

Verdi
Aida
Act II

Introduction.

Scene, Chorus of Women and Dance of Moorish Slaves.

SCENE I. A hall in the apartments of Amneris.

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

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Allegro giusto. (♩ = 108.) *pp*

Piano **Harpe** *Arpe*

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

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

Chorus.

The musical score is written for piano and voice. The piano part features a harp (Arpe) and is marked with a tempo of Allegro giusto (♩ = 108) and dynamics of pp (pianissimo). The vocal parts include Soprano I, Soprano II & Contralto, and a Chorus. The lyrics are in Italian and Russian. The score is divided into measures by vertical bar lines. The piano part is written in a grand staff with a treble and bass clef. The vocal parts are written in a single staff with a soprano clef. The lyrics are written below the vocal staves.

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

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

plau - si
prais - ing,

er - ge al - la glo - ria il vol,
Heav - en - ward waft a — name,

al
Whose

al par —
Whose deeds,

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

del sol?
Outshine

par
deeds,

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

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

pp

ff

ppp

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

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

pp

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

pp

dolciss.

pio - va - no
tress - es round

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

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

pp

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

con - te - stiai lau - - ri; fior;
With lau - rel and with flow'rs.

can - ti - ci
praise resound

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

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

pp

Amneris.

*con espansione**ppp grazioso*(Ah! vie - - - ni, vie-ni-a-mor mio, mi -
(Ah! come, — love, come love, with rap-turemor, coi can - ti - ci d'a - mor.
pow'r, to cel - e - brate love's pow'rs.*ppp*
can - ti - ci d'a - mor.
cel - - e - brate love's pow'rs.*dolciss.**pp**morendo*
neb-bria, fammi be - a - tojl cor, fammi be - a - tojl cor.)
fill me, to joy my heart re - store, to joy my heart re - store.)Or
Ah!Or do - - - ve son le bar-ba-re
Ah! where - are now the foes who dar'ddo - - ve son le - bar-ba-re
where are now the - foes who dar'dor - de, — del - lo stra
E - gypt's brave sons at -

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

Sic - co -
As doves

niet?
tack?

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

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

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

al sof - fio,
Our war-rior,

Our
war - riorsdrove them back,

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

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

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

pp

dolciss.

pre - mio
glo - rious

rac - co - gli_o vin - ci
The vic - tor's brow shall

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

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

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

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

to - ria,
to rious,

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

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

t'ar -
Shall

pp

Amneris.

con espansione.

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

pp grazioso. A

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

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

*dolce.**pp**dim.**morendo.**Più mosso. (♩ = 152)*

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

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

*leggerissimo**ppp*

pp

pp

mf

leggiere

pp

marcato

The first five systems of the piano accompaniment. The first system features a treble and bass staff with a key signature of two flats and a 2/4 time signature. The music is characterized by dense, rapid sixteenth-note passages in both hands. The second system continues this texture, with a forte (*ff*) dynamic marking appearing in the bass staff. The third system shows a change in the bass line to a more rhythmic, eighth-note pattern. The fourth system returns to a dense sixteenth-note texture. The fifth system concludes with a staccato (*stacc.*) marking in the bass staff.

Chorus.

Soprano I.

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

Tempo I.

p

The Chorus entry for Soprano I. The vocal line begins with a rest, followed by the lyrics "Vie - ni: sul crin ti" and "Come, bind thy flowing". The piano accompaniment continues with a dense, rhythmic pattern. A tempo change to "Tempo I." is indicated, followed by a piano (*p*) dynamic marking.

pio - va - no
tress - es round

2^d SOP. & CONTR.

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

con - te - sti ai
With lau - rel,

pio - va - no
tress - es round

lau - ri, ai lau - ri i
lau - rel and per - - fum'd

fior; suo - nin di glo - ria i
flow'rs, While loud our songs of

con - te - sti ai lau - ri i
With lau - rel and with

fior;
flow'rs,

can - ti - ci
praise re-sound

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

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

coi
To

pp 8

Amneris.

*con espansione**pp e stacc.**ppp*(Ah! vie -
(Ah! come,mor, coi can - ti - ci d'a - mor,
pow'rs, to cel - e - brate love's pow'rs,can - ti - ci d'a - mor, coi
cel - e - brate love's pow'rs, toni, vie - ni, a - mor mio, m'i - neb - bria, fam - mi be - a - to il
love, come love, with rap - ture fill me, to joy my heart re -d'a - mor,
love's pow'rs,can - ti -
cel - e -

Tempo I.

cor, fam-mi be - a - to il cor!) Si -
store, to joy my heart re store!) Bed'a -
love's - mor.
pow'rs.ci brate d'a -
love's - mor.
pow'rs.

