

PIANO • VOCAL • GUITAR

ELTON JOHN & TIM RICE'S

# AIDA



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EXCLUSIVE

 HAL • LEONARD •

# EVERY STORY IS A LOVE STORY

Music by ELTON JOHN  
Lyrics by TIM RICE

In 2  
N.C.

*p espr.*

3

3

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

*rit.*

3

3

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

Gentle 2 (♩ = 82)

*mp*

E<sub>b</sub> 3fr

F/E<sub>b</sub>

A<sub>b</sub>(add#4)/E<sub>b</sub> 3fr

E<sub>b</sub> 3fr

F/E<sub>b</sub>

A<sub>b</sub>/E<sub>b</sub>

E<sub>b</sub> 3fr

This system shows the guitar accompaniment. The right hand has a simple bass line. The left hand has a simple bass line. The tempo is marked 'Gentle 2' and '♩ = 82'. The dynamics are marked 'mp' (mezzo-piano). The guitar chords are: E<sub>b</sub> 3fr, F/E<sub>b</sub>, A<sub>b</sub>(add#4)/E<sub>b</sub> 3fr, E<sub>b</sub> 3fr, F/E<sub>b</sub>, A<sub>b</sub>/E<sub>b</sub>, and E<sub>b</sub> 3fr.

AMNERIS:

Ev - 'ry sto - ry

This system shows the vocal line. The right hand has a simple bass line. The left hand has a simple bass line. The lyrics are: 'Ev - 'ry sto - ry'.

F/Eb



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

Gb



Eb



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

F/Eb



Ab/Eb



hap - pen - stance \_

Eb



F/Eb



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

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

G $\flat$  Ab

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by eighth notes for 'Or a hur-ried brief re-ci-tal, just a'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord diagrams for G $\flat$  and Ab are provided above the staff.

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

E $\flat$ (add2) F7sus

Detailed description: This system contains measures 3 and 4. The vocal line has a triplet of eighth notes for 'thir - ty min-ute ride,' followed by a whole rest and then 'Wheth-er bright or'. The piano accompaniment continues with a similar texture. A dynamic marking of *mf cresc. poco a poco* is present in the piano part. Chord diagrams for E $\flat$ (add2) and F7sus are shown.

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

F7 F7sus F7

Detailed description: This system contains measures 5 and 6. The vocal line has a whole rest, followed by eighth notes for 'mel - an - chol - y Rough and read - y, fine - ly spun, -'. The piano accompaniment features a consistent eighth-note bass line. Chord diagrams for F7, F7sus, and F7 are provided.

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

E $\flat$ (add9) C $\flat$ (add9) D $\flat$ (add9)

Detailed description: This system contains measures 7 and 8. The vocal line has a whole rest, followed by eighth notes for 'Wheth-er with a thou - sand play - ers Or a lone - ly cast — of one, —'. The piano accompaniment concludes with a *p* dynamic marking. Chord diagrams for E $\flat$ (add9), C $\flat$ (add9), and D $\flat$ (add9) are shown.

Ab  
4fr

Eb  
3fr

Ev - 'ry sto - ry

F/Eb

new or an - cient,

Bag - a - telle or work of art, —

*poco cresc.*

Gb

Ab  
4fr

Eb  
3fr

All are tales of hu - man fail - ing

All are tales of

Eb5

love


at heart.

*mp*




*poco rit.*

# FORTUNE FAVORS THE BRAVE

Music by ELTON JOHN  
Lyrics by TIM RICE




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

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

G5  3fr N.C. F5  C 

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

### Driving Rock (♩ = 138)

Eb5  Bb5  F5 

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

G5 F5 G5 3fr

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

F5 G5 3fr F5

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

G5 3fr F

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

C

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

E $\flat$



B $\flat$



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

*poco accel.*

Faster (♩ = 148)



Oh

**SOLDIERS:**

Oh

A $\flat$






B $\flat$

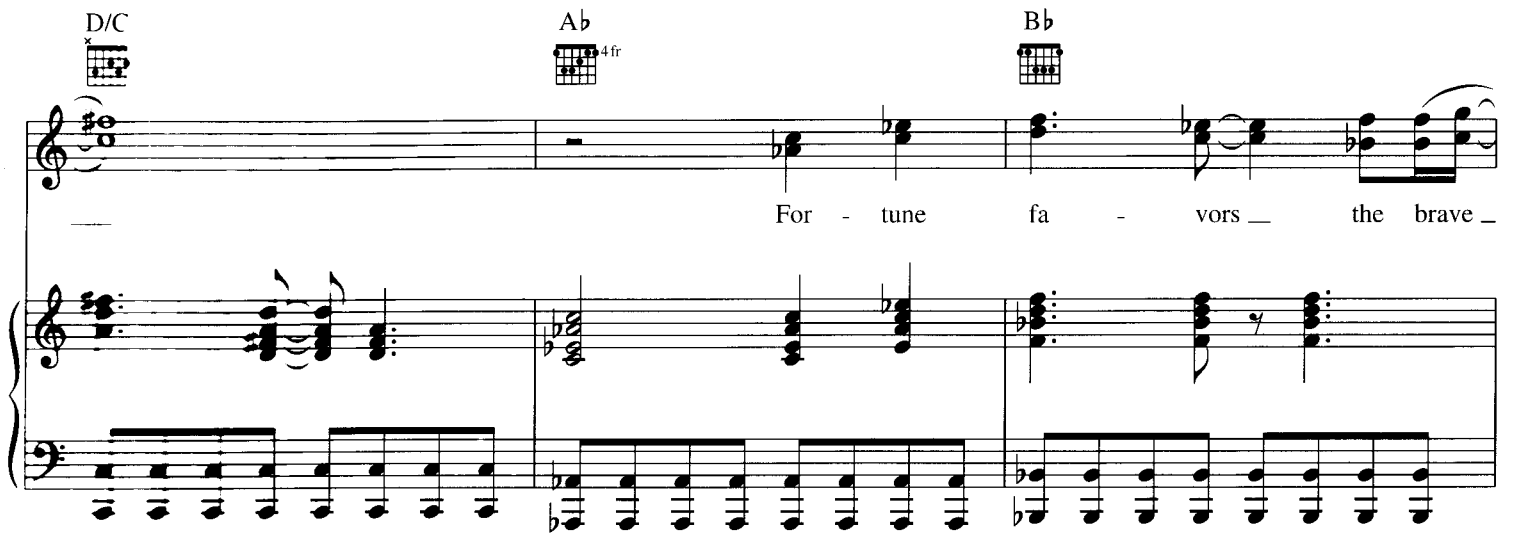









For - tune fa - vors — the brave



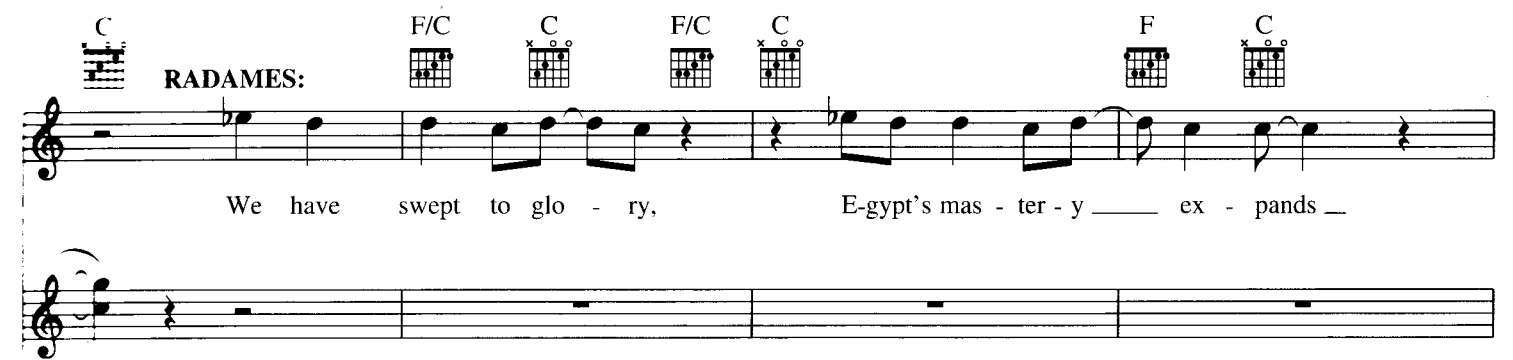
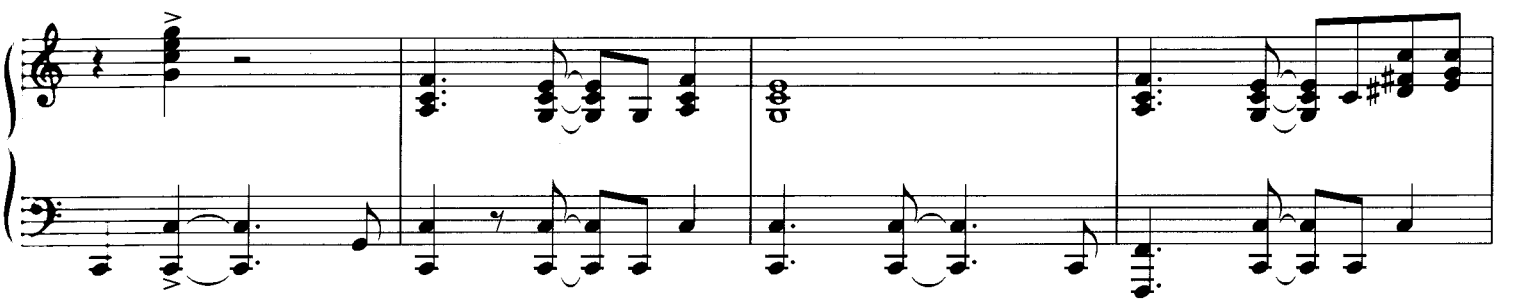
D/C  Ab  Bb 





For - tune fa - vors \_ the brave \_



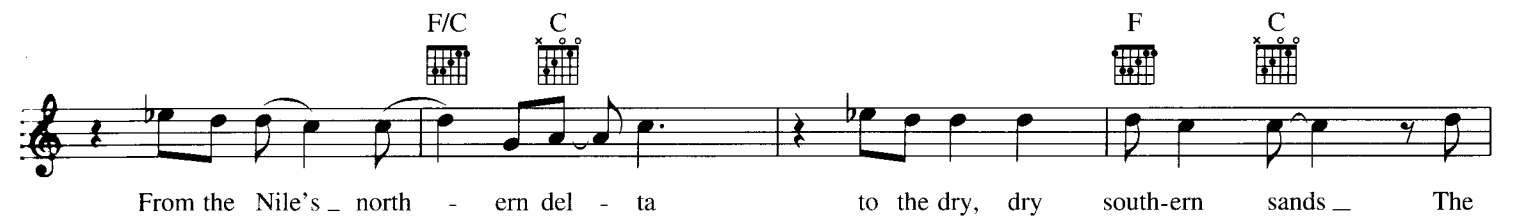
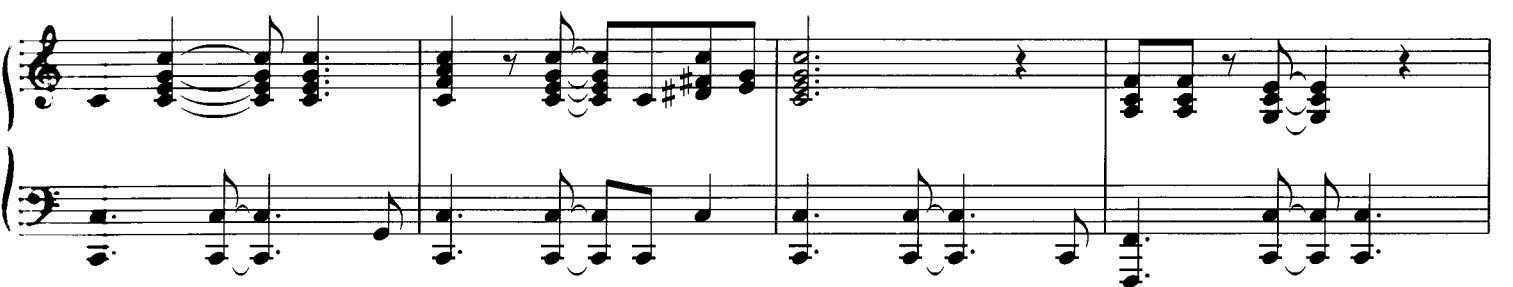
**C**  **RADAMES:** **F/C**  **C**  **F/C**  **C**  **F**  **C** 

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

**F/C**  **C**  **F**  **C** 

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

Bb

F

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

Ab

Eb

Ab/Eb Eb

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

C

D/C

Ab

**SOLDIERS:**

Oh ————— For - tune

Bb

C

fa - vors — the brave —————

F

Bb

Gm

RADAMES:

