

VOCAL SELECTIONS

ELTON JOHN & TIM RICE'S

AIDA



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DISNEY THEATRICAL PRODUCTIONS
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presents

VOCAL SELECTIONS

AIDA

Music by
ELTON JOHN

Lyrics by
TIM RICE

Book by
LINDA WOOLVERTON
and
ROBERT FALLS & DAVID HENRY HWANG

SUGGESTED BY THE OPERA

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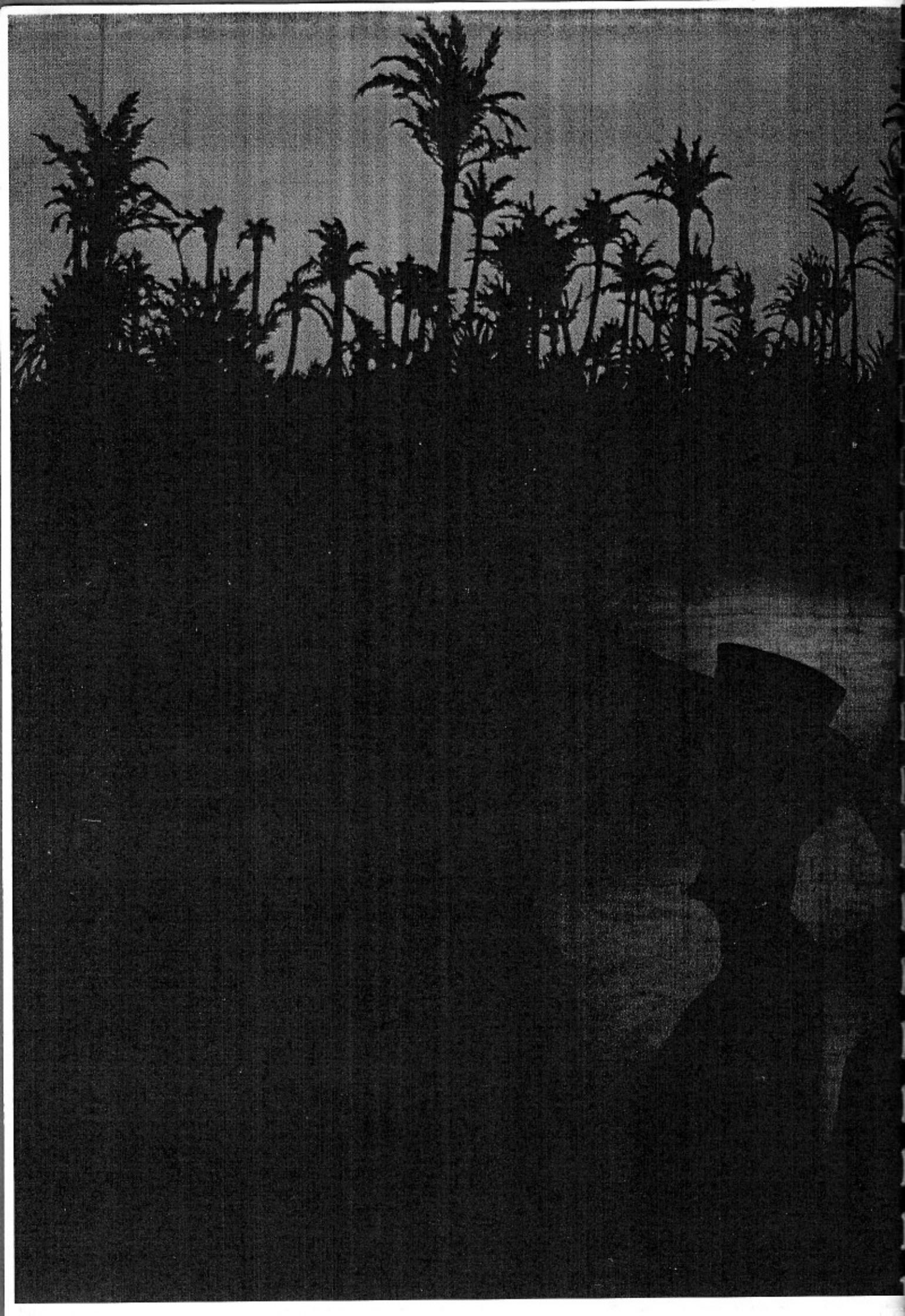
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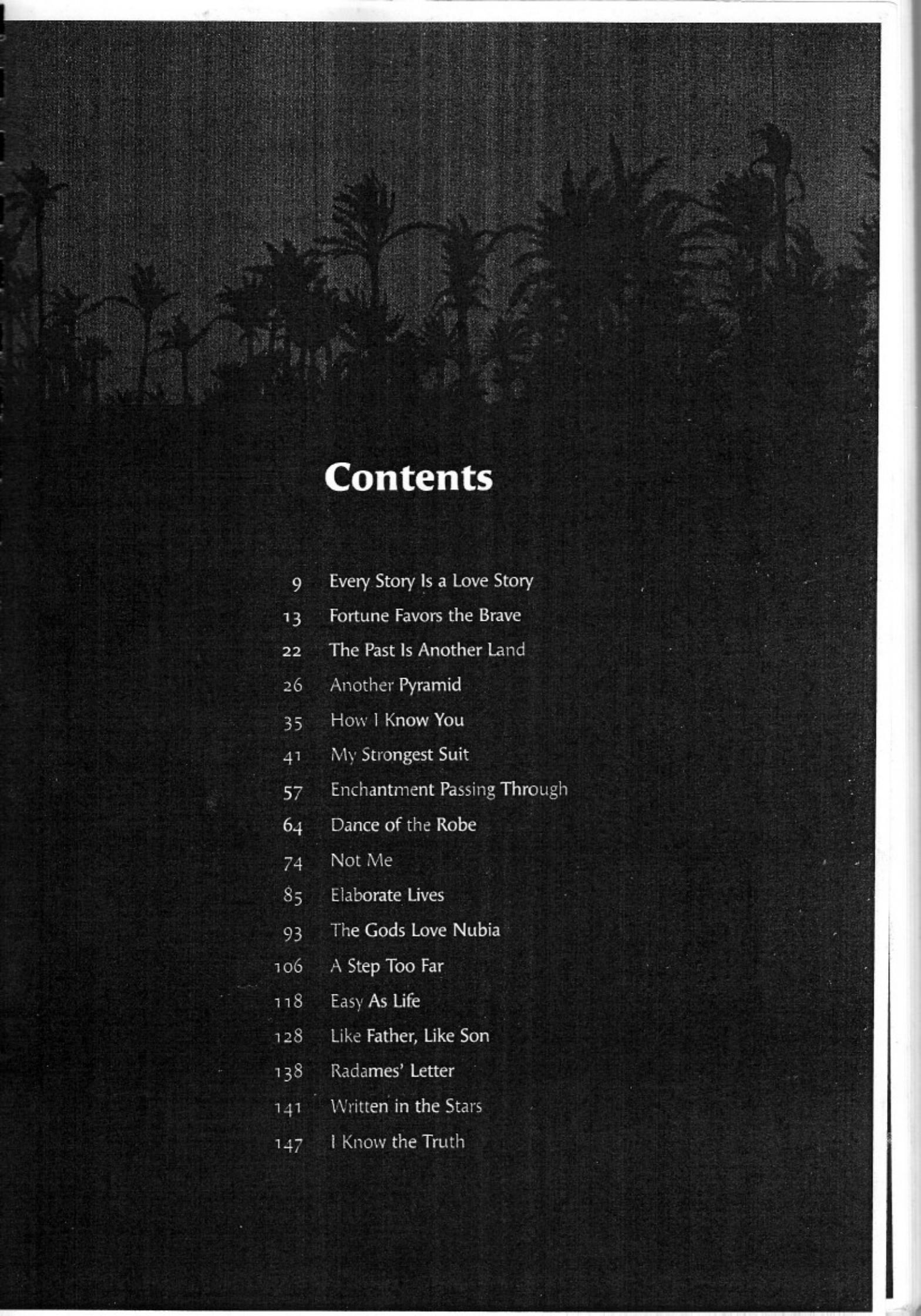
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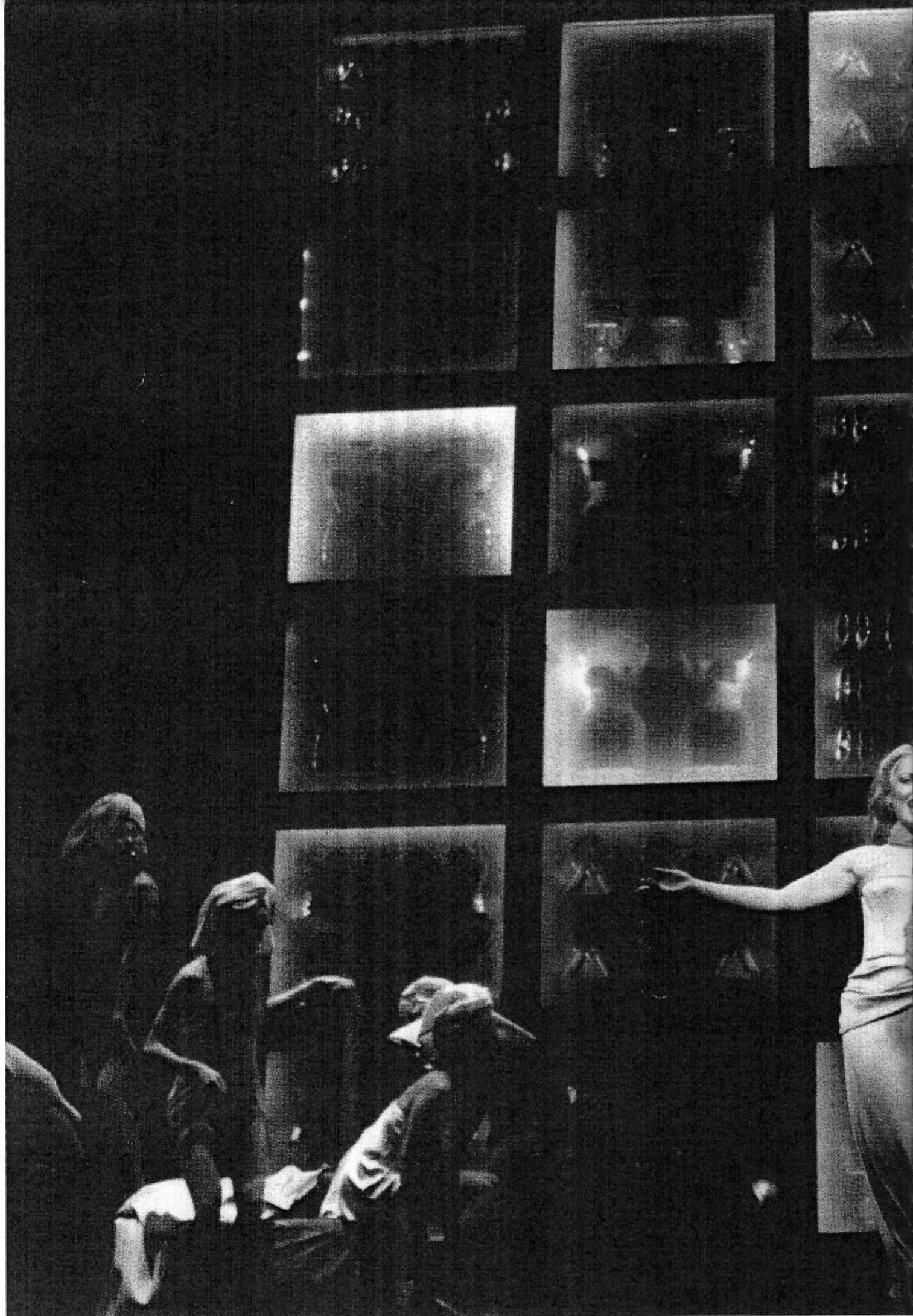
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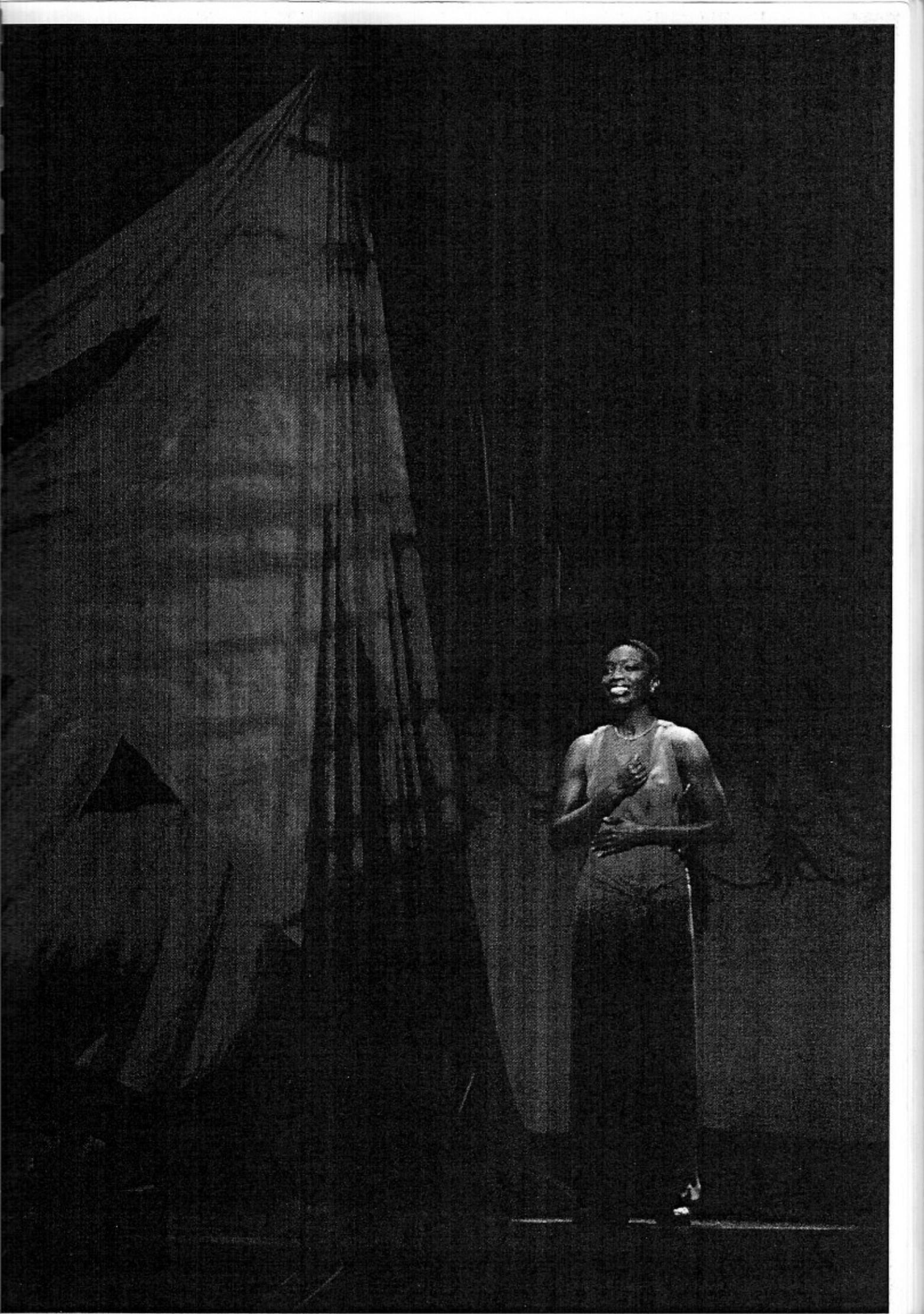
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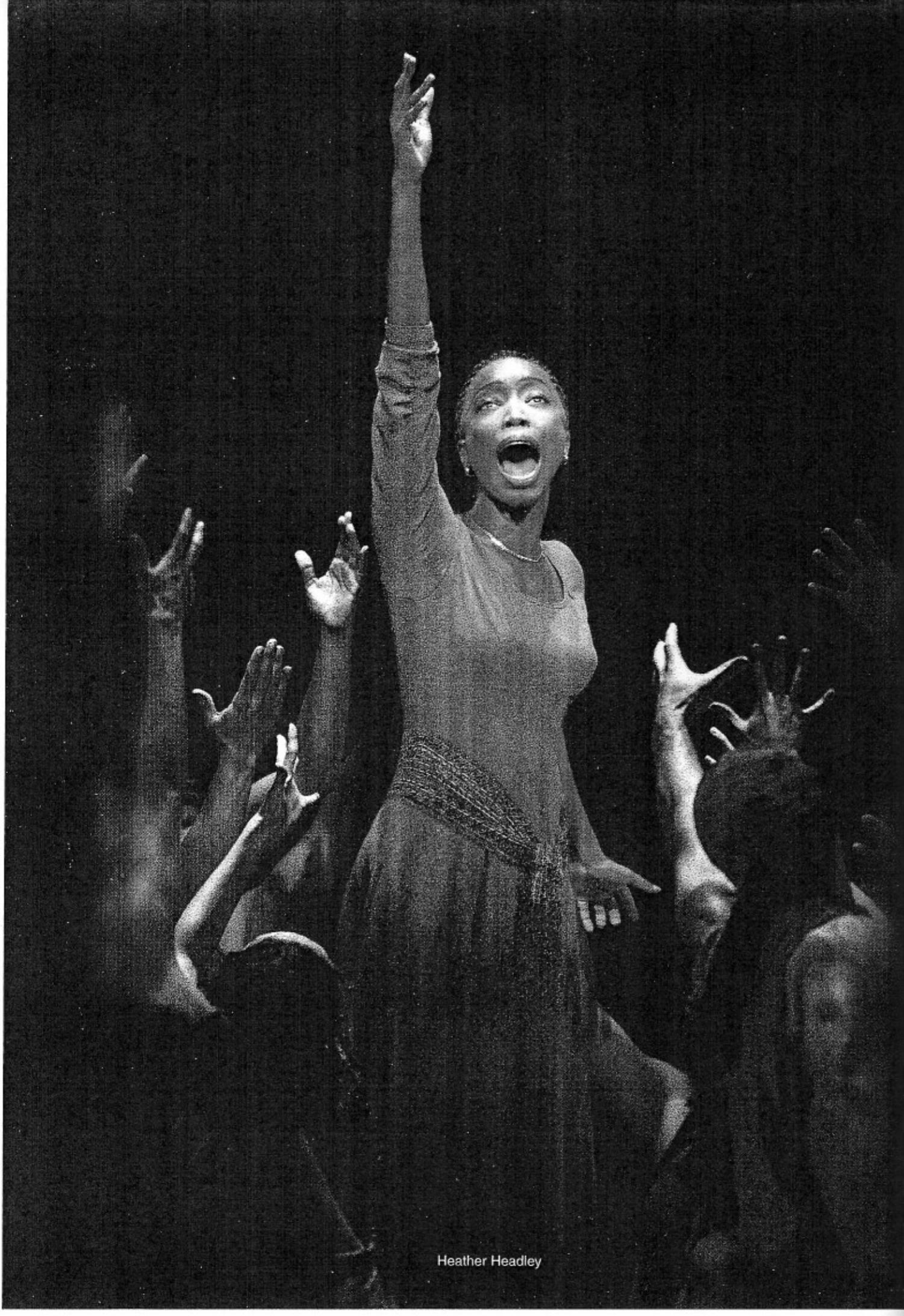