Tempo I. (♩ = 72.)

pp m. d. cantabile

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

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

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

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

Allegro risoluto.

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

col canto

Scene and Duet.

Aïda and Amneris.

Moderato. (♩ = 88)

(to Aïda with feigned affection.)

Amneris.

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

Piano.

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

Piano.

pp

Cantabile.

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

Piano.

pp

Aïda. *sf*

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

Piano.

p

Più mosso. (♩=100)

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

ti - o - qui do - ve i - gno - ta m'è la sor - te del pa - dre dei fra -
coun - try, where I can nev - er know what fate may be - fall my fa - ther,

Come prima. (♩=88)
Amneris.

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

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

go-scie del tuo co - re_ e più che il tem - po, un Dio pos-
 heal your pres-ent an - guish_ great-er than time e'en the heal-ing

Allegro animato.

(much moved.)
sotto voce a parte.

Aïda.

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

pp sen - te_ a - mo - re.
 pow - er of love_ is.

Allegro animato. (♩ = 112).
pp dolce.

men - to_ so - a - ve eb - brez - za, an - sia cru - del_ ne' tuoi do -
 ment-ing_ Rap - tu - rous mad - ness, bliss fraught with woes_ Thy pangs most

lo - ri la vi - ta io sen - to un tuo_ sor -
 cru - el a life con - tent - ing_ Thy smiles_ en -

Amneris. *sotto voce.*
 (Ah! quel pal - lo - re_ quel tur - ba - men - to
 (Yon dead - ly pal - lor_ her bo - som pant - ing,

a poco a poco cresc.

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

pp leggeriss.

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

ffe string. poco a

lo - ri la vi-ta jo sen - to_ un tuo sor-ri - so mi schiu-de il
cru - el a life con-tent - ing_ Thy smiles en-chant-ing bright heav'n dis-
di-vi - do l'an - sie del su - - o ter-
My bo - som feels_of her tor - - ture the

poco

Poco più lento.

ciell)

close!)

(eyeing her fixedly)

3

ror.)

throes.)

Eb - ben: qual nuo - vo

Now say, what new e -

Poco più lento. (♩ = 88)

*espressivo**p*

3

fer - mi - to tas - sal, gen - til A - i - da?

mo - tion so doth sway my fair A - i - da?

I tuoi se - gre - ti

Thy se - cret thought re -

*dolce**b**dolce**b*sve - la - mi, al - l'a - mor mi - o, al - l'a - mor mio t'af - fi - da - Tra i for - ti che pu -
veal to me: come, trust se - cure - ly, come, trust in my af - fec - tion. A - mong the warriorsgna - ro - no del - la tua pa - tria a dan - no -
brave who fought fa - tal - ly 'gainst thy coun - try -qual - cu - no - un dol - ce af -
it may be - that one has*dolceiss.**p*

Aïda.

Che par - li?
What mean'st thou?

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

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

Più mosso.

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

pa-vi-do cad-de tra-fit-to a mor-te._
warrior who leads the host may per-ish._

Più mosso. (♩ = 112)
cresc.

Mi - se-ra! -
Wretch - ed fate!

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

pp *mf* *p*

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

puo - i? Gli
mourn him? The

p

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

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

mf *ff*

Nu - mi -
tend - ed -

ff (breaking out with violence)

Tre - - - mal in cor ti les - si - tu
Trem - - - ble! thou art dis - cov - er'd - thou

ff *pp* *p*

I - o! -
I love! -

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

f

f a piacere

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

ff *p*

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

ppp col canto

Aïda (kneeling with rapture)

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

ff tutta forza

Nu - mi! thank ye!

a piacere

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

ppp

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

col canto

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

Aïda. (Drawing herself up with pride.)

o - ni_ Mia 'ri - va - le! eb - ben sia pu - re_ An -
daughter_ Thou my ri-vall what tho' it were so_ For

pp cresc e string.

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

ch'io_ son tal_ Ah!
I, I too_ Ah!

che dis - si mai? pie - tà! per - do - no!
heed not my words! oh, spare! for give me!

p

Adagio. (♩ = 60.)*Cantabile espress.*

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

p

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

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

sen - te - io_ vi - vo so - lo_ per que sto a -
dow - er, Naught save my love now_ is left for

Amneris.

