?

Tempo I.

Ni-se-rop-pien mi fe-sti, A-dam-me to
Thou all my hope hast shak-en, A-dam thou hast

Amneris.

lo-di sua-mo-te-o ri-gi-ne! No' vi-ve A-
1, on her life lay guilt-y hands? No! She is

me? me?
Più mosso.

Nei disperati deliving!
When rout'd fled the savage bands, To

Vi - ve!
Liv - ing!

Più mosso (poco)

animando un poco

lor - de fug - gi - ti - ve sol cad - dejl
fate war's chances giv ing, per - ishd her

padre.
father.
Radames.

Ed el - la?
And she then?

Spar ve ne
Van - ish'd, nor
Radames.

Recitative.

Amneris.

Ma, sìo ti sal-va,
But if I save thee,

But I shall save her, too,
Safe to her home returning, guard her, too,

la sven-tu-ra di chi per lei mor-rà!
e' er from learning That I for her sake die!

ppp con canto
giurami che più non la vedrai: A lei rinuncia per
wilt thou swear her sight e'er to resign? Sweart to renounce her for

Nol posso! I cannot!

sempre e tu vivrai! Anco una volta: a
ever, life shall be thine! Once more thy answer: wilt

Nol posso! I cannot!

lei rinuncia: Morir vuoi dunque in sa-no?
thou renounce her? Life's thread wouldst thou then sever?

È vano! No, never!

Pronto a mor- I am pre-
Allegro agitato.

Chi ti salve, scia
guir

rir non
pared to
gia
die.

Allegro agitato. (ass.)

ra

to, dal
la sor
te che ta
spetta? In fu
oer thee, Who will save the wretched being? She whose

ro
ture hai tu can
gia
to un a
morchegual non

hart could once adore thee, Now is made by mortal

ha.
De' miei pianti la ven
det.ta or dal
foe. Heaven, all my anguish seeing, Will a

PP PP PP PP
ciel si com-pi-ra, de' miei pian-ti la ven-ge

Poco più sostenuto.

Radames.

Void of ter-ror death now ap-
Ah! chi ti salva?
Ah! who will save thee?

preme se per lei morir m'è dato; nel suo
pear eth, Since I die for her I cherish; In the

bire stremo fa to gaudii immenso si il cor a
hour when I perish, With delight my heart will

de miei pianti la vendetta or dal
Heaven, all my anguish seeing, Will a

vrà, gaudii imm

glow,

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.

ra. De' miei pianti, la ven - det - ta
blow. All my anguish, heav - en see - ing,

vrai; li - ra u - ma - na più 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

Pi - ra u - ma - na più non te - mo, te - mo sol la
Wraith no more this bo - som feareth, Scorn for thee a -

Page 276
Amneris, overcome, sinks on a chair.

com-pi-rà.
cru-el blow.

(exit Radamès, attended by guards.)

tua pí-tà.
lone I know.
Scene of the Judgment.
Amneris, Ramphis and Chorus.

Andante mosso (lento)
(alone, in the utmost despair.)

Amneris.

Oh! chi lo salva?
Who now will save him?

Piano.

sent to
proaches!

E in poter di co-stio-ro
He is now in their power,

io stessa
his sentence

lo get-tail
I have sealed

Oh, how I curse thee, Jealousy, vile monster, thou who hast
(The Priests cross, and enter the subterranean hall.)

Morte celi lutto eterno del mio cor segue stili!
doomed him to death, and me to everlast ing sorrow!

(Sees the Priests.)

Ke-cio fa ta li, pri ne so
New yonder come, remorse less, re-

ra ti mini stri di morte
lent less, his merci less judg es

Ah! chio non
let me

(covers her face with her hands)

vegga quel le bian che lar ve!
not behold those white-robd phantoms!

En po ter di cos ro
He is now in their power;

io stes sa lo get tai
I'twas, his fate that seal'd

io stessa
I only!
Lo stesso movimento.

Ramphis.

Spirito del Nome sovrano discende!
Heavenly Spirit, in our hearts descend!

Ne avvial raggie del Perenne luce.
Kindle of righteouness the eternal flame.

Ne avvial raggie del Perenne luce.
Kindle of righteouness the eternal flame.
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.

Allegro. (J = 120.)

Nu-mi, pie-tà del mio stra-zia-to
Fit-y, oh heav’n, this heart so sore-ly

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 - mil! Di-spe - ra - to, tremendo il mio do-lo-

(see Radames, and exclaims)

Oh! chi lo sal - va?
Ah! who will save him?

Ramphis.

Spir - to del Nu - me
Heav - en - ly Spir - it,
so - vra noi di - scen - di!
in our heart descend - ing!