Sherie René Scott, Adam Pascal, Heather Headley





Heather Headley

EVERY STORY IS A LOVE STORY

Music by ELTON JOHN
Lyrics by TIM RICE

In 2
N.C.

p espr.

3

3

The first system of musical notation is for the piano introduction. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music features a melody in the treble clef with two triplet markings over the first two measures. The bass clef part is mostly rests. The dynamic marking is *p espr.*

3

3

rit.

The second system continues the piano introduction. It features a grand staff with a treble and bass clef. The melody in the treble clef has two more triplet markings. The bass clef part remains mostly rests. The dynamic marking is *rit.*

Gentle 2 (♩ = 82)

E♭ F/E♭ A♭(add♯4)/E♭ E♭

mp

The third system shows the beginning of the vocal melody. It features a grand staff with a treble and bass clef. The key signature has three flats. The tempo is marked 'Gentle 2' with a quarter note equal to 82. The dynamic marking is *mp*. The guitar part is indicated by chord diagrams for E♭, F/E♭, A♭(add♯4)/E♭, and E♭. The vocal line starts with a long note in the treble clef, followed by a series of eighth notes in the bass clef.

F/E♭ A♭/E♭ E♭

AMNERIS:

Ev - 'ry sto - ry

The fourth system shows the vocal line continuing. It features a grand staff with a treble and bass clef. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics 'Ev - 'ry sto - ry' are written below the notes.

The fifth system continues the vocal melody. It features a grand staff with a treble and bass clef. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The melody continues with eighth notes and quarter notes.

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 -

G \flat



A \flat



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

E \flat (add2)



F7sus



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

F7



F7sus



F7



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

E \flat (add9)



C \flat (add9)



D \flat (add9)



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

Ab  Eb 

Ev - 'ry sto - ry

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

poco cresc.

Gb  Ab  Eb 

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

love at heart. —

mp *poco rit.*

Eb5 

FORTUNE FAVORS THE BRAVE

13

Music by ELTON JOHN
Lyrics by TIM RICE

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

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

G5 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)

E♭5 B♭5 F5

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

G5 3fr F5 G5 3fr

E - g y p t saw — the might - y riv - er as its ver - y

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "E - g y p t saw — the might - y riv - er as its ver - y". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Chord diagrams for G5 (3rd fret) and F5 are shown above the vocal line.

F5 G5 3fr F5

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

The second system continues the vocal line with the lyrics "heart and soul — Source of life — for all — her peo - ple". The piano accompaniment remains consistent with the first system. Chord diagrams for F5 and G5 (3rd fret) are shown above the vocal line.

G5 3fr F

That on - ly E - g y p t could con - trol — De - struc - tion of her

The third system features the lyrics "That on - ly E - g y p t could con - trol — De - struc - tion of her". The piano accompaniment includes a long, sustained chord in the right hand for the final measure. Chord diagrams for G5 (3rd fret) and F are shown above the vocal line.

C

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

The fourth system concludes the vocal line with the lyrics "south - ern neigh - bor jus - ti - fied —". The piano accompaniment continues with a steady bass line. A chord diagram for C (C major) is shown above the vocal line.

Eb



Bb



Nu - bi - a ex - ploit-ed,

left — with lit - tle more than pride

poco accel.

Faster (♩ = 148)



Oh

SOLDIERS:

Oh

Ab



Bb



C



For - tune

fa -

vors —

the brave

B \flat F

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

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a B-flat chord and an F chord. The lyrics are "more we find, — the more we see, — the more — we come — to learn —". The bottom two staves are the guitar accompaniment, featuring a bass line with eighth notes and a treble line with chords and melodic fragments.

A \flat E \flat A \flat /E \flat E \flat

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

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, with lyrics "The more that we ex - plore, — the more — we shall re - turn —". The bottom two staves are the guitar accompaniment, continuing the bass line and adding more complex chordal textures in the treble.

C D/C A \flat

SOLDIERS:

Oh ————— For - tune

Detailed description: This system contains the third set of staves. The top staff is the vocal line, starting with the word "SOLDIERS:" and a long note for "Oh". The lyrics continue with "For - tune". The bottom two staves are the guitar accompaniment, providing a steady bass line and harmonic support.

B \flat C

fa - vors — the brave —

Detailed description: This system contains the final two staves of music on the page. The top staff is the vocal line, with lyrics "fa - vors — the brave —". The bottom two staves are the guitar accompaniment, concluding the piece with a final chord and a melodic flourish in the treble.

F **Bb** **Gm**^{3fr}

RADAMES:

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

Dm **Bb** **C** **A7/C#**

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

Am/D **Dm** **Bb** **C**

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

Am7 **Am/D** **Dm** **F/Eb** **Eb**^{3fr} **Cm**^{3fr}

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

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line includes lyrics and guitar chord diagrams above it. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is for a character named RADAMES.

Ab Bb C

For - tune fa - vors - the brave

SOLDIERS:

For - tune fa - vors - the brave

Half-time feel

Bb

The more we find, the more we see, the

F Bb/F F Ab Db/Ab Ab

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

Eb  3fr Ab/Eb Eb   3fr Fsus2  Bb sus2  6fr

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

C/F  Dm7  Bb  C/Bb 

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

A7  Am/D  Dm  Bb  C 

in our - selves to rise — or fall — This is eas - y to — be - lieve — Whe

A  A/C#  Am/D  Dm  F/Eb  Eb  3fr

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






Cm 3fr Ab 4fr Bb C

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

SOLDIERS:
Oh,

D/C Ab 4fr Bb C

For - tune fa - vors the young —

Oh

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

For - tune fa - vors the brave —

ff

THE PAST IS ANOTHER LAND

Music by ELTON JOHN
Lyrics by TIM RICE

Gently, moderately

Em  F#m/E  B/D#  Bm/D  A/C#  Am/C 

colla voce

AIDA:

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



B5  Em  F#m/E  B/D#  E 

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



Am  Em  F#sus  B7  C(add2)  Bsus 

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



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-ign 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

E5/D A/C# E5/B B5 E5 E(b5)(no3rd)

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

E E(b5)(no3rd) E E(b5)(no3rd) E E5 A5/E E5

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 (♩ = ♩♩♩) (♩ = 144)



Vamp



(last time) ZOSER:

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

mp

(1st time only)



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



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



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



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



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



oth-er pyr - a - mid! _ Vamp *(last time)* There are

Eb



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

Gm



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

Eb



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

Gm



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

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

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

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

oth - er pyr - a - mid — Build it

MINISTERS:

Adim Gm

F#dim7 Adim Gm

ZOSER:

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

Eb

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

MINISTERS: Hold!

Gm

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

MINISTERS: Cold!

Eb

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

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

Gm

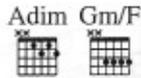
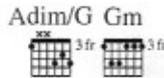
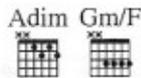
have our fin - est hour — Far be - yond the might - y Nile — He must

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! —

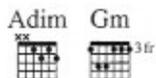
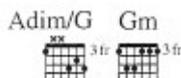


MINISTERS:

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 staff. A slur covers the first two measures of the treble staff. The bass staff contains a steady eighth-note rhythm.

Musical notation for the second system. The treble staff has a descending melodic line with vibrato marks. The bass staff continues the eighth-note rhythm. A guitar chord diagram for F5 is shown above the treble staff in the final measure.

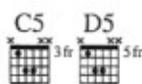
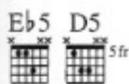
"Elbow Funk" (♩-♩-♩-♩)

Faster (♩ = 166-168)



Musical notation for the third system. The treble staff has a sparse melody with rests. The bass staff features a steady eighth-note rhythm with vibrato marks.

Musical notation for the fourth system. The treble staff has a descending melodic line with vibrato marks. The bass staff continues the eighth-note rhythm.