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

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

Aïda.

Tu sei fe -
While thou art

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

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

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

p *poco incalzando*

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

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

pp poco incalzando

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

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

p

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

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

Aïda. Allegro marziale.

lor.
Amneris. mel

cor.
thee!

Soprano I & II.

Tenor.

Bass.

ff *>*
Sul del
On! of
ff *>*
Sul del
On! of
ff *>*

Allegro marziale. (♩ = 100)

ff *3* *3* *ff*

Amneris.

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

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

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

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

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

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

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

Poco più vivo.

Aïda.

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

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

Poco più vivo. (♩=100.)

pp

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

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

rò.

grave. Amneris.

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

Ah! pie - fà!
Ah! then spare!

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

que - st'a -
soon this

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

pp

f mor nel - la tom -
love shall be bur -

ap - pren - de - rai se lot - tar tu puoi
yes, I will show thee if thou canst vie,

ff *pp*

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

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

Guer - ra e mor -
Doom'd to death the

Guer - ra e mor -
Doom'd to death the

tà! spare! pie - tà! ah spare!

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

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

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

ff

Amneris.

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

Aïda.

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

me.
mel

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

ppp

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

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

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

ppp

tà! pie - tà!
spare! ah spare!

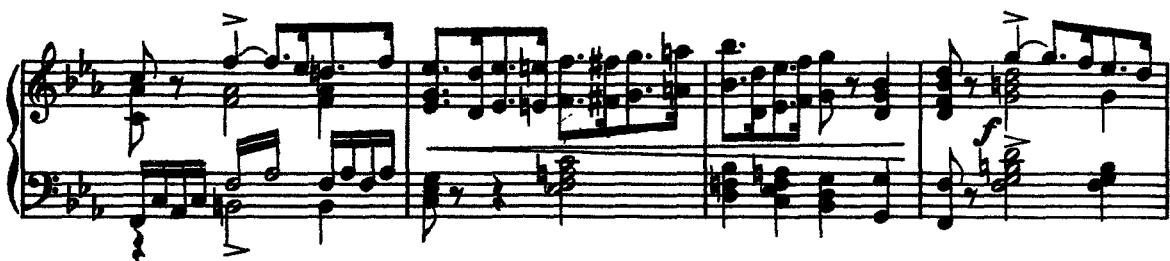
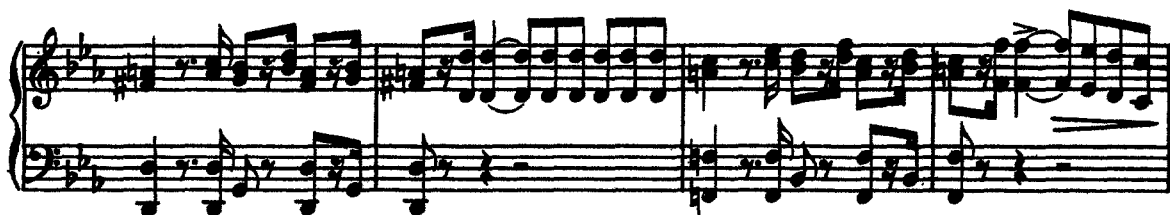
morendo.

Grand Finale II.

SCENE II. An avenue to the City of Thebes.

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

Allegro maestoso. (♩ = 100)



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



SOPRANO I.

Ноты с сайта - www.notarhiv.ru*a tempo come prima.*

Chorus of People.

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

SOPRANO II.

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

TENOR.

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

BASS.

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

Нар

*ff a tempo come prima.**ff**ff*Re che il Del - ta
E-gypt's roy - alreg - ge, al
mas - ter, toRe che il Del - ta
E - gypt's roy - alreg -
mas -Re che il Del - ta
E - gypt's roy - alreg - ge, al
mas - ter, toRe che il Del - ta
E - gypt's roy - alreg -
mas -Re che il Del - ta
E - gypt's roy - alreg - ge, al
mas - ter, toRe che il Del - ta
E - gypt's roy - alreg - ge
mas - terRe che il Del - ta
E - gypt's roy - alreg - ge, al
mas - ter, toRe che il Del - ta
E - gypt's roy - alreg -
mas -

pesante e stent.

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

Glo - ria!
Glo - ry!

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

Glo - ria!
Glo - ry!

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

Glo - ria!
Glo - ry!

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

Glo - ria!
Glo - ry!

*pesanti.**mf*

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

Glo - ria!
Glo - ry!