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

Dm

Bb

C

A7/C#

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

Am/D

Dm

Bb

C

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

Am7

Am/D

Dm

F/Eb

Eb

Cm

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



For - tune fa - vors - the brave

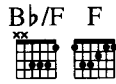
**SOLDIERS:**

For - tune fa - vors - the brave

**Half-time feel**



The more we find, - the more we see, - the



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

E<sub>b</sub>      A<sub>b</sub>/E<sub>b</sub> E<sub>b</sub>      F<sub>7</sub>sus2      B<sub>b</sub>sus2

more \_ we shall re - turn \_      Noth - ing is an ac - ci - dent \_

*mp*

C/F      Dm7      B<sub>b</sub>      C/B<sub>b</sub>

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

A<sub>7</sub>      Am/D      Dm      B<sub>b</sub>      C

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

A      A/C#      Am/D      Dm      F/E<sub>b</sub>      E<sub>b</sub>

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

Cm Ab Bb C

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

SOLDIERS: Oh,

D/C Ab Bb C

For - tune fa - vors the young —

Oh

D/C Ab N.C. Bb Ab/Bb Bb5 C5 C C5

For - tune fa - vors the brave —

*ff*

# THE PAST IS ANOTHER LAND

Music by ELTON JOHN  
Lyrics by TIM RICE

Gently, moderately



AIDA:

*colla voce*

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

*mp*



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

*f*



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

*p*

E5 E(b5)(no3rd) E5 E(b5)(no3rd) E5 A/E E

sess The past is now an - oth - er land

*p*

B/E A/E E G#7 C#

far be-yond my reach In - vad - ed by in - sid-i-ous for - eign

F# B E/D A/C#

bod - ies for-eign speech Where the time - less joys of child - hood Lie

*mf*

E/B Bsus B E F#/E E F#/E E F#/E E F#/E

bro - ken on the beach The

*p*



E5



A/E



E5



B/E



A/E



E5



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

*p*

G#7/D#



C#



F#



B



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

*3*

E5/D



A/C#



E5/B



B5



E5



E(b5)(no3rd)



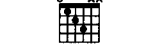
time e-nough to lay to waste — Ev-'ry cer - tain-ty I had

*2fr*

E



E(b5)(no3rd)



E



E(b5)(no3rd)



E



E5



A5/E



E5



*colla voce*

The fu - ture is a bar - ren world from

*poco cresc.* *sub. p* *rit.*

A tempo

B5/E

A5/E

E5

G#7/D#

C#sus

C#



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

F#sus

F#

Bsus

B

E/D

A/C#

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

Bsus

B

E(add2)

E/D

A/C#



*colla voce*

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

*rall.*

*sub. p*

Bsus

B

E5

E(b5)(no3rd)

E5

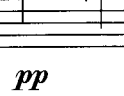
E(b5)(no3rd)

E5

E(b5)(no3rd)



child - hood treas - ures burn.



*pp*

# ANOTHER PYRAMID

Music by ELTON JOHN  
Lyrics by TIM RICE

Reggae (♩ = ♩<sup>3</sup>) (♩ = 144)

Gm



Vamp

E♭



(last time) ZOSER:

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

*mp*

(1st time only)

Gm



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

E♭



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

Gm



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

Bb



Bb/D



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

Eb



Edim



Bb/F



D/F#



Gm



Bb/F



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

Eb



Cm/F



Gm



Vamp

(last time)

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

*mf*

E $\flat$



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

Gm



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

E $\flat$



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

Gm



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

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

Bb Bb/D Eb

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

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

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

3

3fr Cm/F Gm 3fr Adim Gm 3fr

MINISTERS:

oth - er pyr - a - mid — Build it

Adim Gm

F#dim7 Adim Gm

ZOSER:

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

Eb

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

MINISTERS: Hold!

Gm

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

Cold!  
 MINISTERS:

Eb

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

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

Gm

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

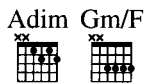
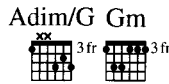
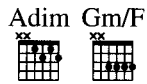
Bb Bb7/D Eb

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

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

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



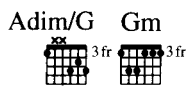


MINISTERS:

Build it Build it Build it

*cresc. poco a poco*

Rock 'n' Roll (♩ = ♪) (♩ = 142-144)



Faster (♩ = 170-172)



Build it Build it

*sfz*



F7



Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

F5



Musical notation for the second system, including a guitar solo section with a treble clef and a bass line with a bass clef.

“Elbow Funk” (♩ =  $\frac{3}{4}$ )

Faster (♩ = 166-168)

Am



Musical notation for the third system, showing a treble and bass clef with notes and rests.

Musical notation for the fourth system, including a guitar solo section with a treble clef and a bass line with a bass clef.

E $\flat$ 5

D5

C5

D5

Am



ZOSER:

Musical notation for the fifth system, featuring a vocal line with the lyrics 'He must' and a guitar solo section with a treble clef and a bass line with a bass clef.

C C/E F

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

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

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

F7 G (N.C.)

oth - er pyr - a - mid!

Am

8va

cresc.

8va

3

# HOW I KNOW YOU

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderato

N.C.

MEREB:

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for three measures, followed by a quarter note 'I'. The piano accompaniment starts with a melody of eighth notes, including two triplet markings. The dynamics are marked as *mp* (mezzo-piano) and *p* (piano).

In 2



The second system of the musical score is in 2/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "grew up in your home - town At least be - gan to grow". The piano accompaniment consists of chords and a simple bass line.



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

Dm
C/E
F
G

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

Am
F
Dm/F
E

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

Am
F
G

know\_ you How I know\_ you\_ Be -

Am
F
G
Am

fore that fate - ful morn - ing My fam - i - ly en - joyed\_ A

F G Gsus G

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

C Dm C/E

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

F G Am

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

*poco cresc.*

F Dm7 E Am

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

*sub. p* *mf*

Faster  
Bb

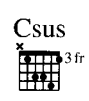
AIDA:



Yes I know — you You know too much and

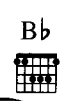


what you say — Is bet - ter left — un - known — And now I'm — just a slave —



MEREB:

— like you Our lives are not our own — I



nev - er have a - ban - doned And nor I think — could

Dm Bb C

you That spark of hope — for free - dom No

Detailed description: This system contains the first three measures of the song. The vocal line starts with a quarter note 'you', followed by a quarter rest, then a quarter note 'That', an eighth note 'spark', a quarter note 'of', an eighth note 'hope', a quarter rest, an eighth note 'for', a quarter note 'free', an eighth note 'dom', a quarter rest, an eighth note 'No', and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some triplets.

Csus C F AIDA: Gm7

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

Detailed description: This system contains the next three measures. The vocal line has a quarter note 'ter - ror', a quarter note 'can', a quarter note 'sub - due', a quarter rest, a quarter note 'My', an eighth note 'on', a quarter note 'ly', an eighth note 'hope', a quarter note 'is', and a quarter note 'si -'. The piano accompaniment continues with similar patterns, featuring a prominent bass line and a melodic right hand.

F/A Bb C

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

Detailed description: This system contains the next three measures. The vocal line begins with a quarter note '-', an eighth note 'lence', a quarter rest, a quarter note 'You've', a quarter rest, an eighth note 'nev - er', a quarter note 'seen', an eighth note 'my', a quarter note 'face', a quarter rest, and a quarter note 'No'. The piano accompaniment maintains the harmonic and rhythmic structure.

Dm Bb Gm7

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

Detailed description: This system contains the final three measures. The vocal line has a quarter note 'you', an eighth note 're - main', a quarter note 'a', an eighth note 'prin - cess', a quarter rest, an eighth note 'In', a quarter note 'an - y', an eighth note 'time', a quarter rest, an eighth note 'or', and a quarter note 'place'. The piano accompaniment concludes with a final chord and a sustained bass note.



AIDA: **A** **Dm** **Bb** MEREB: 3

You don't know me Yes I

AIDA: **C** **Dm** **Bb** MEREB:

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

**C** **Dm** N.C.

— know — you — How I know you. —

*rit.* *mp* *p espr.*

**C** **D**

*pp* *p*

# MY STRONGEST SUIT

Music by ELTON JOHN  
Lyrics by TIM RICE

*Quasi recitative*

AMNERIS:

Db(add9)

Bbm

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

Gb

Db Gb/Db Db

Db/C

nau-se-at-ing fads and good ad-vice. There's health and fit-ness, di-et and de -

*poco*

Bbm

Gb

Ab

F/C

port-ment, And oth-er point-less forms of sac-ri - fice. Con-ver-sa-tion? Wit? I am a

Bbm



Bbm/Ab



Gb7



Gb



Ab



doubt-er. —

Man-ners? Charm?

They're no way to im-press. —

So for —

Db



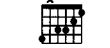
Db/C



Bbm



Bbm/Ab



Gb



Ab



get the in-ner me, —

ob-serve the out - er. —

I am what I wear and how I dress. —

**Moderately**

Db



**Vamp** (last time)

Oh, — now I — be - lieve — in look - ing like my

*p*

Bbm



Gb



time on earth — is cook - ing Wheth-er pol - ka-dot - ted, striped, — or e - ven —

Db



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

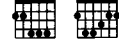
Bbm



Gb



Cb/Gb Gb

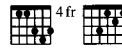


fi - bre of - my be - ing is dis - played to quite re - mark - a - ble - ef - fect -

Db



Gb/Db Db



Fm7



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

PALACE WOMEN:

Ah

Bbm



Gb



Cb/Gb



Gb



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

Ah Ah

Db/Ab



Ab



Ebm7



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

Ah Ah Ah

Bbm



Gb



Ab5



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

Ah Ah

Solid R&B (♩ = ♩<sup>3</sup>)

Db



Bbm



suit

O - ver - wear, — un - der - wear, —

*f*

Gb



Cb/Gb



Gb



Ab5



Stay - ing in —

an - y - time, — an - y - where —

3 3

Db



Gb/Db



Db



Bbm



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

Oo Oo Oo Ah! — Oo Oo

Gb

Cb/Gb

Gb

Db



- wards I en - sure that eve - ry stitch is stitched in \_\_\_ time

Oo Ah! \_ Oo Oo Oo Ah! \_ Is stitched \_ in time \_

Gb/Db

Db



Wheth - er wig \_ or hat or \_ tur - ban Wheth - er clad \_

Oo Oo Oo Ah! \_

Bbm

Gb

Cb/Gb



\_ bou - doir or ur - ban Not to strut your stuff out -

Oo Oo Oo Ah! \_ Oo Oo

Gb

Db

Fm7



ra-geous - ly's - a crime -

And the few who are in - vit -

Oo Ah! -

Such - a crime! -

Oo

Bbm



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

o - ver - wear, -

Oo

un - der - wear, -

Gb

Cb/Gb

Gb

Db/Ab



wan - der through - my - things -

to find en - route -

Oo

an - y - time, -

We're wan - der-ing



Ab6  
3fr

Ebm

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

through your things - Oo for - mal for - mal

SOLO:

neg - li - gee

Bbm

Gb

Ab  
4fr

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

Oo nor - mal nor - mal Ooo ah!

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

Db



my strong - est suit

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

*f*

Bbm



Gb



I am what I wear I said an -

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

Ab



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

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

3 3 3 3

Db



Gb/Db



Db



Bbm



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

fin - est

Gb



Cb/Gb



Gb



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

di - vin - est Most re - veal -

**3 WOMEN:**

Db/Ab



Ab



Ebm



Most ar - rest - ing

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

Bbm



Ebm



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

Ah

stop-ping

heart - stop-ping

O - ver - wear, -

Fm7



Bbm



Bbm7/Ab



pop-ping

Most ar - rest - ing

most heart - stop-ping yeah

un - der - wear, -

an - y - time, -

an - y - where -

**Straight eighths**

Gb



Ab5



Db7#9



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

my strong - est \_

Dress has al - ways been \_

Dress has al - ways been \_

I am what I wear \_

suit \_\_\_\_\_ You know that I am what

I am what I wear \_\_\_\_\_ I am what

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. It contains the lyrics "suit \_\_\_\_\_ You know that I am what". The middle staff is a vocal line in treble clef with the lyrics "I am what I wear \_\_\_\_\_ I am what". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a bass line of eighth notes and a treble line of chords.

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

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

$\text{Db m/Fb}$   $\text{Db}$

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "I wear \_\_\_\_\_ Dress has al - ways been my strong - est suit \_\_\_\_\_". The middle staff is a vocal line in treble clef with the lyrics "I wear \_\_\_\_\_ Dress has al - ways been my strong - est suit \_\_\_\_\_". The bottom staff is a piano accompaniment in grand staff. Above the piano part, there are two guitar chord diagrams:  $\text{Db m/Fb}$  (4fr) and  $\text{Db}$ . The piano accompaniment features a bass line of eighth notes and a treble line of chords.

N.C.

$\text{Db5}$   $\text{Db13}$

The third system of the musical score consists of two staves. The top staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. Above the piano part, there are two guitar chord diagrams:  $\text{N.C.}$  and  $\text{Db5}$  (4fr). The piano accompaniment features a bass line of eighth notes and a treble line of chords.