Musical notation for the fifth system, showing a vocal line with the lyrics "ZOSER:" and "He must".

ZOSER:

He must

Musical notation for the sixth system. The treble staff has a descending melodic line with triplets and vibrato marks. The bass staff continues the eighth-note rhythm.

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

HOW I KNOW YOU

Music by ELTON JOHN
Lyrics by TIM RICE

Moderato

N.C.

MEREB:

The introduction is in 4/4 time. The vocal line (treble clef) starts with a whole rest for the first three measures, followed by a quarter note G4 in the fourth measure. The piano accompaniment (grand staff) features a melody in the right hand with two triplet eighth notes in the first two measures, followed by a descending eighth-note line. The left hand has whole rests. Dynamics include *mp* and *p*.

In 2



grew up in your home - town At least be - gan to grow _____ I

Accompaniment for the first line of lyrics, showing chords and bass line.



had - n't got _ to my _ first shave _ Be - fore _ the bod - y blow _ E -

Accompaniment for the second line of lyrics, showing chords and bass line.

Dm C/E F G

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef and includes lyrics: "gyp-tians in the court - yard My fam - i - ly in chains — You". The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a piano dynamic marking (*p*). Chord diagrams for Dm, C/E, F, and G are provided above the vocal line.

Am F Dm/F E

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "wit-nessed our ab-duc - tion Which pos - si - bly — ex - plains — How I". The piano accompaniment includes a triplet of eighth notes in the right hand. Chord diagrams for Am, F, Dm/F, and E are provided above the vocal line.

Am F G

know - you How I know - you — Be

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "know - you How I know - you — Be". The piano accompaniment includes a triplet of eighth notes in the right hand. Chord diagrams for Am, F, and G are provided above the vocal line.

Am F G Am

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

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "fore that fate - ful morn - ing My fam - i - ly — en - joyed — A". The piano accompaniment continues with a steady accompaniment. Chord diagrams for Am, F, G, and Am are provided above the vocal line.

F G Gsus G

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

C Dm C/E

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

F G Am

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

poco cresc.

F Dm7 E Am

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

sub. p *mf*

Faster
Bb

AIDA:

F G

Yes I know — you You know too much and

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (Bb). It features a triplet of eighth notes on the first measure, followed by a quarter note, and then a quarter rest. The lyrics "Yes I know — you" are written below the notes. The second measure has a quarter note, a quarter rest, and a quarter note. The lyrics "You know too much and" are written below. The bottom two staves are the piano accompaniment, with a grand staff. It features a triplet of eighth notes in the right hand and a quarter note in the left hand, mirroring the vocal line's rhythm.

Am Bb

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

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, continuing from the previous system. It has a quarter note, a quarter rest, and a quarter note. The lyrics "what you say —" are written below. The second measure has a quarter note, a quarter rest, and a quarter note. The lyrics "Is bet - ter left — un - known —" are written below. The third measure has a quarter note, a quarter rest, and a quarter note. The lyrics "And now I'm — just a slave" are written below. The bottom two staves are the piano accompaniment, with a grand staff. It features a quarter note in the right hand and a quarter note in the left hand.

G/B Csus C Csus A7

— like you Our lives are not our own — I

Detailed description: This system contains the next two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (Bb). It features a triplet of eighth notes on the first measure, followed by a quarter note, and then a quarter note. The lyrics "— like you" are written below. The second measure has a quarter note, a quarter rest, and a quarter note. The lyrics "Our lives are not our own —" are written below. The third measure has a quarter note, a quarter rest, and a quarter note. The lyrics "I" are written below. The bottom two staves are the piano accompaniment, with a grand staff. It features a triplet of eighth notes in the right hand and a quarter note in the left hand.

MEREB:

Dm Bb C

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

Detailed description: This system contains the final two staves of music on the page. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (Bb). It features a quarter note, a quarter rest, and a quarter note. The lyrics "nev - er" are written below. The second measure has a quarter note, a quarter rest, and a quarter note. The lyrics "have a - ban - doned" are written below. The third measure has a quarter note, a quarter rest, and a quarter note. The lyrics "And nor I think —" are written below. The fourth measure has a quarter note, a quarter rest, and a quarter note. The lyrics "could" are written below. The bottom two staves are the piano accompaniment, with a grand staff. It features a quarter note in the right hand and a quarter note in the left hand.

Dm Bb C

you That spark of hope — for free — dom No

Csus C F AIDA: Gm7

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

F/A Bb C

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

Dm Bb Gm7

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

AIDA: MEREB:

You don't know me Yes I

A Dm Bb

AIDA: MEREB:

know you — You don't know me — How I

C Dm Bb

AIDA: MEREB:

— know — you — How I know you. —

C Dm N.C.

rit. *mp* *p espr.*

AIDA: MEREB:

pp *p*

C D

MY STRONGEST SUIT

41

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^{4fr}

doubt-er. — Man-ners? Charm? They're no way to im-press. — So for

Db Db/C Bbm Bbm/Ab Gb Ab^{4fr}

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 - sea - to your death -

PALACE WOMEN:

Ah

B♭m G♭ C♭/G♭ G♭

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

Ah Ah

Detailed description: This system contains the first three measures of the piece. The vocal line is in a soprano register, starting with a half note 'bed' and moving through eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand. Guitar chord diagrams are provided above the staff: B♭m (x3 2 1 0 3 3), G♭ (x3 2 1 0 3 3), C♭/G♭ (x3 2 1 0 3 3), and G♭ (x3 2 1 0 3 3).

D♭/A♭ A♭ E♭m7

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

Ah Ah Ah

Detailed description: This system contains the next three measures. The vocal line continues with a half note 'tute' and then a series of eighth notes. The piano accompaniment maintains the same rhythmic pattern. Guitar chord diagrams are provided: D♭/A♭ (4fr, x3 2 1 0 3 3), A♭ (4fr, x3 2 1 0 3 3), and E♭m7 (x3 2 1 0 3 3).

B♭m G♭ A♭5 4fr

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

Ah Ah

Detailed description: This system contains the final three measures. The vocal line concludes with a half note 'serv - a - tive' and a final quarter note. The piano accompaniment ends with a final chord. Guitar chord diagrams are provided: B♭m (x3 2 1 0 3 3), G♭ (x3 2 1 0 3 3), and A♭5 4fr (x3 2 1 0 3 3).

Solid R&B (♩ = $\frac{3}{4}$)

Db



Bbm



musical staff with notes and rests

suit

musical staff with notes and rests

O - ver - wear, _

un - der - wear, _

musical staff with notes and rests, including a forte (f) dynamic marking

musical staff with notes and rests

Gb



Cb/Gb



Gb



Ab5



musical staff with notes and rests

Stay - ing in _

musical staff with notes and rests

an - y - time, _

an - y - where _

musical staff with notes and rests, including triplet markings (3)

musical staff with notes and rests

Db



Gb/Db



Db



Bbm



musical staff with notes and rests

or hit - ting town - wards _

From the top _

and work - ing _ down -

musical staff with notes and rests

Oo

Oo

Oo

Ah! _

Oo

Oo

musical staff with notes and rests

musical staff with notes and rests

G \flat
C \flat /G \flat G \flat
D \flat

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

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

G \flat /D \flat
D \flat

Wheth - er wig ___ or hat or ___ tur - ban Wheth - er clad

Oo Oo Oo Ah! _

B \flat m
G \flat
C \flat /G \flat

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

Oo Oo Oo Ah! _ Oo Oo

G \flat D \flat Fm7

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

Oo Ah! - Such - a crime! - Oo

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a key with three flats (B-flat major/D-flat minor). It features a guitar accompaniment with chords G \flat , D \flat , and Fm7. The lyrics are 'ra-geous - ly's - a crime -' and 'And the few who are in - vit -'. The second line continues the vocal melody with lyrics 'Oo Ah! -' and 'Such - a crime! -', ending with 'Oo'. The guitar accompaniment consists of chords and rhythmic patterns in the right hand and bass line in the left hand.

B \flat m

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

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

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, with a guitar accompaniment featuring a B \flat m chord. The lyrics are '- ed To my ward - robe are de - light - ed as they' and 'o - ver - wear, - Oo un - der - wear, -'. The guitar accompaniment continues with chords and rhythmic patterns in the right hand and bass line in the left hand.

G \flat C \flat /G \flat G \flat D \flat /A \flat

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

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

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody, with a guitar accompaniment featuring chords G \flat , C \flat /G \flat , G \flat , and D \flat /A \flat . The lyrics are 'wan - der through - my - things - to find en - route -' and 'Oo an - y - time, - We're wan - der - ing'. The guitar accompaniment continues with chords and rhythmic patterns in the right hand and bass line in the left hand.

Ab6  Ebm 

That in neg - li - gee or for - mal I am an
 through your things Oo for - mal for - mal

SOLO:
 neg - li - gee



Bbm  Gb  Ab 

- 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

f

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

Bbm



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,

Gb



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/D^b D^b B^bm

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

fin - est

Detailed description: This system contains the first two systems of music. The first system features a vocal line with lyrics 'me all my fin - est Most au - da - cious my di - vin' and a piano accompaniment. The second system continues the vocal line with 'fin - est' and the piano accompaniment. Chord diagrams for Db, Gb/D^b, D^b, and B^bm are provided above the first system.

G^b C^b/G^b G^b

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

3 WOMEN:

di - vin - est Most re - veal

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with lyrics 'est Most re - veal - ing most ex - pen - sive and to boot' and a piano accompaniment. The fourth system features a vocal line with lyrics 'di - vin - est Most re - veal' and a piano accompaniment. A section for '3 WOMEN:' is indicated. Chord diagrams for G^b, C^b/G^b, and G^b are provided above the third system.

D^b/A^b A^b E^bm

Most ar - rest - ing

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

Detailed description: This system contains the fifth and sixth systems of music. The fifth system features a vocal line with lyrics 'Most ar - rest - ing' and a piano accompaniment. The sixth system features a vocal line with lyrics 'ing most ex - pen - sive Most ar - rest - ing Most heart' and a piano accompaniment. Chord diagrams for D^b/A^b, A^b, and E^bm are provided above the fifth system.

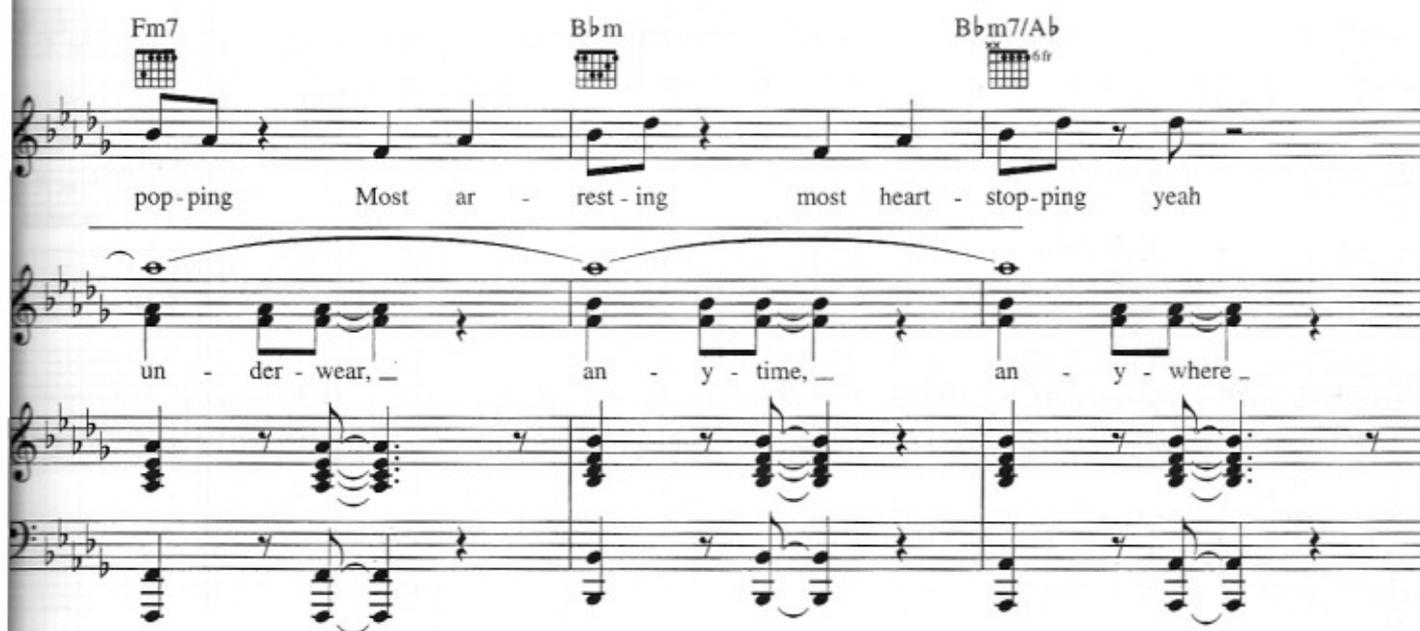
Bbm  **Ebm** 

most _ heart - stop-ping Most free - flow-ing most eye -
 Ah _____
 stop-ping heart - stop-ping O - ver - wear, _



Fm7  **Bbm**  **Bbm7/Ab**  6fr

pop-ping Most ar - rest-ing most heart - stop-ping yeah
 un - der - wear, _ an - y - time, _ an - y - where _



Straight eighths

Gb  **Ab5**  4fr **Db7#9**  4fr

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, E-flat, A-flat) and a common 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 two staves are a piano accompaniment in grand staff (treble and bass clefs), featuring a steady bass line and chords in the right hand.

