

EVERY STORY IS A LOVE STORY

Music by ELTON JOHN
Lyrics by TIM RICE

In 2
N.C.

Gentle 2 (♩ = 82)

F/Eb
xx

Ab/Eb
xx

Eb
xx 3fr

AMNERIS:

F/Eb

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

Gb

Eb

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

F/Eb

Ab/Eb

hap - pen - stance _

Eb

F/Eb

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

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

Gb Ab

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

Eb(add2) F7sus

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

F7 F7sus F7

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

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

Ab 4fr

Eb 3fr

Ev - 'ry sto - ry

F/Eb

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

poco cresc.

Gb

Ab 4fr

Eb 3fr

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

Eb5

love at heart.

mp *poco rit.*

FORTUNE FAVORS THE BRAVE

Music by ELTON JOHN
Lyrics by TIM RICE

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

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

G5 3fr N.C. F5 C

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

Driving Rock (♩ = 138)

Eb5 Bb5 F5

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

G5 F5 G5 3fr

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

F5 G5 3fr F5

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

G5 3fr F

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

C

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

Eb 

Bb 

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

poco accel.

Faster (♩ = 148)

C 

D/C 

Oh —

SOLDIERS:

Oh —

Ab 

Bb 

C 

For - tune fa - vors — the brave



For - tune fa - vors the brave



RADAMES:

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



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

Bb



F



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

Ab



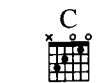
Eb



Ab/Eb



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



SOLDIERS:

Oh _ For - tune

Bb



fa - vors _ the brave _

F

Bb

Gm



RADAMES:

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

Dm

Bb

C

A7/C#



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

Am/D

Dm

Bb

C



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

Am7

Am/D

Dm

F/Eb

Eb

Cm



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



For - tune fa - vors - the brave

SOLDIERS:

For - tune fa - vors - the brave

Half-time feel

Bb



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

F



Bb/F F



Ab



Db/Ab



Ab



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

Eb Ab/Eb Eb Fsus2 Bb sus2

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

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

C/F Dm7 Bb C/Bb

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

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

A7 Am/D Dm Bb C

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

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

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

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

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

Cm 3fr Ab 4fr Bb C

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

SOLDIERS: Oh,

D/C Ab 4fr Bb C

For - tune fa - vors the young —

Oh

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

For - tune fa - vors the brave —

ff

THE PAST IS ANOTHER LAND

Music by ELTON JOHN
Lyrics by TIM RICE

Gently, moderately



AIDA:

colla voce

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

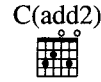
The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a triplet of eighth notes. The piano accompaniment starts with a mezzo-piano (mp) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.



emp - ti - ness?_

You plun - dered our wis - dom, our know - ledge, our wealth In

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a forte (f) dynamic. The key signature and time signature remain the same.



bleed - ing us dry

You long for our spir - it But that you will nev - er pos -

The third system concludes the vocal line and piano accompaniment. The piano accompaniment features a piano (p) dynamic. The key signature and time signature remain the same.

E5

E(b5)(no3rd)

E5

E(b5)(no3rd)

E5

A/E

E

sess

The past

is now an - oth - er land

p

B/E

A/E

E

G#7

C#

far

be-yond my reach

In - vad - ed by

in - sid - ious

for - eign

F#

B

E/D

A/C#

bod - ies

for - eign speech

Where the time - less joys

of child - hood

Lie

mf

E/B

Bsus

B

E

F#/E

E

F#/E

E

F#/E

E

F#/E

bro - ken on the beach

The

p

p

E5



A/E



E5



B/E



A/E



E5



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



G#7/D#



C#



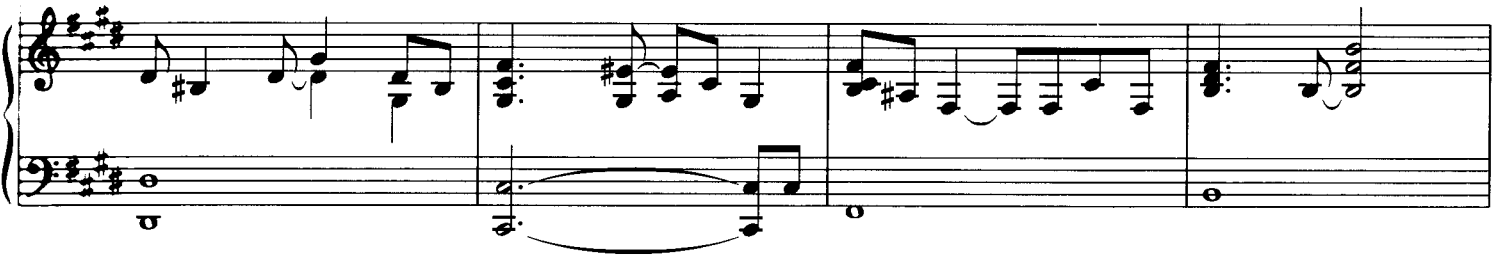
F#



B



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



E5/D



A/C#



E5/B



B5



E5



E(b5)(no3rd)



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



E



E(b5)(no3rd)



E



E(b5)(no3rd)



E



E5



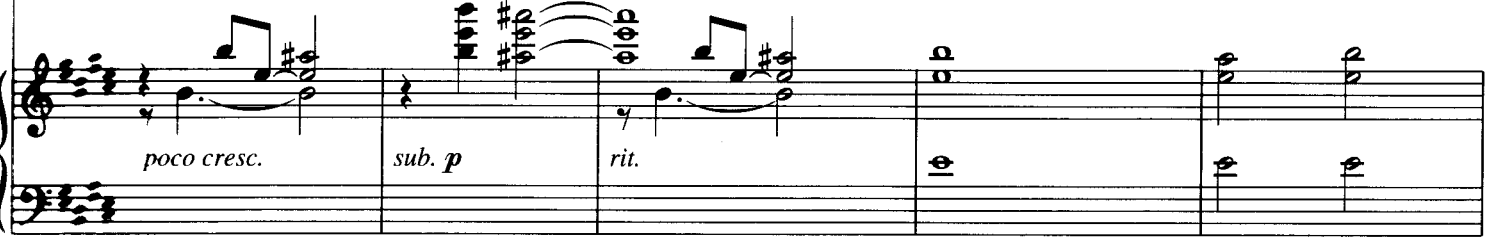
A5/E



E5



The fu - ture is a bar - ren world from



poco cresc.

sub. p

rit.

colla voce

A tempo

B5/E

A5/E

E5

G#7/D#

C#sus

C#



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

F#sus

F#

Bsus

B

E/D

A/C#



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

Bsus

B

E(add2)

E/D

A/C#



colla voce

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

rall.

sub. p

Bsus

B

E5

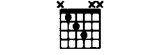
E(b5)(no3rd)

E5

E(b5)(no3rd)

E5

E(b5)(no3rd)



child - hood treas - ures burn.



pp

ANOTHER PYRAMID

Music by ELTON JOHN
Lyrics by TIM RICE

Reggae (♩ = ♩³) (♩ = 144)

Gm



Vamp

E♭



(last time) ZOSER:

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

mp

(1st time only)

Gm



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

E♭



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

Gm



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

Bb



Bb/D



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

Eb



Edim



Bb/F



D/F#



Gm



Bb/F



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

Eb



Cm/F



Gm



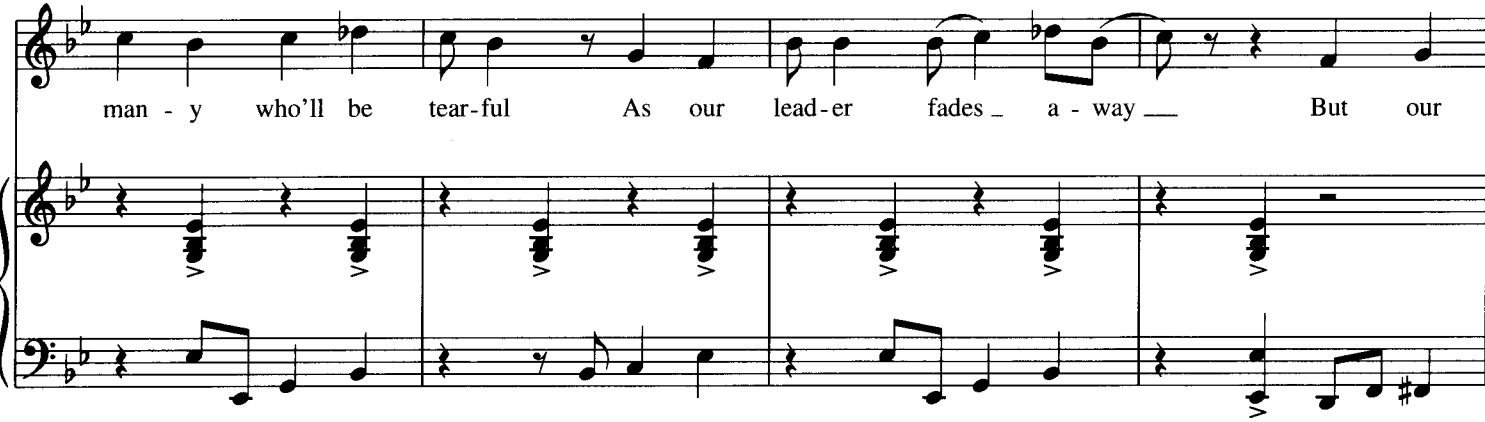
Vamp

(last time)

