

PIANO/CONDUCTOR

1

"Aida"

Overture

[r 8/00]

Orchestration: Steve Margoshes

(Ha)

(+ Gtr 2/Stgs" Japchiffi Dulcimer")

(Piano)

(+ Super Chimes")

(+ Timp)

(FUObiGtr 1)

Musical score for measures 7-28. The top staff shows a melodic line with dynamics *mf* and *f*. The piano accompaniment features a rhythmic pattern of eighth notes. A *rit.* (ritardando) marking is present at the end of the section.

Musical score for measures 28-32. Measure 28 is marked with a box and the text "Key: 3 major". The Cello part is indicated as "(Cello)". The piano accompaniment includes dynamic markings *mf* and *p*. A horn part is indicated as "(Hn)".

Musical score for measures 33-36. The Oboe part is indicated as "(Oboe)". The piano accompaniment includes dynamic markings *mp* and "(+ 'Harp')". A Flute part is indicated as "(Flute)" and a Cello part as "(Cello)".

Musical score for measures 37-40. The piano accompaniment includes dynamic markings *cresc.* and "(+ Sgs)". A Bells part is indicated as "(+ Bells)". The section ends with a box and the text "[to 76]".

P/C

76

(Eng. Hn)

78 b.

79 b.

(Piano & "Dulcimer")

mp

p.

p.

p.

p.

82

80

81 b.

p.

p.

p.

1910

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections, the first of which deals with the general situation and the second with the progress of the work.

2. The second part of the report deals with the details of the work done during the year. It is divided into several sections, each dealing with a different aspect of the work.

3. The third part of the report deals with the results of the work done during the year. It is divided into several sections, each dealing with a different aspect of the results.

4. The fourth part of the report deals with the conclusions drawn from the work done during the year. It is divided into several sections, each dealing with a different aspect of the conclusions.

5. The fifth part of the report deals with the recommendations made during the year. It is divided into several sections, each dealing with a different aspect of the recommendations.

6. The sixth part of the report deals with the summary of the work done during the year. It is divided into several sections, each dealing with a different aspect of the summary.

7. The seventh part of the report deals with the index of the work done during the year. It is divided into several sections, each dealing with a different aspect of the index.

8. The eighth part of the report deals with the appendix of the work done during the year. It is divided into several sections, each dealing with a different aspect of the appendix.

PIANO/CONDUCTOR

Amneris

1A

"Aida"

Every Story Is A Love Story

[r 8/00]

Orchestration: Steve Margoshes

[Start bar 2]

2

In 2

3

4

5

(Alto Fl) *p espr.*

(Key Chimes) *mp*

6

7

8

9

(Ky2 "Magic Hp") *p*

rit.

10

In 4

11

12

13

(Shaker) continues -> (Crotales) mp

("Piano & Pad") (+ "Voices")

mp Eb F/Eb A/Eb

14

15

16

17

(Vns-sord) N.V. vib. (+Crotales) pp P (+Via)

pp F/Eb A/Eb

18

19

20

21

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

p PPP

pp F/Eb

22 23 24

Wheth - er true or fab - ri - ca - ted, Wheth - er planned or

25 26 27

hap - pen - stance

(Vas) N.V. vib.

(+Crotales) pp (+Vla) pp

(+ "Stgs")

(Vc) F/Eb A/Eb

28 29 30 31

Wheth - er sweep - ing through the a - ges, cast - ing cen - tu - ries a - side,

(+ "Glassy Stgs" fade in)

pp ppp p

(+Gtr pads)

F/Eb

32

Or a hur-ried brief re - ci-tal, just a thir - ty min-ute ride,

p *mf* ("Hy gliss") *p* *mf* (Sus Cym)

G♭ A♭ E♭ (+Bs-gliss) *mf*

36

Wheth-er bright or mel-an-chol-y Rough and read-y, fine-ly spun,

(+"Sunrise Voices") *F7sus mf cresc. poco a poco* *F7* *F7sus4* *F7*

40

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

(Sus Cym) *p* *mf* ("Voices") *p*

E♭ C♭add9 *p* D♭add9 A♭ (+Bs)

44 45 -5- 46 — 3 — 47

Ev-'ry sto-ry new or an-cient, Bag-a-telle or

(Hn) *mfz p* (F) *mfz p*

(Vc-solo) *mfz p* (+Eng Hn) *mfz p*

("Dulcimer") (+Kbd pyramid) F/Eb

48 49 50

work of art, — All are tales of hu-man fail-ing

mfz p *mfz* *b* *f* *mf*

(F/EngHn) (Hn)

poco cresc. Gb Ab

(+Vc 8va)