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

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

Dbm/Fb *4fr* *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 two staves are a piano accompaniment in grand staff. Above the piano part, there are guitar chord diagrams for *Dbm/Fb* (4fr) and *Db*. The piano accompaniment features a steady bass line and chords in the right hand.

N.C.

Db5 *4fr* *Db13* *3fr*

The third system of the musical score consists of two staves, both in grand staff. The top staff is a piano accompaniment in treble clef, starting with a whole rest and then playing chords. Above it are guitar chord diagrams for *Db5* (4fr) and *Db13* (3fr). The bottom staff is a piano accompaniment in bass clef, featuring a steady bass line. The system concludes with a double bar line.

Bbm

Gb9



First system of musical notation, featuring a treble clef staff with a key signature of three flats and a bass clef staff. The treble staff contains sparse notes, while the bass staff has a rhythmic accompaniment of eighth notes.

Bbm7

Second system of musical notation. The treble staff features a continuous eighth-note arpeggiated pattern. The bass staff continues with a similar rhythmic accompaniment.

Gb7



Third system of musical notation. The treble staff continues with the eighth-note arpeggiated pattern. The bass staff has a more complex accompaniment with some rests.

Gb

Gb5

Eb7#9



Fourth system of musical notation. The treble staff has a few notes and rests. The bass staff features a long, sustained note in the first measure. A "Guitar solo" section is indicated in the treble staff for the final two measures.

Db7#9



Fifth system of musical notation. The treble staff has notes and rests. The bass staff continues 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



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

3 WOMEN:

Most re - veal ³ ing most ex -

Ab  4fr 

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



Bbm    4fr

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  4fr

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

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has four flats (B-flat major/C minor).

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

my strong - est suit _____

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. A guitar chord diagram for Gb is shown above the first vocal staff. The key signature has four flats.

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

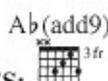
my strong - est my strong - est my strong - est suit.

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. A guitar chord diagram for Db7#9 is shown above the first vocal staff. The key signature has four flats.

ENCHANTMENT PASSING THROUGH ⁵⁷

Music by ELTON JOHN
Lyrics by TIM RICE

Gently, not too slowly

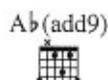


RADAMES:

To sail a-way — to half dis-cov-ered



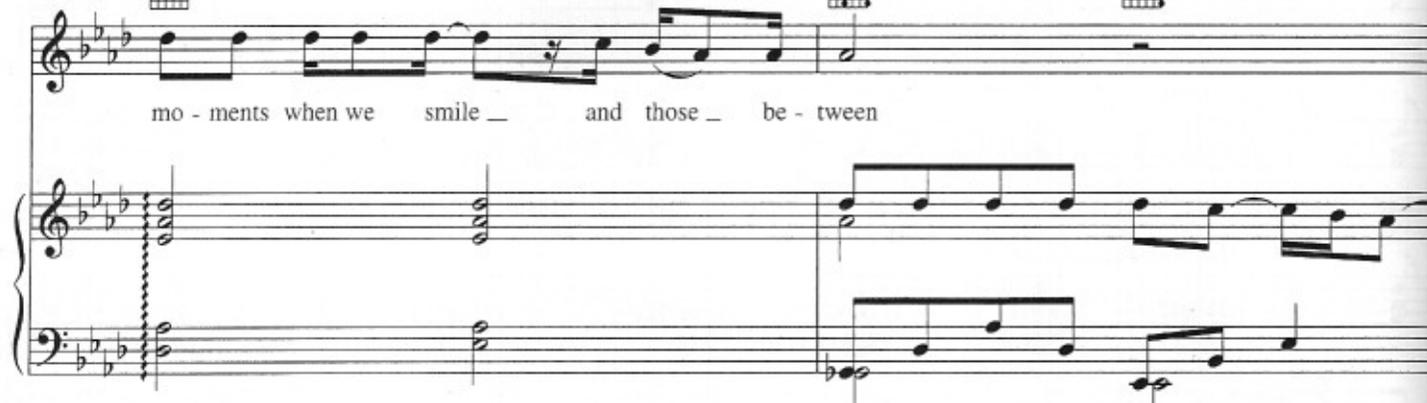
plac - es — To see the se - crets so few eyes - have seen To see



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



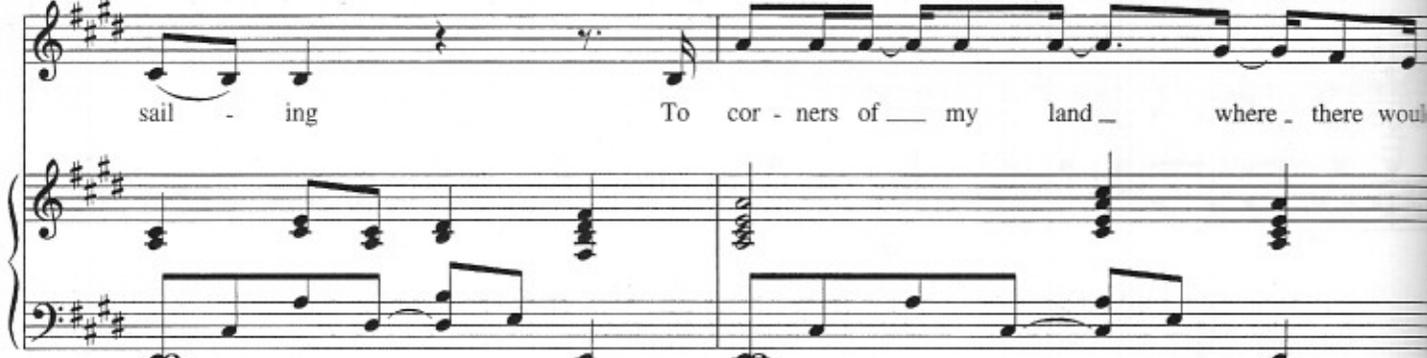
D \flat sus2  **A \flat sus2**  **D \flat sus2**  **A \flat sus2**  **AIDA:** **E** 

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



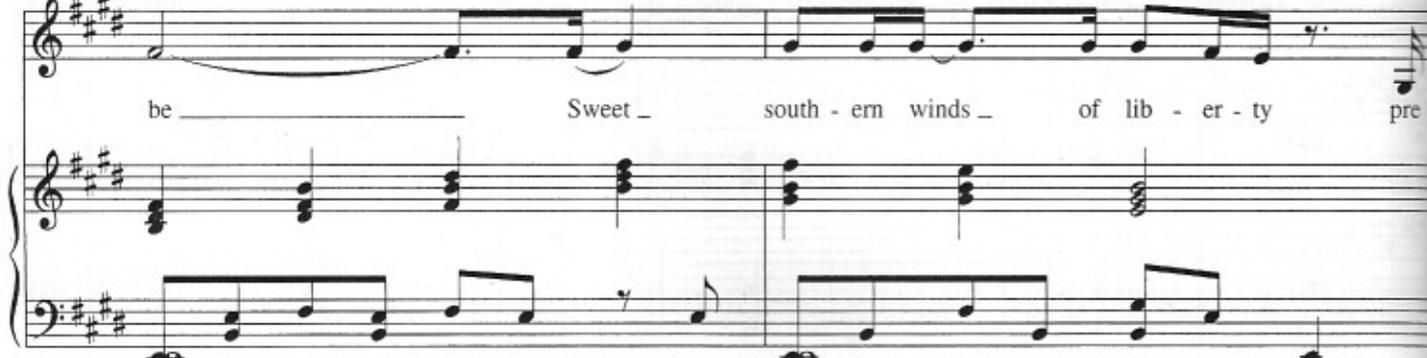
A/E  **B/E**  **A/E** 

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



B/E  **E** 

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

So eas - i - ly — to you? **RADAMES:**
(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

DANCE OF THE ROBE

Music by ELTON JOHN
Lyrics by TIM RICE

Dictated, in 1

AIDA:   

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

p colla voce

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

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

Moderately, in 2

A7/C#

Dm

Eb/Bb

Bb

nough?

be e - nough?

NUBIANS:

A - i - da! A -

Db/Ab

Ab

Ab

Bbm/Ab

Ab

Gb

Eb/G

i - da!

All we ask of you

Is a life-time of serv-ice,

wis-dom, cour-age

To ask more

would be self-ish But

noth-ing less

will do -

C7sus



C



Eb/Bb



Bb



Db/Ab



Ab



Ebsus/Ab



Eb



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



NEHEBKA:

Your

sub. f

8vb



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

mp

Dm



E♭/D



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

C/D



Dm



C/E



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

F



A7/C#



Dm



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

NUBIANS:

A -

Eb/Bb  Bb  Db/Ab  Ab 

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



Gb  Eb/G  Ab 

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

All we ask is a



G/B  Cm  Db  Dbmaj7  Db6 

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 

d. = d

do ——— A - i - - da! A - i ——— da!

mp

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

mf

Db5/Eb 
 Eb5 
 Eb5 
 Cb(no5th)/Eb 

f

Db5/Eb 
 Eb5 
 Cb(no5th)/Eb 

ff

Db5/Eb 
 Eb5 
 8va 

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

Chords: Eb m, Cb (no5th). Triplet figures in the right hand.

Chords: Db/F, Eb m. Markings: (Drum solo).

Chords: Db/F, Gb, Ab m, Bbm/Ab. Section title: NUBIANS: A

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

Dynamic: ff. Octave marking: 8va.

Meno mosso

Cb



Gb/Cb



Bbm7



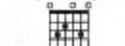
Ab/Bb



Em



C(add9)/E



i - da! A - i - da!

(8va).....

15ma.....

p*cresc.*

A tempo

B7sus



AIDA:



I know ex - pec - ta - tions are

*accel.**f**ff*

Db/F



Eb/G



Eb



Ab



C/E



Fm



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

f

Db/F



Eb



Ab



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

Eb/G



Ab



C7sus



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

sub. mf

Bbsus/C



Bb/C



Db/C



Ab/C



Bbsus/C



Bb/C



nough! It's e - nough!

NUBIANS:

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

accel.

Db/C

Ab/C 3fr

Bb sus/C

Bb/C

Db/C

Ab/C 3fr

Broadly

Musical staff with guitar chords and lyrics: It's e -

Musical staff with guitar chords and lyrics: i - da! A - i - da! A - i - da!

Musical staff with guitar chords and lyrics: nough!

Dbmaj7 Cm7 Bbm7 Cm7/G C7sus Fm(add9)

Musical staff with guitar chords and lyrics: Ah - ah - ah - ah - ah - ah!

Musical staff with guitar chords and lyrics: *fff* *rall.*

Musical staff with guitar chords and lyrics: nough!

NOT ME

Music by ELTON JOHN
Lyrics by TIM RICE

With motion (feeling of 2)

Eb
Bbm
Ab

The piano introduction consists of two staves. The right hand starts with a melody in Eb major, featuring a triplet of eighth notes in the first measure. The left hand provides a bass line with chords Eb, Bbm, and Ab. The dynamic marking is *mf*.

Eb
Bbm7

RADAMES:

I once knew — all the an - swers — I

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and chords Eb, Bbm7, and Ab.

Db
Ab
Bbm7

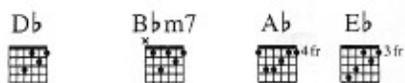
stood on cer - tain ground — A pic - ture of true

The vocal line continues with the lyrics. The piano accompaniment uses chords Db, Ab, and Bbm7.

Ab
Db
Ab

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

The vocal line concludes with the lyrics. The piano accompaniment uses chords Ab, Db, and Ab.



bright - er could be found —

MEREB:

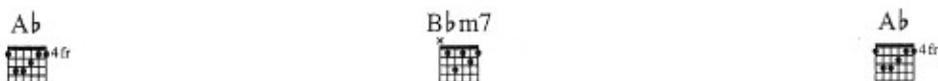
Oh no —



RADAMES:

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

p



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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is three flats (B-flat major/D-flat minor). The guitar chords are indicated above the vocal line: Db, Ab (4fr), Db, Bbm7, Ab (4fr), and Eb. The lyrics are: "Love worn light-ly, put on show — My con - quests — on — dis - play".

Db

And who'd have thought my

MEREB:
I can't — be - lieve — he's chang - ing

The second system continues the musical score. The vocal line has a rest followed by the lyrics "And who'd have thought my". The piano accompaniment includes a dynamic marking of *f* (forte). The guitar chord Db is indicated above the vocal line. A section labeled "MEREB:" begins with the lyrics "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 —

The third system continues the musical score. The vocal line has the lyrics "con - fi - dence — could die? — Not me — Not me —". The piano accompaniment continues with the same key signature and dynamics. The guitar chords are indicated above the vocal line: Ab (4fr), Eb (3fr), Ab (4fr), Db, Eb/G (3fr), and Ab (4fr). The lyrics "Oh no — Not me —" are written below the piano accompaniment.

Db

Ab

That all I took for granted was a lie?