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

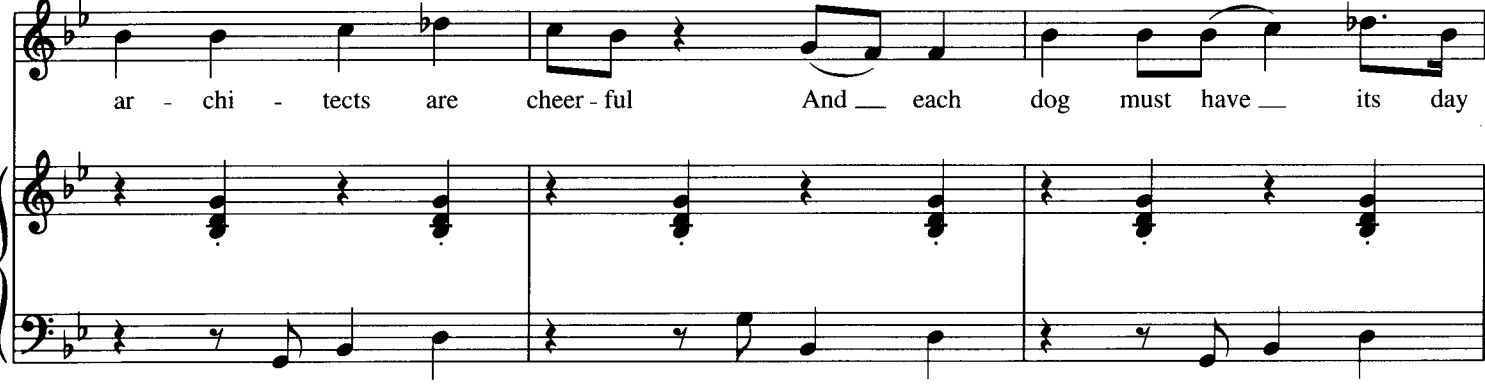
Eb


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



Gm


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



Eb


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



Gm


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



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

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

Bb Bb/D Eb

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

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

Eb Cm/F Gm Adim Gm

MINISTERS:

oth - er pyr - a - mid — Build it

Adim Gm

F#dim7 Adim Gm

ZOSER:

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

Eb

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

MINISTERS: Hold!

Gm

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

MINISTERS: Cold!

Eb

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

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

Gm 3fr

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

Bb Bb7/D Eb 3fr

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

Edim7 Bb/F D/F# Gm 3fr Bb/F Eb 3fr Cm/F 5fr

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

Gm

Adim Gm/F

Adim/G Gm

Adim Gm/F

MINISTERS:

Build it Build it Build it

cresc. poco a poco

Rock 'n' Roll (♩ = ♪) (♩ = 142-144)

Adim/G Gm

Adim Gm

Faster
(♩ = 170-172)

A5

Build it Build it

sfz

Am

F7



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

Musical notation for the second system, including a guitar chord diagram for F5 and a dense piano accompaniment.

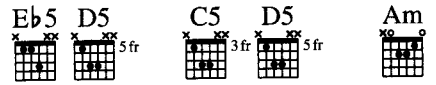
“Elbow Funk” (♩ = ♪³♩)

Faster (♩ = 166-168)



Musical notation for the third system, showing a treble clef with a melodic line and a bass line with chords.

Musical notation for the fourth system, featuring a treble clef with a melodic line and a bass line with chords.



ZOSER:

He must

Musical notation for the fifth system, including a vocal line and a piano accompaniment with triplets.

C C/E F

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

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

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

F7 G (N.C.)

oth - er pyr - a - mid! -

Am

8va

cresc.

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 piano part begins with a melody in the right hand, marked *mp* (mezzo-piano), consisting of eighth notes with two triplet markings. The left hand is mostly silent. The system concludes with a vocal note on the letter 'I'.

In 2



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



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

Dm
C/E
F
G

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

Am
F
Dm/F
E

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

Am
F
G

know_ you How I know_ you_ Be -

Am
F
G
Am

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

F G Gsus G

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

C Dm C/E

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

F G Am

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

poco cresc.

F Dm7 E Am

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

sub. p *mf*

Faster

Bb

AIDA:



F



G



Yes I know — you

You know too much and

what you say —

Is bet - ter left — un - known —

And now I'm — just a slave —

Am



Bb



like you

Our lives

are not our

own — I

MEREB:

Dm



Bb



C



nev - er

have a - ban - doned

And nor I think — could

Dm



Bb



C



you That spark of hope — for free - dom No

Csus



C



F



Gm7



AIDA:

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

F/A



Bb



C



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

Dm



Bb



Gm7



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

AIDA: Dm Bb MEREB:

You don't know me Yes I

AIDA: Dm Bb MEREB:

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

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)

Bb m



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

mp

Gb

Db

Gb/Db

Db

Db/C



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

poco

Bb m

Gb

Ab

F/C



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

Bbm



Bbm/Ab



Gb7



Gb



Ab



doubt-er. —

Man-ners? Charm?

They're no way to im-press. —

So for-

Db



Db/C



Bbm



Bbm/Ab



Gb



Ab



get the in-ner me, —

ob-serve the out - er. —

I am what I wear and how I dress. —

Moderately

Db



Vamp (last time)

Oh, — now

I —

be - lieve — in look - ing

like my

p

Bbm



Gb



time on earth — is cook - ing

Wheth-er

pol - ka-dot - ted, striped, —

or e - ven —

Db

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

Bbm

Gb

Cb/Gb Gb

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

Db

Gb/Db Db

Fm7

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

PALACE WOMEN:

Ah

Bbm



Gb



Cb/Gb



Gb

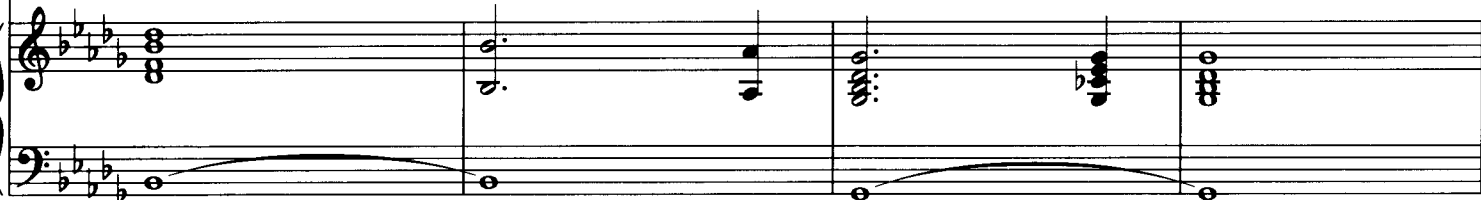


- bed you're on view _ so nev-er com - pro-mise _ ac - cept no sub - sti -



Ah

Ah



Db/Ab



Ab



Ebm7



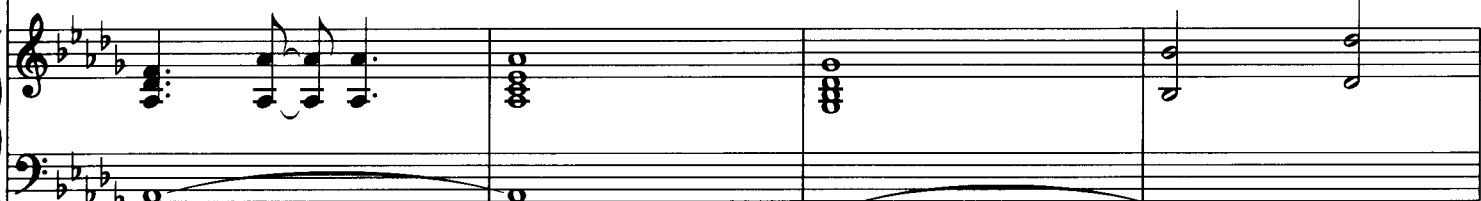
tute _ I would rath - er wear _ a bar - rel than con -



