

Giuseppe Verdi  
*arr. Marco Somadossi*

# AIDA

## *selection from* *Atto 1 & 2*

for Concert band,  
vocal (or instrumental) solos,  
*double SATB+SATB choir or*  
*simplified SATB choir ad libitum*

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# Instrumentation

1. Full Score

**VOCAL VERSION**  
1. Aida  
1. Amneris  
1. Radamès

**INSTRUMENTAL VERSION**  
1. Bb Clarinet Solo  
1. Bb Trumpet Solo  
1. Euphonium Solo or Tenorhorn solo C + Bb  $\text{tr}$  + Bb  $\text{b}$

1. Narrator

1. C Piccolo (Flute 3)
2. C Flute 1
2. C Flute 2
1. Oboe
1. Bassoon
1. *Eb Clarinet* (optional)
6. Bb Clarinet 1
5. Bb Clarinet 2
5. Bb Clarinet 3
1. Bb Bass Clarinet
1. *Bb Soprano Sax* (optional)
2. Eb Alto Sax 1
2. Eb Alto Sax 2
2. Bb Tenor Sax
1. Eb Baritone Sax
2. Bb Trumpet 1
2. Bb Trumpet 2
2. Bb Trumpet 3
1. *Eb Cornet* (optional)
1. Bb Cornet 1
1. Bb Cornet 2
2. F + Eb Horn 1
2. F + Eb Horn 2
1. Trombone 1
1. Trombone 2
1. *Trombone 3* } C + Bb  $\text{tr}$  (optional)
3. C Euphonium / C Baritone
2. Bb  $\text{tr}$  Euphonium / Bb Baritone / Bb Tenorhorn
3. C Bass 1 + 2
2. Bb  $\text{tr}$  Bass / Bb Bass Sax
2. Eb  $\text{tr}$  Bass
1. String Bass
1. *Harp* (optional)
1. Timpani
1. Cymbals & Bass Drum

## Additional Parts (for several countries)

1. Bb  $\text{b}$  Trombone 1
1. Bb  $\text{b}$  Trombone 2
1. *Bb  $\text{b}$  Trombone 3* (optional)
2. Bb  $\text{b}$  Baritone / Bb Euphonium
2. Eb  $\text{b}$  Bass
2. Bb  $\text{b}$  Bass

**AIDA**  
**ATTO PRIMO**  
**Preludio**

Giuseppe Verdi  
*arr. by Marco Somadossi*

11 13

*Andante mosso* ♩ = 76

C Piccolo  
 C Flauto 1  
 C Flauto 2  
 Oboe  
 Bassoon  
 Eb Clarinet  
 Bb Clarinet 1  
 Bb Clarinet 2  
 Bb Clarinet 3  
 Bb Bass Clarinet  
 Eb Alto Sax 1  
 Eb Alto Sax 2  
 Bb Tenor Sax  
 Eb Baritone Sax  
 Bb Solo Clarinet  
 Bb Solo Trompete  
 C Solo Euphonium  
 C Solo Trombone  
 Alto  
 Tromba  
 Radomica  
 Chorus SATB 1 (optional)  
 Chorus SATB 2 (optional)  
 Bb Trompete 1  
 Bb Trompete 2,3  
 Bb Corni 1,2  
 F Horn 1  
 F Horn 2  
 C Trombone 1,2  
 C Trombone 3 (optional)  
 C Euphonium  
 C Bass 1,2  
 Str. Bass  
 Absp. (optional)  
 Timpani  
 Cymb.  
 Bass Dr.

C Piccolo  
 C Flauto 1  
 C Flauto 2  
 Oboe  
 Bassoon  
 Eb Clarinet  
 Bb Clar. 1  
 Bb Clar. 2  
 Bb Clar. 3  
 Bb Bass Cl.  
 A. Sax 1  
 A. Sax 2  
 T. Sax  
 Bar. Sax  
 Bb Solo Cl.  
 Bb Solo Tpt.  
 C Solo Euph.  
 C Solo Ten.  
 Bb Tpt. 1  
 Bb Tpt. 2,3  
 Bb Cori. 1,2  
 F Horn 1  
 F Horn 2  
 C Trbn. 1,2  
 C Trbn. 3  
 C Euph.  
 C Bass 1,2  
 Str. Bass  
 Timpani  
 Cymb.  
 Bass Dr.

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**SECURITY MARK  
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21 23 25 27

C Piccolo  
 C Flauto 1  
 C Flauto 2  
 Oboe  
 Bassoon  
 Eb Clarinet  
 Bb Clar. 1  
 Bb Clar. 2  
 Bb Clar. 3  
 Bb Bass Cl.  
 A. Sax 1  
 A. Sax 2  
 T. Sax  
 Bar. Sax  
 Bb Solo Cl.  
 Bb Solo Tpt.  
 C Solo Euph.  
 C Solo Ten.  
 Bb Tpt. 1  
 Bb Tpt. 2,3  
 Bb Cori. 1,2  
 F Horn 1  
 F Horn 2  
 C Trbn. 1,2  
 C Trbn. 3  
 C Euph.  
 C Bass 1,2  
 Str. Bass  
 Timpani  
 Cymb.  
 Bass Dr.

29 31

C Piccolo  
 C Flauto 1  
 C Flauto 2  
 Oboe  
 Bassoon  
 Eb Clarinet  
 Bb Clar. 1  
 Bb Clar. 2  
 Bb Clar. 3  
 Bb Bass Cl.  
 A. Sax 1  
 A. Sax 2  
 T. Sax  
 Bar. Sax  
 Bb Solo Cl.  
 Bb Solo Tpt.  
 C Solo Euph.  
 C Solo Ten.  
 Bb Tpt. 1  
 Bb Tpt. 2,3  
 Bb Cori. 1,2  
 F Horn 1  
 F Horn 2  
 C Trbn. 1,2  
 C Trbn. 3  
 C Euph.  
 C Bass 1,2  
 Str. Bass  
 Timpani  
 Cymb.  
 Bass Dr.

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ES B1213.31 8



37 39 41 43

ES B1213.31 9

45 47

ES B1213.31 10

**SCENA PRIMA** (Note: skip directly to A for Instrumental Version)  
 (Nota: nella Versione Strumentale, saltare direttamente alla A)

**ROMANZA**  
*Reclutato "Se quel guerrier lo fosse"*

**VARRIATORE**  
 Et trouvai en une salle del palais royal a Memphis. Et statue et arborescences de  
 intravendo, attraverso una porta sul fondo, i palazzi e i templi della città e,  
 all'orizzonte, le Piramidi.  
 Ramfis, il Gran Sacerdote, e Radamis, capitano dell'esercito faraonico, stanno  
 parlando fra loro. Il Gran Sacerdote sostiene che ormai tutti di truppe etiopi in  
 marcia verso l'Egitto e, fra un minuto, un messaggio arriverà, portando notizie  
 certe. La zarra Iside, consule di Ramfis, ha già designato il condottiero che  
 guiderà le truppe etiopiche contro l'arconte etiope; pensa il Re ne rivelerà il  
 nome.  
 Radamis spera di poter essere lui il condottiero etiope. Già si vede tornare  
 vittorioso a capo dell'esercito e coglier gli onori che spettano ad un eroe e,  
 soprattutto, poter restituire la libertà ad Iside, la schiava etiope che vive a corte  
 e della quale egli è segretamente innamorato e da lei ricambiato.

**VARRIATORE**  
 We are in a hall in the palace of the King at Memphis, among statues and  
 flowering shrubs, the temples and palaces of Memphis and the Pyramids are  
 visible through a back grand gate.  
 Ramphis, High Priest of Isis, and Radamis, Captain of the Egyptian guards, are  
 talking to each other. The High Priest says that there are rumors that the  
 Ethiopian troops are marching towards Egypt and soon a messenger will arrive  
 with long and definite news.  
 Ramphis has already consulted the will of Isis, and she has designated the  
 leader of the Egyptian legions against the aggressor. Soon the King will  
 announce his name. Radamis hopes to be the chosen one: he already sees  
 himself coming back victorious from the battle field leading the army and  
 receiving the honors reserved to a hero and, most of all, he wishes to be able to  
 free Iside, the Ethiopian slave who lives at court and with whom he is secretly  
 in love and reciprocated.

**ERZÄHLER**  
 Wir befinden uns in einem Saal des Königspalastes in Memphis. Zwischen  
 Statuen und blühenden Sträuchern sieht man durch ein Tor im Hintergrund die  
 Paläste und Tempel der Stadt und am Horizont die Pyramiden.  
 Der Oberpriester Ramphis und Radamis, Hauptmann im pharaonischen Heer,  
 sind in Gespräch. Der Oberpriester behauptet von einem Gerücht, dass  
 äthiopische Truppen im Marsch auf Ägypten seien. Ein Bote soll in Kürze  
 sichere Nachrichten bringen. Die Göttin Isis, die von Ramphis befragt wurde,  
 hat bereits den Feldherrn anzuordnen, der die ägyptischen Truppen gegen die  
 Eindringlinge führen soll, und schon bald wird der Klang des Namens  
 verkünden.  
 Radamis hofft, der Auserwählte zu sein: Er sieht sich schon siegreich an der  
 Spitze des Heers zurückkehren und die Ehrungen, die dem Helden zukommen,  
 empfangen. Vor allem hofft er, dem der äthiopischen Sklavin Iside, die am Hof  
 lebt, die Freiheit schenken zu können. Er liebt sie heimlich und weiß, dass  
 seine Liebe erwidert wird.