Not me

Eb 3fr

Ab 4fr

Db

Eb/G 3fr

Ab 4fr

Not me

Not me

Oh no

Not me

Not me

Eb/Bb 6fr

Bb

Db/Eb 6fr

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

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

_____ will say _____ "Not me" _____

_____ This can nev - er

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in G-flat major (three flats). It begins with a 3-fret E-flat chord, followed by a 4-fret A-flat chord, and then a D-flat chord. The lyrics "will say 'Not me'" are under the first line. The second line continues the melody with a triplet of eighth notes and the lyrics "This can never". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

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

Not me _____

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

Detailed description: This system contains the second two lines of the musical score. The top line continues the vocal melody with a 3-fret E-flat chord, a 4-fret A-flat chord, and another 3-fret E-flat chord. The lyrics "Not me" are under the first line, and "be He's in love but he's" are under the second line. The piano accompaniment continues with the same harmonic structure, featuring a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

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

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

Detailed description: This system contains the third two lines of the musical score. The top line continues the vocal melody with a B-flat minor chord, a 4-fret A-flat suspended 2nd chord, and another 3-fret E-flat chord. The lyrics "not the only one who'll be changed" are under the first line. The piano accompaniment continues with the same harmonic structure, featuring a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Bb



AMNERIS:

Fm7



Eb



(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



AMNERIS:

Eb



long - for what they share -

An emp-ty 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 -

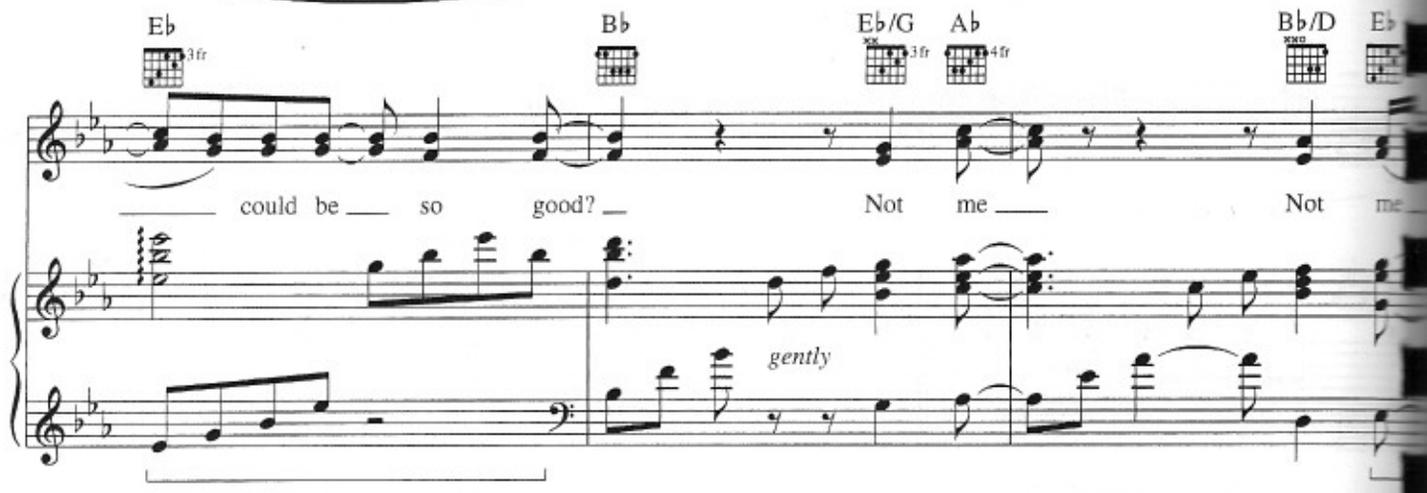
AIDA & AMNERIS: 

And who'd have thought _ our love



mp

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



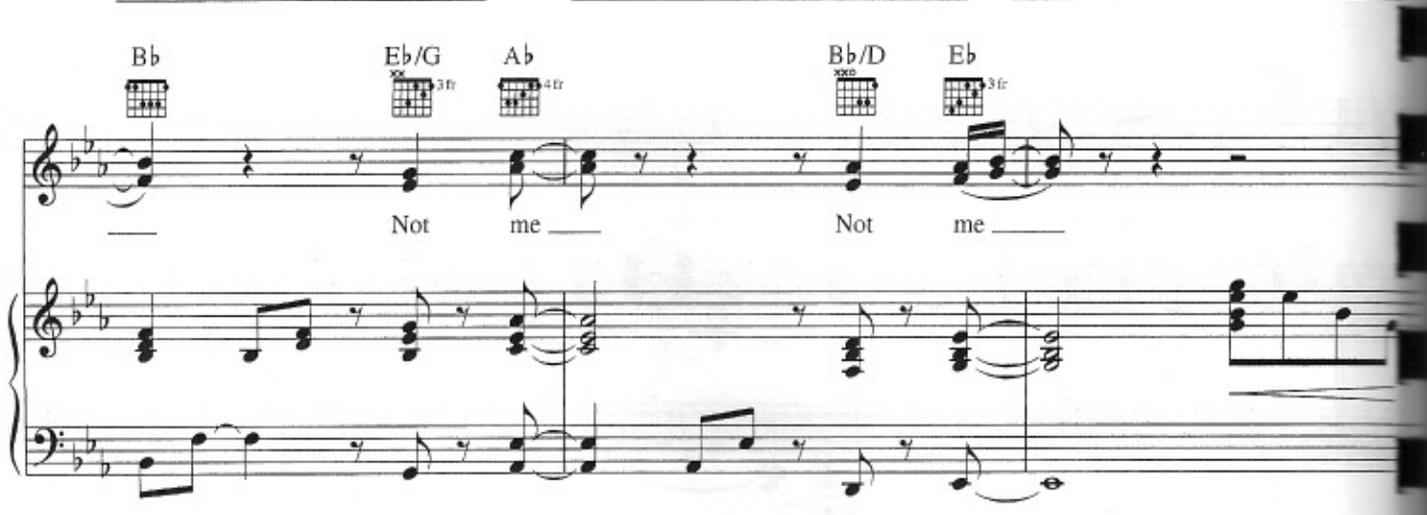
gently

And show me things _ I nev - er un - der - stand



mp

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of two flats (B \flat , E \flat). It features guitar chord diagrams for B \flat /F, F, B \flat /F, and F. The lyrics are "Who'd have guessed — he'd throw his world — a - way — to". The bottom staff shows piano accompaniment with a dynamic marking of *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

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with guitar chord diagrams for B \flat , E \flat /B \flat (6fr), B \flat , E \flat /G (3fr), and A \flat (4fr). The lyrics are "be with some-one till his dy - ing day? — Not me —". The bottom staff shows piano accompaniment with a dynamic marking of *f*.

B \flat /D E \flat

Not me —

And

And

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with guitar chord diagrams for B \flat /D and E \flat (3fr). The lyrics are "Not me —". The bottom staff shows piano accompaniment. The system concludes with the word "And" on the vocal line and "And" on the piano line.

RADAMES:

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

Ab maj7/Bb

Bb

Eb

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

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

Ab

Bb/D

Eb

me Not me

me Not me

This can nev - er be

RADAMES:

Ab

Slowly

Bb/D

Eb

Not me Oh not me

rit.

ELABORATE LIVES

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately, with rubato

Piano introduction in B-flat major, 4/4 time. The piece begins with a piano (*p*) dynamic. The first measure features a Gb5 chord. The melody consists of a descending eighth-note line: G4, F4, E4, D4, C4. The bass line consists of a descending eighth-note line: G3, F3, E3, D3, C3. The second measure features an Eb m chord. The melody continues: D4, C4, B3, A3, G3. The bass line continues: B2, A2, G2, F2, E2. The third measure features a Cb5(add9) chord. The melody continues: F3, E3, D3, C3. The bass line continues: D2, C2, B1, A1, G1.

Vocal entry for Radames. The first measure is a whole rest. The second measure is a whole rest. The third measure is a quarter note G4. The fourth measure is a quarter note F4. The fifth measure is a quarter note E4. The sixth measure is a quarter note D4. The seventh measure is a quarter note C4. The eighth measure is a quarter note B3. The ninth measure is a quarter note A3. The tenth measure is a quarter note G3. The lyrics are: "We all lead such e - lab - o - rate lives _".

Piano accompaniment for the phrase "Wild ambitions". The first measure is a whole rest. The second measure is a whole rest. The third measure is a quarter note G3. The fourth measure is a quarter note F3. The fifth measure is a quarter note E3. The sixth measure is a quarter note D3. The seventh measure is a quarter note C3. The eighth measure is a quarter note B2. The ninth measure is a quarter note A2. The tenth measure is a quarter note G2. The lyrics are: "Wild _ am - bi - tions _".

Piano accompaniment for the phrase "in our sights". The first measure is a whole rest. The second measure is a quarter note G3. The third measure is a quarter note F3. The fourth measure is a quarter note E3. The fifth measure is a quarter note D3. The sixth measure is a quarter note C3. The seventh measure is a quarter note B2. The eighth measure is a quarter note A2. The ninth measure is a quarter note G2. The lyrics are: "in _ our sights _".

Piano accompaniment for the phrase "How an af-fair". The first measure is a whole rest. The second measure is a quarter note G3. The third measure is a quarter note F3. The fourth measure is a quarter note E3. The fifth measure is a quarter note D3. The sixth measure is a quarter note C3. The seventh measure is a quarter note B2. The eighth measure is a quarter note A2. The ninth measure is a quarter note G2. The lyrics are: "How an af - fair _".

Bb7 Ebm

of the heart sur-vives

Chord diagrams for Bb7 and Ebm are shown above the staff.

Abm/Cb

Days a - part and hur - ried nights

Chord diagram for Abm/Cb is shown above the staff.

With strict rhythm

Db Gb/Db Db Bb/D

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

Chord diagrams for Db, Gb/Db, Db, and Bb/D are shown above the staff.

Ebm

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

Chord diagram for Ebm is shown above the staff.

Bb/D

Cb

liev-a-ble to me

I don't want to love like that

Db

Eb

I just want our time to be _____

Slow - er and

colla voce

Ab7

Db

Cbadd9

Gb

Cb/Gb

gen- tler,

wis - er,

free

Gb

Cb/Gb

Gb

We all _____ live _____

in ex - trav - a - gant times _



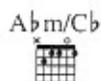
Play-ing games we can't all win



Un - in - tend - ed



e - mo - tion - al crimes Take some out



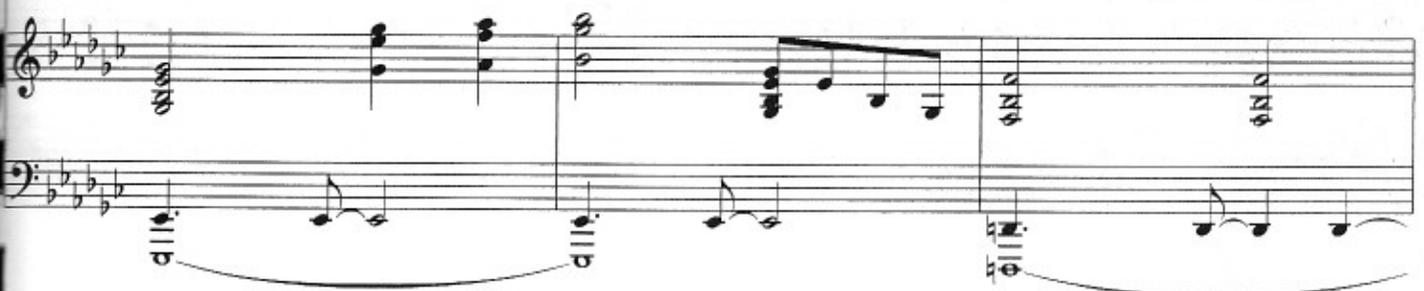
take oth - ers in



I'm so tired — of all — we're going through I — don't want to



live like that — I'm so tired of all we're going through —



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



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 3fr

Db

ev-er

for the per - fect time and place

rall.

Db7 4fr

Cb/Db 8fr

Gb

Cb/Gb

Gb

Cb

Fb/Cb

RADAMES:

AIDA:

We all lead

such e - lab - o - rate lives

Chords: Cb, Db, Gb/D^b 4fr, Db, Gb, Cb/Gb

We don't know whose words are true

Chords: Gb, Bb

Strang - ers, lov - ers, hus - bands,

Chords: Ebm, Abm/Cb, Abm/Cb

wives Hard to know who's lov - ing

Chords: Db, Gb/D^b 4fr, Db, Bb/D

who Too man - y choic - es tear us a - part

AIDA:

Ebm

RADAMES:

I don't want to live like that

Too man-y choic - es

Bb/D

Cb

tear — us a - part

I don't want to love like that

Db(add9)
4fr

Eb
3fr

Ab7
4fr

I just want to touch your heart _____

May this con - fes - sion _____

colla voce

pp

sempre p

Db5
4fr

Cb5(add9)

Gb5/Db
4fr

Db5
4fr

Gb

RADAMES:

AIDA:

be the start _____

Db5
4fr

Cb5
4fr

Db5
4fr

Db5
4fr

Gb

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 ³ _____ Mmm _____

p

stand Let me slip in in - to the

NUBIAN: *mp*

Mmm _____ Mmm _____

Mmm _____ 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

F C G

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

NUBIANS:

Hmm Hmm Hmm Hmm Hmm Hmm

C Dm/C C/E Fm C/E

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

D G C/G G F

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

NEHEBKA:

The gods love Nu-bi-a, their

Hmm Hmm Hmm Hmm Hmm

mp

C G C

AIDA:

The

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

Fm



C/E



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

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

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

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 Eb Bb/E

dance In - to one more taste of
child - hood dance In - to one more
child - hood dance In - to one more
dance In - to one more taste of
dance In - to one more taste of

F
F#dim
C/G
G6
G

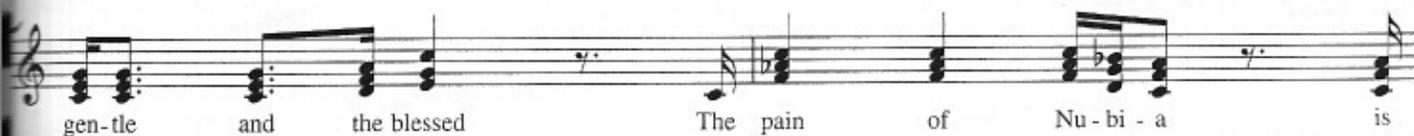
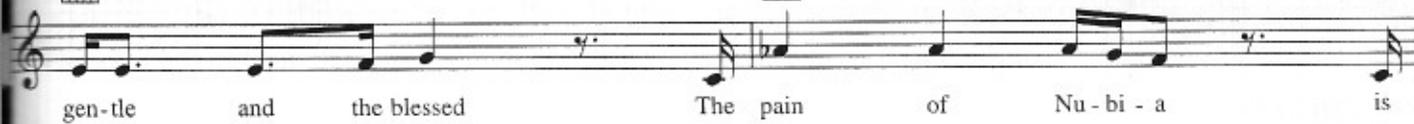
free-dom One more - long - ing back - ward glance -
 taste _____ of free-dom
 taste _____ of free-dom
 free-dom One more - long - ing back - ward glance

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:





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

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

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



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

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

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

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

Empty musical staves for the second system.