51 52 53 54

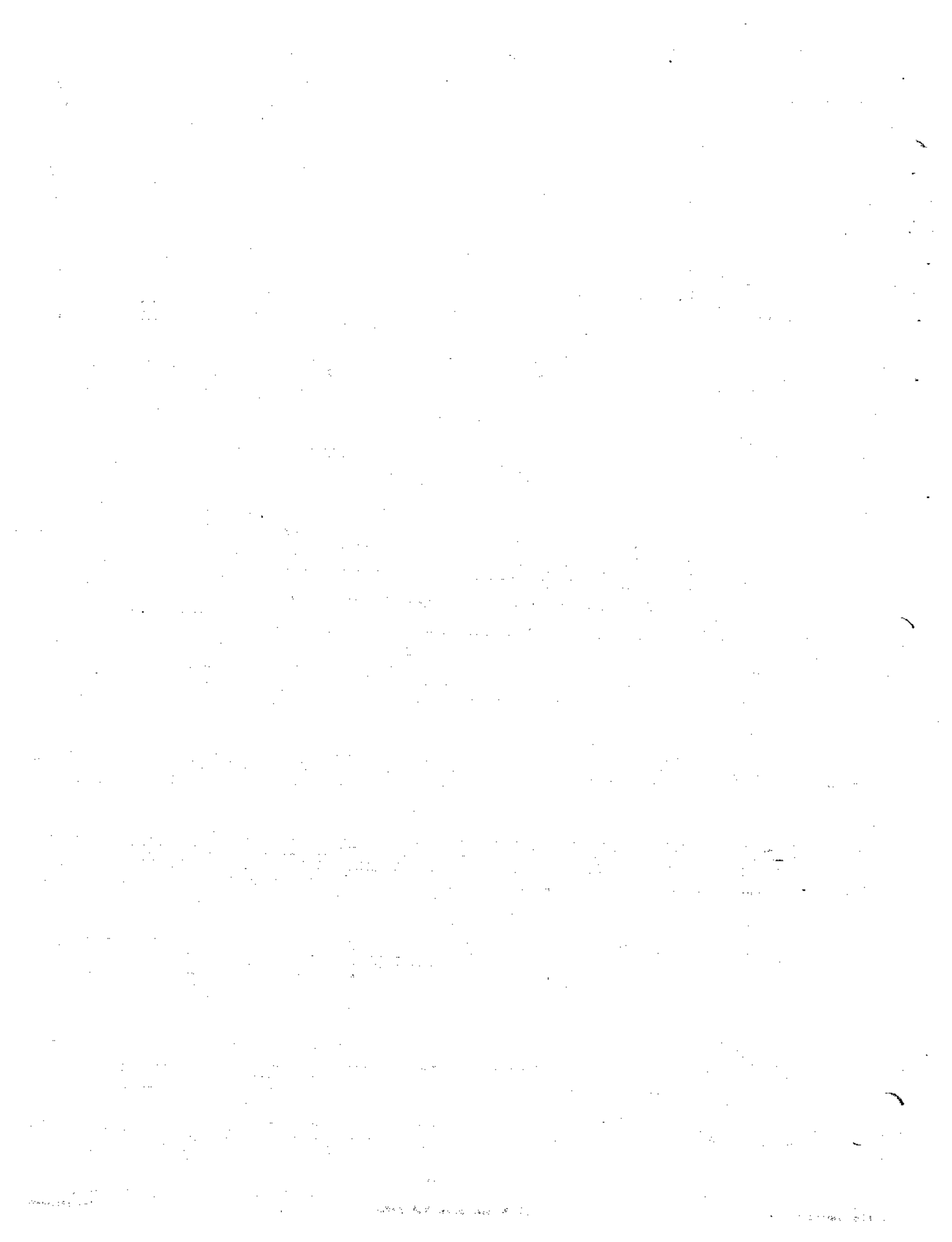
All are tales of love at heart.

("Sparkle Bell") (Vns/Vla-senza sord) *pp*

(Eng Hn) *mp* (Rhythm out)

(Vc-touch of port.)