Ah

Ah

Ah



Bbm



Gb



Ab5

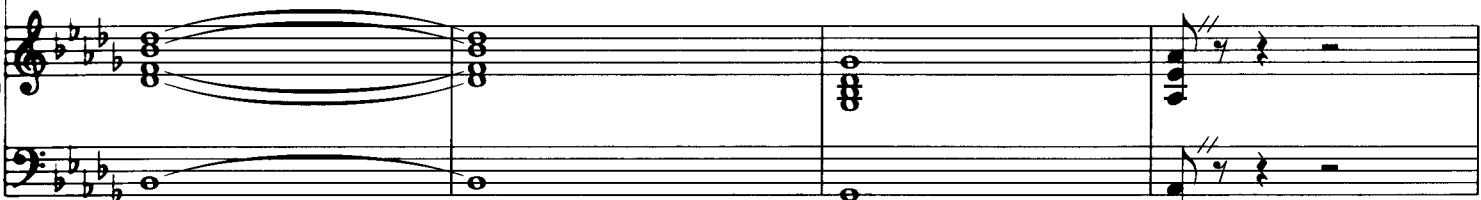


serv - a - tive _ ap - par - el for _ dress _ has al - ways been _ my strong - est



Ah

Ah



Solid R&B (♩ = ♩³)

Db



Bbm



suit

O - ver - wear, — un - der - wear, —

f

Gb



Cb/Gb



Gb



Ab5



Stay - ing in —

an - y - time, — an - y - where —

Db



Gb/Db



Db



Bbm



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

Oo Oo Oo Ah! — Oo Oo

G♭
C♭/G♭
G♭
D♭

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

G♭/D♭
D♭

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

B♭m
G♭
C♭/G♭

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

Gb

Db

Fm7

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

Oo Ah! - Such - a crime! - Oo

Bbm

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

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

Gb

Cb/Gb

Gb

Db/Ab 4fr

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

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



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

through your things - Oo for - mal for - mal

SOLO:

neg - li - gee



- 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



Gb



I am what I wear I said an -

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

Ab



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

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

Db



Gb/Db



Db



Bbm



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

fin - est

Gb



Cb/Gb



Gb



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

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

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff shows guitar chord diagrams for Dbm/Fb (4fr) and Db.

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

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

Detailed description: This system contains the next two lines of the musical score. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff shows guitar chord diagrams for Dbm/Fb (4fr) and Db.

N.C.

Detailed description: This system contains the final line of the musical score. The top staff is the piano accompaniment. The bottom staff shows guitar chord diagrams for Db5 (4fr) and Db13 (3fr).

Bbm



Gb9



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

Bbm7



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

Gb7



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

Gb



Gb5



Eb7#9



Guitar solo

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

Db7#9



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

Funk feel

Db



AMNERIS:

So _____ bring _____ me all my fin -

PALACE WOMEN:

Oh

Bbm



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

my fi - nest

di - vin - est

Gb



Cb/Gb



Gb



Db/Ab



4fr

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

3 WOMEN:

Most re - veal ³ ing most ex -

Ab



Ebm



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

Bbm



Gb



Ab5



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

Db7#9



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

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

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

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

my strong - est suit _____

Gb

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

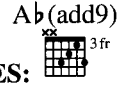
my strong - est my strong - est my strong - est suit.

Db7#9

ENCHANTMENT PASSING THROUGH ⁵⁷

Music by ELTON JOHN
Lyrics by TIM RICE

Gently, not too slowly



RADAMES:

To sail a-way — to half dis-cov-ered

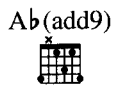
mp



plac - es —

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

To see



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

The

D \flat sus2



G \flat sus2



E \flat 7sus



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

D \flat sus2



A \flat sus2



D \flat sus2



A \flat sus2



AIDA:

E



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



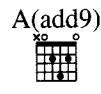
sail - ing To cor - ners of _ my land _ where _ there would



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

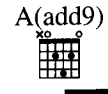
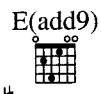


vail - ing The beau - ty so ma - jes - tic and so free



RADAMES:

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



AIDA:

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



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

A tempo

D(add9)



F#m7



Bsus



BOTH:

hind me _

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

But

colla voce

E5



Dsus2



AIDA:

why

should I

tell you this?_

A strang - er I've _

C#m7



RADAMES:

Bm7



Esus



E



— just met

A wom-an

whom I hard - ly know at all — And

A(add9)



BOTH:

E/G#



should for - get _

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

G#m
4fr

G#(#9)
4fr

C#m
4fr

Dsus2

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

Bsus
2fr

Asus2

E5

Dsus2

RADAMES:

So eas - i - ly — to you?

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

A/C#

Dsus2

A(add9)

AIDA:

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

Csus2

Gsus2

Bm7
2fr

You are your own master.

There are no shackles on you.

So don't expect any pity,

E7sus

RADAMES:

or understanding, from this humble palace slave.

But

A(add9)

G6/9

why

did I

tell her this? _

A strang - er

F#m7

Em7

Em7/A

A7

I've just met

A wom-an

whom I hard - ly know at all _ and

D(add9)

2fr

A/C#

will for - get _

A - non - y - mous _ and

gone _ to - mor - row _

decresc.

C#m7

C#(#9)

F#m7

Bm7



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

G(add9)

Esus

Dsus2

Asus2

Dsus2

Asus2(add4)



She al - read - y knew

Dsus2

Asus2(add4)

Dsus2

Asus2

Dsus2

Asus2(add4)



She knew

Dsus2

Asus2

Dsus2

Asus2(add4)

G5

A5



She knew

f

DANCE OF THE ROBE

Music by ELTON JOHN
Lyrics by TIM RICE

Dictated, in 1

AIDA:

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

p colla voce

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



Eb/D



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

C/D



Dm



C/E



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

F



A7/C#



Dm



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

NUBIANS:

A -

Eb/Bb
6fr
Bb
Db/Ab
4fr
Ab
4fr

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

Gb
Eb/G
3fr
Ab
4fr

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

G/B
Cm
3fr
Db
Dbmaj7
Db6
3fr

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

Csus
3fr

C

Eb(add2)/Bb
N.C. 3fr

Bb

Db/Ab
4fr

Ab(add2)
4fr

. = d

Eb5

do A - i da! A - i da!

mp

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

Db5/Eb Eb5 Eb5 Cb(no5th)/Eb

Db5/Eb Eb5 Cb(no5th)/Eb

Db5/Eb Eb5 8va

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

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

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

Guitar chord diagrams for **Db/F**, **Gb**, **Abm**, and **Bbm/Ab**.

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

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

Piano accompaniment for the vocal section with dynamics **ff** and **8va** marking.

Meno mosso

Cb



Gb/Cb



Bbm7



Ab/Bb



Em



C(add9)/E



i - da! A - i - da!

(8va)-----

15ma-----

p

D



G



Am



G



D/F#



G



cresc.

A tempo

B7sus



4fr

AIDA:

Fm



I know ex - pec - ta - tions are

accel.

f

ff

Db/F



Eb/G



3fr

Eb



3fr

Ab



4fr

C/E



Fm



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

f

Db/F



Eb



Ab



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

Eb/G



Ab



C7sus



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

sub. mf

Bbsus/C



Bb/C



Db/C



Ab/C



Bbsus/C



Bb/C



nough! It's e - nough!

NUBIANS:

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

accel.

Broadly

Db/C

Ab/C 3fr

Bbsus/C

Bb/C

Db/C

Ab/C 3fr

It's e -

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

Dbmaj7 Cm7 Bbm7 Cm7/G C7sus Fm(add9)

nough! _____

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

fff *rall.*

NOT ME

Music by ELTON JOHN
Lyrics by TIM RICE

With motion (feeling of 2)

First system of musical notation. Treble clef, key signature of three flats (B-flat major), 4/4 time. The piece begins with a piano introduction marked *mf*. The first measure contains a guitar chord diagram for Eb (E-flat) at the 3rd fret. The second measure contains a guitar chord diagram for Bbm (B-flat minor). The third measure contains a guitar chord diagram for Ab (A-flat). The melody features a triplet of eighth notes in the final measure.

Second system of musical notation. Treble clef. The piano accompaniment continues with a guitar chord diagram for Eb (E-flat) at the 3rd fret. The vocal line begins with the text "RADAMES:" in all caps. The lyrics "I once knew _ all the an - swers _ I" are written below the vocal staff. The piano accompaniment features a guitar chord diagram for Bbm7 (B-flat minor 7) in the final measure.

Third system of musical notation. Treble clef. The piano accompaniment continues with a guitar chord diagram for Db (D-flat) and another for Ab (A-flat) at the 4th fret. The vocal line continues with the lyrics "stood on cer - tain ground _ A pic - ture of true". The piano accompaniment features a guitar chord diagram for Bbm7 (B-flat minor 7) in the final measure.

Fourth system of musical notation. Treble clef. The piano accompaniment continues with a guitar chord diagram for Ab (A-flat) at the 4th fret, another for Db (D-flat), and a final one for Ab (A-flat) at the 4th fret. The vocal line continues with the lyrics "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 _

Db



And who'd have thought

my

MEREB:

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

Ab



Eb



Ab



Db



Eb/G



Ab



con - fi - dence _ could

die? _

Not

me _

Not

me _

Oh no _

Not me _

Db



Ab



That all I took for granted was a lie?