**VARRIATORE**  
 Nous nous trouvons à Memphis, dans une salle du palais royal. Parmi les statues et  
 les arbustes fleuris, on aperçoit, à travers une porte située au fond de la  
 scène, les palais et les temples de la ville et, à l'horizon, les Pyramides.  
 Ramfis, le Grand Prêtre, et Radamis, le capitaine de l'armée pharaonique,  
 discutent entre eux. Selon le Grand Prêtre, le bruit court que l'armée  
 éthiopienne s'apprête à envahir l'Égypte et qu'un message arrivera bientôt  
 pour en apporter des nouvelles certaines. La déesse Isis, consultée par Ramfis,  
 a déjà désigné celui qui commandera les troupes égyptiennes pour arrêter  
 l'ennemi, et le Roi annonce bientôt le nom de celui-ci.  
 Bientôt sera, Radamis rêve d'être ce chef: il se voit déjà revenir victorieux à la  
 tête de l'armée et recevoir les honneurs qui reviennent à un héros; mais plus  
 que tout, il rêve de pouvoir rendre sa liberté à Iside, l'esclave éthiopienne qui  
 vit à la cour et dont Radamis est secrètement amoureux et dont il est aimé en  
 retour.

ES B1213.31 11

57 59

**Allegro vivo**  $\frac{2}{4}$  = 126

ES B1213.31 12

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Musical score for measures 65-69. The score includes parts for Piccolo, Flutes 1 & 2, Oboe, Bassoon, Clarinets 1, 2, & 3, Bassoon in C, Saxophones (Alto, Tenor, Baritone), Trumpets (B-flat 1, 2, 3), Trombones (1, 2), Euphonium, Basses (1, 2), and Timpani. The vocal line for the Soprano is also present with lyrics: "se - ra...".

Musical score for measures 71-73. The score includes parts for Piccolo, Flutes 1 & 2, Oboe, Bassoon, Clarinets 1, 2, & 3, Bassoon in C, Saxophones (Alto, Tenor, Baritone), Trumpets (B-flat 1, 2, 3), Trombones (1, 2), Euphonium, Basses (1, 2), and Timpani. The vocal line for the Soprano is also present with lyrics: "se - ra...".

Musical score for measures 79-85. The score includes parts for Piccolo, Flutes 1 & 2, Oboe, Bassoon, Clarinets 1, 2, & 3, Bassoon in C, Saxophones (Alto, Tenor, Baritone), Trumpets (B-flat 1, 2, 3), Trombones (1, 2), Euphonium, Basses (1, 2), and Timpani. The vocal line for the Soprano is also present with lyrics: "se - ra...".

Musical score for measures 87-89. The score includes parts for Piccolo, Flutes 1 & 2, Oboe, Bassoon, Clarinets 1, 2, & 3, Bassoon in C, Saxophones (Alto, Tenor, Baritone), Trumpets (B-flat 1, 2, 3), Trombones (1, 2), Euphonium, Basses (1, 2), and Timpani. The vocal line for the Soprano is also present with lyrics: "se - ra...".

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Musical score for page 93-95, featuring multiple staves for various instruments including Flutes, Clarinets, Saxophones, Trombones, and Percussion. The score includes dynamic markings such as *pp* and *sempre difficilissimo*.

Musical score for page 97, continuing the orchestral arrangement with various instruments and dynamic markings.

Musical score for page 103-107, featuring complex rhythmic patterns and dynamic markings like *ppp* and *pp*.

Musical score for page 109-111, concluding the section with various instrumental parts and dynamic markings.

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115

117

Change to Piccolo

C Flute 3

C Flute 1

C Flute 2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

A Saxophone 1

A Saxophone 2

Tenor Saxophone

Baritone Saxophone

E♭ Soprano Clarinet

E♭ Soprano Clarinet

Alto Saxophone

Alto Saxophone

Radomir

B♭ Trumpet 1

B♭ Trumpet 2, 3

B♭ Trumpet 1, 2

F Horn 1

F Horn 2

C Trumpet 1, 2

C Trumpet 3

C Euphonium

C Bass 1, 2

Str. Bass

Timpani

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21

119

C Flute 3

C Flute 1

C Flute 2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

A Saxophone 1

A Saxophone 2

Tenor Saxophone

Baritone Saxophone

E♭ Soprano Clarinet

E♭ Soprano Clarinet

Alto Saxophone

Alto Saxophone

Radomir

B♭ Trumpet 1

B♭ Trumpet 2, 3

B♭ Trumpet 1, 2

F Horn 1

F Horn 2

C Trumpet 1, 2

C Trumpet 3

C Euphonium

C Bass 1, 2

Str. Bass

Timpani

ES B1213.31

22

125

127

129

*allarg. e morendo*

C Flute 3

C Flute 1

C Flute 2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

A Saxophone 1

A Saxophone 2

Tenor Saxophone

Baritone Saxophone

E♭ Soprano Clarinet

E♭ Soprano Clarinet

Alto Saxophone

Alto Saxophone

Radomir

B♭ Trumpet 1

B♭ Trumpet 2, 3

B♭ Trumpet 1, 2

F Horn 1

F Horn 2

C Trumpet 1, 2

C Trumpet 3

C Euphonium

C Bass 1, 2

Str. Bass

Timpani

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23

NARRATORE

Amneris, figlia del Re, incrina Radamis e reggie nei suoi occhi un lampo di giovine fierezza. Radamis le spiega che sogna d'essere il generale della sua gente a guidar le truppe egiziane. Amneris, anche lei innamorata del giovane capitano, gli chiede se nessun altro sogno gli girasse negli occhi la sua mente e se, in tutta Menfi, non abbia desiderio o speranza che gli illuminino il cuore.

Radamis, consapevole di quanto sarebbe pericoloso se la principessa scoprisse l'amore segreto che lo lega alla schiava etiopie, teme che Amneris possa leggere nei suoi occhi il sentimento che nutre per Aida. Infatti, quando improvvisamente compare Aida, Amneris coglie il turbamento di Radamis alla vista della giovane schiava. Amneris si domanda come sia possibile che questa schiava, che lei ha voluto al suo fianco come ancella e che ha trattato come una sorella, possa diventare sua rivale in amore. Amneris la chiama al suo fianco e s'accorge che Aida piange: è la guerra che s'approssima e che porterà lutti e sciagure alla sua patria. Teme per se stessa e per Amneris ma quell'ultima comparsa che il suo turbamento è dettato da altri motivi. La gelosa far'ad e si ripresenta di scoprire il nome di colui che Aida ama, mentre Radamis, accortosi del sospetto di Amneris, teme ch'ella possa scoprire il loro amore segreto e, ferita del potere che le deriva dall'essere figlia del Re, mettere in atto una terribile vendetta per sbarazzarsi della rivale.

Ecco che entra il Re con le sue Guardie, seguito da Radamis, il Gran Sacerdote, Ministri, Sacerdoti e Capitani.

NARRATOR

Amneris, daughter of the King, runs into Radamis and sees in his eyes a trace of youthful enthusiasm. Radamis explains to her that he is nursing in his heart the dream that he has chosen him as the warrior chief who will guide the Egyptian army. Amneris, who is also in love with the young captain, asks him if he does not have a sweeter vision, and if in Memphis there is not a more charming desire or hope that brightens his heart.

Radamis knows how dangerous it would be if the princess would discover the secret love that bonds him to the Ethiopian slave, and he is afraid that Amneris could read in his eyes the burning desire he feels for Aida. In fact, when all of a sudden Aida arrives in the room, Amneris sees that Radamis is troubled at the sight of the young slave. Amneris wonders how it could be possible that this slave, one that she herself wanted at her service and whom she has always treated as a sister, could now have become her rival in love. Amneris asks Aida to join her and sees that she is crying: it's because of the up-and-coming war, which will bring death and ill fate to her country. She is afraid for herself and for Amneris, but the latter understands that Aida is worried for different reasons, too. Mad with jealousy, she vows to find out the name of the man that has stolen Aida's heart. In the meantime, Radamis, who recognized Amneris's suspicion, is afraid that she could uncover his secret love and that, taking advantage of her power as daughter of the king, she could exact a terrible revenge to get rid of her opponent.

The King enters preceded by his Guards and followed by Radamis, the High Priest, his Ministers, Priests, and Captains.