Attacca: "Fortune Favors The Brave" 212 362-5832



PIANO/CONDUCTOR

Amneris
Radames
Soldiers

2

"Aida"

Fortune Favors The Brave

[r 8/00]

Orchestration: Steve Margoshes

Quasi Recitative

Amneris: 7

1

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

(Djembe)

(Kbds)
(+Gtr) G5

(+Bs)

2

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

(Djembe) *ad lib.*

mf

(+Gtr2 "pick lightly")

G5

5 *A tempo*

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

8

9 10

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

(Drums)
(+Gtr rhythm)

11 12 13

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

(Perc/Drums hits) (Djembe) (+Drums groove)

14 That on - ly E - gypt could con - trol — 15 De - struc - tion of her

(Gtr)

17 south - ern neigh - bor 18 jus - ti - fied — 19

20 Nu - bi - a exploit - ed, 21 left — with lit - tle more than pride — 22 Oh — 23

(Drs)

E^b B^b accel.

Faster

Musical score for measures 24-27. It includes a vocal line for "Soldiers:" with lyrics "Oh For-tune fa-vors the brave", a piano accompaniment with chords C, D/C, Ab, and Bb, and a bass line labeled "(Bs)".

Musical score for measures 28-31. It continues the vocal and piano accompaniment from the previous system, with lyrics "Oh For-tune fa-vors the brave".

P/C

32

Radames:

33 34 35

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

C F/C C F/C C F C

36 37 38 39

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

F/C C C F C

40 41 42 43

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

(Sings)

f (Ho)

f *p*

Bb F

44 45 46 47

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

(F/Ob/Hn)

Ab (Hn) Eb

48 49 50

Soldiers:

Oh

For - tune

("Choir")

(+ Wind Gong)

C D/C Ab

51 52 53

fa - vors the brave

B \flat C

54 Radames: 55 56 57

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

(Gtr-muted slightly)

F B \flat Gm Dm

Way be-yond my wild - est dreams - To - ward some great tri-umph - ant end - We

(Cym.) p mf

Musical score for measures 58-61. The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff (treble and bass clefs). Chords are indicated as Bb, C, A7, and Dm. Dynamics include piano (p) and mezzo-forte (mf). A cymbal effect is noted as (Cym.).

seized the day, - we turned the tide - We touched the stars, - we mocked the grave - We

(Hn)

mf p

Musical score for measures 62-65. The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. Chords are indicated as Bb, C, A, and Dm. Dynamics include mezzo-forte piano (mf p). A horn part is indicated as (Hn).

moved in - to - un - chart - ed lands -

For - - nne
Soldiers:

For - tune
(Hn)

(+Fl/Ob)

(+Triangle)

Musical score for measures 66-68. The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. Chords are indicated as F/Eb, Eb, Cm, and Ab. Dynamics include mezzo-forte (mf). Additional instruments are noted as (+Fl/Ob) and (+Triangle).

PIC 69 [To 74] 74 -9- 75

fa - vors the brave. The

fa - vors the brave.

(+Fl/Ob) ("Stgs")

B \flat C

76 77 78 79

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

("Stgs")

f (Vc. Rich & full) B \flat E \flat /B \flat B \flat poco port. F

80 81 82 83

The more that we explore, the more we shall re-turn

A \flat DWA A \flat E \flat

84

85 86 87

Noth - ing — is an ac - ci - dent — We are free to have — it all —

(Shaker) continue ->

mf

F2 Bb2 C/F Dm7

(Bs out)

88 89 90 91

We are what we want to be It's in our - selves to rise — or fall —

(Gtr) *mf*

Bb C/Bb A/Cj Dm

cresc.

Bb C/Bb A7 Dm

92 93 94 95

This is eas - y to — be - lieve — When dis - tant plac - es call — to me — It's

(Hu/Vc)

Bb C A A/Cj Dm

96 97 98 99

hard - er from the pal - ace yard. For - tune fa - vors the free

(+Vc)

f

F/Eb Eb Cm Ab Bb (Vc)

100 101 102 103

For - tune fa - vors the young

Oh

(+F/Ob)

f

crisp & rhythmic

C D/C Ab Bb

104 *f* 105 106

For - tune

Oh

(F/Ob)

f

C D/C Ab

107 108 109

fa - vors the brave

(+ "Stgs")
(F/Ob/Hr)

ff

(+Cym)

Bb Ab/Bb Bb *ff* C

(+Timp)

PIANO/CONDUCTOR

Aida

3

"Aida"

The Past Is Another Land

[r 8/00]

Orchestration: Steve Margoshes

Cue [Radames]: "You..."
[Aida]: "No, you know..."