Not me

Eb



Ab



Db



Eb/G



Ab



Not me Not me

Oh no Not me Not me

Eb/Bb



Bb



Db/Eb



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

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

_____ will say _____ "Not me"?

This can nev - er

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

Not _____ me _____

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

mf

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

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

Bb



Fm7



Eb



AMNERIS:

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

Bb



Repeat if needed AIDA:

Fm7



things right with him.

I shall not en - vy lov - ers -

But

Ab



Eb



Fm7



Eb



AMNERIS:

long - for what they share -

An empty room is mer - ci - less -

Ab



Eb



Ab



Fm7



Eb



Bb

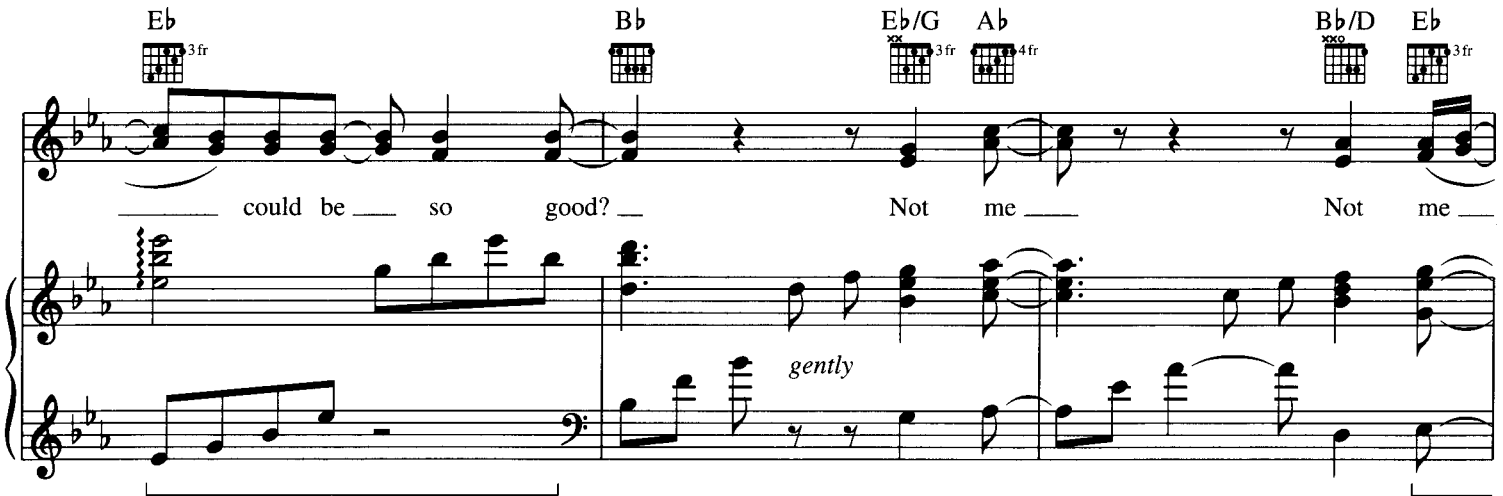


Don't be sur - prised - if I con - fess - I need some com - fort there -

AIDA & AMNERIS: 

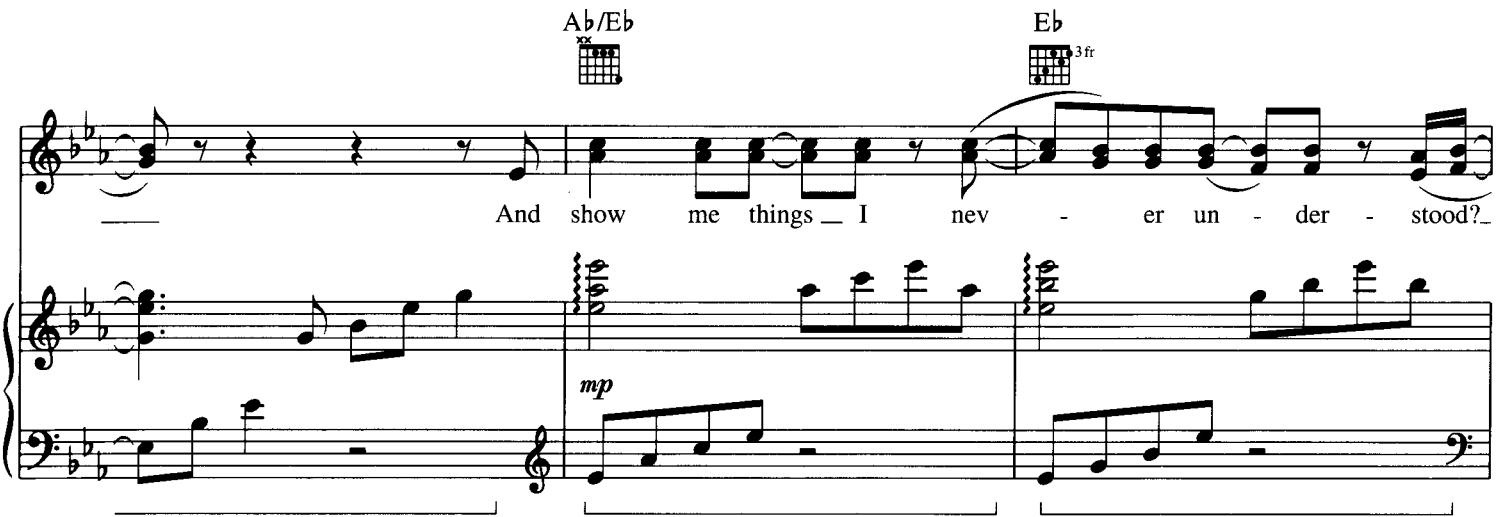


And who'd have thought _ our love _

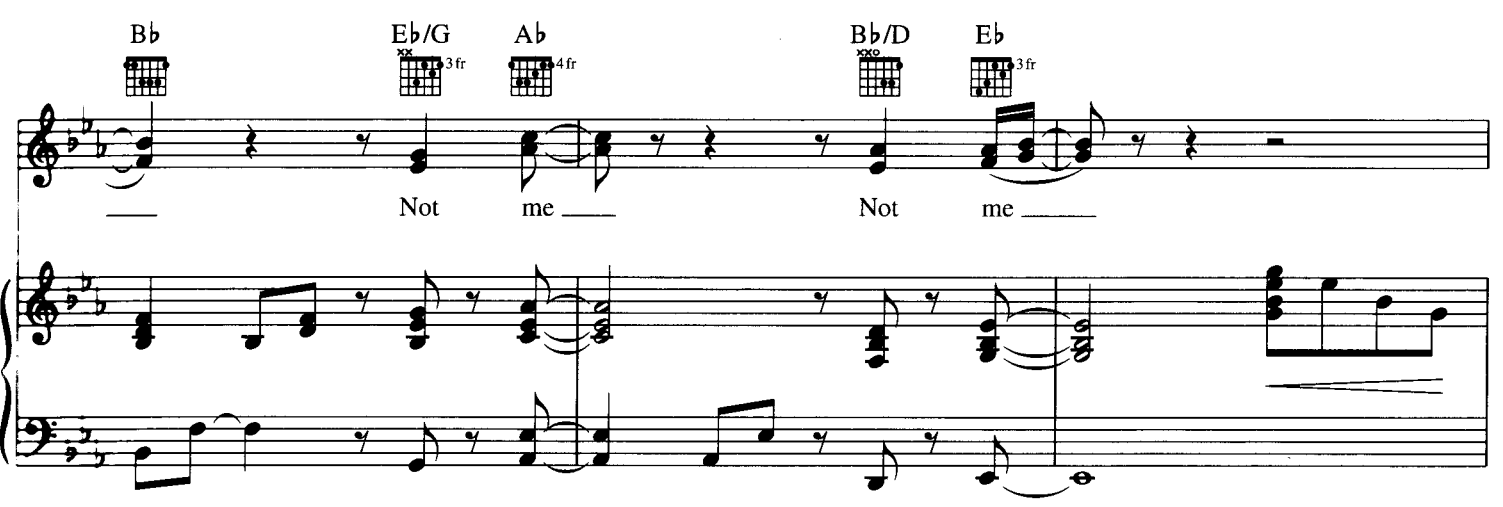


could be _ so good? _ Not me _ Not me _

gently



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



Not me _ Not me _

Bb/F

F

Bb/F

F



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

mf

Bb

Eb/Bb

Bb

Eb/G

Ab



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

f

Bb/D

Eb



RADAMES:

And

Not me _

And

Ab



Eb



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

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

ff

Bb



Eb



Ab



Bb/D



Eb



_____ Not me _____ Not me _____ My

_____ Not me _____ Not me _____ My

MEREB:

No good _ Not me _ Not _ me _____



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

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

Oh ___ no ___



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

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

Not me ___ Not me ___

Bb Abmaj7/Bb Bb Eb

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

Ab Bb/D Eb

me Not me —
 me Not me —
 This can nev - er be —

RADAMES: Ab Bb/D Eb

Not me — Oh — not me —

rit.