ERZÄHLER

Amneris, die Tochter des ägyptischen Königs, bemerkt den edlen Soldat, der in Radamis' Augen aufblüht. Radamis erklärt ihr, dass er davon träumt, von der Göttin Isis als Führer der ägyptischen Heerecharen auszuwählen zu werden. Auch Amneris ist in den jungen Feldherrn verliebt und will von ihm wissen, ob kein anderer, süßerer Traum seinen Sinn erhellt und ob er in Memphis keine andere Hoffnung im Herzen hegt?

Radamis ist sich bewusst, wie gefährlich es wäre, wenn die Prinzessin seine heimliche Liebe zu der äthiopischen Sklavin entdecken würde. Amneris könnte in seinen Augen seine Gefühle für Aida ablesen! Tatsächlich bemerkt Amneris bei Aidas unerwartetem Erscheinen, dass Radamis erkrankt. Die Königstochter fragt sich, wie es möglich sei, dass diese Sklavin, die sie als Negerin an ihren Hof haben wollte und wie eine Schwester behandelte, zu ihrer Rivalin in der Liebe werden könnte. Amneris rät sie zu sich und sieht, dass Aida weint: Sie weiß, dass der Krieg näher rückt und Trauer und Unglück über ihre äthiopische Heimat bringen wird. Sie fürchtet für sich selbst und für Amneris, aber diese Aida, das Aidas Verhängnis über andere Gründe hat. Eifersüchtig durchzögert Amneris, und sie will den Namen von Aidas Schicksalsbesieger erfahren. Radamis erkennt, wie der Verdacht in Amneris aufsteigt. Er beschließt, sie können ihre Liebe enthüllen und mit ihrer Rache als Königstochter schreckliche Rache an der Königin üben. Der König mit seinen Wachen tritt ein, gefolgt vom Oberpriester Radamis, Ministern, Priestern und Hauptleuten.

NARRATEUR

Amneris, la fille du Roi, croise Radamis et perçoit dans ses yeux un éclair de jeunesse fiévreuse. Radamis lui explique qu'il rêve d'être celui que la déesse Isis choisit pour commander les troupes égyptiennes. Amneris, elle aussi éprise du jeune capitaine, lui demande si quelque autre rêve encore plus doux et plus tendre ne le charme pas et si, dans tout Memphis, il n'y aurait pas quelque désir ou quelque espérance qui illuminerait son cœur.

Conscient du danger qu'il courrait si la princesse découvrait l'amour secret qui le lie à l'esclave éthiopienne, Radamis craint qu'Amneris ne puisse lire dans ses yeux le sentiment qu'il nourrit pour Aida. En effet, lorsqu'Aida apparaît soudainement, Amneris perçoit le trouble de Radamis à la vue de la jeune esclave. Amneris se demande comment il se peut que cette esclave, qu'elle-même a voulu à son service et qu'elle a toujours traité comme une sœur, ne puisse devenir sa rivale en amour. Amneris l'appelle à ses côtés et s'accorge que Aida pleure: c'est que la guerre approche et apportera avec elle deuil et malheur à son peuple. Elle a peur pour elle et pour Amneris, mais cette dernière comprend que le trouble d'Aida est dû à d'autres motifs. La jalouse l'exhorte et elle se promet de découvrir le nom de celui qu'Aida aime, tandis que Radamis, qui s'est aperçu de la suspicion d'Amneris, craint qu'elle ne découvre leur amour secret et que, forte du pouvoir qu'elle a en tant que fille du roi, elle ne mette en œuvre une terrible vengeance pour se débarrasser de sa rivale.

C'est alors qu'entre le Roi, accompagné de ses gardes et suivi de Radamis, le Grand Prêtre, des Ministres, des Prêtres et des Officiers.

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C Flute 3

C Flute 1

C Flute 2

Oboe

Bassoon

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

B♭ Bass Clarinet

A Saxophone 1

A Saxophone 2

Tenor Saxophone

Baritone Saxophone

E♭ Soprano Clarinet

E♭ Soprano Clarinet

Alto Saxophone

Alto Saxophone

Radomir

B♭ Trumpet 1

B♭ Trumpet 2, 3

B♭ Trumpet 1, 2

F Horn 1

F Horn 2

C Trumpet 1, 2

C Trumpet 3

C Euphonium

C Bass 1, 2

Str. Bass

Timpani

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133

ES B1213.31 25

139

ES B1213.31 26

141

**“Di mia man ricevì, o Duca”**  
Allegro maestoso ♩ = 88

ES B1213.31 25

149

ES B1213.31 26

**VARRIATORE**  
Il Re annuncia a tutti i presenti che un messaggero, da parte egizia, ha portato la tremenda notizia: orde di Etiopi hanno invaso il suolo egiziano e, spuntati dalle prime facili vittorie, già stanno marciando sulla città di Tebe. Alla guida dell'esercito invasore è Amnemesi stesso, Re degli Etiopi. L'Egitto si prepara a ricevere l'invasore ed il Re lancia il grido "guerra e morte", ripreso subito da tutti i Sacerdoti, Ministri e Capitani presenti. Il Re svela che la divina Iside ha rivelato il nome del condottiero persocratico Radamès! Ed egli viene acclamato da tutti i presenti. In un po' discosta, Aida è in lotta di sentimenti contrastati. Vedevo sa che lei, schiava nel suolo d'Egitto, è in realtà la figlia del re Amnemesi e Radamès, l'unico che ama, sarà proprio il condottiero che dovrà guidare le truppe contro il suo popolo e contro suo padre!

**Il Re invita Radamès ad andare al tempio di Vulcano dove profetici le sarà annunziato che lo condurranno alla vittoria e gli consegnerà la bandiera che dovrà portare gloriosemente in guerra. Tutti sono in uno stato d'eccezionale: i Sacerdoti insegnano agli dei che proteggeranno i guerrieri, i Capitani e Ministri gridano "guerra, guerra e morte allo straniero" mentre Aida piange, combattuta fra l'amore per il condottiero egiziano e l'amore per il padre e le sue genti.**

Amnemesi si rivolge a Radamès, suggerendogli: "ritorna vincitore" e tutti i presenti ripetono lo stesso grido augurale, poi tutti scendono, ad eccezione di Aida che, rimasta sola, medita sull'incantamento "ritorna vincitore" che anche lei ha gridato. Come può aggirare la vittoria a Radamès? La vittoria contro il suo popolo, contro suo padre che lotta per liberarlo, ricondurre in patria e restituire il trono? Non può veramente sperare che Radamès tornerà vincitore, spero del sangue della sua gente e con il padre trascinato in catene. No! Non può sperare ciò che le truppe egizie stanno dunque sconfiggendo dall'ovvero etiope? Aida è disperata, qualsiasi profetisa si trasforma in bestemmia! Come può sperare che Radamès, il grande amore che le ha illuminato i giorni bui della prigione, sia scenduto? Ed Aida si rivolge supplicando agli dei e a loro chiede pietà per la sua sofferenza.

**VARRIATORE**  
The King announces to everyone that a messenger who just arrived brought the dreaded news: hordes of Ethiopians invaded regions in Egyptian soil and, emboldened by an easy victory, they are already marching towards the capital of Thebes. The invading horde is led by Amnemesi, King of Ethiopia! Egypt must get ready to face the aggressor and the King immediately launches the cry "death and battle", which is promptly repeated by all present Priests, Ministers, and Captains. The King reveals that Isis, the revered goddess, has already appointed the warrior chief: Radamès, who is acclaimed by everyone present. Standing on the side, Aida is tormented by contrasting feelings. No one knows that she, a slave on Egyptian soil, is in reality the daughter of King Amnemesi and Radamès, the man she loves, is going to be the warrior who will lead the Egyptian army against her own people and against her own father!

The King invites Radamès to go to the temple of Vulcan, where he can get the sacred armor that will lead him to victory, and he gives him a standard that he will have to gloriously carry with him to war. Everyone is excited: the Priests sing the praises of the Gods who will protect the warriors; the Captains and the Ministers shout out loud "war and death to the foreign foe", while Aida cries and is torn between her love for the Egyptian leader and the love for her father and people.

Amnemesi speaks to Radamès and wishes him to come back victorious and everyone repeats her wish. They all leave but Aida who, standing alone in the room, meditates on the shering cry "come back victorious" that she has shouted out loud. How can she wish Radamès to win? Victorious against her own people, against her father who is fighting for her freedom, to take her back to her own homeland, and give her back the throne? She cannot seriously hope that Radamès will come back victorious, covered in blood of her own people and trailing her father in chains. No! But she cannot also wish that the Ethiopian troops would win against the Egyptian army! Aida looks despair; every prayer transforms into blasphemy! How can she hope that Radamès, the great love that has brightened her dark days of captivity, would die? And Aida turns to the merciful Gods and begs for them to ease her suffering.