[Start bar 5]

5 *Colla voce*

6 7

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

(+ Hrn/Stgs)

(Piano)

Em (+ "Orch hits") F#E B/D# B m/D mp A/C# A m/C

(+ Timp)

8 9 10

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

Bno3rd

Em F#E f B/D# E

11

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

mf Am Em F#7 B7 p C2 B sus

(4) (3)

(+ "Stgs")

14 [to 19] 19

sess The past is now an - oth - er land far be - yond my -

("Harp") ("Harp" continues)

p F#E E A/E E B/E A/E

22 23 24

reach In - vad - ed by in - sid - ious for - eign

E G#7/D# C#

P/C

25 26 27

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

(Alto Flute)

F# B E/D mf

28 29 30 31

child - hood Lie bro - ken on the beach

(Harp)

A/C# E/B B sus B E F#E E F#E

31A 31B 31C 31D 31E

(+Gtr) (Sharp Gtr Arpeg) (Alto Flute)

E A add2/E E B no3rd/E mf E F#E A/E E

mp dolce (Eng Hu.)

31F

Vamp

31G

31H

31I

The

(Alto Flute)

(+ "Stgs")

Hand

E

F#E

A/E

E

p E

F#E

E

F#E

32

33

34

35

pres - ent

is an emp - ty space

Be - tween the good and bad

A

(Hn/KAT "Choir")

(Stgs)

p

E

Hand 2

A/E

E

B/E

A/E

E

36

37

38

3

39

mo - ment lead - ing

no - where

Too point - less to be sad

But

G#7/D#

C#

F#

B

P/C

40 41 42 43

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

(Stgs in harmonics, Alto Fl)

(Alto Flute)

(+ "Stgs")

E/D A/C# E/B B sus B E F#E

44 45 46

The

E F#E poco louder E sub. p F#E E F#E

47 48 49 50

A tempo

fu-ture is a bar-ren world from which I can't re-turn Both

(Ky2 "Harp") (Piano)

E A/E E B/E A/E E (Vc solo)

51 heart - less and ma - ter - i - al Its wretch - ed spoils not my con - cern

52 53 54

(+ Stgs)

G7/D# C# F# B

(Piano)

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

56 57 58

(Alto Flute) (Hn)

(Hn)

E/D A/C# E/B B7sus B E

(+ Vc)

59 Colla voce

60 61 62 (1st x only) 63

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

(+ Stg harmonics)

sub. p E/D A/C# E/B B7sus B E F#E E pp F#E

The Past Is Another Land (End)

[r 8/00]

Orchestration: Steve Margoshes

The musical score consists of two staves. The top staff is for the piano, starting with a treble clef and a 3/4 time signature. It contains measures 1 through 8, with a repeat sign at the end of measure 8. The bottom staff is for the conductor, also in 3/4 time, with a treble clef. It contains measures 1 through 8, with a repeat sign at the end of measure 8. The piano part includes performance instructions: *p* (piano), *(A. Fl. "Dulcimer")*, *+ (Hn)*, *(Finger cym.)*, and *(Stgs "I" Hp "IVc")*. The conductor's part includes performance instructions: *p* (piano), *(Finger cym.)*, and *(Stgs "I" Hp "IVc")*. The score is marked with measure numbers 1, 2, 3, 4, and 8. A bracket labeled *[To 8]* spans measures 5 through 7.

PIANO/CONDUCTOR

Zoser
Ministers

4

"Aida"

Another Pyramid

[r 8/00]

Orchestration: Steve Margoshes

[Cue] Zoser: "You can't!"

Vamp [cue to continue can come on either bar]

[Cue to continue] Zoser: "Pharaoh is not...when you left."

2 (Vocal last x)

Zoser:

1

2

While you've

("D6 Clavinet w/Mu-tron phase")

("Rhodes" + Gtr1)

G m
1st X only

(Bass, 8vb)

3

4

5

6

been a - way ca - vort - ing - Mat - ters here have moved a - pace - And I -

(Gtr 2)

(+ "Reggae" Gtr comp)

E♭

7
need you home sup - port - ing All the plans I've put in— place— First of

G m

11
all this means your wed - ding You'll re - call your fu - ture bride— For the—

E♭

15
way that Pha-raoh's head-ing Time's— no long-er on— our side Ac-cord - ing to the

("Organ w/ leslie")

(+ Organ gliss)

(+Ens.)