Bbm



Gb9



Musical notation for the first system, featuring a treble clef staff with sparse notes and a bass clef staff with a rhythmic accompaniment of eighth notes.

Bbm7



Musical notation for the second system, featuring a treble clef staff with a continuous eighth-note accompaniment and a bass clef staff with a similar rhythmic pattern.

Gb7



Musical notation for the third system, featuring a treble clef staff with a continuous eighth-note accompaniment and a bass clef staff with a similar rhythmic pattern.

Gb



Gb5



Eb7#9



Guitar solo

Musical notation for the fourth system, featuring a treble clef staff with sparse notes and a bass clef staff with a rhythmic accompaniment. A 'Guitar solo' section is indicated in the treble staff.

Db7#9



Musical notation for the fifth system, featuring a treble clef staff with sparse notes and a bass clef staff with a rhythmic accompaniment.

Funk feel

Db



AMNERIS:

So bring me all my fin -

PALACE WOMEN:

Oh

Bbm



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

my fi - nest

di - vin - est

Gb



Cb/Gb



Gb



Db/Ab



4fr

- ing most ex - pen - sive and to boot

3 WOMEN:

Most re - veal <sup>3</sup> ing most ex -

Ab



Ebm



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

Bbm



Gb



Ab5



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

Db7#9



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



I am what I wear Dress has al - ways been

I am what I wear Dress has al - ways been

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics 'I am what I wear Dress has al - ways been' and a piano accompaniment. The second system repeats the same vocal line and piano accompaniment.

Gb



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

my strong - est suit

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with lyrics 'my strong - est my strong - est my strong - est'. The second system has a vocal line with lyrics 'my strong - est suit' and a piano accompaniment. The piano accompaniment includes a long sustained chord in the right hand and a melodic line in the left hand.

Db7#9



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

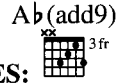
my strong - est my strong - est my strong - est suit.

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics 'my strong - est my strong - est my strong - est suit.'. The second system has a vocal line with lyrics 'my strong - est my strong - est my strong - est suit.'. The piano accompaniment includes a long sustained chord in the right hand and a melodic line in the left hand.

# ENCHANTMENT PASSING THROUGH <sup>57</sup>

Music by ELTON JOHN  
Lyrics by TIM RICE

Gently, not too slowly



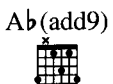
RADAMES:

To sail a - way — to half dis - cov - ered

*mp*



plac - es — To see the se - crets so few eyes \_ have seen To see



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

D $\flat$ sus2



G $\flat$ sus2



E $\flat$ 7sus



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

D $\flat$ sus2



A $\flat$ sus2



D $\flat$ sus2



A $\flat$ sus2



AIDA:

E



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



sail - ing

To cor - ners of \_ my land \_ where \_ there would



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

A/E



B/E



D



Bsus



Asus2



E



vail - ing

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

Esus



B7sus



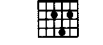
Asus2



E5/B



A(add9)



**RADAMES:**

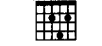
*(Spoken:) I will take you sailing. South. You can be my guide.*

There'd be no ties of time and space to

E(add9)



A(add9)



**AIDA:**

bind me

And no ho - ri - zon I — could not pur -

E



Gsus2



sue

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

A tempo

D(add9)



F#m7



Bsus



BOTH:

hind me \_

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

But

*colla voce*

E5



Dsus2



AIDA:

why

should I

tell you this?\_

A strang - er I've \_

C#m7



RADAMES:

Bm7



Esus



E



— just met

A wom-an

whom I hard - ly know at all — And

A(add9)



BOTH:

E/G#



should for - get \_

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

G#m

G#(#9)

C#m

Dsus2

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

Bsus

Asus2

E5

Dsus2

**RADAMES:**

So eas - i - ly \_\_\_ to you?      *(Spoken:) I'll never take you sailing.*

A/C#

Dsus2

A(add9)

**AIDA:**

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

Csus2

Gsus2

Bm7

*You are your own master. There are no shackles on you. So don't expect any pity,*

E7sus

RADAMES:

or understanding, from this humble palace slave.

But

A(add9)

G6/9

why

did I

tell her this? \_

A strang - er

F#m7

Em7

Em7/A

A7

I've just met

A wom - an

whom I hard - ly know at all \_\_\_ and

D(add9)

A/C#

will for - get \_\_\_

A - non - y - mous \_\_\_ and gone \_\_\_ to - mor - row \_\_\_

*decresc.*

C#m7 C#(#9) F#m7 Bm7

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

*mp*

G(add9) Esus Dsus2 Asus2 Dsus2 Asus2(add4)

She al - read - y knew

Dsus2 Asus2(add4) Dsus2 Asus2 Dsus2 Asus2(add4)

She knew \_\_\_\_\_

Dsus2 Asus2 Dsus2 Asus2(add4) G5 A5

She \_\_\_\_\_ knew \_\_\_\_\_

*f*



# DANCE OF THE ROBE

Music by ELTON JOHN  
Lyrics by TIM RICE

Dictated, in 1

**AIDA:**

Dm Bb/D C/D

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

*p colla voce*

Dm Bb/D

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

C/D Dm C/E F

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

Moderately, in 2

A7/C#

Dm

Eb/Bb

Bb



nough? be e - nough?\_

NUBIANS:

A - i - da! A -

Db/Ab

Ab

Ab

Bbm/Ab

Ab

Gb

Eb/G



i - da! All we ask of you Is a life-time of serv-ice,

Ab

G/B

Cm

Db



wis-dom, cour-age To ask more would be self-ish But noth-ing less will do -

C7sus

C

E $\flat$ /B $\flat$

B $\flat$

D $\flat$ /A $\flat$

A $\flat$

E $\flat$ sus/A $\flat$

E $\flat$



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

A/C $\sharp$

Dm



NEHEBKA:

Your

*sub. f*

8vb

B $\flat$ /D

C/D



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

*mp*

Dm



E $\flat$ /D



3fr

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

C/D



Dm



C/E



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

F



A7/C#



Dm



shame of the slave To the dance! To the dance! —

**NUBIANS:**

A -

Eb/Bb

Bb

Db/Ab

Ab



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



you life - time of serv - ice, wis - dom, cour - age

All we ask is a







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

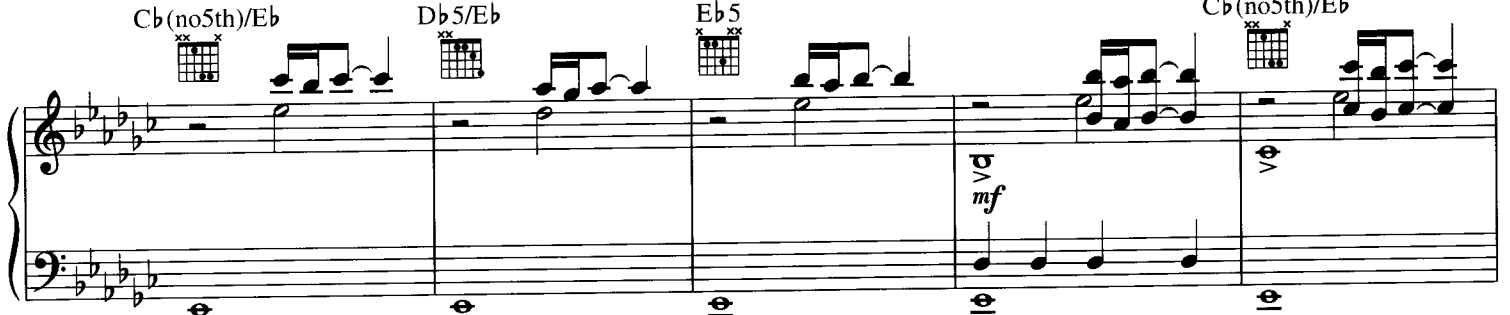
Csus  3fr   
 C    
 Eb(add2)/Bb  3fr   
 Bb    
 Db/Ab  4fr   
 Ab(add2)  4fr   
 Eb5 

do — A - i - - da! A - i - - da!




*mp*

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







*v* *mf* *v*

Db5/Eb    
 Eb5    
 Eb5    
 Cb(no5th)/Eb 





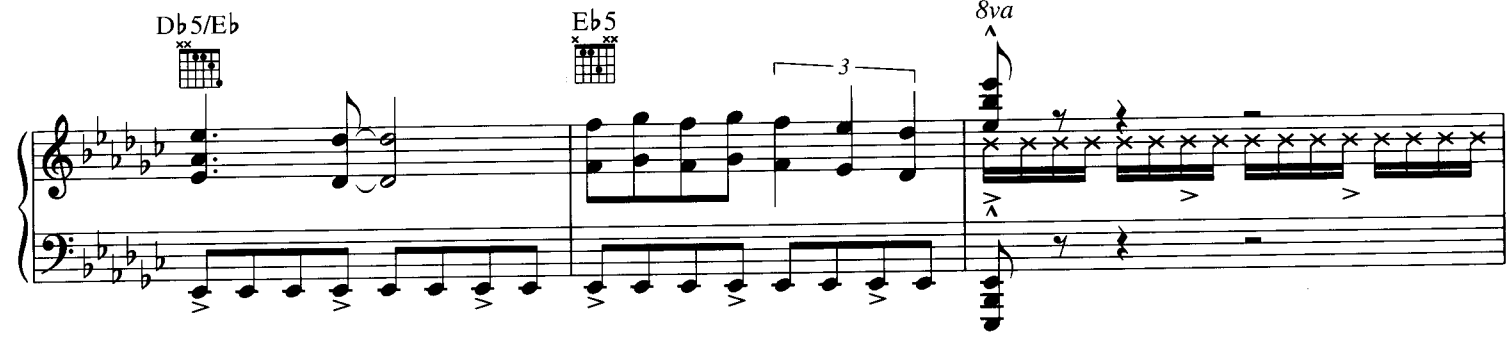
*v* *v* *v* *v*

Db5/Eb    
 Eb5    
 Cb(no5th)/Eb 



*ff* 3 3

Db5/Eb    
 Eb5 



3 8va

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

Chords: Ebm, Cb(no5th). Triplet patterns in the right hand.

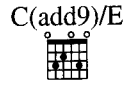
Chords: Db/F, Ebm. Drum solo markings: (Drum solo).

Chords: Db/F, Gb, Abm, Bbm/Ab. Section: NUBIANS: A -

Chords: Bbm7, Ab/Bb, Cb, Gb/Cb, Bbm7, Ab/Bb. Lyrics: i - da! A - i - da! A - i - da! A -

8va, ff. Piano accompaniment for the vocal line.

Meno mosso



i - da! A - i - da!

(8va) -----

15ma -----

*p*



*cresc.*

A tempo



AIDA:



I know ex - pec - ta - tions are

*accel.* *f* *ff*



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

*f*



Db/F



Eb



Ab



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

Eb/G



Ab



C7sus



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

sub. mf

Bb sus/C



Bb/C



Db/C



Ab/C



Bb sus/C



Bb/C



nough! It's e - nough! \_\_\_\_\_

NUBIANS:

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

accel.

Db/C

Ab/C 3fr

Bbsus/C

Bb/C

Db/C

Ab/C 3fr

Broadly

It's e -

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

This system contains the first system of music. It features guitar chords at the top: Db/C, Ab/C (3fr), Bbsus/C, Bb/C, Db/C, and Ab/C (3fr). The vocal line starts with a rest followed by the lyrics "It's e -" and then "i - da! A - i - da! A - i - da!". The piano accompaniment includes a grand staff with a right-hand part featuring chords and a left-hand part with a steady eighth-note bass line.

Dbmaj7 Cm7 Bbm7 Cm7/G C7sus Fm(add9)

Dbmaj7 Cm7 Bbm7 Cm7/G C7sus Fm(add9)

nough! \_\_\_\_\_

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

*fff* *rall.*

This system contains the second system of music. It features guitar chords: Dbmaj7, Cm7, Bbm7, Cm7/G, C7sus, and Fm(add9). The vocal line continues with "nough!" followed by a long line, and then "Ah - ah - ah - ah - ah - ah!". The piano accompaniment includes a grand staff with a right-hand part featuring chords and a left-hand part with a steady eighth-note bass line. The instruction "*fff* *rall.*" is placed above the piano part.