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

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

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

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

cresc. e stringendo a poco

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

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

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

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

a poco

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

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

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

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

tornando come prima cantabile

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

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

ziam!
 song!

ziam!
 song!

tornando al I. tempo

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

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

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

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

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

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

Chorus of Priests.

TENOR I.

TENOR II.

BASS I.

BASS II.

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

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

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

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

Gra - zie a - gli
Thank we our

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

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

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

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

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

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

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

SOPRANO I.

ff

Co - me d'in - tor - no al
As round the Sun in

SOPRANO II.

ff

Co - me d'in - tor - no al
As round the Sun in

TENOR.

ff

In ni - fe -
Raise we our

BASS.

ff

In - ni fe -
Raise we our

for - tu - na - to
this tri - um - phant

dì,
day,

ff

gra - zie a - gli
thank we the

na - to
um - phant

dì,
day,

ff

gra - zie a - gli
thank we the

nel for - tu - na - to
On this tri - um - phant

dì,
day,

ff

gra - zie a - gli
thank we the

for - tu - na - to dì,
this tri - um - phant day,

ff

gra - zie a - gli
thank we the

Chorus of People.

Chorus of Priests.

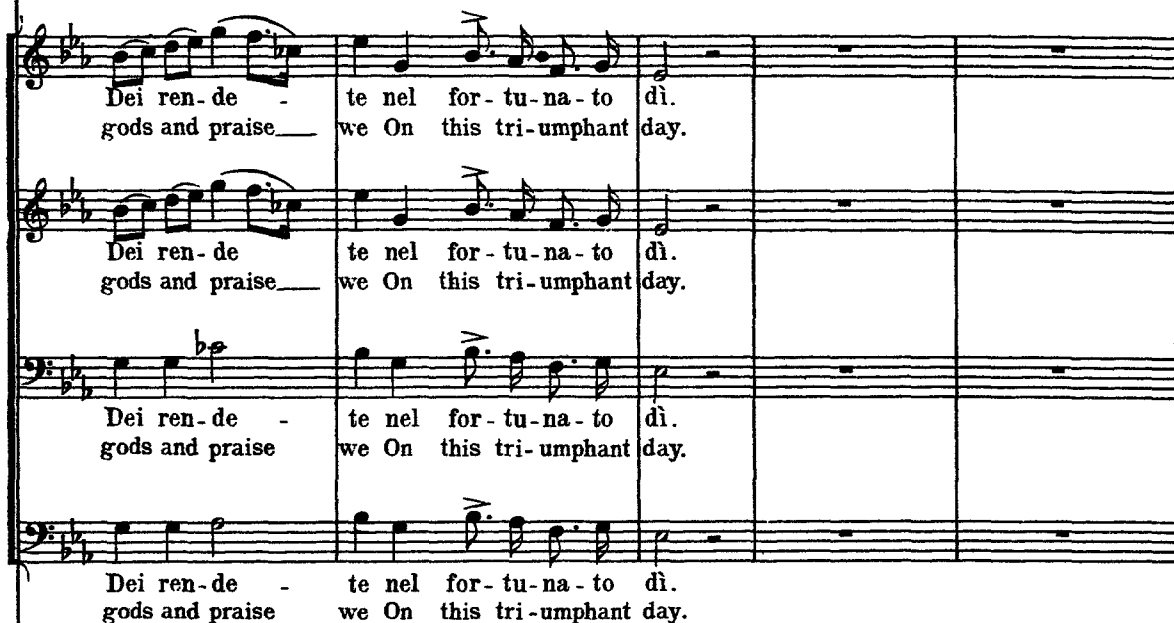


so - - le dan-za-no gli a-stri in ciel!
maz - - es Dance all the stars in de - light!

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

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

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



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

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

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

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

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



mf

Verdi — Aida, Act II

43

Ballabile.
Più mosso. (♩ = 144)

p staccato

(A group of dancing-girls appears, bringing the spoils of the conquered)

This piano score for Verdi's *Aida*, Act II, consists of six systems of music. The key signature is B-flat major (two flats). The first system begins with a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes in the bass line. The second system starts with a piano (*pp*) dynamic. The third system is marked fortissimo (*ff*) and includes a triplet of eighth notes in the bass. The fourth system continues the fortissimo texture. The fifth system is marked piano (*pp*) and features a triplet of eighth notes in the bass. The sixth system concludes the passage with a piano (*pp*) dynamic. The score is characterized by dense chordal textures and frequent use of triplets, particularly in the bass line.