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

Empty musical staves for the third system.

E E7/G# Am C/G F G C7#9

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

E E7/G# Am C/G F Dm/G N.C. **Freely**

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

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

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

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

rit.

In tempo



rit.
One more

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

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

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

rit.

Broadly



long - ing back - ward glance.

ff

fff

A STEP TOO FAR

Music by ELTON JOHN
 Lyrics by TIM RIC

Moderately fast

E \flat

B \flat /D


mf

F m


D \flat

B \flat

B \flat sus

B \flat

E \flat


AMNERIS:

It's so strange — he does-n't show

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

B \flat /D


Fm  Db 

for - mal, too re - spect - ful _____ Nev - er takes _____ ro - man - tic leads



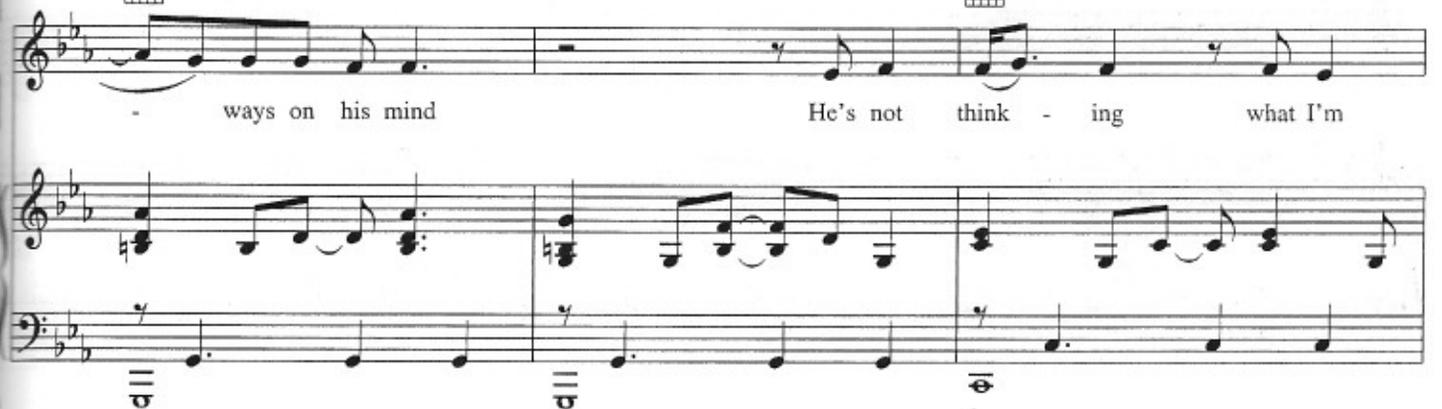
Fm 

There are times _____ when I i - mag - ine _____ I'm not al -



G7b9  Cm 

ways on his mind He's not think - ing what I'm



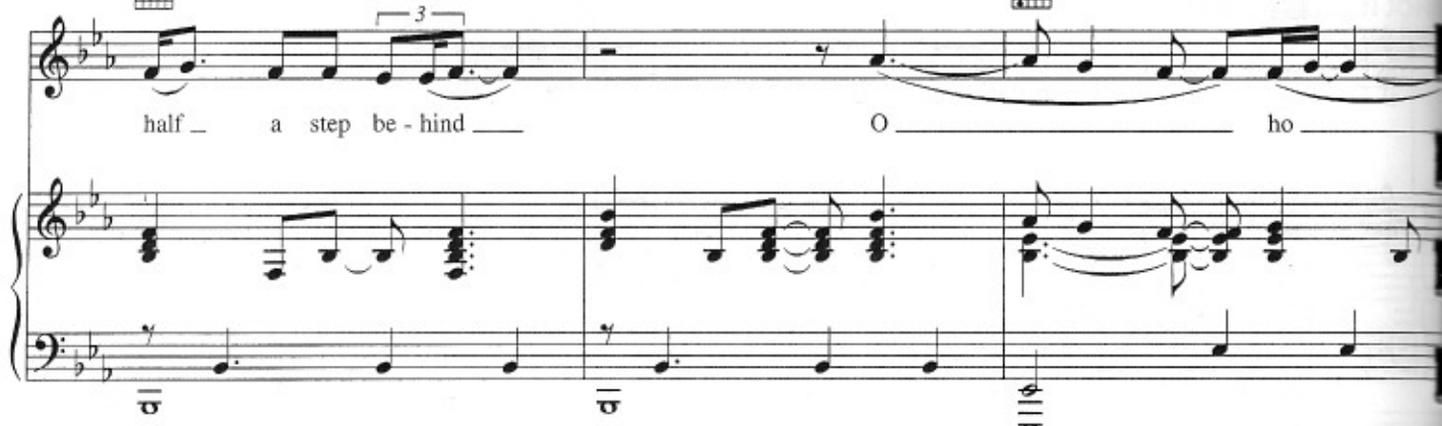
Eb/Bb 

think - ing Al - ways half _____ a step be - hind _____ Al - ways



B \flat  E \flat 

half a step be - hind O ho



B \flat /D 

O ho



F m  D b 

O ho



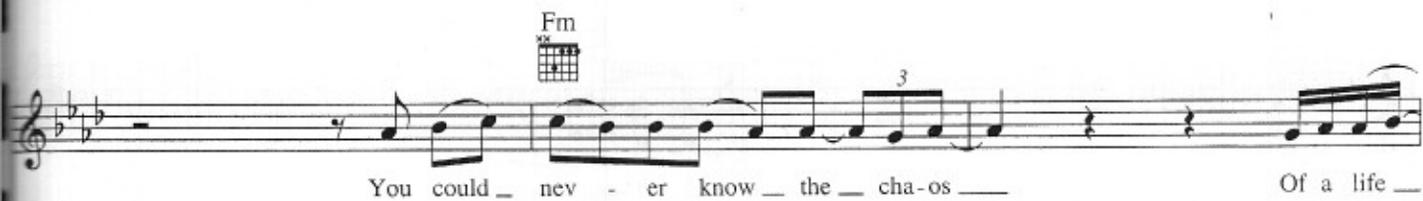
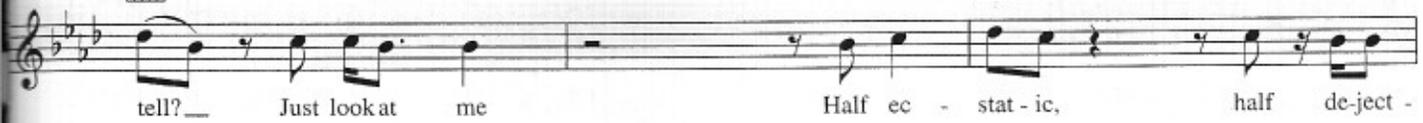
B \flat  RADAMES:  4 r

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



Eb/G
3fr

Bbm



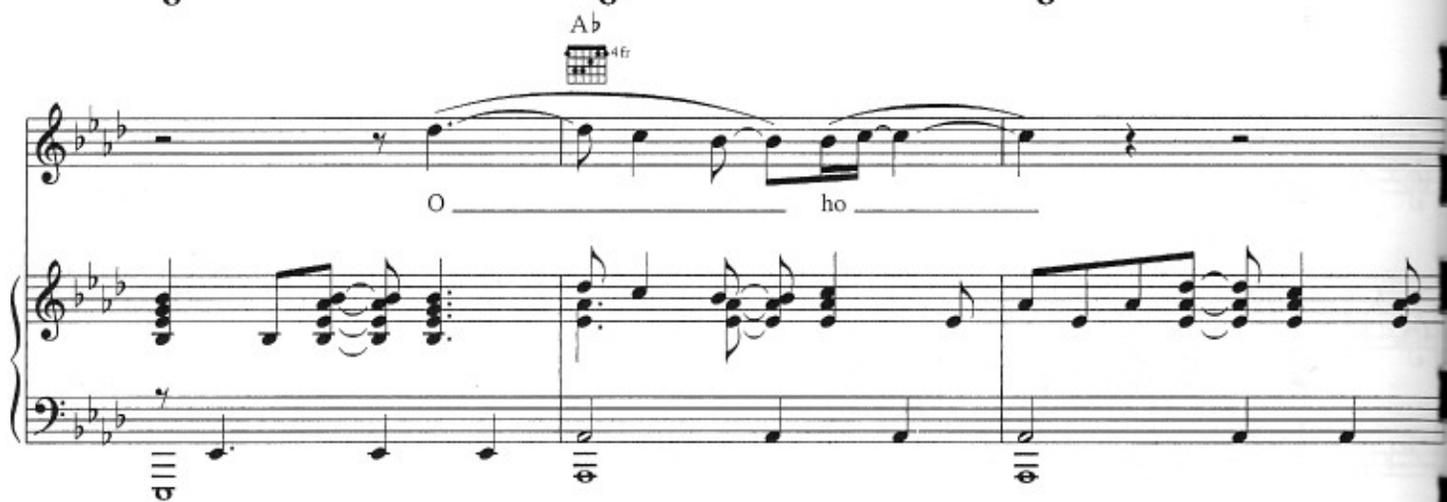
Ab/Eb  Eb 

turned on its head Of a life turned on its head



Ab 

O ho



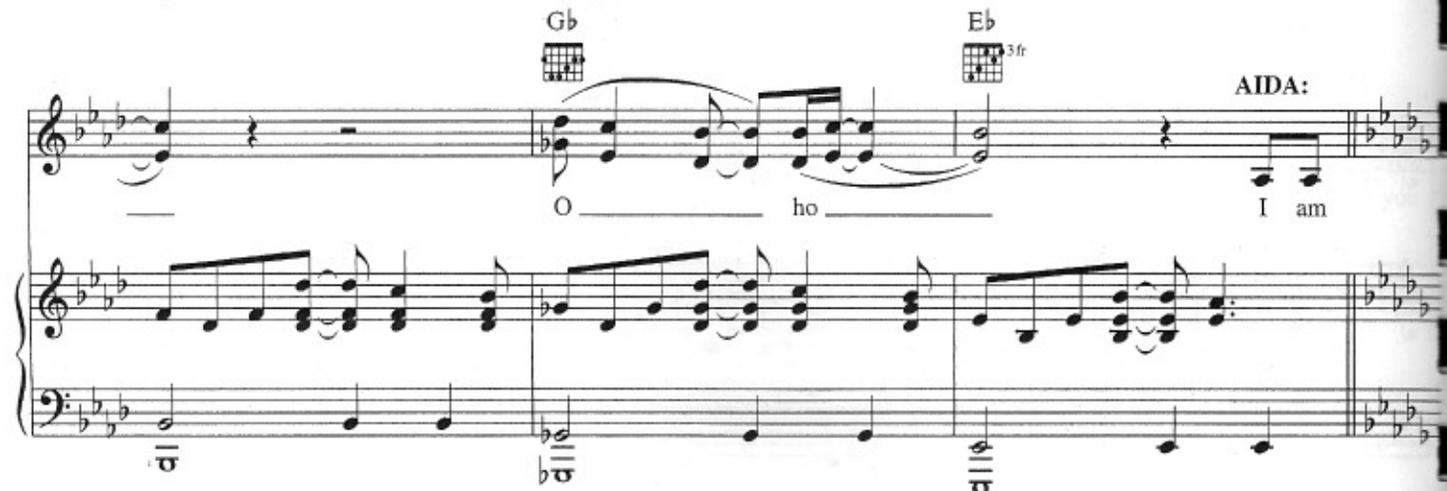
EB/G  Bbm 

RADAMES:
AMNERIS: O ho O ho



Gb  Eb 

O ho AIDA:
I am



Db

Ab/C

3fr

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

Ebm

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

Cb

Ebm

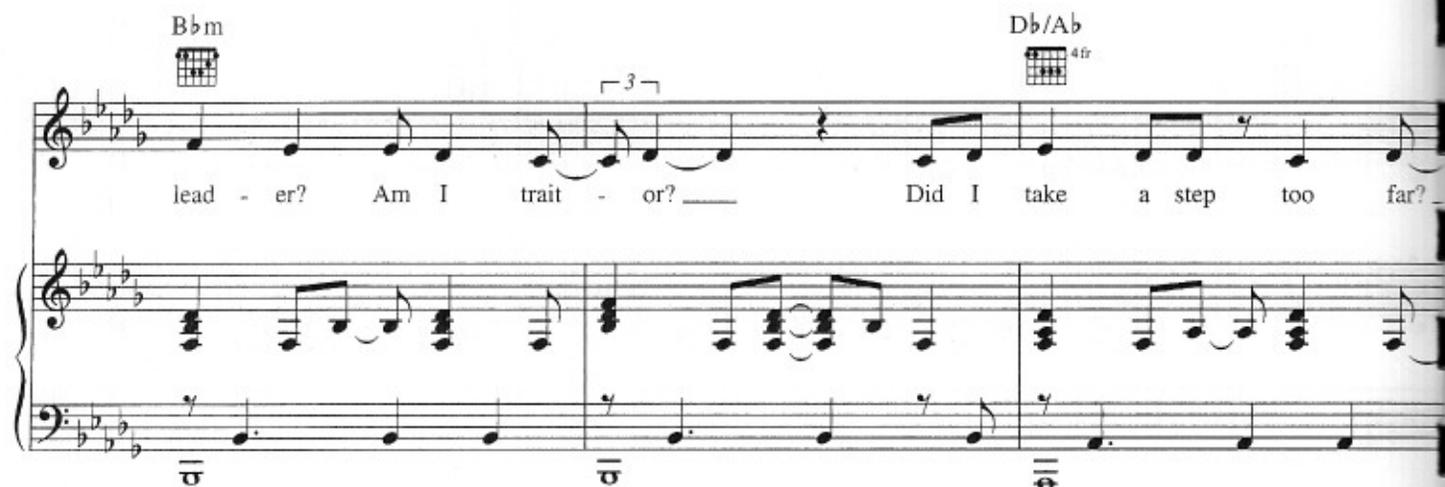
- sion and my haste I could be his life com - pan -