**ERZÄHLER**  
Der König spricht zu allen Anwesenden. Ein Bote hat vor kurzem die bellendste Nachricht gebracht: Äthiopische Scharen sind auf ägyptischen Boden vorgezogen und marschieren, von ersten leichten Siegen ermutigt, bereits auf die Stadt Theben zu. An der Spitze des feindlichen Heeres steht Amnemesi selbst, der König der Äthiopen! Ägypten muss sich auf den Empfang der Eindringlinge vorbereiten. Der Schicksal lautet „Krieg und Tod“ und wird sofort von allen Priestern, Ministern und Hauptleuten aufgenommen. Nun verkündet der König den Namen des Feldherrn, den die Göttin Isis auserwählt hat: Radamès! Alle Anwesenden jubeln ihm zu. Etwas abseits steht Aida, von widersprüchlichen Gefühlen bewegt. Niemand weiß, dass sie, die in Ägypten als Sklavin lebt, eigentlich die Tochter von Amnemesi ist, und Radamès, der Mann den sie liebt, soll nun als Befehlshaber die Truppen gegen die Völk und gegen ihren Vater führen!

Der König fordert Radamès auf, sich zum Vulkan-Tempel zu begeben und dort die heiligen Waffen zu empfangen, die ihn zum Sieg führen werden. Amnemesi überreicht ihm die Fahne, die er gloriose in den Krieg tragen soll. Alle sind höchst erregt. Die Priester rufen die Götter an, damit sie die Krieger schützen, die Hauptleute und Minister rufen: „Krieg und Tod dem fremden Feind!“ Aida dagegen weint, hin- und hergerissen zwischen der Liebe zu dem ägyptischen Feldherrn und der Liebe zu ihrem Vater und ihrem Volk.

Amnemesi wendet sich an Radamès: „Als Sieger kehre heim!“ Alle Anwesenden stimmen in den Ruf ein, bevor sie abgehen. Aida bleibt allein und sucht ihre doppelte Kreuzung. Als Sieger kehre heim! auch das auch sie in der allgegenwärtigen Erregung versteht. Wie kann sie aber Radamès den Sieg wünschen? Der Sieg gegen die Völk, gegen ihren Vater, der dafür kämpft, sie zu befreien, sie in die Heimat zurückzuführen und sie auf den Thron zu erheben? Sie darf nicht hoffen, dass Radamès als Sieger heimkehrt, beackmet mit dem Blut ihres Volkes und mit ihrem Vater in Ketten. Nein, sie darf nicht hoffen als dass die ägyptischen Truppen von äthiopischen Heer besiegt werden! Aida ist verzweifelt, denn jedes Gebet wird ihr zu einem Fluch. Wie kann sie hoffen, dass Radamès, ihre große Liebe, die ihr die dunklen Tage der Gefangenschaft erhellte, besiegt würde? Aida wendet sich beschwörend an die Götter und bittet sie um Erleichterung mit ihrem Leiden.

**VARRIATORE**  
Le Roi annonce à toute l'assistance qu'un message arrivé depuis peu a apporté la nouvelle tant redoutée: des hordes d'Éthiopiens ont envahi le sol égyptien et, encouragés par leurs premières victoires, vont déjà en train de marcher vers la ville de Thèbes. C'est Amnemesi en personne, le Roi des Éthiopiens, qui conduit l'armée envahissante! L'Égypte se prépare à recevoir l'agresseur et le Roi lance le cri « Guerre à mort! » immédiatement répété par tous les prêtres, ministres et officiers présents. Le Roi annonce que la divine Isis a révélé le nom de celui qui dirigera l'armée égyptienne. Il s'agit de Radamès, qui est acclamé de tous. Ina se tient à l'écart, en proie à des sentiments contrastés. Personne ne sait que, esclavée sur le sol d'Égypte, elle est en réalité la fille du roi Amnemesi, et que Radamès, l'homme qu'elle aime, est justement celui qui devra conduire les troupes contre son peuple et contre son père!

Le Roi invite Radamès à se rendre au temple de Vulcain où il prendra les armes sacrées qui le conduiront à la victoire. Il lui remet également la bannière qu'il devra porter glorieusement en guerre. C'est tout le monde qui s'empresse de le féliciter et de lui souhaiter la victoire. Les prêtres chantent un hymne à l'agresseur et, tandis qu'Aida pleure, partage entre son amour pour le capitaine égyptien et celui pour son père et son peuple.

Amnemesi s'adresse à Radamès à qui elle clame « Fais et reviens vainqueur! », repus par toute l'assistance, puis tout le monde sort à l'exception d'Aida qui, restée seule, se répète l'invocatoire « Fais et reviens vainqueur! ». Comment peut-elle souhaiter la victoire à Radamès? La victoire contre son peuple, contre son père qui se bat pour la liberté, la ramener dans sa patrie et lui restituer le trône? Elle ne peut pas réellement espérer que Radamès revienne victorieux, sali du sang de son peuple et traînant après son char son père. Non! Elle ne peut pas espérer cela: que les troupes égyptiennes soient vaincues par l'armée éthiopienne! Aida est désespérée: toutes ses prières se transforment en blasphèmes! Comment peut-elle espérer que Radamès, celui qui a illuminé les jours sombres de sa captivité, soit vaincu? Aida s'adresse alors aux dieux et leur supplie d'éviter plutôt de sa souffrance.

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SECURITY MARK  
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MUSIC DUPLICATION



C Flauto 3  
C Flauto 1  
C Flauto 2  
Oboe  
Basso  
E♭ Clarinet  
B♭ Clarinet 1  
B♭ Clarinet 2  
B♭ Clarinet 3  
Basso Clarinet  
Saxofono Alto 1  
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**NARRATORE**  
All'interno del tempio di Vulcano si prepara la consecrazione del condottiero. Una misteriosa luce cala dall'alto; una lunga fila di colonne si perde nell'oscurità e, fra di esse, si intravedono molte statue di divinità. In centro, un altare sormontato da simboli sacri. Sacerdoti e Sacerdotesse stanno invocando la divinità e queste ultime iniziano una sacra danza mentre Radamís viene introdotto senz'armi verso l'altare dove già viene posato un velo d'argento sul capo.

**NARRATORE**  
Inside the temple of Vulkan everything is ready to bless the warrior chief. A mysterious light appears from above; a long row of columns vanishes in the distance, and statues of various deities are visible among them. In the middle there is an altar surmounted with sacred emblems. Priests and Priestesses are praying the Deities, Radamís enters unarmed. While he is proceeding to the altar the Priestesses perform a sacred dance and a silver veil is placed on his head.

**ERZÄHLER**  
Im Vulkan-Tempel wird die Weihung des Heldenführers vorbereitet. Geheimnisvolles Licht fällt von oben herein, eine lange Säulensreihe verliert sich im Dunkel, dazwischen sind zahlreiche Götterstatuen zu erkennen. Der Altar in der Mitte wird von sakralen Symbolen überragt. Priester und Priesterinnen rufen die Götter an, und während die Priesterinnen eine sakrale Tanz beginnen, wird Radamís ohne Waffen herangeführt. Vor dem Altar wird sein Haupt mit einem silbernen Schleier bedeckt.

**NARRATEUR**  
Dans le temple de Vulcain, se prépare la consécration du chef de l'armée. Une lumière mystérieuse vient d'en haut; une longue file de colonnes se perd dans les ténèbres et l'on aperçoit entre elles de nombreuses statues de divinités. Au centre, un autel est surmonté de symboles sacrés. Prêtres et Prêtresses invoquent la divinité et exécutent une danse sacrée tandis que Radamís est introduit sans armes vers l'autel où l'on dispose un voile d'argent sur sa tête.

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Saxofono Contraltino 67  
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219 221 223

ES B1213.31 41

225 227

ES B1213.31 42

231 233 235

Change to Piccolo

ES B1213.31 43

237 Grave  $\text{♩} = 66$

Piccino

ES B1213.31 44

**MARINETTE**  
 Ramfis, il Gran Sacerdote, consegna a Ralamis la spada spola temperata dal dio Vulcano ed essa diventerà, nelle mani di Ralamis, terrore e morte per i nemici etiopi. Ralamis e i Sacerdoti rivolgono preghiere al dio Ptah, affinché intervenga per difendere il suolo egiziano, e tutti si uniscono a questa invocazione.

**MARINETTE**  
 Ramfis, the High Priest, gives Ralamis the sacred sword tempered by the immortal Vulcan. The weapon, in the hands of Ralamis, will become a weapon of ruin and carnage against the Ethiopian foes. Ralamis and the Priests intone prayers to the mighty God Ptah to intervene in favor of the Egyptian soil, and everyone joins in the prayer.

**ERZÄHLER**  
 Der überpriester Ramfis überreicht Ralamis das heilige Schwert, das vom Gott Vulkan geschmiedet wurde und in Ralamis' Händen den äthiopischen Feinden Schrecken und Tod bringen soll. Ralamis und die Priester richten Gebete an den Gott Ptah, auf dass er das ägyptische Land verteidigen möge. Alle fallen in das Gebet ein.