f

pp

pp *fz* *p* *fz* *p* *fz* *pp*

ff *p*

pp

mf

ff *p*

pp

mf *ff*

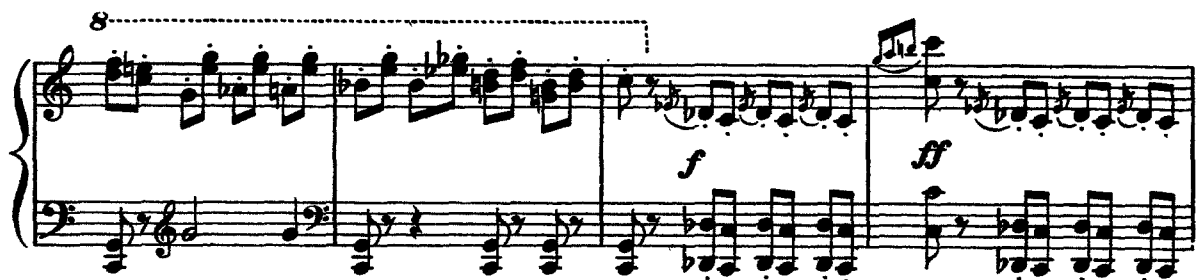
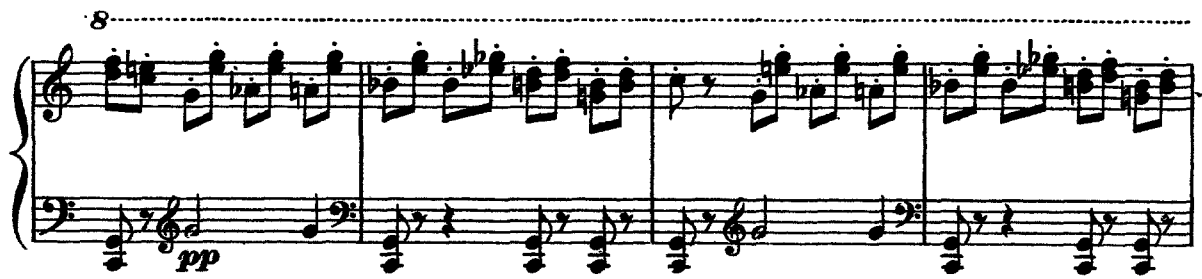
The first system of musical notation features a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat). The music is written in a 4/4 time signature. The first measure contains a treble staff with a melodic line and a bass staff with a supporting line. The second measure is marked with a forte (*f*) dynamic and features a more complex melodic line in the treble staff. The third measure continues the melodic development in the treble staff, with the bass staff providing harmonic support.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The first measure is marked with a pianissimo (*pp*) dynamic and includes the marking *m.s.* (maestros). The second measure is also marked with a pianissimo (*pp*) dynamic. The third measure continues the melodic line in the treble staff, with the bass staff providing harmonic support.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The first measure is marked with a pianissimo (*pp*) dynamic. The second measure is marked with a forte (*ff*) dynamic. The third measure continues the melodic line in the treble staff, with the bass staff providing harmonic support.

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The first measure is marked with a pianissimo (*pp*) dynamic. The second measure is marked with a forte (*ff*) dynamic. The third measure continues the melodic line in the treble staff, with the bass staff providing harmonic support.

The fifth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The first measure is marked with a pianissimo (*ppp*) dynamic. The second measure is marked with a forte (*ff*) dynamic. The third measure continues the melodic line in the treble staff, with the bass staff providing harmonic support.



ff

m.f.

p

p

p

The image displays a page of musical notation for Verdi's opera Aida, Act II, page 51. The score is written for piano and features five systems of grand staves. The key signature is B-flat major (two flats). The music is characterized by intricate piano accompaniment, with the right hand often playing rapid sixteenth and thirty-second notes, frequently beamed together. The left hand provides a more rhythmic foundation. The first four systems include a repeat sign in the right hand, while the fifth system does not. The notation includes various musical symbols such as ornaments, trills, and dynamic markings like *f* (forte).