ELABORATE LIVES

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately, with rubato

Chord diagrams: Gb5, Ebm, Cb5(add9)

The piano introduction consists of three measures in 4/4 time. The right hand plays a descending eighth-note line: G4, F4, E4, D4, C4. The left hand plays a descending eighth-note line: B3, A3, G3, F3, E3. The first measure is marked with a piano (*p*) dynamic. Chord diagrams for Gb5, Ebm, and Cb5(add9) are shown above the staff.

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

RADAMES:

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

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "We all lead such e - lab - o - rate lives _". The piano accompaniment provides harmonic support with chords and a bass line. Chord diagrams for Gb/Db (4fr), Db, Gb, Cb/Gb, and Gb are shown above the staff.

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

Wild _ am - bi - tions _

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has the lyrics "Wild _ am - bi - tions _". The piano accompaniment continues with chords and a bass line. Chord diagrams for Cb, Fb/Cb, Cb, Db, and Gb/Db (4fr) are shown above the staff.

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

in _ our sights _ How an af - fair _

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line has the lyrics "in _ our sights _ How an af - fair _". The piano accompaniment continues with chords and a bass line. Chord diagrams for Db, Gb, Cb/Gb, and Gb are shown above the staff.

Bb7

Ebm

of the heart sur-vives

Abm/Cb

Days a - part and hur - ried nights

With strict rhythm

Db

Gb/Db 4fr

Db

Bb/D

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

Ebm

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

Bb/D



Cb



liev - a - ble to me

I don't want to love like that



Eb



I just want our time to be _____

Slow - er and

colla voce

Ab7



Db



Cb add9



Gb



Cb/Gb



gen - tler,

wis - er,

free



We all _____ live _____

in ex - trav - a - gant times -

Cb

Fb/Cb

Cb

Db

Gb/Db 4fr

Db



Play-ing games we can't all win _

Gb

Cb/Gb

Gb



Un - in - tend - ed _____

Bb7

Ebm



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

Abm/Cb

Db

Gb/Db 4fr



take oth - ers in _____

Db

Bb/D



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

Ebm

Bb/D



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

Cb

Db



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

Eb

Ab7

Db



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

Cb/Gb



Gb



Cb



Fb/Cb



true _____

This may not be the mo-ment



to tell you face to face

But I could wait for -



ev-er _____

for the per - fect time _____ and place _____

rall.



RADAMES:

AIDA:

We all lead

such e - lab - o - rate lives _____

Cb



Db



Gb/Db



Gb



Cb/Gb



We don't know whose words are true

Gb



Bb



Strangers, lovers, husbands,

Ebm



Abm/Cb



Abm/Cb



wives Hard to know who's loving

Db



Gb/Db



Db



Bb/D



AIDA:

3

who Too many choices tear us apart

Ebm



RADAMES:

I don't want to live like that

Too man-y choic - es

Bb/D



Cb



tear — us a - part

I don't want to love like that

Db (add9)



Eb



Ab7



I just want to touch your heart _____

May this con - fes - sion _____

colla voce

pp

sempre p

Db5



Cb5 (add9)



Gb5/Db



Db5



Gb



RADAMES:

AIDA:

be the start _____

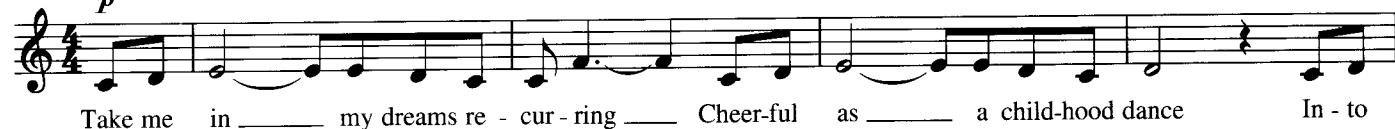


THE GODS LOVE NUBIA

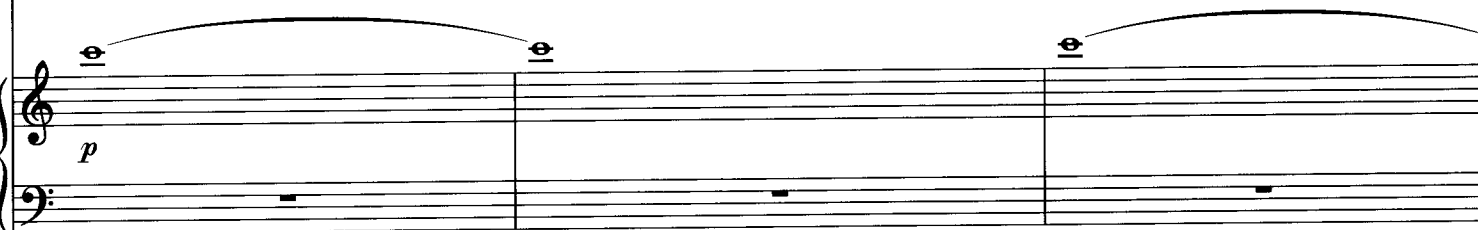
Music by ELTON JOHN
Lyrics by TIM RICE

Measured, with inner strength

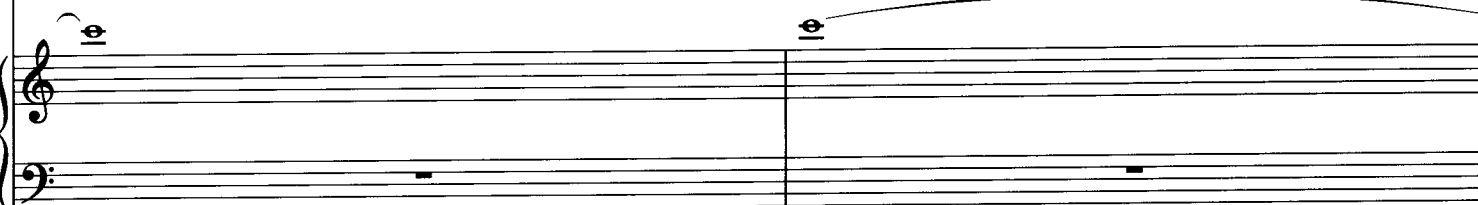
AIDA: *p* N.C.



NUBIAN: *mp*



NUBIAN: *mp*



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

Mmm _____ Mmm _____ Mmm _____

NUBIAN: *mp*

Mmm _____ Mmm _____

Mmm _____ Mmm Mmm

F **C** **G**

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

NUBIANS:

Hmm Hmm Hmm Hmm Hmm Hmm

C Dm/C C/E Fm C/E

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

Hmm Hmm Hmm Hmm Hmm Hmm Hmm

D G C/G G F

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

NEHEBKA:

The gods love Nu-bi-a, their

Hmm Hmm Hmm Hmm Hmm

C G C

AIDA:

The

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

Fm



C/E



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

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

NUBIANS:

Hmm Hmm

D7



G



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

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

Hmm nev - er cried a - gain The

F



C



AIDA & NEHEBKA:

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

NUBIANS:

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

NUBIANS:

Ooo Ooo

G



C



C/E



Fm



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

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

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



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



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 Am7

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

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

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

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

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

D G C Eb Bb/E

dance In - to one more taste — of

child - hood dance — In - to one more

child - hood dance — In - to one more

dance In - to one more taste — of

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

F
F#dim
C/G
G6
G

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

C
F

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



AIDA & NEHEBKA:

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



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



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

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

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



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

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

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



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

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

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

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



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

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

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

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



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

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

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

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



N.C.

Freely

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

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

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

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

rit.

In tempo



rit.

One more

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

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

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

Broadly



long - ing back - ward glance.

long - ing back - ward glance.

long - ing back - ward glance.

long - ing back - ward glance.







ff *fff*

EASY AS LIFE

Music by ELTON JOHN

Lyrics by TIM RICE

Slow





AIDA:  4fr   4fr   3fr  3fr

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

mp *colla voce*

 6fr  6fr   3fr 

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

  3fr   3fr

Flowing

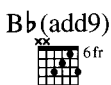
won't lie down, roll o - ver and die.

mp

 3fr   3fr  3fr 



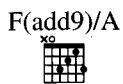
All I have to do is for-get how much I love _____ him. _____



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



side. _____ Tell my - self that love's



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

Ab6

G7

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

Ab13/Gb

G7

Cm

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

mf poco agitato

Bbm/C

Fm/C

Cm

Bbm/C

Fm/C

Cm

Cm/Bb

Cm

Cm/Bb

Fm7

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

1 ae 2 C 3

Bb(add9)



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

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.

cresc.

G7

Ab 13/Gb

G7



It's eas - y. It's

Cm7

Bbm/C

Fm/C

Fm7/Ab



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

f *mf*

G7sus

G7



as he was when I last touched — him — and

Fm7/Ab

G7sus

G7



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

mf

Bbm7/Db



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

C7#5



C7



Bbm7



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

N.C.