# NOT ME

Music by ELTON JOHN  
Lyrics by TIM RICE

With motion (feeling of 2)

Chord diagrams: Eb (3fr), Bbm, Ab (4fr)

*mf*

Chord diagrams: Eb (3fr), Bbm7

**RADAMES:**

I once knew — all the an - swers — I

Chord diagrams: Db, Ab (4fr), Bbm7

stood on cer - tain ground — A pic - ture of true

Chord diagrams: Ab (4fr), Db, Ab (4fr)

hap - pi - ness — Con - fi - dence so ef - fort - less — No

Db



Bbm7



Ab



Eb



bright - er could be found —

MEREB:

Oh no —

Eb



Bbm7



Db



RADAMES:

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

*p*

Ab



Bbm7



Ab



I knew all there was — to know —

Db



Ab



Db



Bbm7



Ab



Eb



Love worn light - ly,

put on

show \_

My con - quests \_

on \_

dis -

play \_

And who'd have thought

my

MEREB:

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

Ab



Eb



Ab



Db



Eb/G



Ab



con - fi - dence \_ could

die? \_

Not

me \_

Not

me \_

Oh

no \_

Not

me \_

Db



Ab



That all I took \_ for grant - ed was \_ a lie?\_

Not me

Eb



Ab



Db



Eb/G



Ab



Not me Not me

Oh no Not me Not me

Eb/Bb



Bb



Db/Eb



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

E $\flat$



A $\flat$



D $\flat$



\_\_\_\_\_ will say \_\_\_\_\_ "Not me"?

This can nev - er

E $\flat$



A $\flat$



E $\flat$



Not me \_\_\_\_\_

be \_\_\_\_\_ He's in love \_\_\_\_\_ but he's

*mf*

B $\flat$ m



A $\flat$  sus2



E $\flat$



not the on - ly one \_\_\_\_\_ who'll be changed \_\_\_\_\_

Bb



Fm7



Eb



AMNERIS:

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

Bb



Repeat if needed AIDA:

Fm7



things right with him.

I shall not en - vy lov - ers -

But

Ab



Eb



Fm7



Eb



long - for what they share -

An empty room is mer - ci - less -

Ab



Eb



Ab



Fm7



Eb



Bb



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



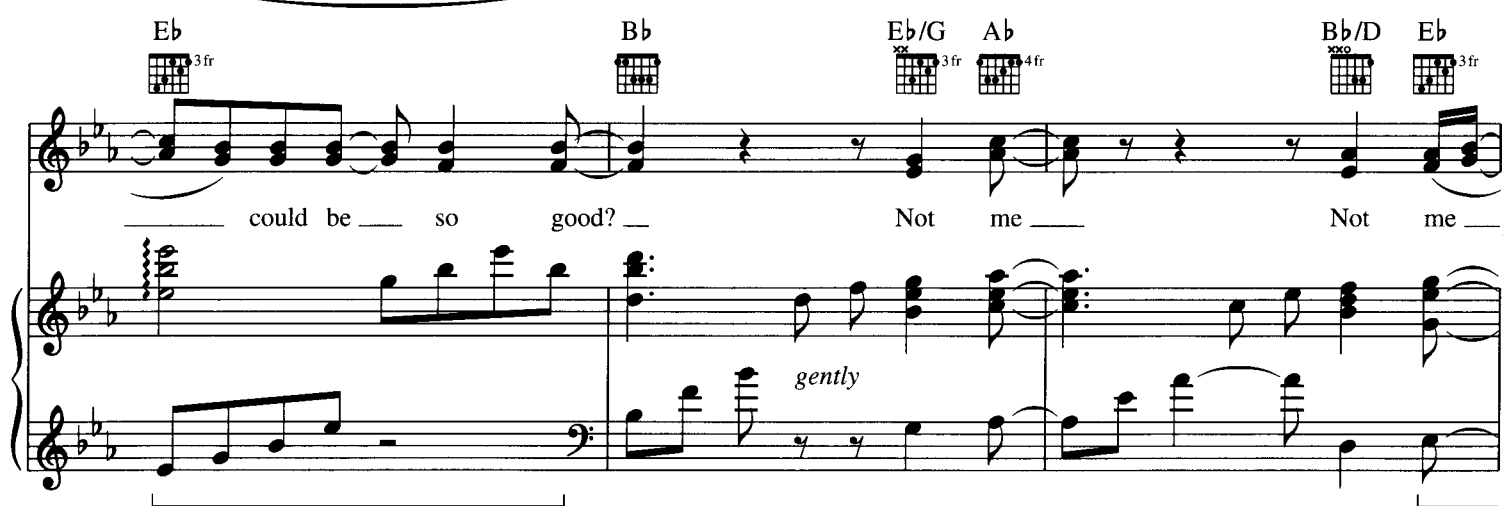
AIDA & AMNERIS: 

And who'd have thought \_ our love \_



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

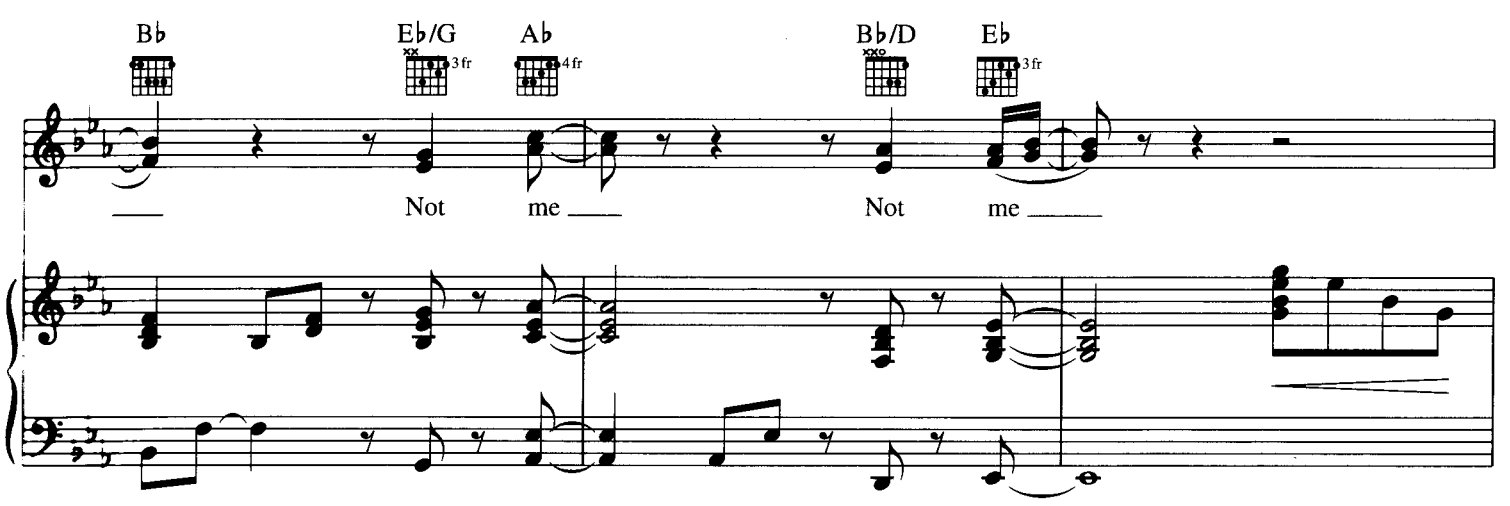
*gently*



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



Not me \_ Not me \_



B $\flat$ /F F B $\flat$ /F F

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

*mf*

B $\flat$  E $\flat$ /B $\flat$  B $\flat$  E $\flat$ /G A $\flat$

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

*f*

B $\flat$ /D E $\flat$

Not me —

**RADAMES:**

And And

Ab



Eb



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

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

*ff*

Bb



Eb



Ab



Bb/D



Eb



\_\_\_\_\_ Not me \_\_\_\_\_ Not me \_\_\_\_\_ My

\_\_\_\_\_ Not me \_\_\_\_\_ Not me \_\_\_\_\_ My

**MEREB:**

No good \_ Not me \_ Not \_ me \_\_\_\_\_

Ab



Eb



Bb



Eb



Ab



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

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

Oh \_\_\_ no \_\_\_

Bb/D



Eb



Bb/F



F



Not me \_\_\_

Who'd have guessed I'd throw my

Not me \_\_\_

Who'd have guessed \_ he'd throw his

Not me \_\_\_

Not \_\_\_ me \_\_\_

Bb

Abmaj7/Bb

Bb

Eb



Musical staff with notes and rests.

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

Musical staff with notes and rests.

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

Musical staff with notes and rests.

Piano accompaniment with left and right hand staves.



Musical staff with notes and rests.

me

Not

me

Musical staff with notes and rests.

me

Not

me

Musical staff with notes and rests.

This can nev - er be

Piano accompaniment with left and right hand staves.

**RADAMES:**



**Slowly**



Musical staff with notes and rests.

Not

me

Oh

not

me

Piano accompaniment with left and right hand staves.

*rit.*

# ELABORATE LIVES

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderately, with rubato

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part consists of a grand staff (treble and bass clefs). The vocal line is in a single treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo/mood is 'Moderately, with rubato'. The lyrics are: 'We all lead such elaborate lives in our sights How an af-fair'. The score includes guitar chord diagrams for various chords: Gb5, Ebm, Cb5(add9), Gb/Db (4fr), Db, Gb, Cb/Gb, Gb, Cb, Fb/Cb, Cb, Db, Gb/Db (4fr), Db, Gb, Cb/Gb, and Gb. The piano accompaniment features a steady bass line with chords and a treble line with arpeggiated figures and sustained chords. The vocal line is melodic and expressive, with some lyrics underlined.

**Chord Diagrams:**

- Gb5:
- Eb m:
- Cb5(add9):
- Gb/Db (4fr):
- Db:
- Gb:
- Cb/Gb:
- Gb:
- Cb:
- Fb/Cb:
- Cb:
- Db:
- Gb/Db (4fr):
- Db:
- Gb:
- Cb/Gb:
- Gb:

**Lyrics:**

RADAMES:  
We all lead such elaborate lives in our sights How an af-fair

Bb7

Ebm



of the heart sur-vives

Abm/Cb



Days a - part and hur - ried nights

With strict rhythm

Db

Gb/Db

Db

Bb/D



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

Ebm



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

Bb/D



Cb



liev-a-ble to me

I don't want to love like that

Db



Eb



3fr

I just want our time to be \_\_\_\_\_

Slow - er and

*colla voce*

3

Ab7



4fr

Db



Cb add9



Gb



Cb/Gb



gen - tler,

wis - er,

free

Gb



Cb/Gb



Gb



We all \_\_\_\_\_ live \_\_\_\_\_

in ex - trav - a - gant times \_





Play-ing games we can't all win \_



Un - in - tend - ed \_\_\_\_\_



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



take oth - ers in \_\_\_\_\_

Db

Bb/D



I'm so tired \_ of all \_ we're going through

I \_ don't want to

Ebm

Bb/D



live like that \_

I'm so tired of all we're going through \_

Cb

Db



I don't want to love like that

I just want to be with you \_

Eb

Ab7

Db



Now and for - ev-er, \_

peace - ful,

Cb/Gb



Gb



Cb



Fb/Cb



true \_\_\_\_\_ This may not be the mo-ment

Cb



E



Gb



Cb/Gb



Gb



to tell you face to face But I could wait for -

Ab/Eb



Ab/C



Db



ev-er \_\_\_\_\_ for the per - fect time \_\_\_\_\_ and place \_\_\_\_\_

*rall.*

Db7



Cb/Db



Gb



Cb/Gb



Gb



Cb



Fb/Cb



**RADAMES:**

**AIDA:**

We all lead

such e - lab - o - rate lives \_\_\_\_\_

Cb



Db



Gb/Db



Db



Gb



Cb/Gb



We don't know

whose words are true

Gb



Bb



Strang - ers,

lov - ers,

hus - bands,

Ebm



Abm/Cb



Abm/Cb



wives

Hard to know

who's lov - ing

Db



Gb/Db



AIDA:



who

Too man - y choic - es

tear us a - part

Bb/D



3

E♭m

RADAMES:

I don't want to live like that

Too man-y choic - es

B♭/D

C♭

tear — us a - part

I don't want to love like that

D♭(add9)

E♭

A♭7

I just want to touch your heart \_\_\_\_\_

May this con - fes - sion \_\_\_\_\_

*colla voce*

*pp*

*sempre p*

D♭5

C♭5(add9)

G♭5/D♭

D♭5

G♭

RADAMES:

AIDA:

be the start \_\_\_\_\_

# THE GODS LOVE NUBIA

Music by ELTON JOHN  
Lyrics by TIM RICE

Measured, with inner strength

AIDA: *p* N.C.