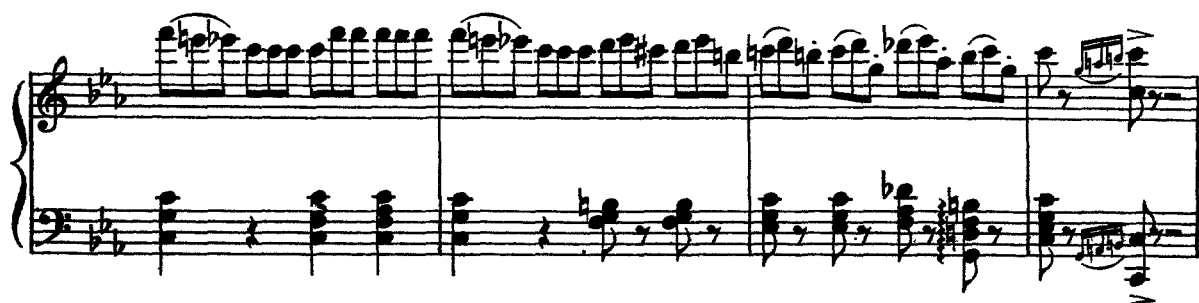
First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes. A *pp* (pianissimo) dynamic marking is present in the right hand.

Second system of musical notation. The right hand continues the melodic line with eighth notes. The left hand maintains the eighth-note accompaniment. A *pp* dynamic marking is present in the right hand.

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

Fourth system of musical notation. The right hand features a series of chords, each preceded by a *fz* (forzando) marking. The left hand continues the eighth-note accompaniment. Dynamic markings *p* (piano) and *pp* (pianissimo) are indicated for the chords.

Fifth system of musical notation. The right hand features a series of chords, each preceded by a *fz* marking. The left hand continues the eighth-note accompaniment. Dynamic markings *p* (piano) and *pp* (pianissimo) are indicated for the chords. The system concludes with a triplet of eighth notes marked *staccato e pp*.



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

Tempo I.

SOPRANO I.

Vie - ni, o guer - rie - ro vin - di - ce,
Hith - er ad - vance, oh glo - rious band,

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

SOPRANO II.

Vie - ni, o guer - rie - ro vin - di - ce,
Hith - er ad - vance, oh glo - rious band,

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

TENOR.

Vie - ni, o guer - rie - ro vin - di - ce,
Hith - er ad - vance, oh glo - rious band,

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

BASS.

Vie - ni, o guer - rie - ro vin - di - ce,
Hith - er ad - vance, oh glo - rious band,

TENOR I.

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

TENOR II.

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

BASS I.

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

BASS II.

Tempo I.

*ff grandioso**ff*

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

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

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

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

il guar - doer-ge - te, our glanc - es raise we,
il guar - doer-ge - te, our glanc - es raise we,
il guar - doer-ge - te, our glanc - es raise we,
il guar - doer-ge - te, our glanc - es raise we,

il guar - doer-ge - te, our glanc - es raise we,
il guar - doer-ge - te, our glanc - es raise we,
il guar - doer-ge - te, our glanc - es raise we,
il guar - doer-ge - te, our glanc - es raise we,

ff

Più animato.

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

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

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

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

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

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

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

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

Più animato. (♩ = 132)

mf

Priests.

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

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

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

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

People.

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

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

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

Priests.

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

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

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

ff stent.

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

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

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

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

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

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

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

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

ff stent.

ritenuto come prima

ff

vie - - ni,
hith - er,

o guer-rie-ro,
glorious warriors,

o guer-rie-ro,
glorious warriors,

o guer-rie-ro,
glorious warriors,

vie - ni, o guer-rier,
hith - er, glo - rious band,

vie - ni, o guer-rier,
hith - er, glo - rious band,

vie - ni, o guer-rier,
hith - er, glo - rious band,

vie - ni, o guer-rier,
hith - er, glo - rious band,

vie-ni a gio - ir con
Mingle your joy, your

vie-ni a gio - ir con
Mingle your joy, your

vie-ni a gio - ir con
Mingle your joy, your

vie-ni a gio - ir con
Mingle your joy, your

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

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

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

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

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

8

ff riten. come prima

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Più animato.

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

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

Più animato. (♩ = 132.)

<i>ff</i>			
-----------	--	--	--

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

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

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

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

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

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

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

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

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

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

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

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

Dei,
gods,

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

Dei,
gods,

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

Dei,
gods,

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

Dei,
gods,

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

Piano accompaniment for the preceding vocal section, featuring arpeggiated chords in the right hand and sustained chords in the left hand.

[illegible]

Gloria in excelsis Deo. Gloria in excelsis Deo. Gloria in excelsis Deo.

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

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with many beamed eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three measures.

fff

ria!
ry!

glo - ria!
glo - ry!

fff

ria!
ry!

glo - ria!
glo - ry!

ria!
ry!

glo - ria!
glo - ry!

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

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

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

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

fff

Har

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