Ab13/Gb



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

G.P. *mp* *mf*

G7sus



G7



Ab13/Gb



G7



y. It's eas - y as

Cm

Ab/C Abmaj7/C

Bb

Cm

Ab6

Cm7

life.

Cm

Ab/C

Bb

Cm

Cm7

But then I see the fac - es

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

a fa-ther and a na-tion

who won't let a cow-ard run.

Is this how the gods

Am7b5

F/A



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

Fm/Ab

Fm(add9)/Ab

G7



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

Ab/Gb

G7

Cm



are eas - y, so - eas - y.

dim.

mp

Bbm/C

Fm/C

Fm/Ab



And though I'll think a-bout him

till the earth draws in a -

f

G7sus

G7

Fm/Ab

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

G7sus

G7

Bbm7/Db

love, this is no de-ni-al,

C7#5

C7

Bbm7

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

G/B

C

Ab13/Gb

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

mp

G7

Ab 13/Gb

G7sus

G7

Cm

3fr

y.

It's

eas

y

as

life.

Ab 13/Gb

G7sus

G7

Cm

3fr

It's

eas

y

as

life.

Bbm/C

Fm/C

Ab 13/Gb

G7sus

G7

Cm

3fr

It's

eas

y

as

life.

Broadly

Ab

Abmaj7

G7sus

Cm

3fr

molto rall.

LIKE FATHER, LIKE SON

Music by ELTON JOHN

Lyrics by TIM RICE

Moderately fast (♩ = 142)

Ab



Eb



(Vocals 2nd time only)

Db



Bb



Ab



Eb



ther like son Like Fa -

Db



Bb



1

Ab



Eb



2

ZOSER:

Don't come on so

PRIESTS:

ther like son Like Fa -

Eb/Bb



Bb



Eb



cock - sure, boy,

You can't es - cape your genes.

Bb



Eb/Bb



Bb



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

Eb



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

Bb/D



Eb



Gb



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

Cb/Gb



Gb



Ab



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

Bb



Eb



C7/E



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

Bb/F



F7/A



PRIESTS: son. _

Like Fa - ther like _ son. _

Abmaj7/Bb



Eb/Bb



Bb



RADAMES:

Don't as - sume _

Eb



Bb



Eb



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

Bb



Eb



Bb



That a par-ent's

blood suf - fi - ces

to con - demn the child's

de - sign.

I've done wrong

I can't de - ny

but at least

I know that I

Shouldn't blame that on

my stock.

This may come as

quite a shock but I'm

Bb



Eb



C7/E



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

Bb/F



Like Fa - ther

F7/A



Abmaj7/Bb



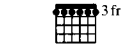
Eb/Bb



PRIESTS: son!

like son!

Gm7(add4)



ZOSER:

Son, you're ner - vous,

F/A



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

Dm7(add4)



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

Gm7(add4)



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

Gm



RADAMES:

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

F(add2)/A



Dm(add4)



3

the squal-or

at which you

ex - cel. —

It is - n't ver - y

hard —

Gm



F/G



Gm



to tell —

e - vil's a dis - tinc - tive

smell. —

Ab/Bb



Eb/Bb



Bb



ZOSER:

Eb



Bb



He's — lost all

sense — of rea - son

mf

Eb 
Bb 




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



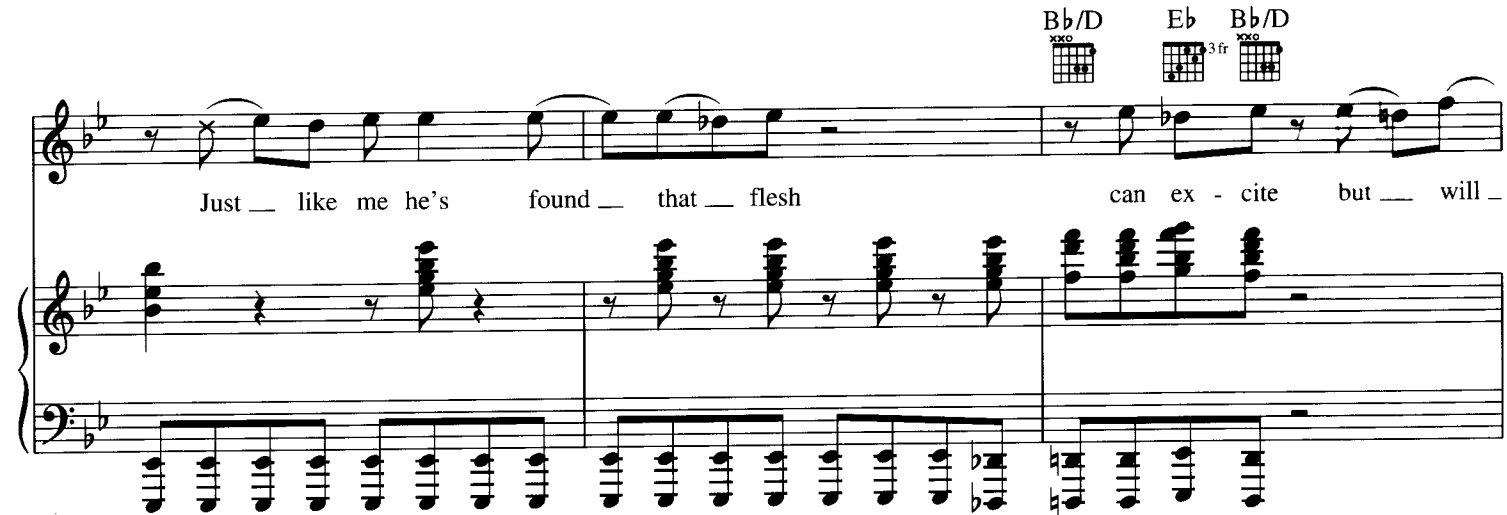
Eb 
Bb 
Eb 


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



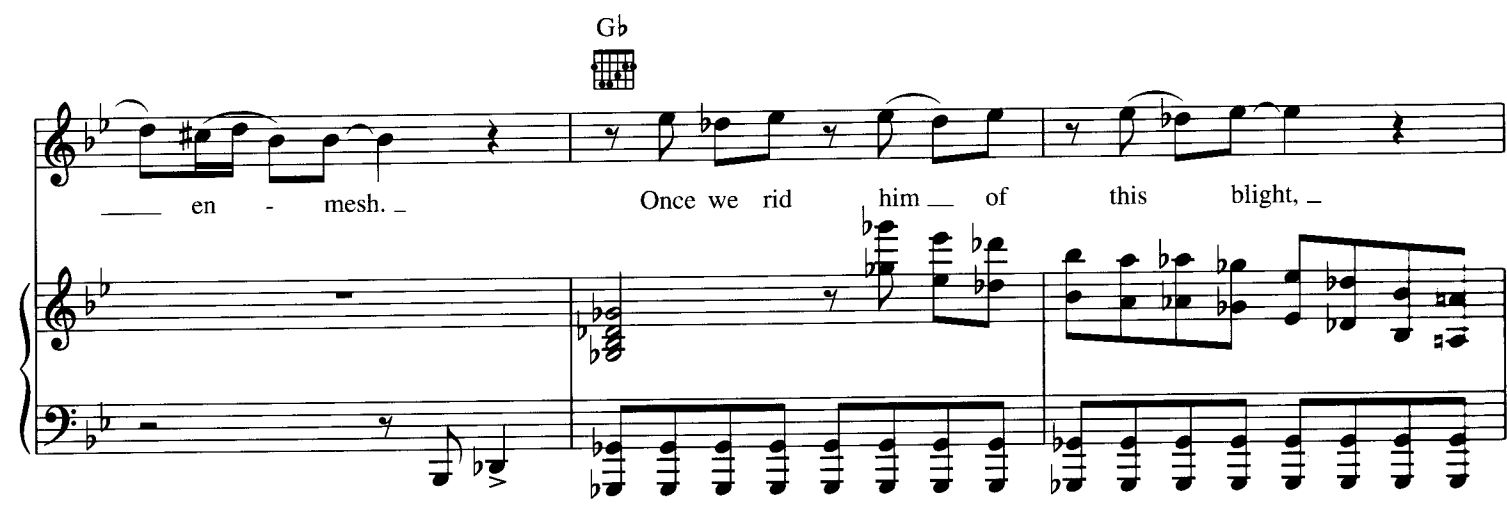
Bb/D 
Eb 
Bb/D 

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

Eb

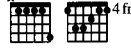
Db

Bb

Ab/Bb Ab

Eb

Db



ZOSER:

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

PRIESTS:

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

Bb

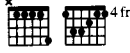
Ab/Bb Ab

Eb

Db

Bb

Ab



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

F



E \flat /F



B \flat /F



F



E \flat /F



B \flat /F



RADAMES:

I'm

F



C/E



sor - ry

for eve - ry - thing

I've _____ said _____

And for

Dm



B \flat sus2



Csus



C



an - y - thing




I for - got to say _____ too

When

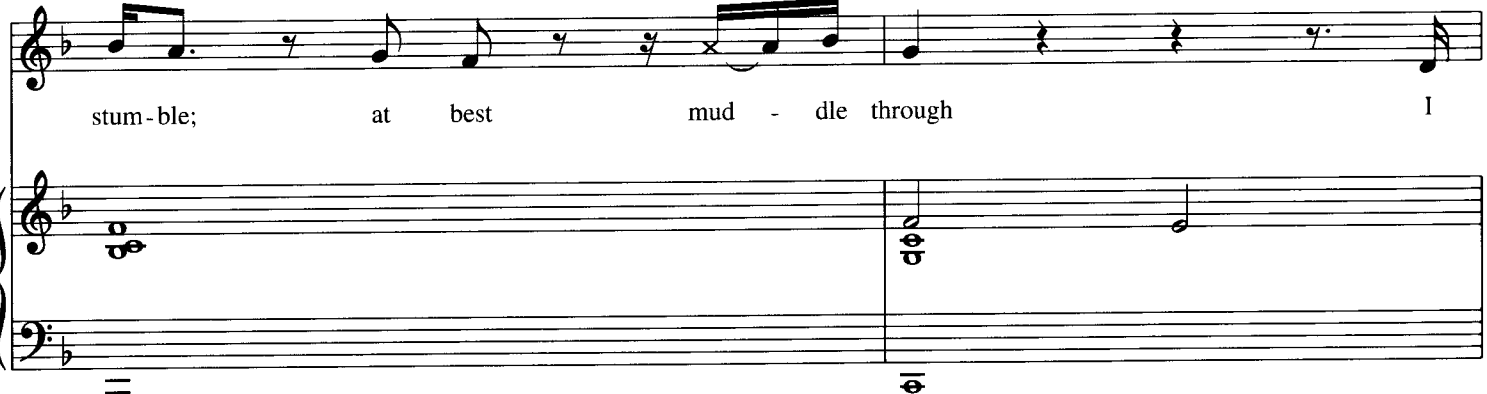
F  C/E 



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



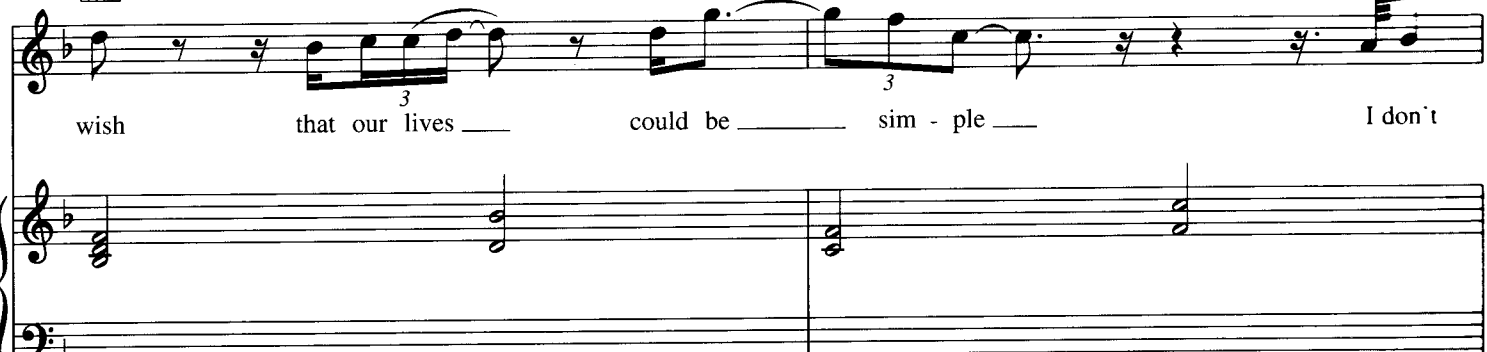
Bb sus2  6fr C sus  3fr C 





stum - ble; at best mud - dle through I



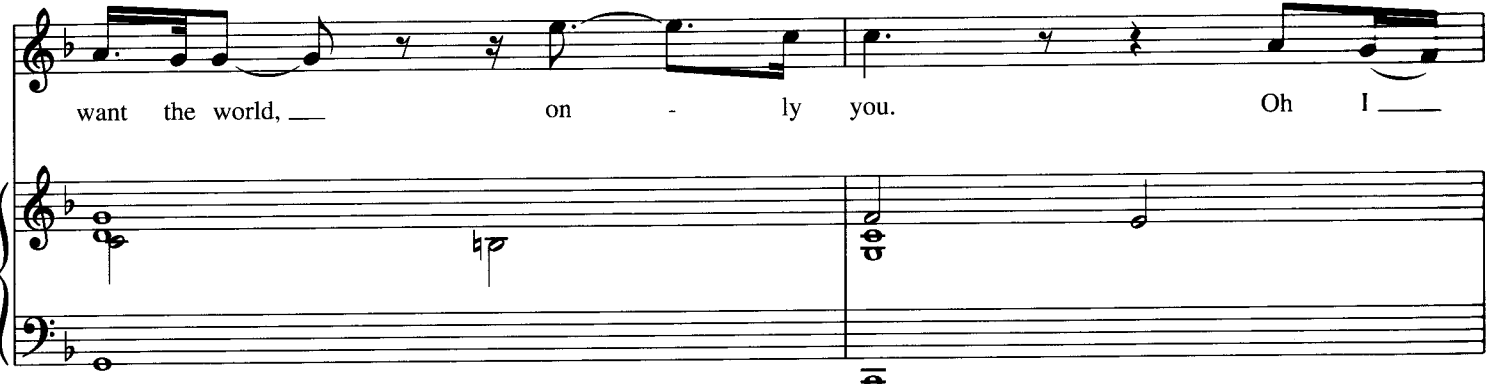
Bb  F/A 



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




G sus  3fr G  C sus  3fr C 





want the world, — on - ly you. Oh I —




F  C/E 



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




Dm  G7/B  G/A  G 








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



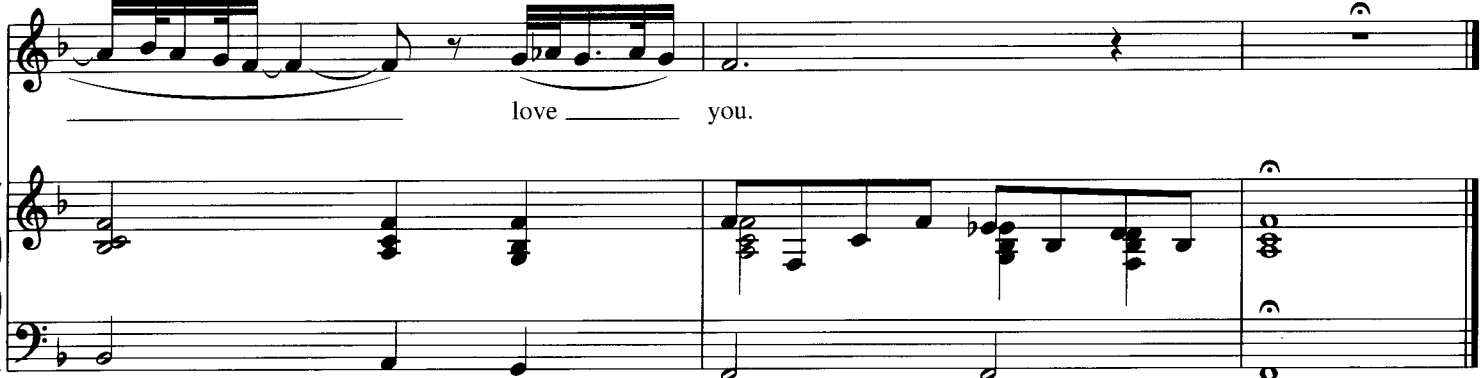
F/C  C 

let - ter will have _____ to do _____ I _____



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

love _____ you.



WRITTEN IN THE STARS

Music by ELTON JOHN
Lyrics by TIM RICE

Moderate Ballad

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

p

AIDA: **Bb** **F/Bb Eb/Bb** **Bb** **D/F#**

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

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

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

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

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

Gm
3fr

Gm/F

Eb
3fr

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



Cm7
3fr

Fsus

F

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



Db

Ab/Db Gb/Db
4fr 4fr

Db

F/A

RADAMES:

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



Bbm

Bbm/Ab

Gb

Ab sus

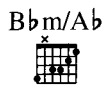
Ab
4fr

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





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



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

cresc.