**MARINETTE**  
 Ramfis, le Grand Prêtre, remet à Ralamis le glaive consacré par le dieu Vulcain, qui se transformera, entre les mains de Ralamis, en terreur et en mort pour les ennemis éthiopiens. Ralamis et les Prêtres adressent des prières au dieu Ptah afin qu'il intervienne pour défendre le sol égyptien, et toute l'assistance s'unit à cette invocation.

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241 243

ES B1213.31 45

Più mosso, come prima 245

ES B1213.31 46

249 251 253

ES B1213.31 47

255

ES B1213.31 48

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259 261 263 265

ES B1213.31 49

267 269

ES B1213.31 50

275 277 279

ES B1213.31 51

ATTO SECONDO  
Introduzione

**NARRATORE**  
Siamo afferrati dell'appartamento di Amneris, dove le schiave aiutano la principessa a prepararsi per festeggiare la vittoria degli egiziani sull'invase. Piccoli schiavi neri danzano per la principessa mentre le ancelle cantano inneggiando alla vittoria egizia e deridendo le orde dell'invase che si son dissolte "come vola il vimine del governo". Amneris aspetta di incontrare Radamès, il suo grande amore. Femmine vincitrici degli Etopi.

**NARRATOR**  
We are in a hall in the apartments of Amneris, where her female slaves are dressing her for the triumphal feast to celebrate the Egyptian victory over the aggressors. Moorish slave boys dance for the princess while other female slaves sing the praises of the Egyptian victory and make fun of the hordes of invaders that dissolved "as doves are by the eagle scared." Amneris is looking forward to meeting Radamès again, her immense love and heroic conqueror of the Ethiopians.

**DIEZÄHLER**  
Wir befinden uns in den Wohnräumen von Amneris. Mäxchen helfen der Prinzessin, sich zu schmücken, um den Sieg der Ägypter über die Feinde zu feiern. Kleine Mohrenklaven tanzen für die Prinzessin, während die Mägde den ägyptischen Sieg besingen und die Scharen der Fremdlinge verlachen, die sich "wie Vögel" durch den „Ruch des Helden“ zerstreuen. Amneris sehnt sich danach, Radamès wiederzusehen, den herrlichen Sieger über die Äthioper, den sie liebt.

**NARRATEUR**  
Nous sommes à l'intérieur de l'appartement d'Amneris où les esclaves aident la princesse à se préparer pour fêter la victoire des égyptiens sur les troupes ennemies. Les petits esclaves noirs dansent pour la princesse tandis que les servantes d'Amneris chantent à la victoire égyptienne et se moquent des hordes ennemies qui ont fait évanouir au souffle du vainqueur. Amneris désire ardemment retrouver Radamès, l'homme qu'elle aime et l'héroïque vainqueur des Éthiopiens.

Allegro giusto 108

ES B1213.31 52

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285 287 289 291

ES B1213.31 53

This page contains the musical score for measures 285 through 291. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: C Piccolo, C Flute 1, C Flute 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bb Bass Clarinet, A Saxophone 1, A Saxophone 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Trumpet, C Soprano Flute, C Soprano Tenor, Alto Saxophone, Alto Saxophone, Trombones (1-3), Horns (1-2), C Trumpet 1, C Trumpet 2, C Trumpet 3, C Euphonium, C Bass 1, C Bass 2, Str. Bass, Trumpet, and Timpani. The score includes various musical notations such as notes, rests, and dynamics.

293 295

ES B1213.31 54

This page contains the musical score for measures 293 through 295. The instrumentation and layout are consistent with the previous page. The score includes various musical notations such as notes, rests, and dynamics.

299 301 303

ES B1213.31 55

This page contains the musical score for measures 299 through 303. The instrumentation and layout are consistent with the previous pages. The score includes various musical notations such as notes, rests, and dynamics.

305 307

ES B1213.31 56

This page contains the musical score for measures 305 through 307. The instrumentation and layout are consistent with the previous pages. The score includes various musical notations such as notes, rests, and dynamics.

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311 313 315 317

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319

ES B1213.31 58

325 327 329

ES B1213.31 59

331 333

ES B1213.31 60

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AMBITORE
Le schiave stanno procedendo alla vestizione di Amneris per la cerimonia della vittoria, quando questa, accorgendosi dell'arrivo di Aida che porta una corona di lauro, la affilatore con un gesto le schiave. Amneris vuole la conferma dei suoi sospetti, interrogando Aida in un duetto verbale. Aida disperata per la sorte orlata toccata al suo popolo poi, con astuta finzione, narra della morte di Radamès sul campo di battaglia. Il pianto disperato di Aida alla notizia e poi l'ammalata gioia non appena la principessa svela l'inganno, comunicando che Radamès è vivo, costringono Aida a confessare il suo amore per Radamès. Cira di Amneris esplose: Aida, una schiava, è sua rivale! Le maniere di Amneris, che segna l'ingresso ostentato, costringono Aida ad ingombrarsi e chiedere perdono.

Ma gli squilli delle trombe della vittoria annunciano che l'esercito vincitore s'appresta alle porte della città e tutta la popolazione inizia ad accalcarsi per assistere alla sfilata e alla cerimonia del trionfo. Il Re siede sul trono, con la figlia Amneris al fianco, affiancato dai Sacerdoti, Ministri e Capitani. Iniziano a sfilare i carri di guerra, le statue degli dei e un gruppo di danzatrici che porta i tesori vinti al nemico. È un tripudio e tutto il popolo inneggia "Gloria all'Egitto".

AMBITORE
While the female slaves are dressing Amneris for the triumphal ceremony, she sees that Aida is arriving having a laurel crown and with a sign behind the slaves to retire. Amneris wants a confirmation of her suspicions and tries to corner Aida in a verbal duel. She starts by showing counterfeited affection for the ill fate of her people; then she makes Aida believe that Radamès died on the battle field. Aida desperately cries after hearing this news, but she immediately rejoices as soon as the princess tells her that it was a lie and that Radamès is alive. In the end, Aida is obliged to confess her love for Radamès. Amneris explodes with anger. Aida, a female slave, is her own rival in love! The manners of Amneris after this spontaneous confession oblige Aida to kneel and ask for forgiveness.

But the trumpet calls announce that the victorious troops are nearing the city gates and everyone is getting ready to watch the parade and the triumphal ceremony. The king takes his seat on the throne and Amneris places herself at his left hand. He is followed by Priests, State Officers, and Captains. The parade begins with war chariots, banners, sacred vessels images of gods and a group of female dancers carries the spoils of the conquest. It's a real triumph and the people praise "Glory to the land of Egypt".

ERZÄHLER
Die Sklavinnen kleiden Amneris weiter für die Siegesfeier ein. Als Aida die Lorbeerkrone bringt, Amneris schreut die Sklavinnen weg, denn sie will Aida andrängen, um Bestätigung für ihre Verdacht zu erhalten. Sie lockert zunächst das unglückliche Schicksal, das Aidas Volk betroffen hat, und erzählt dann die schlan erlöschende Liege, Radamès sei auf dem Schlachtfeld gefallen. Die Verzweiflung, die Aida bei der Nachricht überfällt, und dann die unmitelbare Freude, sobald die Prinzessin die Täuschung enthüllt und mitteilt, dass Radamès lebt, zwingen Aida dazu, ihre Liebe zu gestehen. Amneris bricht in Zorn aus: Aida, eine Sklavin, ist ihre Rivale! Ihre Benehmen von Amneris, die dem ergriffen Geständnis folgen, bringen Aida dazu, niederzuknien und um Verzeihung zu bitten.

Triumphaler Trompetenschall verkündet, dass das siegreiche Heer vor den Toren der Stadt erwartet wird. Die Bevölkerung läuft herbei, um den Triumphzug und die Siegesfeier zu erleben. Der König sitzt auf dem Thron, seine Tochter Amneris an seiner Seite, umgeben von Priestern, Ministern und Hauptleuten. Dem Anfang des Zuges machen die Kriegswagen und Götterstatuen. Eine Gruppe von Tänzerinnen bringt die Schätze der Beute. In allgemeinen Jubel stimmt das Volk „Huhm für Ägypten“ an.