Amneris.

Oh! chi lo sal - va? Mi sen - to mo - rir! ohimè! ohimè! mi sen - to mo - rir!
Who, who will save him? I feel death approach, ah me! ah me! I feel death approach!

Ramphis. (in the crypt.)

Ra - da - mès!_ Ra - da - mès!_ Ra - da - mès!
Ra - da - mès!_ Ra - da - mès!_ Ra - da - mès!_ (from the crypt.)
Tu rive-lasti del-la patria se-gre-ti al-lo stra-nic-ro. Di-Thou hast betray-ed of thy coun-try the secrets to aid the foe-man. De-

Amneris. Allegro.

a tempo con impeto Ah pie-Mer-cy!

seol-pa-ti! fend thy-self!

Eglia-ce: Tra-di-tor!

He is si-lent. Traitor vile!

Chorus.

Di-seol-pa-ti! De-fend thy-self!

Tra-di-tor! Trai-tor vile!

Di-seol-pa-ti! De-fend thy-self!

Tra-di-tor! Trai-tor vile!

Allegro (f=120)

 była! e-gliin no-cen-te, Numi, pie-

spare him, ne'er was he guilt-y; ah, spare him,

Ramphis.

tà_ Numi, pié-tà! heaven, ah, spare his-

life. (in the subterranean hall.)
més! Ra-da-més! Ra-da-més!

Tu di-ser-ta-sti dal cam-po il di che pre-ce-dea la pu-gna... Di-
Thou hast desert-ed th'en-campment the very day before the com-
bat... De-

Amneris.

Ah pie-

scol-pa-ti! fend thy-self!

E-gli ta-ce: Tra-di-tor!
He is si- lent. Trai-tor vile!

Chorus.

Di-seol-pa-ti! De-fend thy-self!

Tra-di-tor! Trai-tor vile!

Di-seol-pa-ti! De-fend thy-self!

Tra-di-tor! Trai-tor vile!
Tas, Numi, pio ta! Ramphis.

(from the crypt)

Raat-mes! Raat-mes! Raat-mes!

senza misura

Hast broken faith as a traitor to country, to King, to honor. De-

Amneris.

Ah pie-

secol-pat! Defend thyself! E-gli la ce. Tra-ditori!

Chorus. Di-secol-pat! Defend thyself! Tra-ditori! Trai-tor vile!

Di-secol-pat! Defend thyself! Tra-ditori! Trai-tor vile!
Ah! lo salva-te, Numì, pietà, Numì, pietà
Spare him! Save him, oh heav'n, ah heav'n, spare him, heav'n, spare him.

Poco ritenuto.

Ramphis.
Râda-mès, e de ci so il tuo fate have de-

Chorus.
Râda-mès, e de ci so il tuo fate have de-
Râda-mès, e de ci so il tuo fate have de-

Poco ritenuto.

fa-te, de gli in fa-mi la mor-te tua-
cid-ed, of a trai-ter the fate shall be-

fa-te; de gli in fa-mi la mor-te tua-
cid-ed; of a trai-ter the fate shall be-

fa-te; de gli in fa-mi la mor-te tua-
cid-ed; of a trai-ter the fate shall be-
Amneris.

A lui vi - ve la tom-ba
Find a sep - ul - chre liv-ing.
Oh, ye wretches! ev - er

san-gue son pa-ghi giarn - mai -
e si chia - man mi - ni-stri dei
blood-thirsty, vengeful, and blind,
Yet who serve of kind heav-en the

Come prima.
(The Priests re-enter out of the crypt)

Ramphis.

Tra - di - tor!
Trai - tor vile!
Trai - tor vile!
Trai - tor

Chorus.

Tra - di - tor!
Trai - tor vile!
Trai - tor vile!
Trai - tor
Amneris. (confronting the Priest.)
*moltissimo accentato.*

Sacerdotes! Complete your doom! Tigers, ever exulting in

Poesi, your sentence is odious! Tigers, ever exulting in

tor! vile!

tor! vile!

tor! vile!

Lo stesso movimento.

*a tempo, affretto.*

Taste! Voi la terragli! Of the earth and the gods all laws ye

Poco mosso. (d=tsq.)

glia-te! voi pu-nito, who is guiltless, whose death ye de-

Page 289
Amneris.

(to Ramphis)

ha!

Ramphis 

E traditore! 
He is condemned! 

morrà! 
He dies!

Chorus. 