Take me in \_\_\_\_\_ my dreams re - cur - ring \_\_\_\_\_ Cheer-ful as \_\_\_\_\_ a child-hood dance In - to

one \_\_\_\_\_ more taste of free - dom \_\_\_\_\_ One more long - ing back - ward glance In the

sway \_\_\_\_\_ of som - ber mu - sic \_\_\_\_\_ I shall nev - er \_\_\_\_\_ nev - er un - der -

NUBIAN: *mp*

Mmm \_\_\_\_\_ Mmm <sup>3</sup> \_\_\_\_\_ Mmm \_\_\_\_\_

*p*

stand Let me slip in in - to the

NUBIAN: *mp*

Mmm \_\_\_\_\_ Mmm \_\_\_\_\_

Mmm \_\_\_\_\_ Mmm \_\_\_\_\_ Mmm \_\_\_\_\_

sweet - er \_\_\_\_\_ cho - rus of that oth - er land The

Mmm \_\_\_\_\_ Mmm \_\_\_\_\_ Mmm \_\_\_\_\_

**NUBIAN: *mp***

Mmm \_\_\_\_\_ Mmm \_\_\_\_\_

Mmm \_\_\_\_\_ Mmm Mmm

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'sweet - er \_\_\_\_\_ cho - rus of that oth - er land The'. Below it are two staves of accompaniment with 'Mmm' lyrics. The third staff is labeled 'NUBIAN: mp' and contains a melodic line with 'Mmm' lyrics. The fourth staff is a bass line with 'Mmm' lyrics. The bottom staff is a grand piano accompaniment with a long melodic line in the right hand and a bass line in the left hand.

**F** **C** **G**

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

**NUBIANS:**

Hmm Hmm Hmm Hmm Hmm Hmm

Detailed description: This system contains five staves. The top staff shows guitar chords F, C, and G above a vocal line with lyrics 'gods love Nu-bi - a, the beau-ti - ful, the gold - en The ra-di-ant, the fer - tile, the'. Below it are two staves of accompaniment with 'Hmm' lyrics. The bottom staff is a grand piano accompaniment with chords in the right hand and a bass line in the left hand.



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

Hmm Hmm Hmm Hmm Hmm Hmm Hmm



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

**NEHEBKA:**

The gods love Nu-bi-a, their

Hmm Hmm Hmm Hmm Hmm



**AIDA:**

The

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



Fm



C/E



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

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

NUBIANS:

Hmm Hmm

D7



G



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

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

Hmm nev - er cried a - gain The

F



C



AIDA & NEHEBKA:

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

NUBIANS:

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

NUBIANS:

Ooo Ooo

G



C



C/E



Fm



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

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

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

C E7 E7/G# Am C/G

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

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

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

F G C

**AIDA:**

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

**NEHEBKA:**

Take me in \_

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

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

*f*

F



Am7



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

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

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

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

D



G



C



E $\flat$



B $\flat$ /E



dance In - to one more taste — of

child - hood dance — In - to one more

child - hood dance — In - to one more

dance In - to one more taste — of

F F#dim C/G G6 G

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

C F

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



AIDA & NEHEBKA:

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



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

C/E



D



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

G



F



AIDA:

plun-dered, the op - pressed \_

The gods love Nu - bi - a, we

NEHEBKA:

plun-dered, the op - pressed \_

The gods love Nu - bi - a, we

plun-dered, the op - pressed \_

The gods love Nu - bi - a, we

ing. the plun-dered, the op - pressed \_

The gods love Nu - bi - a, we

C G

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

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

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

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

C Fm C/E

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

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

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

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





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

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

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

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

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



N.C.

Freely

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

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

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

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

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

In tempo



*rit.*

One more

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

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

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

*rit.*

Broadly



long - ing back - ward glance.

long - ing back - ward glance.

long - ing back - ward glance.

long - ing back - ward glance.

*ff*

*fff*

# EASY AS LIFE

Music by ELTON JOHN  
Lyrics by TIM RICE

Slow

AIDA:

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

*mp* *colla voce*

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

**Flowing**

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

*mp*

Cm  
xx 3fr

Abmaj7  
xx

Ab6  
xx 3fr

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

Bb(add9)  
xx 6fr

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

Cm  
xx 3fr

Cm/Bb

side. Tell my - self that love's

F(add9)/A  
xx

F/A  
x

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



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

Ab13/Gb



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

*mf poco agitato*

Bbm/C

Fm/C

Cm

Bbm/C

Fm/C



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

1 2 3

Bb(add9)



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

Cm



Cm/Bb



heart bet - ter to have lost him

F(add9)/A



when the ties were bare-ly bind - ing.

Ab6



Gsus



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

G7 Ab13/Gb G7

It's eas - y. It's

Cm7 Bbm/C Fm/C Fm7/Ab

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

*f* *mf*

G7sus G7

as he was when I last touched — him — and

Fm7/Ab G7sus G7

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

*mf*

Bbm7/Db



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

C7#5



C7



Bbm7



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

N.C.



Ab 13/Gb



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

G.P. *mp* *mf*

G7sus



G7



Ab 13/Gb



G7



y. It's eas - y as



Cm  
x x 0 3 3 3

Ab/C Abmaj7/C  
x x 0 3 3 3

Bb  
x 0 2 3 4 5

Cm  
x x 0 3 3 3

Ab6  
x x 0 3 3 3

Cm7  
x x 0 3 3 3

life.

Cm  
x x 0 3 3 3

Ab/C  
x x 0 3 3 3

Bb  
x 0 2 3 4 5

Cm  
x x 0 3 3 3

Cm7  
x x 0 3 3 3

But then I see the fac - es

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

a fa-ther and a na-tion

who won't let a cow-ard run.

Is this how the gods

Am7b5 F/A

re-ward the faith - ful through the ag - es? \_\_\_\_\_

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G minor, starting with a rest followed by a melodic phrase. The piano accompaniment is in the bottom two staves, featuring a steady eighth-note bass line and chords in the right hand. Chord diagrams for Am7b5 and F/A are shown above the vocal staff.

Fm/Ab Fm(add9)/Ab G7

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

Detailed description: This system contains the next two staves of music. The vocal line continues the melody from the previous system. The piano accompaniment provides harmonic support with chords and a consistent bass line. Chord diagrams for Fm/Ab, Fm(add9)/Ab, and G7 are provided above the vocal staff.

Ab/Gb G7 Cm

are eas - y, so - eas - y.

*dim.* *mp*

Detailed description: This system contains the third and fourth staves of music. The vocal line concludes the phrase 'are easy, so easy'. The piano accompaniment features a dynamic shift from *dim.* to *mp*. Chord diagrams for Ab/Gb (4fr), G7, and Cm (3fr) are shown above the vocal staff.

Bbm/C Fm/C Fm/Ab

And though I'll think a-bout him till the earth draws in a -

*f*

Detailed description: This system contains the final two staves of music. The vocal line begins the phrase 'And though I'll think about him till the earth draws in a...'. The piano accompaniment continues with a strong *f* dynamic. Chord diagrams for Bbm/C, Fm/C, and Fm/Ab are provided above the vocal staff.

G7sus

G7

Fm/Ab

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

G7sus

G7

Bbm7/Db

love, this is no de-ni - al,

C7#5

C7

Bbm7

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

G/B

C

Ab13/Gb

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

*mp*

G7



Ab 13/Gb



G7sus



G7



Cm



3fr

y.

It's

eas

y

as

life.

Ab 13/Gb



G7sus



G7



Cm



3fr

It's

eas

y

as

life.

Bbm/C



Fm/C



Ab 13/Gb



G7sus



G7



Cm



3fr

It's

eas

y

as

life.

**Broadly**

Ab

Abmaj7



G7sus



Cm



3fr

*molto rall.*

# LIKE FATHER, LIKE SON

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderately fast (♩ = 142)



(Vocals 2nd time only)



ther like son Like Fa -



1



2

ZOSER:

Don't come on so

ther like son Like Fa -

PRIESTS:



cock - sure, boy,

You can't es - cape your genes.

Bb



Eb/Bb



Bb



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

Eb



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

Bb/D



Eb



Gb



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

Cb/Gb



Gb



Ab



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

Bb



Eb



C7/E



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

Bb/F



F7/A



PRIESTS: son. \_

Like Fa - ther

like \_ son. \_

Abmaj7/Bb



Eb/Bb



Bb



RADAMES:

Don't as - sume \_

Eb



Bb



Eb



<sup>3</sup> your vic - es get \_ hand - ed down \_ the line. \_

Bb



Eb



Bb



That a par-ent's blood suf - fi - ces to con - demn the child's

Eb



3

de - sign. I've done wrong I can't de - ny

Bb/D



Eb



Gb



Cb/Gb



but at least I know that I shouldn't blame that on

Gb



Cb/Gb



Gb



Ab



my stock. This may come as quite a shock but I'm



Bb



Eb



C7/E



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

Bb/F



Like Fa - ther

F7/A



Abmaj7/Bb



Eb/Bb



PRIESTS: son!

like son!

Gm7(add4)



ZOSER:

Son, you're ner - vous,

F/A



take my hand. All is set - tled, all

Dm7(add4)



is planned. You've got the world at your

Gm7(add4)



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

Gm  
3fr

**RADAMES:**

I ap - pre - ci - ate too well

F(add2)/A

Dm(add4)

the squal-or at which you ex - cel. It is - n't ver - y hard

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with some grace notes.

Gm

F/G

Gm

to tell e - vil's a dis - tinc - tive smell.

The second system continues the vocal and piano parts. The vocal line has a few rests before the lyrics. The piano accompaniment features some chords with grace notes and a consistent bass line.

Ab/Bb

Eb/Bb

Bb

The third system shows the piano accompaniment continuing. It features a series of chords in the bass and treble, with some grace notes and a steady eighth-note bass line.


ZOSER:

Eb


Bb

He's lost all sense of rea - son

The fourth system begins with the vocal line for the character ZOSER. The piano accompaniment continues with a steady bass line and chords in the treble. A dynamic marking of *mf* is present.

Eb
Bb  


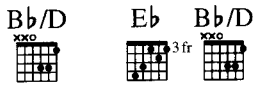
And — why? — Some — for-eign slut. Not — on — ly is —



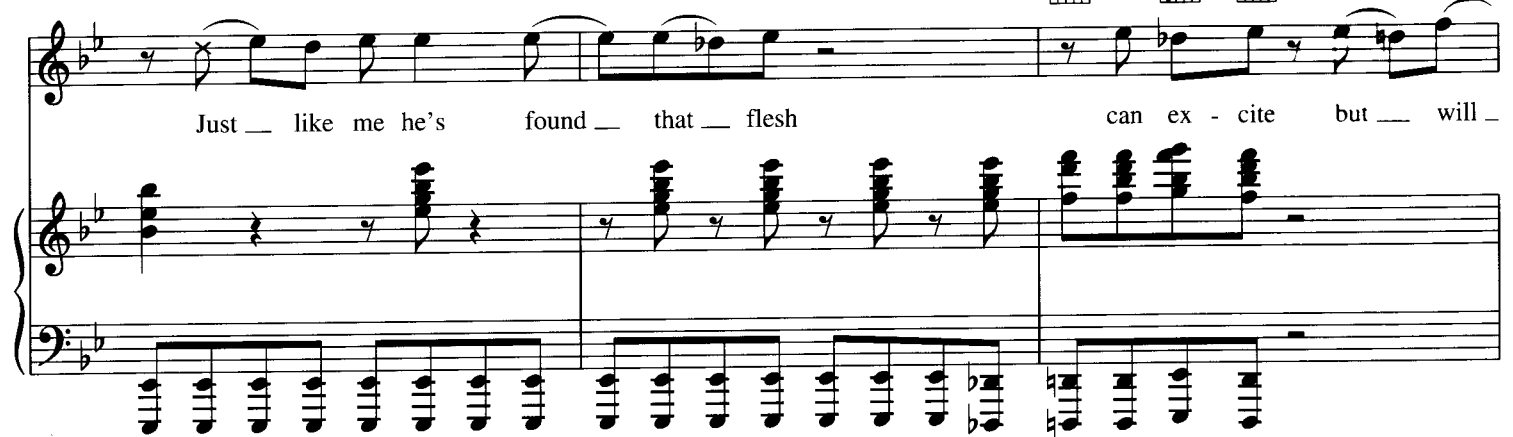
Eb
Bb
Eb  


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



Bb/D
Eb
Bb/D  


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



Gb  


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



Ab



Db/Ab



Ab



Db/Ab



Ab



Bb



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

Eb



C7/E



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

Bb/F



F7/A



**PRIESTS:** son. -

Like Fa - ther like \_\_\_\_\_ son. -

Abmaj7/Bb



Eb/Bb



Bb



A



Ab



*mp*

**ZOSER:**

E $\flat$  3fr      D $\flat$       B $\flat$       A $\flat$ /B $\flat$  A $\flat$  4fr      E $\flat$  3fr      D $\flat$

Like Fa - ther      like son. —      Like Fa - ther

**PRIESTS:**

Like Fa - ther      like son. —      Like Fa - ther

B $\flat$       A $\flat$ /B $\flat$  A $\flat$  4fr      E $\flat$  3fr      D $\flat$       B $\flat$       A $\flat$  4fr

like son. —      Like Fa - ther      like son. —

like son. —      Like Fa - ther      like son. —

**Slower**

E $\flat$  3fr      B $\flat$

# RADAMES' LETTER

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderately slow



RADAMES:

I'm



mp



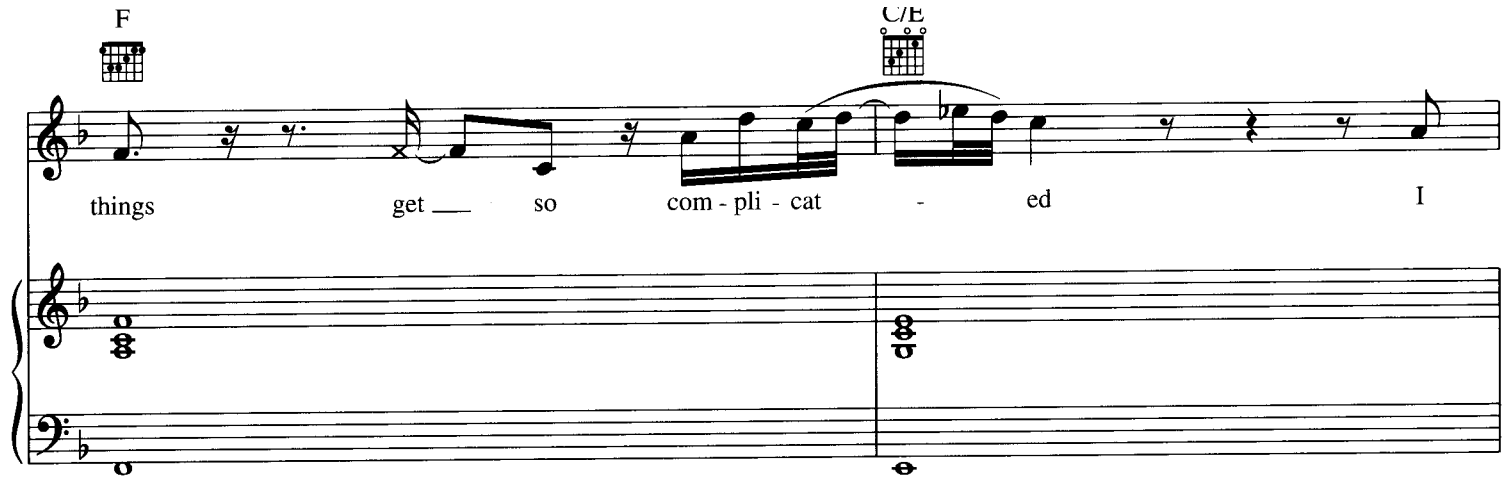
sor - ry for eve - ry - thing I've \_\_\_\_\_ said \_\_\_\_\_ And for