AMBITORE
Les esclaves sont occupés à parer Amneris pour la cérémonie de la victoire lorsque celle-ci, s'apercevant de l'arrivée d'Aida qui apporte une couronne de laurier, lui éblouir les esclaves d'un geste. Vouant à tout prix savoir si ses soupçons sont fondés, Amneris essaie au juge Aida dans un duel verbal. Elle commence par lui dire sa peine pour le sort affecté de son peuple puis, dissimulant habilement ses vives, elle lui annonce lamentablement la mort de Radamès sur le champ de bataille. Les pleurs désespérés d'Aida en apprenant cette nouvelle, suivis de l'immédiate joie de celle-ci lorsque la princesse lui révèle qu'elle l'a trompé et lui dit que Radamès est vivant, obligent Aida à lui avouer son amour pour Radamès. Amneris laisse alors exploser sa colère: Aida, une esclave, est sa rivale! Les manières d'Amneris qui suivent l'ingénu confession d'Aida contrainent celle dernière à s'agenouiller et à demander pardon à Amneris. Mais les sonneries des trompettes de la victoire annoncent le retour de la glorieuse armée égyptienne et toute la population se presse pour assister au défilé et à la cérémonie du triomphe. Le Roi est assis sur son trône avec sa fille Amneris à ses côtés. Il est entouré des Prêtres, des Ministres et des Officiers. Les chars de guerre et les statues des dieux défilent et un groupe de danseuses apportent les trésors des vaincus. La foule en liesse chante et élève à l'Égypte s.

Musical score for page 341, including parts for Piccolo, Flutes, Oboe, Bassoon, Clarinets, Saxophones, Trombones, Trumpets, Horns, and Percussion.

Musical score for page 347, including parts for Piccolo, Flutes, Oboe, Bassoon, Clarinets, Saxophones, Trombones, Trumpets, Horns, and Percussion. Includes dynamic markings like 'crescendo e stringendo a poco a poco'.

Musical score for page 353, including parts for Piccolo, Flutes, Oboe, Bassoon, Clarinets, Saxophones, Trombones, Trumpets, Horns, and Percussion. Includes dynamic markings like 'crescendo e stringendo a poco a poco'.

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Sheet music for measures 359-363, including parts for Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bassoons, Saxophones, Trombones, Trumpets, Horns, Percussion, and Chorus.

Sheet music for measures 365-367, including parts for Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bassoons, Saxophones, Trombones, Trumpets, Horns, Percussion, and Chorus.

Sheet music for measures 373-377, including parts for Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bassoons, Saxophones, Trombones, Trumpets, Horns, Percussion, and Chorus.

Sheet music for measures 379, including parts for Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bassoons, Saxophones, Trombones, Trumpets, Horns, Percussion, and Chorus.

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383 385 387

C Piccolo  
C Flute 1  
C Flute 2  
Oboe  
Bassoon  
E♭ Clarinet  
B♭ Clarinet 1  
B♭ Clarinet 2  
B♭ Clarinet 3  
B♭ Bass Clarinet  
A Saxophone 1  
A Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
B♭ Soprano Clarinet  
B♭ Soprano Clarinet  
C Soprano Saxophone  
C Soprano Saxophone  
Chorus I  
B♭ Trumpet 1  
B♭ Trumpet 2, 3  
B♭ Trombone 1, 2  
French Horn 1  
French Horn 2  
C Trumpet 1, 2  
C Trumpet 3  
C Euphonium  
C Bass 1, 2  
Soprano Bass  
Timpani  
Cymbal  
Bass Drum

ES B1213.31 69

389 391

*ritornello come prima*

C Piccolo  
C Flute 1  
C Flute 2  
Oboe  
Bassoon  
E♭ Clarinet  
B♭ Clarinet 1  
B♭ Clarinet 2  
B♭ Clarinet 3  
B♭ Bass Clarinet  
A Saxophone 1  
A Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
B♭ Soprano Clarinet  
B♭ Soprano Clarinet  
C Soprano Saxophone  
C Soprano Saxophone  
Chorus I  
B♭ Trumpet 1  
B♭ Trumpet 2, 3  
B♭ Trombone 1, 2  
French Horn 1  
French Horn 2  
C Trumpet 1, 2  
C Trumpet 3  
C Euphonium  
C Bass 1, 2  
Soprano Bass  
Timpani  
Cymbal  
Bass Drum

ES B1213.31 70

395 397 399

C Piccolo  
C Flute 1  
C Flute 2  
Oboe  
Bassoon  
E♭ Clarinet  
B♭ Clarinet 1  
B♭ Clarinet 2  
B♭ Clarinet 3  
B♭ Bass Clarinet  
A Saxophone 1  
A Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
B♭ Soprano Clarinet  
B♭ Soprano Clarinet  
C Soprano Saxophone  
C Soprano Saxophone  
Chorus I  
B♭ Trumpet 1  
B♭ Trumpet 2, 3  
B♭ Trombone 1, 2  
French Horn 1  
French Horn 2  
C Trumpet 1, 2  
C Trumpet 3  
C Euphonium  
C Bass 1, 2  
Soprano Bass  
Timpani  
Cymbal  
Bass Drum

ES B1213.31 71

401 403

C Piccolo  
C Flute 1  
C Flute 2  
Oboe  
Bassoon  
E♭ Clarinet  
B♭ Clarinet 1  
B♭ Clarinet 2  
B♭ Clarinet 3  
B♭ Bass Clarinet  
A Saxophone 1  
A Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
B♭ Soprano Clarinet  
B♭ Soprano Clarinet  
C Soprano Saxophone  
C Soprano Saxophone  
Chorus I  
B♭ Trumpet 1  
B♭ Trumpet 2, 3  
B♭ Trombone 1, 2  
French Horn 1  
French Horn 2  
C Trumpet 1, 2  
C Trumpet 3  
C Euphonium  
C Bass 1, 2  
Soprano Bass  
Timpani  
Cymbal  
Bass Drum

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407 409 411 413

Instrument list: C Piccolo, C Flute 1, C Flute 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bb Bass Clarinet, A Saxophone 1, A Saxophone 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Clarinet/Tenor Saxophone, C Soprano Saxophone/Euphonium, C Soprano Saxophone/Tenor Saxophone, Chorus 1, Chorus 2, Bb Trumpet 1, Bb Trumpet 2/3, Bb Trombone 1/2, F Horn 1, F Horn 2, C Trumpet 1/2, C Trumpet 3, C Euphonium, C Bass 1/2, Str. Bass, Timpani, Cymbal, Bass Drum.

ES B1213.31 73

415 417

Instrument list: C Piccolo, C Flute 1, C Flute 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bb Bass Clarinet, A Saxophone 1, A Saxophone 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Clarinet/Tenor Saxophone, C Soprano Saxophone/Euphonium, C Soprano Saxophone/Tenor Saxophone, Chorus 1, Chorus 2, Bb Trumpet 1, Bb Trumpet 2/3, Bb Trombone 1/2, F Horn 1, F Horn 2, C Trumpet 1/2, C Trumpet 3, C Euphonium, C Bass 1/2, Str. Bass, Timpani, Cymbal, Bass Drum.

ES B1213.31 74

421 423 425

Instrument list: C Piccolo, C Flute 1, C Flute 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bb Bass Clarinet, A Saxophone 1, A Saxophone 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Clarinet/Tenor Saxophone, C Soprano Saxophone/Euphonium, C Soprano Saxophone/Tenor Saxophone, Chorus 1, Chorus 2, Bb Trumpet 1, Bb Trumpet 2/3, Bb Trombone 1/2, F Horn 1, F Horn 2, C Trumpet 1/2, C Trumpet 3, C Euphonium, C Bass 1/2, Str. Bass, Timpani, Cymbal, Bass Drum.

ES B1213.31 75

427 429

Instrument list: C Piccolo, C Flute 1, C Flute 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinet 1, Bb Clarinet 2, Bb Clarinet 3, Bb Bass Clarinet, A Saxophone 1, A Saxophone 2, Tenor Saxophone, Baritone Saxophone, Bb Soprano Clarinet, Bb Soprano Clarinet/Tenor Saxophone, C Soprano Saxophone/Euphonium, C Soprano Saxophone/Tenor Saxophone, Chorus 1, Chorus 2, Bb Trumpet 1, Bb Trumpet 2/3, Bb Trombone 1/2, F Horn 1, F Horn 2, C Trumpet 1/2, C Trumpet 3, C Euphonium, C Bass 1/2, Str. Bass, Timpani, Cymbal, Bass Drum.

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433 435 437

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439 441

ES B1213.31 78

445 447 449

ES B1213.31 79

451 453

ES B1213.31 80

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457 459 461

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463 465

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469 471 473 475

**L. Tempo**

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477 479

ES B1213.31 83

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Musical score for measures 483-487. The score includes parts for Piccolo, Flutes 1-2, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1-3, Trombones 1-2, Horns 1-2, Percussion (Cymbals, Bass Drum, Snare, Tom-toms), and Chorus 1-2. The score is marked with dynamics such as *mf* and *ff*. The page number 85 is at the bottom right.

Musical score for measures 489-493. The score includes parts for Piccolo, Flutes 1-2, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1-3, Trombones 1-2, Horns 1-2, Percussion (Cymbals, Bass Drum, Snare, Tom-toms), and Chorus 1-2. The score is marked with dynamics such as *mf* and *ff*. The page number 86 is at the bottom right.

Musical score for measures 493-499. The score includes parts for Piccolo, Flutes 1-2, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1-3, Trombones 1-2, Horns 1-2, Percussion (Cymbals, Bass Drum, Snare, Tom-toms), and Chorus 1-2. The score is marked with dynamics such as *mf* and *ff*. The page number 87 is at the bottom right.