E traditore! 
He is condemned! 

morrà! 
He dies!

ci-di, tu-lo sai-da me-un-gior-no fu-mon-ta-to. L'ana-tema d'un 
murder, Well ye know, in my heart I have cher-ished: May the curse of a 

co-re sta-zia-to 
heart whose hope has per-ish'd 

Fall 
on 

su-o
È tradìtor! è tradìtor!
He is condemned! He is condemned! He...
È tradìtor! è tradìtor!
He is condemned! He is condemned! He...
È tradìtor! è tradìtor!
He is condemned! He is condemned! He...
È tradìtor! è tradìtor! mor-
ries! He is condemned! He dies! He dies! He is con-
È tradìtor! mor-rà, mor-rà, mor-
dies! He is condemned! He dies! He dies! He is con-
È tradìtor! mor-rà, mor-rà, mor-
dies! He is condemned! He dies! He dies! He is con-
È tradìtor! mor-rà, mor-rà, mor-
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dies! He is condemned! He dies! He dies! He is con-
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dies! He is condemned! He dies! He dies! He is con-
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Amneris.

The page contains a musical score with lyrics. The text is not legible due to the nature of the image. It appears to be a portion of an opera with words in Latin and English. The text includes phrases such as "Amneris," "Traitor! He shall die!" and "Voi! On your heads heaven's vengeance, vengeance will!"
Scene and Duet. Last Finale.

Aïda and Radames—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. Radames 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. (d=80.)

Piano.

Radames. 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 tem-ba mi-a. Del di la lu-ce piu non ve-
Now has the tomb engulf'd me. I nev-er-more the light shall be-

morendo

hold: Ne'er shall I see A-i-da.

19573
doceissimo

A i da, o ve sei tu? Pos sa tu si me no vi er fe

A i da, where now art thou? What e er be fall me, may st thou be

li ce c la mia sor te er ren da sem pre i gno rar! Qual
hapy, ne er may my fright ful doom reach thy gen tle ear. What

gemito! U na lar va u na vi
groan was that! ’Tis a phantom some vi sion

sion dread No! fer ma u ma

No! sure that form is

que sta hu man! Ciel! Heay’n!

13573
Aida.

Son i - ol
Tis I, love!

i - da!
Tu? in que-sta tom-ba?

i - da!
Thou? with me here bu-ried:

Andante. (d = 60)
Aïda, sadly.

Pre-sa-gi il co-re del - la tua con-danna, in que-sta tom-ba che per te sà-
My heart for-bod-ed this thy dread-ful sen-tence, And to this tomb, that shuts on thee its

pri-va io pe-ne-trai fur-ti-va e qui lon-ta-na da o-gni ma-nò-
portal, I crept un-seen by mor-tal. Here, far from all, where none can more be-

dolce largo allarg. morendo
Poco meno.

guardo nei-le tue brac-cia de-si-ai mo-ri-re.
hold us, clasped in thy arms I am re-solv'd to per-ish. Radamés. con passione

Mo - rir! si pu-ri-moi.
To die! so pure and

expres-sive.
bel-la! mor-ri! per me da-mo-re
degli an-ti tuoi nel
love-ly! For me thy-self so doom-ing
In all thy beau-ty

dolciss. senza string.

fio-re, de-glan-ni tuo nel fio-re fug-gir la vi
bloom-ing, in all thy beau-ty bloom-ing Fade thus for ev-

ta! Ta-vea il cie-lo per l’amor cre-a-ta, ed io tue-
er! Thou whom the heav’ns a-lone for love cre-at-ed, But to des-

con espressione dim. con grazia dolciss. e legato

ci-do per a-ver-tia-ma-ta! No, non mor-rai! trop-po fa-ma! trop-po sei bel-
troy the was my love then fat-ed! Ah, no, those eyes so clear I prize, for death too love-ly
Aida. (as in a trance)

Andantino.
dolciss.

Vo-dì di mor-te l'an-ge-lo
Seest thou, where death, in angel-guise,
là! are!

Andantino. (d = 80)

radia-n-te a noi s'im-pres-sa
In heavenly radiance beam-ing,
ne-ad - duc-e a e-ter-ni gaudii
Would wait us to eternal joys,
so-ra i suoi van-ni dòr
On golden wings above?
Già veg-gi il cel di-schiuder-si
See, heaven's gates are open wide,
dolce

dim.

i-vi-o-gni af-fan-no ces - sa,
Where tears are never streaming,
i-vi co-min-cia lò-sta-sì
Where only joy and bliss abide,
d'un immortal amour, comincia l'estasi d'un
And never-fading love, Where joy and bliss abide, And

Lo stesso movimento.

immortal amour.
never-fading love.

Priestesses.
SOPRANO.

Chorus in the Temple.

TENOR.

Priests.
BASSES.

Ah!
Ah!
Ah!
Ah!

Lo stesso movimento. (c = 80)
Trieste canto!
Doleful chanting!