an - y - thing I for - got to say \_\_\_\_\_ too When

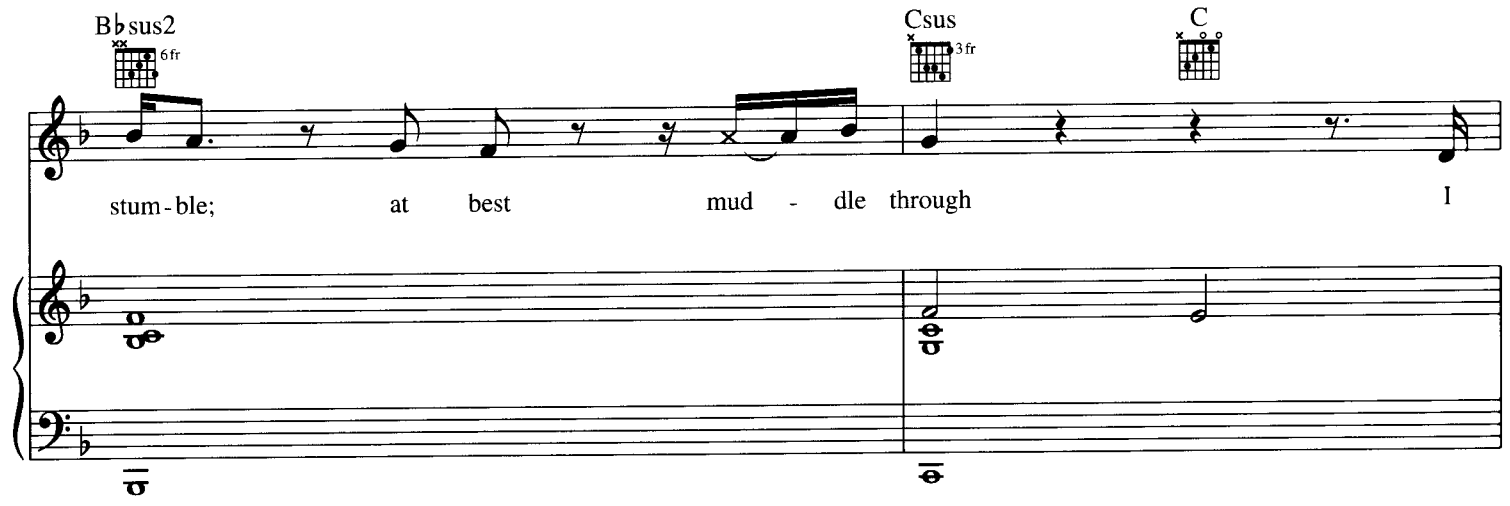
F  C/E 



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



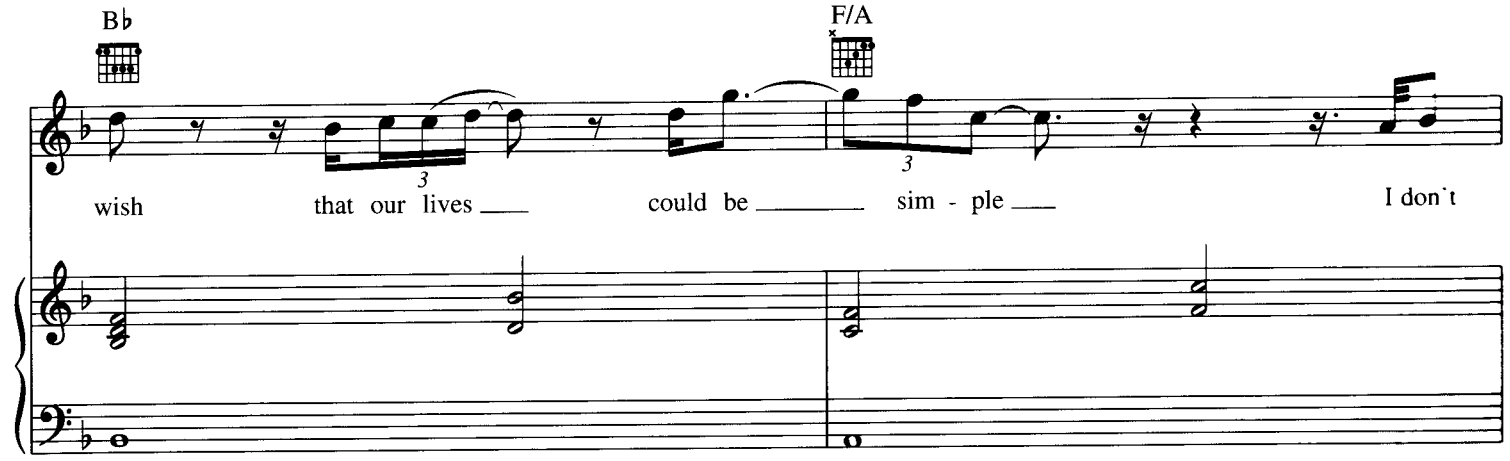
Bb sus2  6fr C sus  3fr C 





stum - ble; at best mud - dle through I



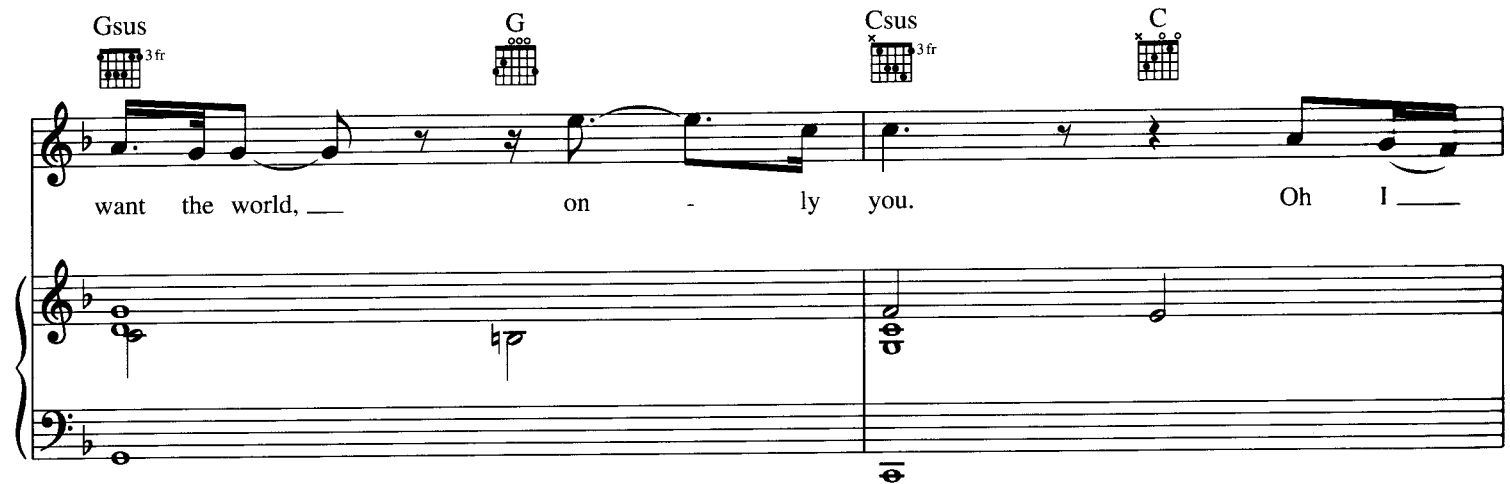
Bb  F/A 

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





G sus  3fr G  C sus  3fr C 

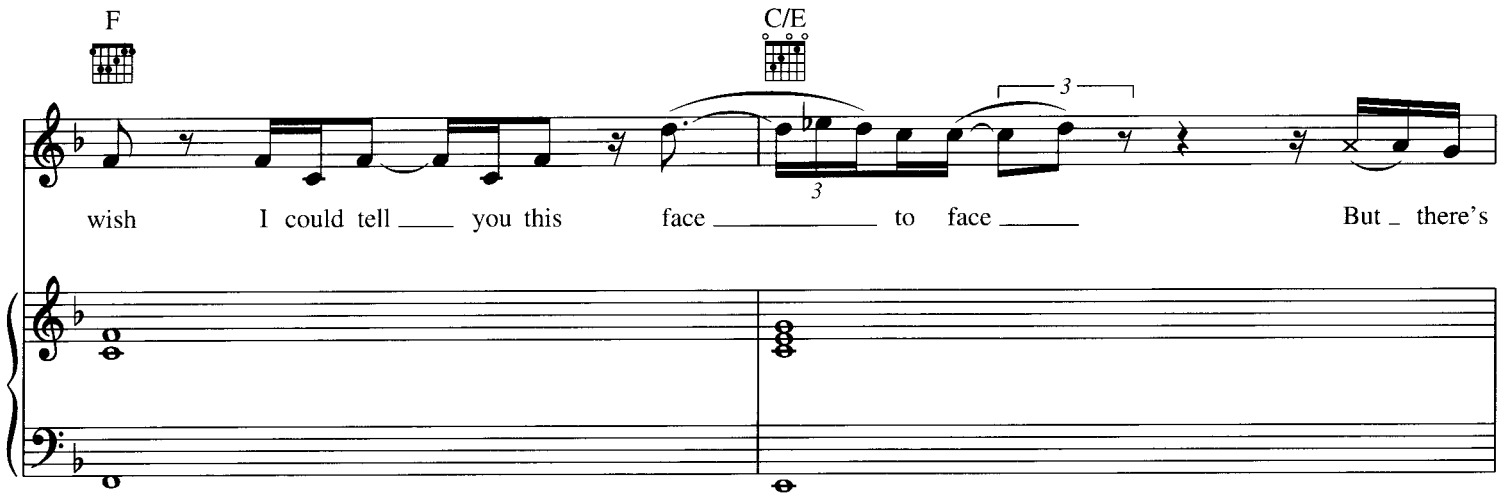
want the world, — on - ly you. Oh I —









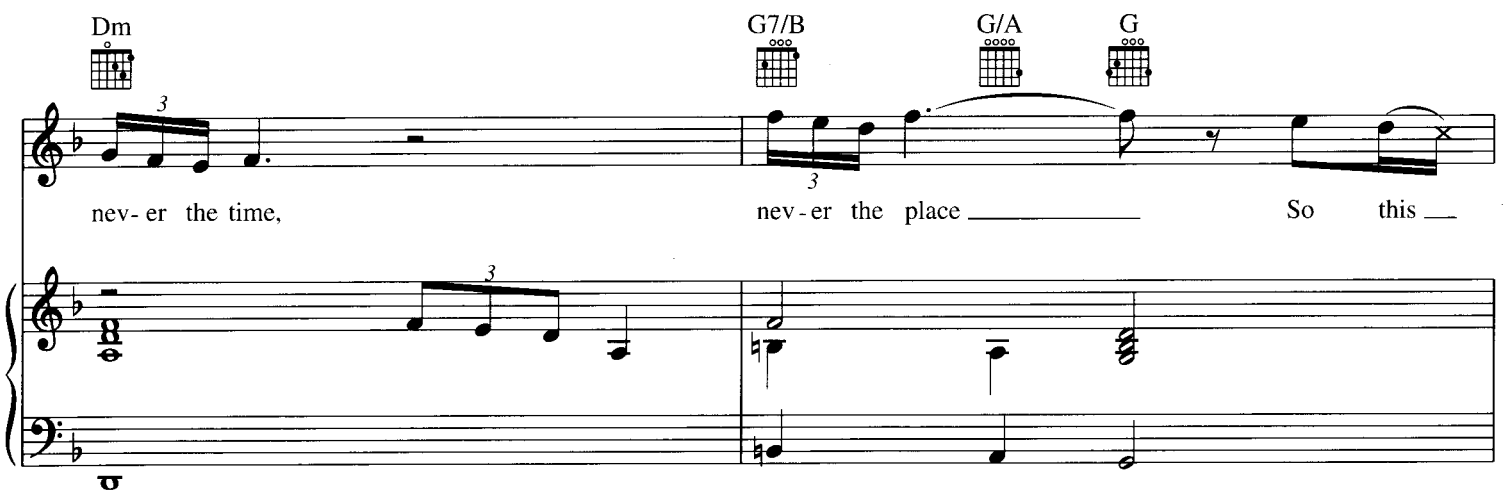
F  C/E 



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



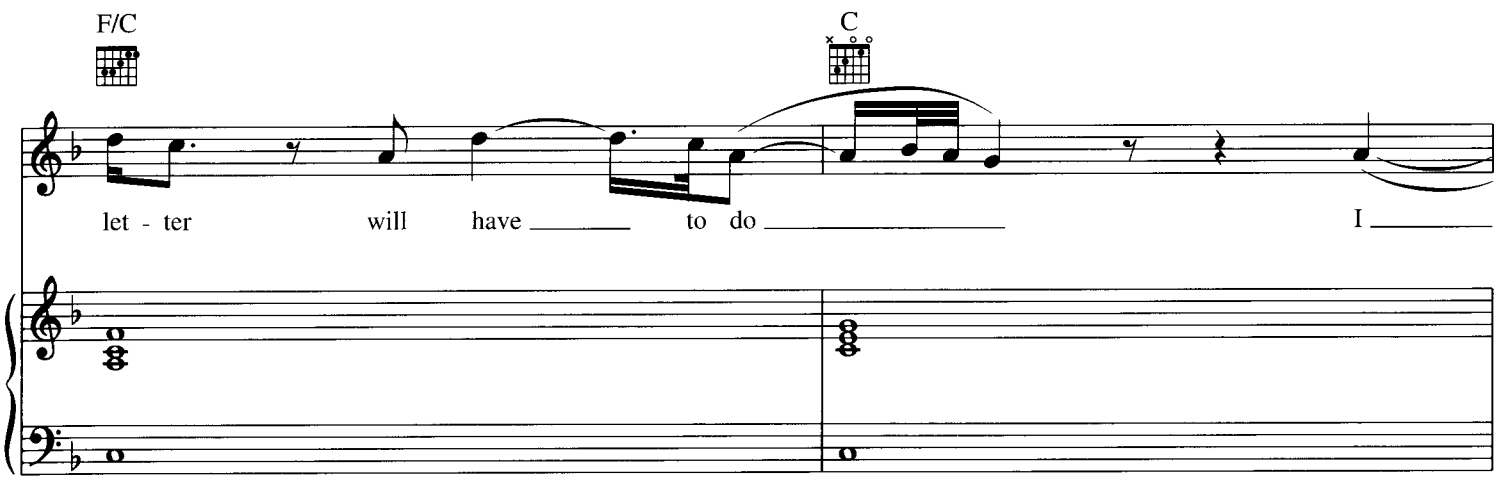
Dm  G7/B  G/A  G 








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



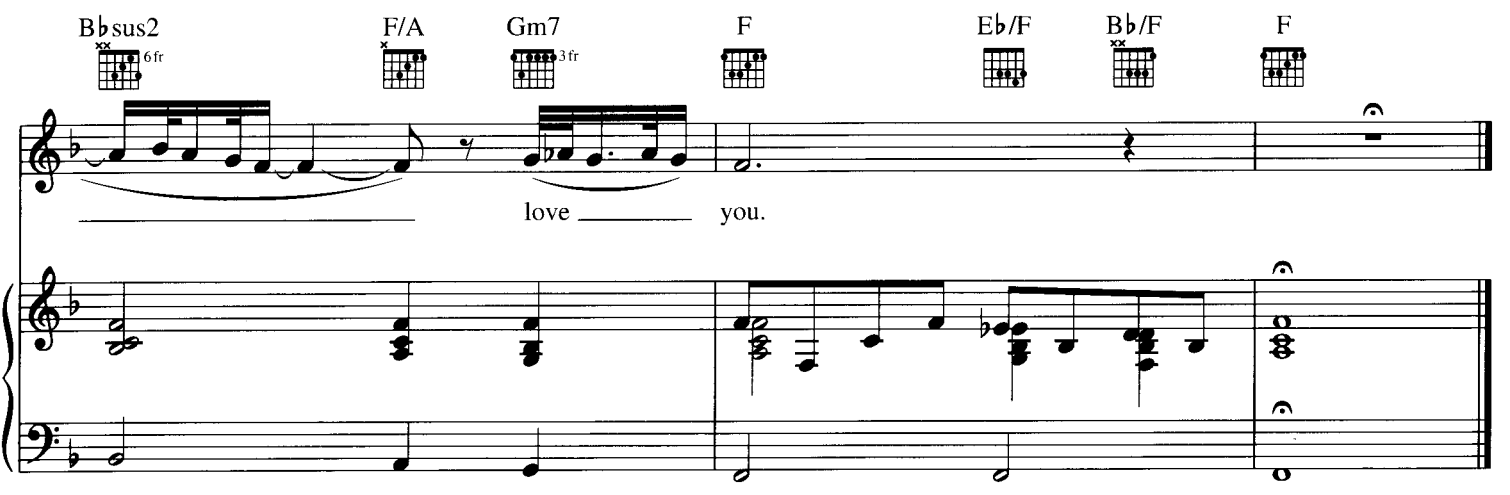
F/C  C 

let - ter will have \_\_\_\_\_ to do \_\_\_\_\_ I \_\_\_\_\_



Bbsus2  6fr F/A  Gm7  3fr F  Eb/F  Bb/F  F 

love \_\_\_\_\_ you.



# WRITTEN IN THE STARS

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderate Ballad

B♭sus2 F/B♭ Eb/B♭ B♭sus2 F/B♭ Eb/B♭ G♭(add2) A♭(add2)

The piano introduction is in 4/4 time, starting with a piano (*p*) dynamic. The right hand features chords and moving lines, while the left hand provides a steady bass line. The key signature has two flats (B♭ and E♭).

B♭ F/B♭ Eb/B♭ B♭ D/F♯

**AIDA:**

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

The vocal line is in 4/4 time, starting with a quarter note on 'I' and a triplet of eighth notes on 'here'. The piano accompaniment supports the melody with chords and moving lines.

Gm Gm/F E♭ Fsus F

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

The vocal line continues with a triplet of eighth notes on 'is - n't it?' and a quarter note on 'A'. The piano accompaniment continues with chords and moving lines.

B♭ F/B♭ Eb/B♭ B♭ D/F♯

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

The vocal line concludes with a triplet of eighth notes on 'life - time' and a quarter note on 'You'. The piano accompaniment continues with chords and moving lines.

Gm



Gm/F



Eb



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

Cm7



Fsus



F

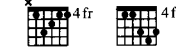


some-one you once loved \_\_\_\_\_ so long a - go, \_\_\_\_\_ so well!

Db



Ab/Db Gb/Db



Db



F/A



**RADAMES:**

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

Bbm



Bbm/Ab



Gb



Ab sus



Ab

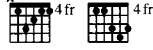


You don't have to ask \_ me and I need not re - ply \_\_\_\_\_

Db



Ab/Db Gb/Db



Db



F/A



Ev - 'ry mo-ment of <sup>3</sup>my life — from now un - til I die —

Bbm



Bbm/Ab



Gb



Ebm



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

*cresc.*

Ab sus



Ab



Db



Db/C



Bbm



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

<sup>3</sup>7

Gbmaj7



Ebm



Ab sus



Ab



Db



Fm/C



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

<sup>3</sup>7

Bbm



Gbmaj7



Db/F



Ebm7



Ab sus



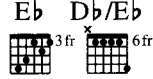
Ab



Musical staff with treble clef, key signature of three flats, and a 3-measure triplet. Lyrics: "which we have no say? In which we're giv-en par-a-dise but on - ly for a day"

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

Piano accompaniment for the first system, including grand staff and bass line.



AIDA:

Musical staff with treble clef, key signature of three flats, and a whole rest. Lyrics: "(Spoken:) Marry the princess, Radames. You can help my people. This could be our chance to do something important. Don't you see?"

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

Piano accompaniment for the second system, including grand staff and bass line. Dynamics: sub. p



Musical staff with treble clef, key signature of three flats, and triplets. Lyrics: "Noth - ing can be al - tered, there is noth - ing to de - cide No -"

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

Piano accompaniment for the third system, including grand staff and bass line.



Musical staff with treble clef, key signature of three flats. Lyrics: "es - cape, no change of heart, nor an - y place to hide"

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

Piano accompaniment for the fourth system, including grand staff and bass line.



RADAMES:

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



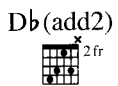
RADAMES:

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



AIDA:

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



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

*sub. p*

G♭maj7



E♭m7



A♭

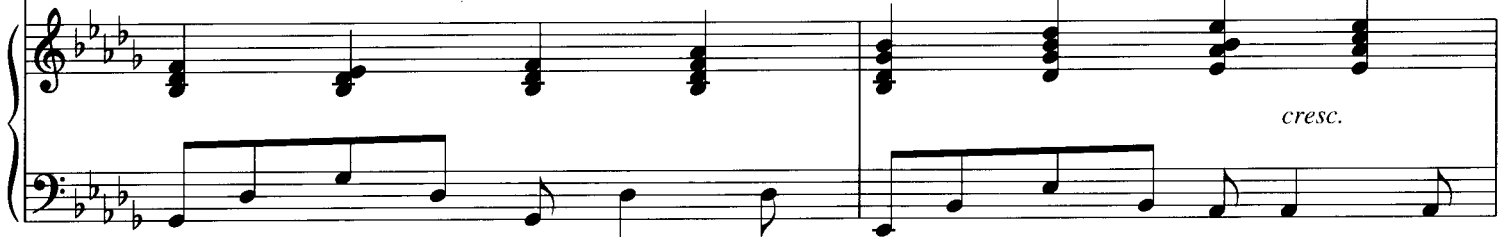


RADAMES:



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

AIDA:



*cresc.*

D♭



Fm/C



B♭m



D♭/A♭



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



*f*

G♭maj7



D♭/F



E♭m7



A♭sus



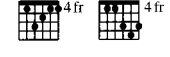
A♭



D♭



A♭/D♭ G♭/D♭



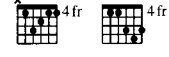
which we're giv-en par-a-dise But on - ly for a day \_\_\_



D♭



A♭/D♭ G♭/D♭



A(add2)



B(add2)



D♭



*dim.*

*mp*

# I KNOW THE TRUTH

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderately



AMNERIS:

How have I come to this? How did I



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



y thought at all? This should have



Am7

D

G

been my time

It's o - ver it nev - er be - gan

C/E

D

I closed my eyes \_\_\_\_\_ to so much for so long and \_\_\_\_\_ I no

G

C/G

G

F/A

G/B

long - er \_\_\_\_\_ can

I try to blame it on \_\_\_\_\_

C

D

Bm

for - tune

Somekind of shift in \_\_\_\_\_ a star

Em Am7 D

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

3 3

Sheet music for the first system, including vocal line, piano accompaniment, and guitar chord diagrams.

G F/A G/B C

far I — know the truth and it mocks me —

3 3

Sheet music for the second system, including vocal line, piano accompaniment, and guitar chord diagrams.

D Bsus B

I know the truth — and it shocks — me —

2fr





Sheet music for the third system, including vocal line, piano accompaniment, and guitar chord diagrams.