F7b9

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

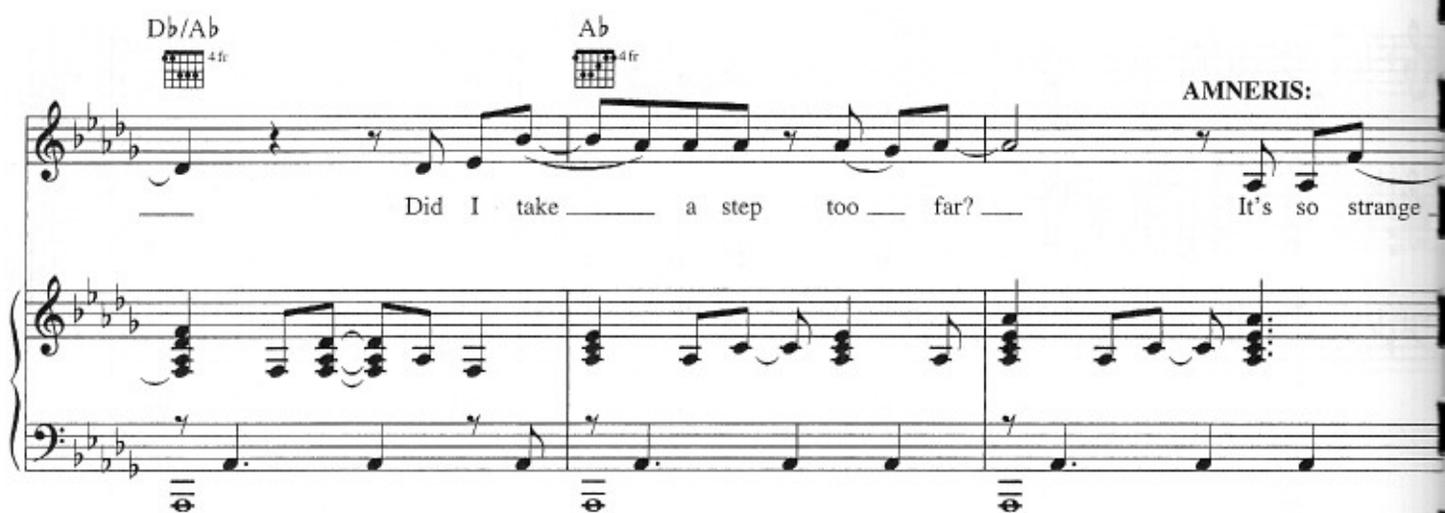
B♭m  **Db/Ab** 

lead - er? Am I trait - or? ³ Did I take a step too far?



Db/Ab  **Ab**  **AMNERIS:**

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

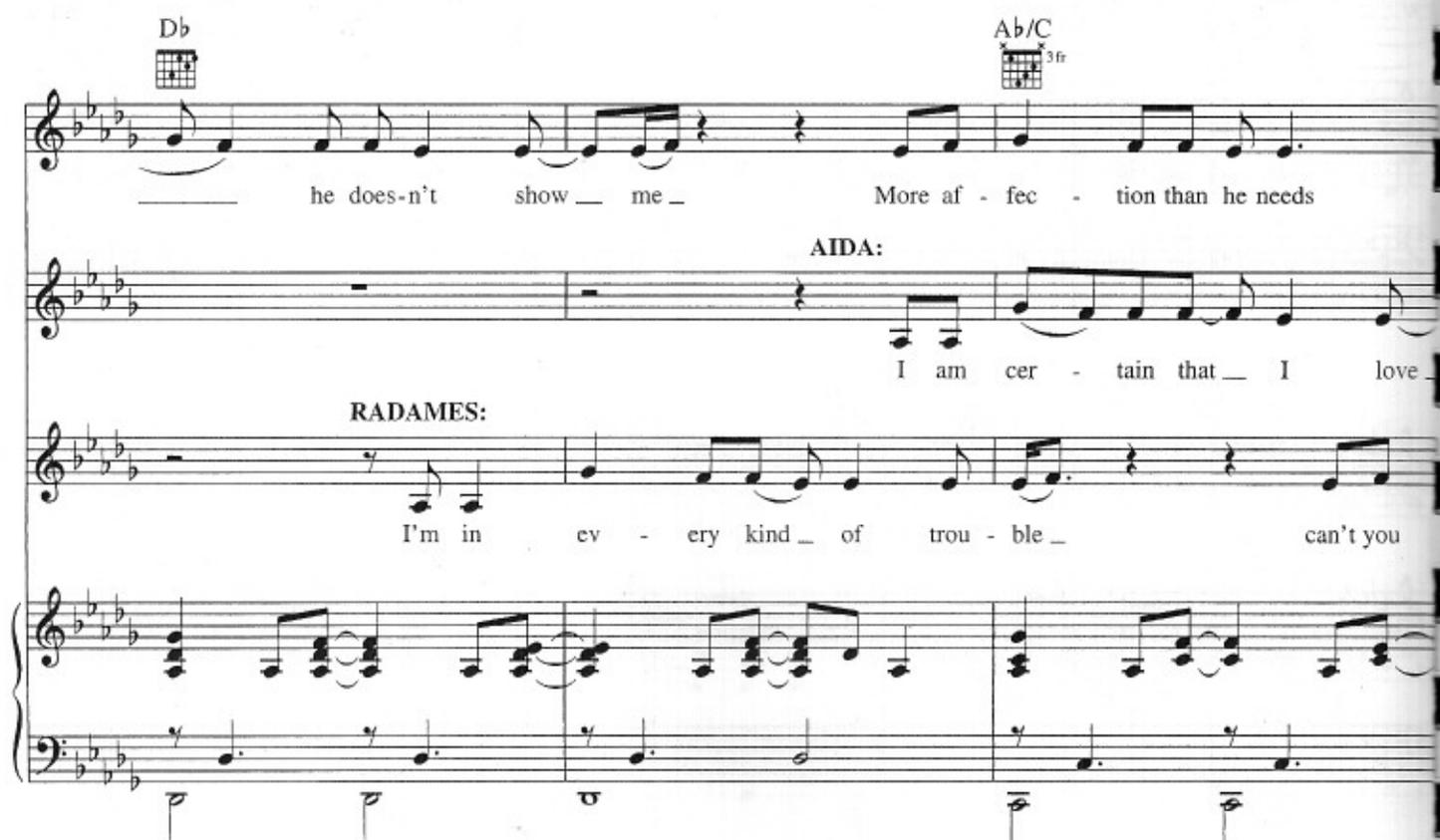


Db  **Ab/C** 

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

AIDA:
I am cer - tain that I love

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



Ebm



Al-most for - mal too re-spect - ful _____ Nev-er takes _

— him, but a love_ can be_ mis - placed,_ have I

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

Cb



Ebm



ro - man - tic leads There are times_ when I i - mag -

com - pro - mised_ my peo - ple_ in my pas - sion and_ my haste -

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

F7b9



F7b9/A



ine_ I'm not al - ways on his mind He's not

_____ I could be _____ his life com - pan - ion_ An - y - where

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

Bbm



Db/Ab



think - ing what I'm think-ing Al-ways half - a step be - hind_

_____ but where we are _____ Am I lead - er? Am I trait

_____ You could_ nev - er know_ the_ cha-os _____ Of a life

Ab



Al-ways half a step be-hind

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

turned on its head Of a life turned on its head

E



a step too far? O ho

a step too far? O ho

a step too far? O ho



RADAMES:

AIDA:

O ho

O ho



AMNERIS:

RADAMES:

O ho

O ho



O ho

O ho

AS LIFE

E  B/D# 

O ho O ho

O ho O ho



F#m 

O ho Did I

O Did I



D  B  E 

take a step too far?

take a step too far?



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- tect me. And I

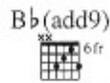
won't lie down, roll o - ver and die.

mp

Flowing



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



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



side. _____ Tell my - self that love's

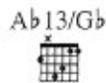


an ev - er - chang - ing sit - u - a - tion. _____

EAS



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



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

mf poco agitato




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

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

cas - 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



Musical staff with lyrics: Those ver - y rare oc - cas - ions don't let up. They keep on

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

Musical staff with accompaniment for the first system

C7#5



C7



Bbm7



Musical staff with lyrics: com - ing. All I ev - er want - ed

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

Musical staff with accompaniment for the second system

N.C.

G/B



C



Ab 13/Gb



Musical staff with lyrics: and I'm throw - ing it a - way. It's eas -

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

Musical staff with accompaniment for the third system

G.P.

mp

mf

G7sus



G7



Ab 13/Gb



G7



Musical staff with lyrics: y. It's eas - y as

y. It's eas - y as

Musical staff with accompaniment for the fourth system

Cm 
Ab/C  Abmaj7/C 
Bb 
Cm 
Ab6 
Cm7 

life.

f

Cm 
Ab/C 
Bb 
Cm 
Cm7 

But then I see the fac - es _____

Fm7 
Bb(add9) 

_____ of a worn, de-feat-ed peo - ple, _____ a fa-ther and a na-tion

mf

Cm7 
Cm7/Bb 

who won't let a cow-ard run. _____ Is this how the gods

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

Am7b5 F/A

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

Fm/Ab Fm(add9)/Ab G7

are eas - y, so eas - y. _____

Ab/Gb G7 Cm

dim. *mp*

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

Bbm/C Fm/C Fm/Ab

f

G7sus G7 Fm/Ab

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

G7sus G7 Bbm7/Db

love, this is no de-ni-al,

C7#5 C7 Bbm7

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

G/B C Ab13/Gb

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

f *mp*

G7 Ab 13/Gb G7sus G7 Cm

y. It's eas - y as life.

Detailed description: This system contains the first four measures of the piece. The guitar part features chords G7, Ab 13/Gb, G7sus, G7, and Cm. The vocal line begins with a grace note 'y.' followed by the lyrics 'It's eas - y as life.' The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

Ab 13/Gb G7sus G7 Cm

It's eas - y as life.

Detailed description: This system contains measures 5-8. The guitar part continues with Ab 13/Gb, G7sus, G7, and Cm. The vocal line repeats the phrase 'It's eas - y as life.' The piano accompaniment maintains the same rhythmic pattern as the first system.

Bbm/C Fm/C Ab 13/Gb G7sus G7 Cm

It's eas - y as life.

Detailed description: This system contains measures 9-12. The guitar part introduces Bbm/C and Fm/C before returning to Ab 13/Gb, G7sus, G7, and Cm. The vocal line repeats 'It's eas - y as life.' The piano accompaniment features dynamic markings of *mf* and *ff*.

Ab Abmaj7 G7sus Cm

Broadly

molto rall.

Detailed description: This system contains measures 13-16. The guitar part features Ab, Abmaj7, G7sus, and Cm. The vocal line is absent. The piano accompaniment is marked *Broadly* and *molto rall.*, with a final chord held in a long note.

LIKE FATHER, LIKE SON

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately fast (♩ = 142)



(Vocals 2nd time only)



ther like son — Like Fa —

ff



1



ZOSER:

Don't come on so

PRIESTS:

ther like son — Like Fa —



cock - sure, boy,

You can't es - cape your

genes. —

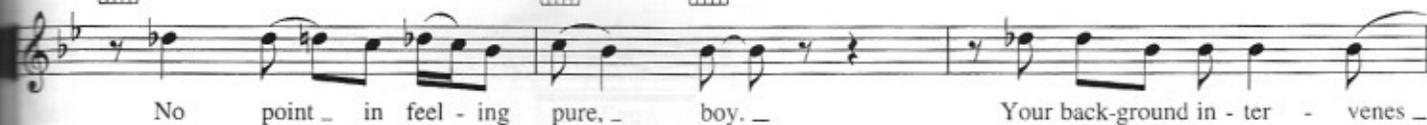
Bb



Eb/Bb



Bb



Eb



Bb/D



Eb



Gb



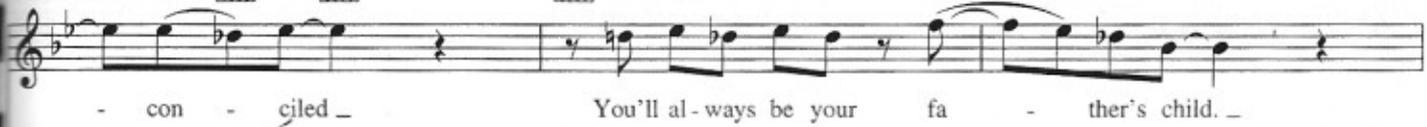
Cb/Gb



Gb



Ab



Bb



Eb



C7/E



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

Bb/F



F7/A



PRIESTS: son. _

Like Fa - ther

like _ son.