G m

(Piano)

19 20 21 22

Haw — God Hor - us our most re - gal in - va - lid — is not

(Gtr 2 w/ overdrive) ("Organ")

(+ Ky 2, Tamb) (to slow)

B \flat B \flat 7/D E \flat E \flat

23 24 25 26 27

that much long - er for — us Build AN - OTH - ER PYR - A - MID! —

B \flat /F D/F \sharp G m B \flat /F E \flat C m/F G m *mf*

28 29 (Vocal last x)

There are

(+ Timbales, etc)

30

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

(+ "Rise pad")

E♭

(+ "Stg Trills")

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

(+ Gtr harmonics)
(+ "Zing")

G m

coun - try is to flour - ish Then my son must take the lead Be our

(Gtr I) Mute

(+ "Punch")

E♭

42 in-spi-ra - tion, — nourish All our hopes, our dreams, our creed — Soon our —

(Gtr falls)

(+ Organ gliss)

(+ "Punch")

G m (Piano)

46 mon-arch will have — filled a tomb — just like his fath - ers did — Sum-mon

(Gtr 2)

("Organ")

(+ Synth pad)

(+ Tamb)

Bb Bb7/D Eb Edim

50 E-gypt's great - est build — er re: A - NOTH - ER - PYR - A - MID —

(Gtr 2)

(+ "Clavinet")

Bb/F D/F# G m Bb/F Eb C m/F G m

54

55

56

57

58

Zoser

There w

Ministers:

Build it

Build it

AN-OTH - ER PYR - A - MID!

Gm A° Gm

A° Gm

A°

Gm

59

60

61

62

be a time— for mourn - ing— But for now put plans— on hold— For I

(Gtr 2)

(Gtr 1)

Mute

(+ Timbales, etc)

(+ "Stg Trills")

("Filter open reverse sound")

E♭

63 *(F)* give the na - tion warn - ing That be - fore the corpse is cold We'll ex -

64 65 66

(Gtr 2) *(Gtr 1)* Mute

G m

(Bass, loco)

67 tend fair E - gypt's pow - er E - gypt's glo - ry strength and style We shall

68 69 70

(Bass, 8vb)

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

72 73 74

(+Ens.)

G m

(Bass, loco) *(Piano)*

76 77 78

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

(Gtr 2)

("+ Organ")

Bb Bb7/D Eb Eo

79 80 81 82

thou - sand slaves on stand - by Build AN - OTH - ER PYR - A - MID!

Bb/F D/F# G m Bb/F Eb C m/F G m

("Rhodes")

83 84 85 86

Musical staff for measures 83-86, showing a treble clef and a key signature of one flat. The staff contains rests for all four measures.

Ministers:

Build it Build it Build it Build it

cresc. poco a poco (+ "Clavinet")

Musical score for measures 83-86. It includes a vocal line for Ministers with the lyrics "Build it Build it Build it Build it". Below the vocal line are two piano staves. The piano part includes the instruction *cresc. poco a poco* and (+ "Clavinet").

87 88 89 90

Build it Build it Build it

("Slam")

Musical score for measures 87-90. It includes a vocal line with the lyrics "Build it Build it Build it". Below the vocal line are two piano staves. The piano part includes the instruction ("Slam") in the final measure.

91

Faster

92 93 94

(+ Tamb) (+ Gtr 1) (+ Bass, Gtr 2)

("Tekno Ped. Steel")
(long bend w/ mod. wheel)

("Head turn") ("Punch")

(+ "Noise growth")

95 96 97 98

(Alto Fl "Mirage Flutes")

(+ "Orch Hit")

(+ "Orch Hit")

99 100 101 102 Ministers: Build it!

(Alto Fl "Mirage Flutes") ("Pulse wave w/resonance")

103 104 105 106 107

Build it! Build it! ("Tekno Ped. Steel") (Alto Fl "Mirage Flutes") (nod. wheel)

(+ "Punch") (+ "Noise growth")

108 109 110 111 112 113

("Wha wha wakka" Gtr) etc. (+ Frame Dr.)

(+ Bass, Gtr 1) (+ Timp)

114 4X 115 116 4X 117

(Alto Fl)

(+ "Orch Hits")

cresc. poco a poco

f

118 119

(Gtr 2 solo)

evb

120 121 122 123

(Gtr 1)

(Piano)

Am

(+ "Egypt Tekno Drone")

(+ "Reverse cardoor slam")

(+ "Hard Punch")

124 125 126 127

Musical staff for measures 124-127, showing a sequence of notes on a treble clef staff.