Em Am7 Cmaj7/D D

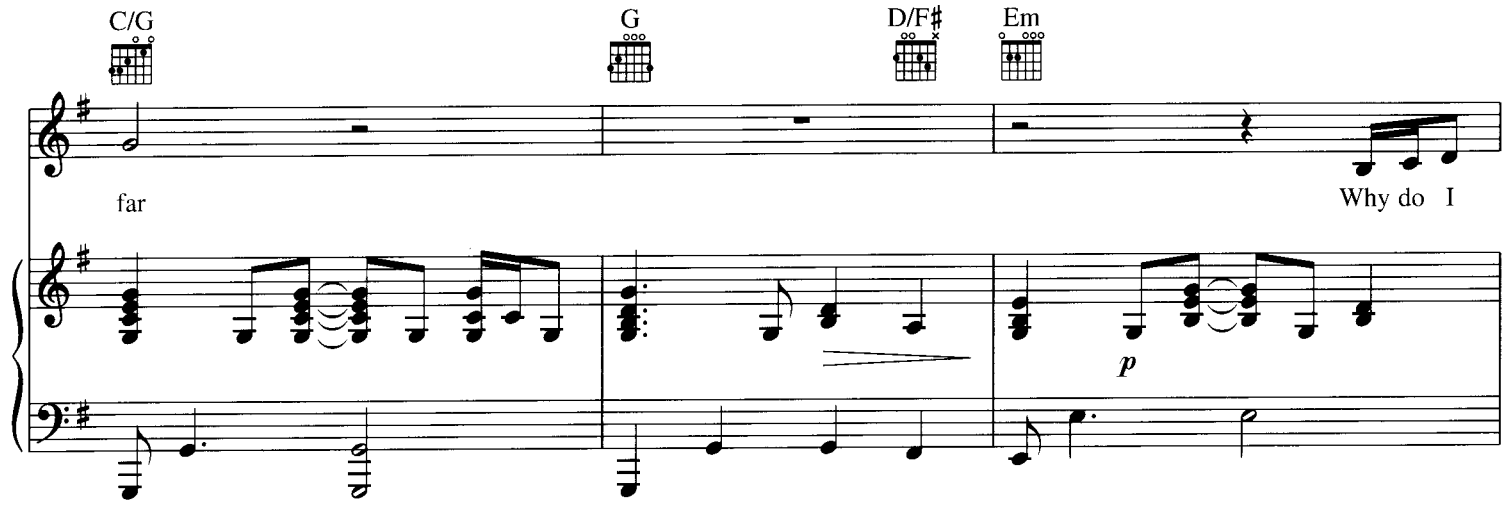
— It's flown just a lit - tle too


3

Sheet music for the fourth system, including vocal line, piano accompaniment, and guitar chord diagrams.

C/G  G  D/F#  Em 





far Why do I



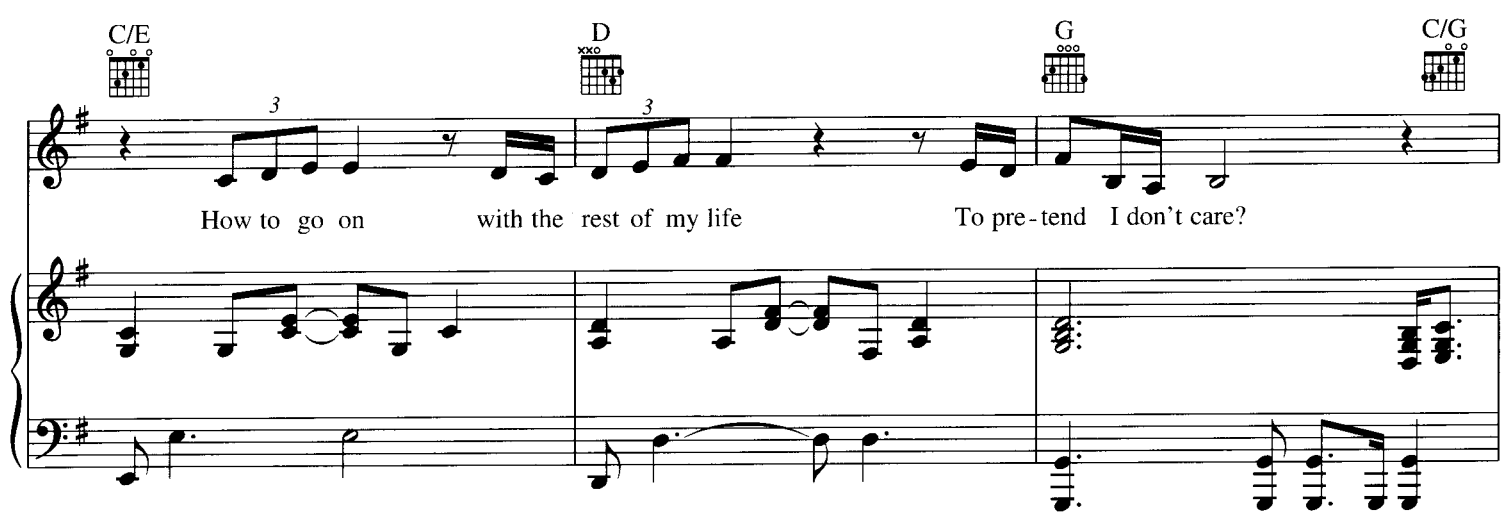
Am7  D7sus  D  G 


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



C/E  D  G  C/G 




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



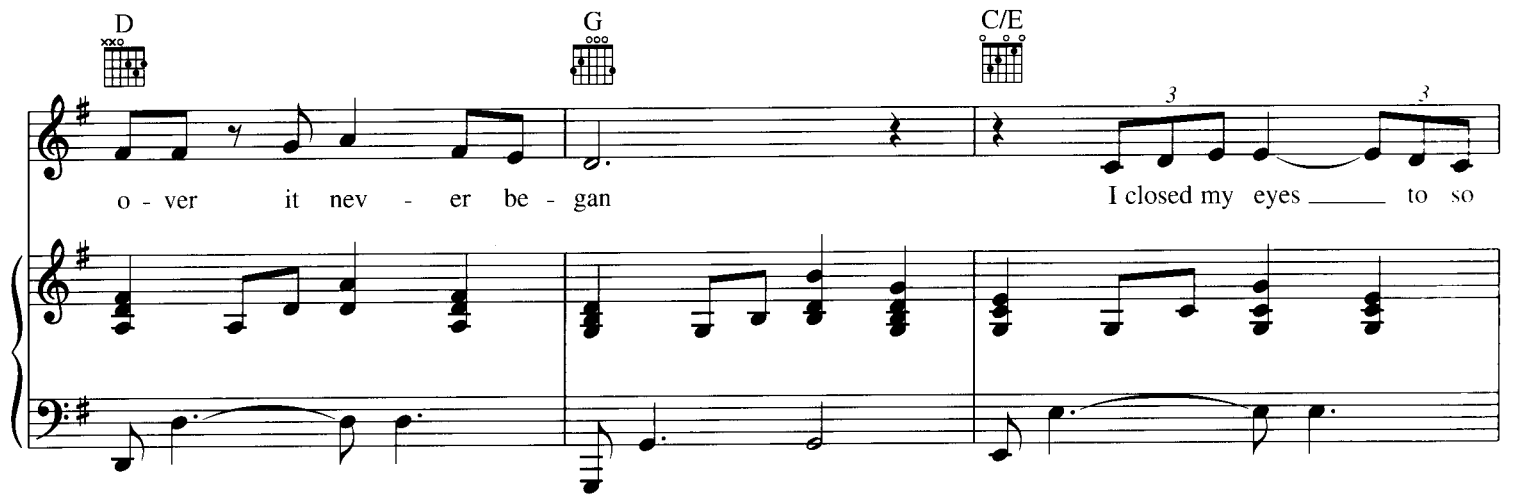
G  Em  Am7 





This \_\_\_\_\_ should have been my time \_\_\_\_\_ It's



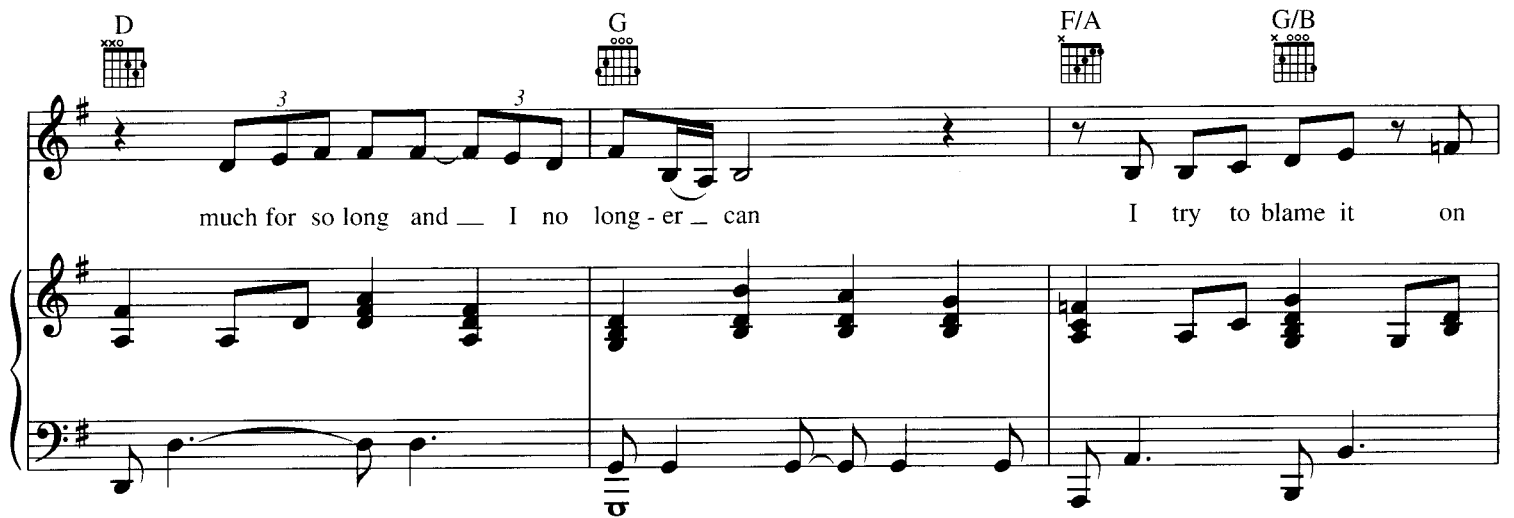
D  G  C/E 




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



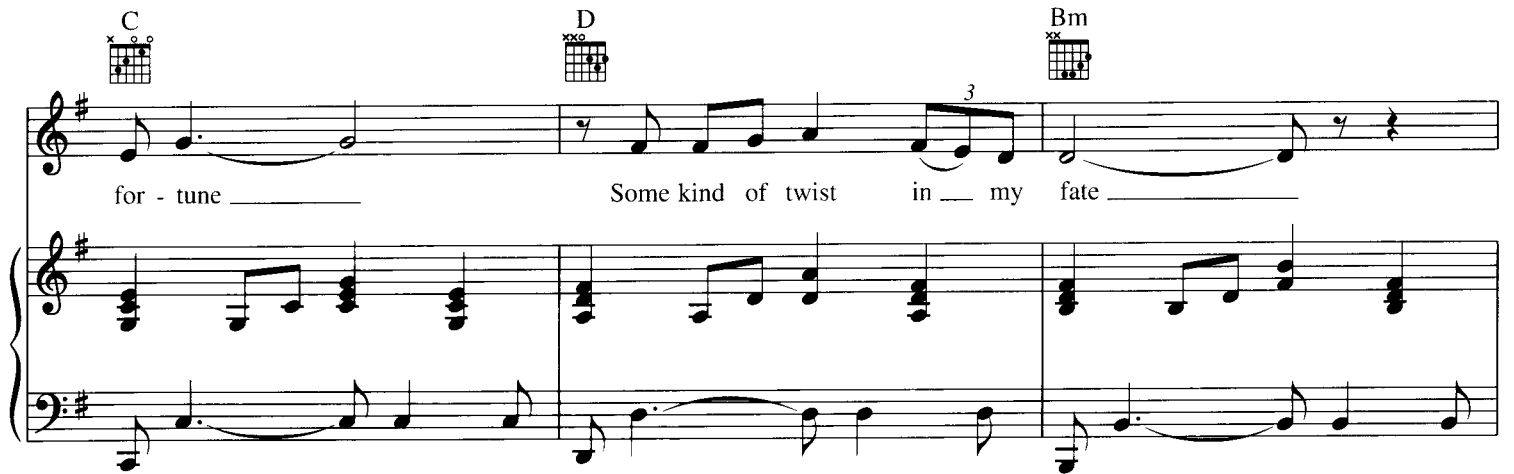
D  G  F/A  G/B 

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



C  D  Bm 

for - tune \_\_\_\_\_ Some kind of twist in \_ my fate \_\_\_\_\_



Em  Am7  D 

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



G F/G G C

late I know the truth — and it mocks me —

*f*

D/C Bsus B Em

I know the truth — and it shocks me — I

*rall.*

**Rubato**

Am7 Dsus D Csus2 Gmaj7/B

learned it — a lit - tle too late —

C(add2) D G(add2)

Too late —