Abmaj7/Bb



Eb/Bb



Bb



RADAMES:

Don't as - sume

Eb



Bb



Eb



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

Bb Eb Bb

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

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

Bb/D Eb Gb Cb/Gb

but at least I know that I Should-n't blame that on

Gb Cb/Gb Gb Ab

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

Detailed description of the musical score: The score is for a guitar and voice. It consists of 12 systems of music. Each system includes a vocal line (treble clef) and a guitar accompaniment (treble and bass clefs). The key signature has two flats (B-flat major). The time signature is 4/4. Chord diagrams are provided above the vocal line for various chords: Bb, Eb (3fr), Bb, Eb (3fr), Bb/D, Eb (3fr), Gb, Cb/Gb, Gb, Cb/Gb, Gb, and Ab (4fr). The lyrics are written below the vocal line. The guitar accompaniment features a steady bass line and chords that support the vocal melody. There are some dynamic markings like 'v' and '3' in the guitar part.

B \flat Eb C7/E

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

B \flat /F

Like Fa - ther

F7/A Abmaj7/B \flat Eb/B \flat

PRIESTS: son!
like son!

Gm7(add4)

ZOSER:
Son, you're ner - vous,

mp

F/A



take my hand. All is set - tled, all

Dm7(add4)



is planned. You've got the world at your

Gm7(add4)



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

Gm



RADAMES:

I ap - pre - ci - ate too well

F(add2)/A

Dm(add4)

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

3

Gm

F/G

Gm

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

3fr

3fr

3fr

Ab/Bb

Eb/Bb

Bb

6fr

ZOSER:

Eb

Bb

He's _____ lost all sense _____ of rea - son

mf

3fr

3fr

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

Chord diagrams: Eb (3fr), Bb

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

Chord diagrams: Eb (3fr), Bb, Eb (3fr)

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

Chord diagrams: Bb/D, Eb (3fr), Bb/D

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

Chord diagram: Gb



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

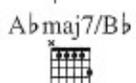


_____ the light. He won't _____ walk back to dad - dy, he will run!



PRIESTS: son.

Like Fa - ther like _____ son.



mp

ZOSER:

Eb



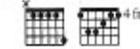
Db



Bb



Ab/Bb Ab



Eb



Db



Like Fa - ther

like son. —

Like Fa - ther

PRIESTS:

Like Fa - ther

like son. —

Like Fa - ther

like son. —

Like Fa - ther

like son. —

like son. —

Like Fa - ther

like son. —

Slower

Eb



Bb



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

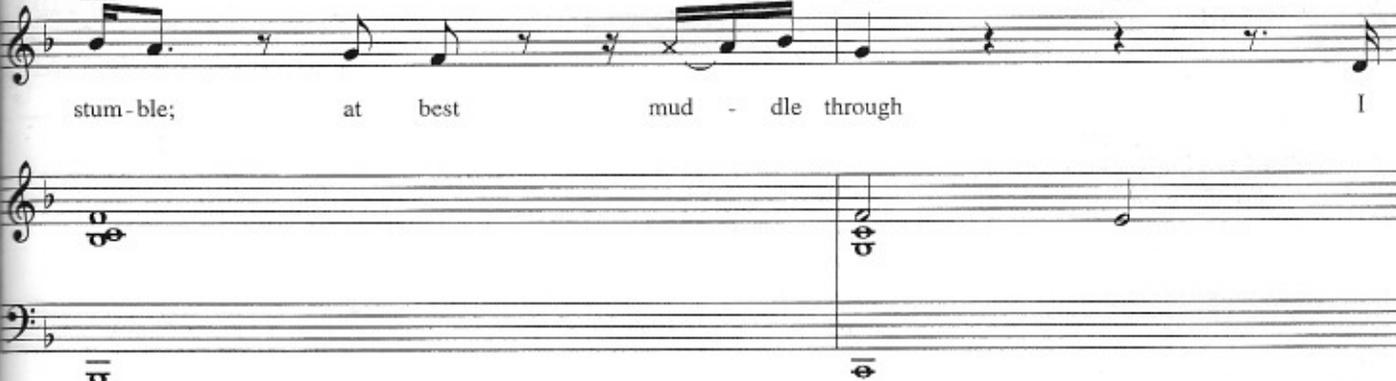
F  C/E 

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



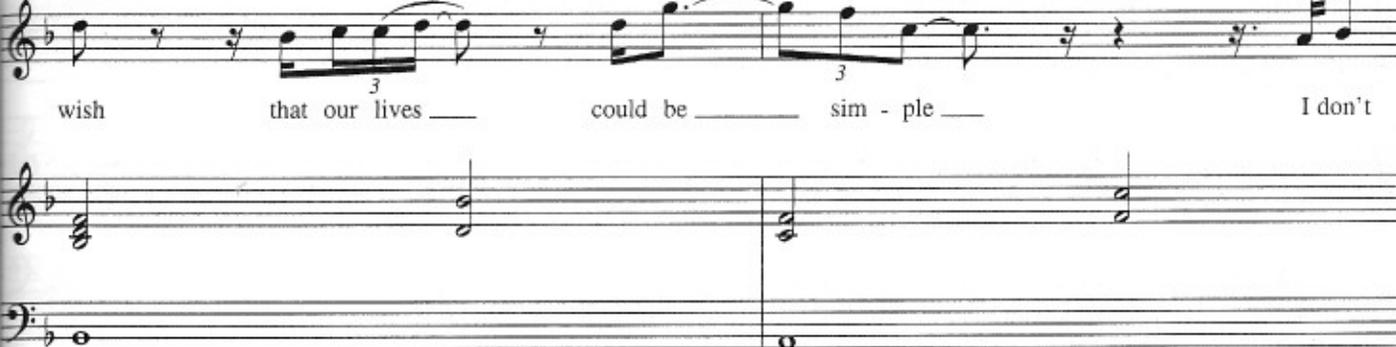
B \flat sus2  C sus  C 

stum - ble; at best mud - dle through I



B \flat  F/A 

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



G sus  G  C sus  C 

want the world, — on - ly you. Oh I —





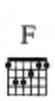
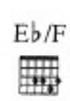
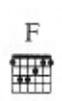
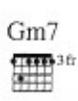
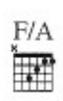
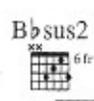
wish I could tell _____ you this face _____ to face _____ But _ there'



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



let - ter will have _____ to do _____ I _____



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. It features a sequence of chords: B♭sus2, F/B♭ Eb/B♭, B♭sus2, F/B♭ Eb/B♭, G♭(add2), and A♭(add2). The melody in the right hand consists of eighth and quarter notes, while the left hand provides a steady accompaniment.

AIDA: B♭ F/B♭ Eb/B♭ B♭ D/F♯

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

The vocal line begins with the lyrics "I am here to tell you we can nev - er meet a - gain". The melody is in a major mode with a key signature of one flat. The accompaniment continues with chords B♭, F/B♭ Eb/B♭, B♭, and D/F♯.

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 the lyrics "Sim - ple real - ly is - n't it? — A word or two — and then a". The accompaniment features chords Gm, Gm/F, E♭, Fsus, and F.

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 the lyrics "life - time of not know - ing where or how — or why — or when — You". The melody includes a triplet of eighth notes. The accompaniment uses chords B♭, F/B♭ Eb/B♭, B♭, and D/F♯.

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



Absus



Ab



You don't have to ask _____ me

and I need not re - ply _____

Db Ab/D^bG^b/D^b Db F/A

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

B^bm B^bm/A^b G^b E^bm

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.

A^bsus A^b D^b D^b/C B^bm

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

f

G^bmaj7 E^bm A^bsus A^b D^b F^m/C

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

Bbm Gbmaj7 Db/F Ebm7 Absus Ab

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

A E/A D/A Ab/Eb Eb D♭/Eb E Gb

AIDA:

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

sub. p

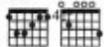
Ab Eb/Ab Db/Ab Ab C/E

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

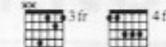
Fm Fm/Eb Db Db/Eb

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

Ab G/E



Eb/Ab Db/Ab



Ab



C/E



RADAMES:

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

Fm



Fm/Eb



Db



RADAMES:

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

Bbm



Ebsus



AIDA:

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

Db(add2)



Bbm7



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

sub. p

G \flat maj7

E \flat m7

A \flat

4fr RADAMES:

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

cresc.

D \flat

Fm/C

B \flat m

D \flat /A \flat

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

f

G \flat maj7

D \flat /F

E \flat m7

A \flat sus

A \flat

D \flat

A \flat /D \flat G \flat /D \flat

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

D \flat

A \flat /D \flat G \flat /D \flat

A(add2)

B(add2)

D \flat

dim. *mp*

I KNOW THE TRUTH

147

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately



AMNERIS:

How have I come to this? How did I



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



y thought at all? This should have



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



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



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



for - tune Some kind of shift in _____ a star



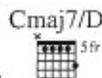
But I know the truth and it haunts me It's flown — just a lit - tle too



far I — know the truth and it mocks me —



I know the truth — and it shocks — me —



It's flown just a lit - tle too

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

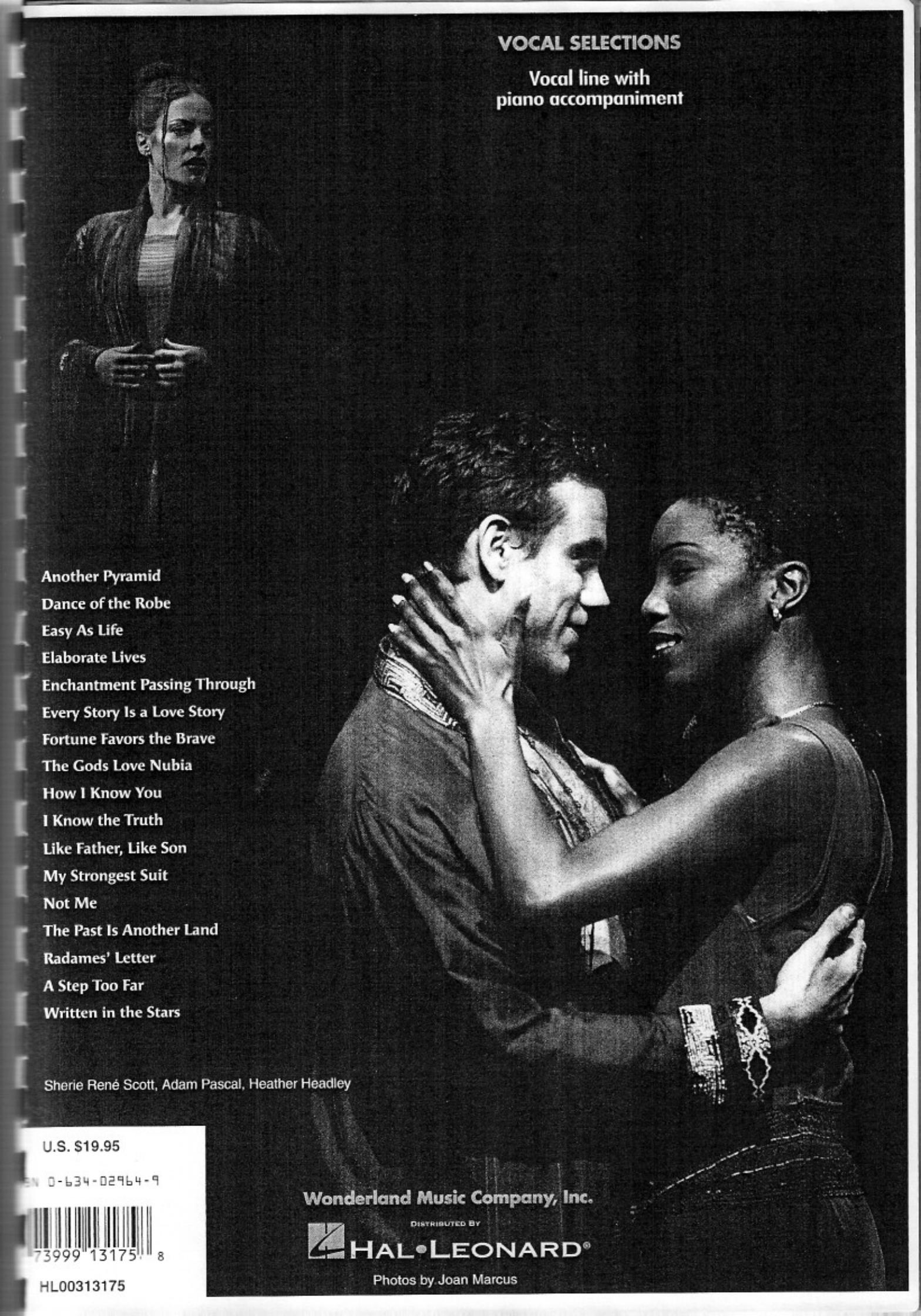
learned it — a lit - tle too late —

C(add2) D G(add2)

Too late —

VOCAL SELECTIONS

Vocal line with
piano accompaniment



Another Pyramid
Dance of the Robe
Easy As Life
Elaborate Lives
Enchantment Passing Through
Every Story Is a Love Story
Fortune Favors the Brave
The Gods Love Nubia
How I Know You
I Know the Truth
Like Father, Like Son
My Strongest Suit
Not Me
The Past Is Another Land
Radames' Letter
A Step Too Far
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Sherie René Scott, Adam Pascal, Heather Headley

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