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

f



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

Bbm



Gbmaj7



Db/F



Ebm7



Ab sus

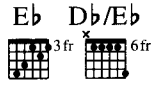


Ab



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

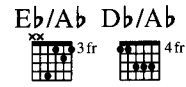
Piano accompaniment for the first system



AIDA:

Musical staff with lyrics: (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



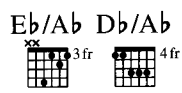
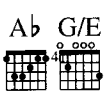
Musical staff with lyrics: Noth - ing can be al - tered, there is noth - ing to de - cide No -

Piano accompaniment for the third system



Musical staff with lyrics: es - cape, no change of heart, nor an - y place - to hide

Piano accompaniment for the fourth system



RADAMES:

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



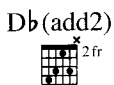
RADAMES:

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



AIDA:

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



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

sub. p

Gb maj7

Ebm7

Ab

RADAMES:

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

AIDA:

cresc.

Db

Fm/C

Bbm

Db/Ab

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

f

Gb maj7

Db/F

Ebm7

Ab sus

Ab

Db

Ab/Db

Gb/Db

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

Db

Ab/Db

Gb/Db

A(add2)

B(add2)

Db

dim.

mp

I KNOW THE TRUTH

Music by ELTON JOHN
Lyrics by TIM RICE

Moderately



AMNERIS:

How have I come to this? How did I



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



y thought at all? This should have



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



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



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



for - tune Some kind of shift in _____ a star

Em



Am7



D



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

G



F/A



G/B



C



far I know the truth and it mocks me

D



Bsus



B



I know the truth and it shocks me

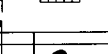
Em



Am7



Cmaj7/D



D



It's flown just a lit - tle too



far Why do I

p



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






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

3 3

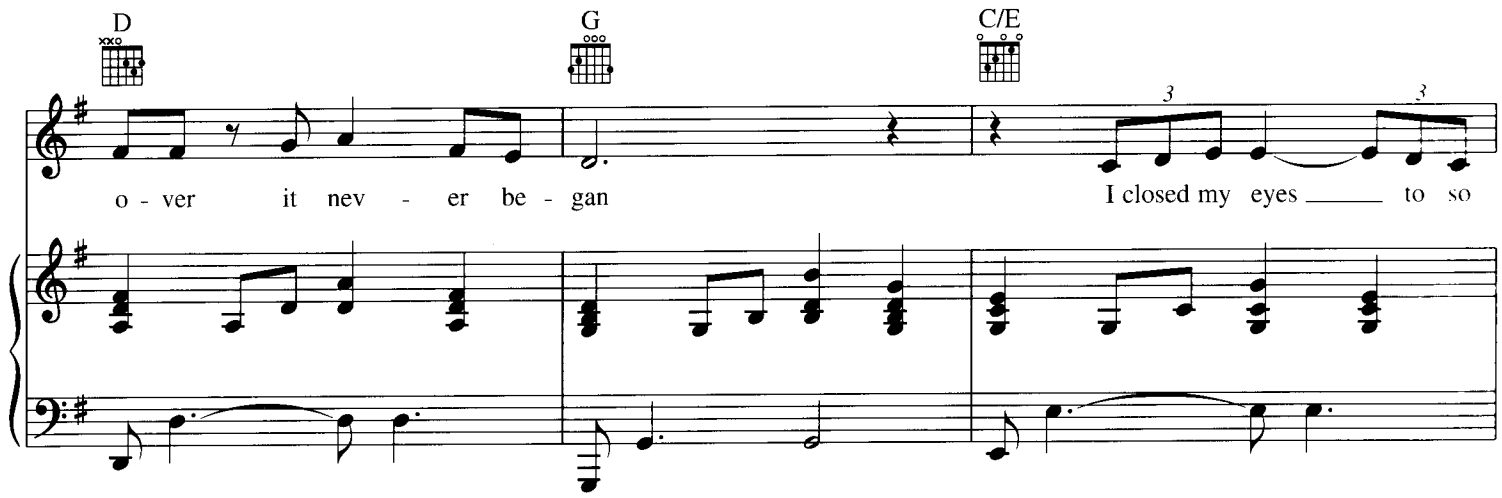






This _____ should have been my time _____ It's

3

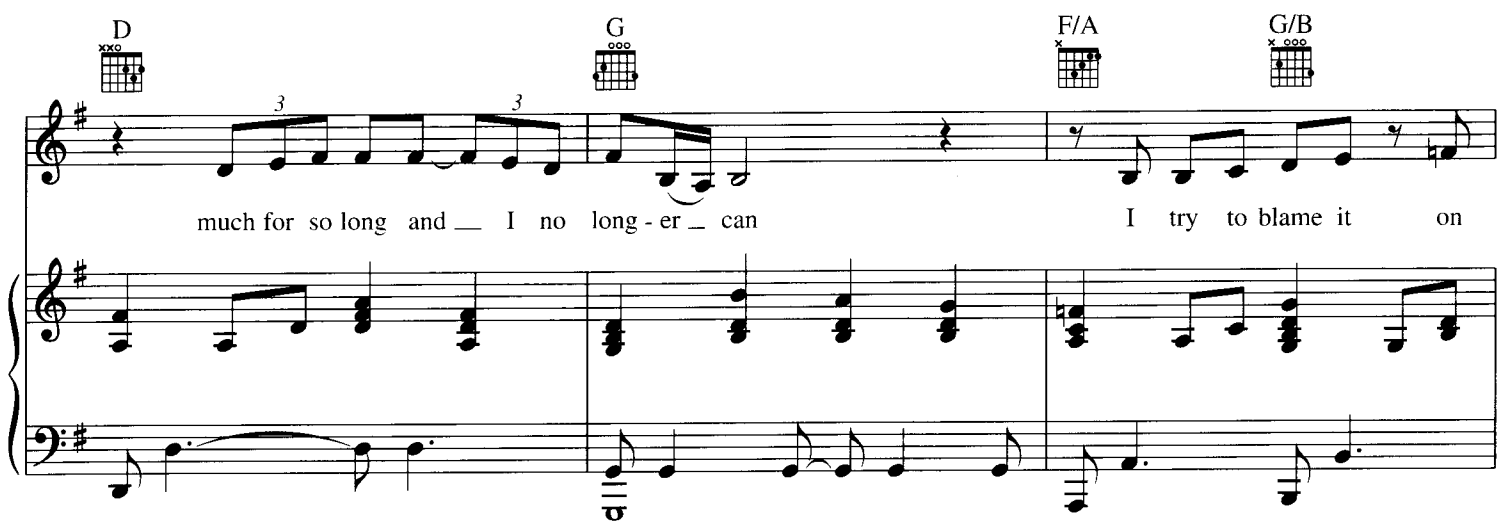
D  G  C/E 




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



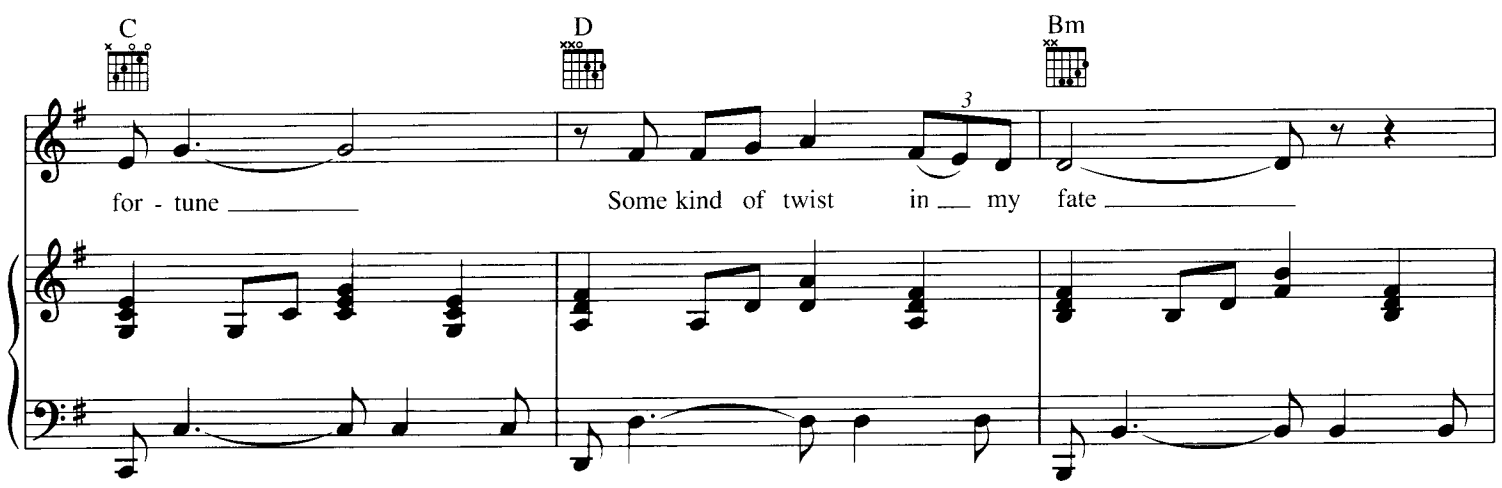
D  G  F/A  G/B 

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 _____