Musical score for measures 501-503. The score includes parts for Piccolo, Flutes 1-2, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1-3, Trombones 1-2, Horns 1-2, Percussion (Cymbals, Bass Drum, Snare, Tom-toms), and Chorus 1-2. The score is marked with dynamics such as *mf* and *ff*. The page number 88 is at the bottom right.

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509 511 Più animato 513

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This page contains the musical score for measures 509 to 513. The tempo is marked 'Più animato'. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinets 1, 2, and 3, Bb Bass Clarinet, Alto Sax 1 and 2, Tenor Sax, Baritone Sax, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano Euphonium and C Soprano Trombone, Chorus 1 and 2, Bb Trumpets 1, 2, and 3, Bb Corn 1 and 2, F Horn 1 and 2, C Trumpets 1 and 2, C Euphonium, C Basses 1 and 2, Str. Bass, Timpani, Cymbals, and Bass Drum.

515

ES B1213.31 90

This page contains the musical score for measure 515. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinets 1, 2, and 3, Bb Bass Clarinet, Alto Sax 1 and 2, Tenor Sax, Baritone Sax, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano Euphonium and C Soprano Trombone, Chorus 1 and 2, Bb Trumpets 1, 2, and 3, Bb Corn 1 and 2, F Horn 1 and 2, C Trumpets 1 and 2, C Euphonium, C Basses 1 and 2, Str. Bass, Timpani, Cymbals, and Bass Drum.

521 523

ES B1213.31 91

This page contains the musical score for measures 521 to 523. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinets 1, 2, and 3, Bb Bass Clarinet, Alto Sax 1 and 2, Tenor Sax, Baritone Sax, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano Euphonium and C Soprano Trombone, Chorus 1 and 2, Bb Trumpets 1, 2, and 3, Bb Corn 1 and 2, F Horn 1 and 2, C Trumpets 1 and 2, C Euphonium, C Basses 1 and 2, Str. Bass, Timpani, Cymbals, and Bass Drum.

525 527

ES B1213.31 92

This page contains the musical score for measures 525 to 527. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Eb Clarinet, Bb Clarinets 1, 2, and 3, Bb Bass Clarinet, Alto Sax 1 and 2, Tenor Sax, Baritone Sax, Bb Soprano Clarinet, Bb Soprano Trombone, C Soprano Euphonium and C Soprano Trombone, Chorus 1 and 2, Bb Trumpets 1, 2, and 3, Bb Corn 1 and 2, F Horn 1 and 2, C Trumpets 1 and 2, C Euphonium, C Basses 1 and 2, Str. Bass, Timpani, Cymbals, and Bass Drum.

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**NARRATORE**  
Al culmine della cerimonia entra Radamis sotto un baldacchino sorretto da dodici ufficiali ed è accolto da un'ovazione del popolo. Il Re scende dal trono per abbracciare Radamis: "Salvate della patria in ti saluto". Radamis s'inchina e Amneris gli pone sul capo la corona dei vincitori. Il Re gira agli dei di soddisfare qualsiasi desiderio dell'eroe vincitore.

**NARRATOR**  
The ceremony culminates with the entrance of Radamis under a canopy carried by twelve officers and he is greeted with an ovation by the people. The King descends from the throne to embrace Radamis: "Saviour leave of thy country, I salute thee." Radamis bows before Amneris, who hands him the crown of victory. The King vows to the Gods that he will give the hero whatever everything he wishes.

**ERZÄHLER**  
Auf dem Höhepunkt der Zeremonie wird Radamis unter einem von zwölf Offizieren getragenen Baldachin herangeführt und von der Begeisterung des Volkes empfangen. Der König steigt vom Thron, um ihn zu umarmen. „Ich grüße dich, Retter des Vaterlandes.“ Radamis kniet nieder, und Amneris legt ihm die Siegeskrone aufs Haupt. Der König schwört bei den Göttern, dem heldenhaften Sieger jeden Wunsch zu erfüllen.

**NARRATEUR**  
Au point culminant de la cérémonie, Radamis, porté en triomphe par douze officiers, est accueilli par une ovation du peuple. Le Roi descend de son trône pour féliciter Radamis: « Sauveur de ton pays, salut à toi ». Radamis s'incline et Amneris dépose sur sa tête la couronne des vainqueurs. Le Roi jure aux dieux d'exaucer tous les vœux de l'héroïque vainqueur.

533

Andante  $\text{♩} = 92$

C Piccolo  
C Flauto 1  
C Flauto 2  
Oboe  
Basso  
E♭ Clarinetto  
B♭ Clarinetto 1  
B♭ Clarinetto 2  
B♭ Clarinetto 3  
B♭ Bassi C1  
A Saxo 1  
A Saxo 2  
T Saxo  
Bar Saxo  
B♭ Solo C1  
B♭ Solo Tpt  
C Solo Fagot  
C Solo Fagot  
Alto  
Amoretti  
Bassini  
B♭ Tpt 1  
B♭ Tpt 2,3  
B♭ Cnt 1,2  
F Horn 1  
F Horn 2  
C Tbn 1,2  
C Tbn 3  
C Euphonia  
C Bass 1,2  
Str. Basso  
Timpali  
Cymb.  
Bassi Dr.

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93

**NARRATORE**  
Radamis chiede di poter introdurre i prigionieri al cospetto del Re, così questi entrano fra le Guardie e, per Amneris, vestita da ufficiale etiopico. Idda riconosce Amneris e gli si lancia fra le braccia: "che vedo... in prigionieri?". Amneris sussurra ad Idda di non svelare che lui è il sovrano d'Etiopia e, rispondendo alle domande, afferma: d'essere il padre d'Idda nonché ufficiale dell'esercito etiopico. Baruch, che, nel corso della battaglia, lo vide re, può volte tradirlo, cadere a terra e morire. L'amore per la patria ed il coraggio non sono stati sufficienti a porre vittoria ed ora Amneris supplica il re egiziano d'essere clemente coi prigionieri. Schiere e prigionieri aggiungono suppliche di grazia, presto seguiti anche dal popolo egiziano che domanda, per i coraggioosi combattenti etiopi, la loro cattività e il loro ritorno a casa. Amneris, che ha visto il dolore d'Idda per la caduta del padre, interviene a favore dei prigionieri, ricordando, al suo Re, la promessa d'esaudire ogni suo desiderio. S'associa così alle suppliche di grazia, ricordando che, mentre il re nacque a Kattigola, "non resta speranza ai vivi", anche Radamis, il Gran Sacerdote, monastate il suo pensiero: "Se non avessi i suoi" e l'ordine a mirar guardarsi, seppur suggerendo di trattare prigionieri, quale garanzia, Idda ed il padre. Il Re ammette un'inevitabile quanto però gradito dono per Radamis: un figlio Amneris sarà sposa del popolo guerriero assieme, regnando sul popolo egiziano; Amneris esulta per l'innata vittoria sulla rivale, mentre Idda e Radamis si disperano per l'infamia ed insana mutazione degli eventi. Fra il grido del popolo e le preghiere dei Sacerdoti, Amneris jura ad Idda vendetta.

**NARRATOR**  
Radamis asks permission to let the captives be brought in front of the King. They enter surrounded by guards; the last to appear is Amneris in the dress of an officer. Idda recognizes her father and she embraces him "What do I see?... my father, and in captivity?" Amneris whispers to her not to tell that he is the King of Ethiopia and, answering the questions of the King, he confirms that he is Idda's father and an officer of the Ethiopian army. He explains that during the battle he saw... countless warriors present his King and that he fell dead at his feet. Love for their country and courage did not suffice to render them victorious and now Amneris begs the Egyptian King to spare the lives of the captives. Female slaves and captives add their own voices to the plea for grace: they are soon followed also by the Egyptian people who pray their King to lead an ear to the conquered foes, only the Priests, guided by Ramphis, opposed this solution and reminded the King that the Gods had decided the defeat of the courageous Ethiopians and that means that death is their fate.