Il nostro in - no di
It is our death-chant re-

Il tri - pa - dio dei sacerdoti.
Of the priests 'tis the invocation.

Fhà, demon - - -
Phihà, that wak

morte. (trying to displace the stone closing the vault)

Nè le mie for - ti braccia 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

for, life, no t'inv - 

not we in-

no t'inv -

lot we in-

no t'inv -

lot we in-
In vain!
All, all is

Pietra!
Stone!

Chiamo, thee,
We in

Dim

Meno mosso.

Noto sulla terra per noi.
O terra, ad
Farewell, oh

È vero! I fear it!

Chiamo, we in

Meno mosso.
di-o; ad-di-o val-le di pia-n-ti, so-gno di gau-dio che in do-lor sva-
earth, fare-well thou vale of sor-row, Brief dream of joy con-demned to end in

A noi si schiu-de, si schiu-de il cie-
woe; To us now o-pens, now o-pens the sky, now opens the

ciel e l'al-me-er-ran-ti vo-la-ne al rag-gio dell'e-ter-no
sky, an end-less mor-row Un-shad-ow’d there e-ter-na-ly shall

doleiss.

O ter-ra-nd-di-o,
Farewell, oh earth,

O ter-ra-nd-di-o; Farewell, oh earth, fare-well, thou vale of sor-row. Brief dream of
a nei si schiude,
To us now opens,

gau-dio che in do-lor sva-ni, a noi si
joy con-demned to end in woe,— To us now

si schiude il ciel,
now opens the sky,
schiude, si schiude il ciel, si schiude il
now opens the

si schiude il ciel,
now opens the sky,
ciel e l'al-me-er-ri-

vo-lan-se al rag-gio dell' e-ter-no

sky, an end-less mor-row Un-shadowed there e-ter-nal-ly shall
Come prima

cielo, sky.
dia, glow.

SOPRANO. Immenso

TENOR. Ah! Fhà, noi t'invochiamo, noi t'invochiamo, thee we invoke, thee we invoke,

BASS. Immenso Phà, thee we invoke, thee we invoke,

Ah! Ah! Ah! Ah!
si schiudi o

Ah! Ah!
si schiudi o

chiam, veke, t'invochiamo, we invoke,

chiam, veke, t'invochiamo, we invoke,
Come prima.

del ciel.

Anneris (appears habited in mourning, and throws herself on the stone closing the vault.)

O terradis -

Fare - well, oh

t’innocchiam!

we invoke!

(t’innocchiam!

we invoke!

earth, fare - well, thou vale - of sor - row,

Brief dream of

(suffocated with emotion.)

Peace ever - lasting.

earth, fare - well, thou vale - of sor - row,

Brief dream of
Gaudio che in dolor sva-ni, a noi si chiude, si schiude il
joy condemna’d to end in woe; Tu us now o-pens, now o-pens the
sal-ma-a-do-ra-ta.—
Oh, my belov-ed,

Gaudio che in dolor sva-ni, a noi si chiude, si schiude il
joy condemna’d to end in woe; Tu us now o-pens, now o-pens the

Ciel, si chiude il ciel e l’alme erran-ti vo-la-no al
sky, now o-pens the sky, an end-less mor-row Unshadow’d

I-si pla-ca-ta,
I-sis re-lent-ing,

Ciel, si chiude il ciel e l’alme erran-ti vo-la-no al
sky, now o-pens the sky, an end-less mor-row Unshadow’d

18372
reg-gio del-fe-ter-no
there e-ter-nal-ly shall
glow,-
the sky,-

il ciel,-
the sky,

cata ti schiu-dai il cie! lent-ing greet thee on high!

rag-gio del-fe-ter-no
di,- il cie! il the
there e-ter-nal-ly shall
glow,-
the sky,

Noi t'invochiam,
Thee we in-voke,

Noi t'invochiam,
Thee we in-voke,

si schiude il cie! si schiude il now opes the sky,
now opes the

im-men-so Ftha!
al-might-y Ftha!
im-men-so Ftha!
al-might-y Ftha!
im-me-so Ftha!
im-me-so Ftha!
(falls and dies in the arms of Radamès.)

Amneris. *ancora più pianò*

Fa-ce timpl-o-ro,
Peace ev-er-last-ing,

pa-ce timpl-o-ro,
peace ev-er-last-ing,

Ciel.

(Curtain slowly descends.)

PPP

Amneris.

pa-ce, pa-ce,
peace,

pa-ce! ev-er-last-ing

Im-men-so Šhà!
Al-might-y Pàthà!

Im-men-so Šhà!
Al-might-y Pàthà!

PPP

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