**ERZÄHLER**  
Radamis bittet darum, die Gefangenen vor den König führen zu können, und diese treten, von Wachen begleitet, näher. zuletzt Amneris, der als äthiopischer Offizier gekleidet ist. Idda erkennt ihren Vater und setzt sich ihm in die Arme: „Was sehe ich... mein Vater gefangen?“. Amneris flüstert ihr zu, nicht zu verraten, dass er selbst der König Ethiopiens ist. ... wird befragt und bestätigt, dass er Iddas Vater und Offizier im äthiopischen Heer sei. Während der Schlacht, so erzählt Idda er gesehen, wie sein König gefangen zur Erde fiel und starb. Die Liebe zur Heimat und der Mut hätten nicht ausgereicht, um ihn am Sieg zu hindern. Amneris bittet den ägyptischen König um Mitleid mit den Gefangenen. Sklavinnen und Gefangene fallen ein, den König um Gnade zu bitten, schließlich hört auch das ägyptische Volk, für die mutigen äthiopischen Kämpfer um Vergebung. Dem ersten der Priester mit Ramphis an der Spitze entgegen: Sie wissen den König darauf hin, dass die Götter selbst die Niederlage für die mutigen Äthioper beschlossen und sie damit dem Tode geweiht hätten. Radamis, der Iddas Schmerz über die Gefangenschaft des Vaters gesehen hat, setzt sich für die Gefangenen ein und er... den König an die Vergebung, ihm jeden Wunsch zu erfüllen. Er schildert sich dabei den Ausgesprochenen an, auch in Überzeugung, dass den Besiegten nach dem Tode ihres Königs Amneris im Kampf „kein Strahl der Hoffnung“ bliebe. Auch Ramphis, der überzeugt ist, dass die Gefangenen „Freunde und still“ seien, muss aber seine Ansicht ändern. Er schlägt allerdings vor, Idda und ihren Vater als Friedensstaud zurückzuführen. Der König willigt ein und gibt noch eine unerwartete – und unvollkommene – Belohnung für Radamis hinzu: Seine Tochter Amneris soll den stolzen Krieger heiraten, und prinzessin selbst sei über das ägyptische Volk herabzusehen. Amneris triumphiert über den unerwarteten Sieg über ihre Bräutigam, während Idda und Radamis über die unglückliche und unerwartete Wendung verzweifelt sind. ... dem Jubel des Volkes und den Gebeten der Priester kündigt Amneris Idda die Stunde der Rache an.

**NARRATEUR**  
Radamis obtient l'autorisation de présenter les prisonniers devant le Roi et c'est ainsi qu'ils entrent entourés des Gardes, Amneris, vêtue en officier éthiopien, entre en dernier. Idda reconnaît son père parmi les prisonniers et s'élançe dans ses bras: « Que vois-je... toi! Mon père prisonnier! », mais Amneris ordonne à sa fille de ne pas révéler qu'il est le souverain d'Éthiopie et, répondant aux questions du Roi, il affirme qu'il est bien le père d'Idda, mais qu'il est... un officier de l'armée éthiopienne. Il raconte que durant la bataille il a vu son roi, plusieurs fois frappé, tomber à terre, mourir. L'amour pour sa patrie et son courage n'ont pas suffi à lui apporter la victoire et Amneris supplie à présent le roi égyptien d'être clément envers les prisonniers. Esclaves et prisonniers ajoutent leurs supplications de grâce, bientôt suivies de celles du peuple égyptien qui demande la grâce pour les valeureux combattants. Mais les Prêtres, guidés par Ramphis s'y opposent, faisant remarquer au Roi que les dieux ont décidé que les courageux éthiopiens soient vaincus et qu'ils les ont donc voués à la mort. Radamis, qui a vu la douleur d'Idda à la vue de son père parmi les captifs, intervient en faveur des prisonniers, rappelant au Roi sa promesse d'exaucer tous ses vœux. Il vient ainsi aux supplications de grâce, rappelant que le roi Amneris a promis le champ de bataille, pour eux plus d'espoirs. Malgré ses doutes, Ramphis, le Grand Prêtre, est contraint lui-même de changer d'avis, mais suggère au Roi de garder les prisonniers, comme garantie. Idda et son père. Le Roi accepte mais ajoute deux inattendus et peu appréciés par Radamis: sa fille Amneris épousera le vaillant guerrier et ils règneront ensemble sur le peuple égyptien; Amneris laisse éclater sa joie pour la victoire multicolore qu'elle vient de remporter sur sa rivale, tandis qu'Idda et Radamis se désolent de la brutale victoire et insupportable qu'ont été les événements. Entre le jure du peuple et les prières des Prêtres, Amneris jure de se venger d'Idda.

534

541

543

545

547

94

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537

539

541

543

pesante e sordato

C Piccolo  
C Flauto 1  
C Flauto 2  
Oboe  
Basso  
E♭ Clarinetto  
B♭ Clarinetto 1  
B♭ Clarinetto 2  
B♭ Clarinetto 3  
B♭ Bassi C1  
A Saxo 1  
A Saxo 2  
T Saxo  
Bar Saxo  
B♭ Solo C1  
B♭ Solo Tpt  
C Solo Fagot  
C Solo Fagot  
Chor 1  
Chor 2  
B♭ Tpt 1  
B♭ Tpt 2,3  
B♭ Cnt 1,2  
F Horn 1  
F Horn 2  
C Tbn 1,2  
C Tbn 3  
C Euphonia  
C Bass 1,2  
Str. Basso  
Timpali  
Cymb.  
Bassi Dr.

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95

545

547

pesante e sordato

C Piccolo  
C Flauto 1  
C Flauto 2  
Oboe  
Basso  
E♭ Clarinetto  
B♭ Clarinetto 1  
B♭ Clarinetto 2  
B♭ Clarinetto 3  
B♭ Bassi C1  
A Saxo 1  
A Saxo 2  
T Saxo  
Bar Saxo  
B♭ Solo C1  
B♭ Solo Tpt  
C Solo Fagot  
C Solo Fagot  
Chor 1  
Chor 2  
B♭ Tpt 1  
B♭ Tpt 2,3  
B♭ Cnt 1,2  
F Horn 1  
F Horn 2  
C Tbn 1,2  
C Tbn 3  
C Euphonia  
C Bass 1,2  
Str. Basso  
Timpali  
Cymb.  
Bassi Dr.

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Musical score for measures 567-571. The score includes parts for Piccolo, Flutes 1-2, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (1-3), Trombones (1-2), Horns (1-2), Eb Bassoon, Eb Bassoon/Tenor, Alto Saxophone, Trombones (1-2), Basses (1-2), and Timpani. The vocal parts include Soprano, Alto, Tenor, and Bass, with lyrics in Italian. The score is marked with 'ES B1213.31' and page number '101'.

Musical score for measures 577-579. The score includes parts for Piccolo, Flutes 1-2, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (1-3), Trombones (1-2), Horns (1-2), Eb Bassoon, Eb Bassoon/Tenor, Alto Saxophone, Trombones (1-2), Basses (1-2), and Timpani. The vocal parts include Soprano, Alto, Tenor, and Bass, with lyrics in Italian. The score is marked with 'ES B1213.31' and page number '103'.

Musical score for measures 573-575. The score includes parts for Piccolo, Flutes 1-2, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (1-3), Trombones (1-2), Horns (1-2), Eb Bassoon, Eb Bassoon/Tenor, Alto Saxophone, Trombones (1-2), Basses (1-2), and Timpani. The vocal parts include Soprano, Alto, Tenor, and Bass, with lyrics in Italian. The score is marked with 'allarg.' and 'ES B1213.31' and page number '102'.

Musical score for measures 581-583. The score includes parts for Piccolo, Flutes 1-2, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (1-3), Trombones (1-2), Horns (1-2), Eb Bassoon, Eb Bassoon/Tenor, Alto Saxophone, Trombones (1-2), Basses (1-2), and Timpani. The vocal parts include Soprano, Alto, Tenor, and Bass, with lyrics in Italian. The score is marked with 'ES B1213.31' and page number '104'.

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583 *passante e stentato* 585

C Piccolo  
 C Flauto 1  
 C Flauto 2  
 Oboe  
 Basson  
 Eb Clarinet  
 Bb Clarinet 1  
 Bb Clarinet 2  
 Bb Clarinet 3  
 Bb Basson Cl.  
 A Sax 1  
 A Sax 2  
 T. Sax  
 Bar. Sax  
 Bb Solo Cl.  
 Bb Solo Tpt.  
 C Solo Euph.  
 C Solo Tbn.  
 Alto  
 Ammir.  
 Radomir.  
 Chorus 1  
 Chorus 2  
 Bb Tpt. 1  
 Bb Tpt. 2,3  
 Bb Ctn. 1,2  
 F Horn 1  
 F Horn 2  
 C Tbn. 1,2  
 C Tbn. 3  
 C Euph.  
 C Bass 1,2  
 Str. Bass  
 Timpani  
 Cymb.  
 Bass Dr.

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587 *passante e stentato* 589

C Piccolo  
 C Flauto 1  
 C Flauto 2  
 Oboe  
 Basson  
 Eb Clarinet  
 Bb Clarinet 1  
 Bb Clarinet 2  
 Bb Clarinet 3  
 Bb Basson Cl.  
 A Sax 1  
 A Sax 2  
 T. Sax  
 Bar. Sax  
 Bb Tpt. 1  
 Bb Tpt. 2,3  
 Bb Ctn. 1,2  
 F Horn 1  
 F Horn 2  
 C Tbn. 1,2  
 C Tbn. 3  
 C Euph.  
 C Bass 1,2  
 Str. Bass  
 Timpani  
 Cymb.  
 Bass Dr.

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