A Minor Blues

(+ "Royal Bam") (+ "Fast whoosh punch") (+ "Reverse cardoor slam")

Musical staff for measures 128-131, including piano accompaniment and performance instructions: (+ "Royal Bam"), (+ "Fast whoosh punch"), and (+ "Reverse cardoor slam").

128 129 130 131

(Gtr 2) Scratch

Musical staff for measures 128-131, including guitar accompaniment with the instruction (Gtr 2) Scratch.

(+Tablas)

Musical staff for measures 128-131, including tabla accompaniment with the instruction (+Tablas).

132 133 134 135 [to 142]

(Alto Fl)

("Ethnic Fl")

F F7

Musical staff for measures 132-135, including alto flute accompaniment with the instruction (Alto Fl), piano accompaniment with the instruction ("Ethnic Fl"), and chord markings F and F7. The staff concludes with [to 142].

142

Musical score for measures 142 and 143. The score consists of four staves: a vocal line, a melody line, and a piano accompaniment. The piano part is divided into a grand staff (treble and bass clefs). Measure 142 includes the annotation *("Pulse wave w/resonance")*. Measure 143 includes the annotation *(+ "Slam Efx")*. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

144

Elbowy Funk

Musical score for measures 144 through 147, titled "Elbowy Funk". The score consists of four staves: a vocal line, a melody line, and a piano accompaniment. The piano part is divided into a grand staff. Measure 144 includes the annotation *(+ Tamb)*. Measure 145 includes the annotation *(+ "Poly Clavinet")*. Measure 146 includes the annotation *A m*. Measure 147 includes the annotation *("Orch Hits/Mirage Flutes")*. The piano accompaniment features a complex rhythmic pattern with various articulations.

148

Musical score for measures 148 through 151. The score consists of four staves: a vocal line, a melody line, and a piano accompaniment. The piano part is divided into a grand staff. Measure 148 includes the annotation *[to 154]*. The piano accompaniment features a complex rhythmic pattern with various articulations and a key signature change to B-flat major in measure 151.

154 155 Zoser:

He must

(+ Timp)

156 157 158 159

have a vault that's grand by Any standards, floor to lid Put five

("Organ")

(Gtr 2)

(+ "Clavinet")
(+ Tamb)

(+Ens.)

C C7/E F F#7

160 161 162 163 164

thou-sand slaves on stand-by Build AN - OTH-ER

(+ Tamb) (to slow)

C/G G#° Am7 C/G F7

165 166 167 168 169

PYR - A - MID!

(Ens.)

(+ Frame Dr.)

G Am (+ "Poly Clavinet") cresc.

After Pyramid

[r 8/00]

Orchestration: Steve Margoshes

1 (Sus Cym) 2 3 4

ppp *p* *ppp* *p*

(Hrn)

f (Ky2 "Ominous Pad") *mf*

(+ Bass)

5 6 (Finger Cyms) 7

p

(Alto Fl "Harp pad") *mp*

8 9 10

(Oboe/Alto Fl "Harp")

Detailed description: This is a piano/conductor score for the piece "After Pyramid" by Steve Margoshes. The score is in 4/4 time and consists of ten measures. The first system (measures 1-4) features a snare drum part with "Sus Cym" (suspended cymbal) effects, marked *ppp* and *p*. The piano accompaniment includes a horn part (Hrn) and a "Ky2 'Ominous Pad'" part, with dynamics *f* and *mf*. A bass part is indicated as "+ Bass". The second system (measures 5-7) features a finger cymbal part (Finger Cyms) marked *p*, and an alto flute part (Alto Fl "Harp pad") marked *mp*. The third system (measures 8-10) features an oboe/alto flute part (Oboe/Alto Fl "Harp") and continues the piano accompaniment.

PIANO/CONDUCTOR

Mereb
Aida

5

"Aida"

How I Know You

[r 8/00]

Orchestration: Steve Margoshes

Cue [Mereb]: "I know what you're thinking."
[Portals start to close]

[To 8]

1 Moderato 2 3 4 Mereb:

(Eng. Hn) (Big Bamboo Fl)

mp A m F Gsus⁴ G *p*

9 In 2 10 11 12

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

("Hp"/"Dulcimer")

A m *mp* F G A m

(+Bs)

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

14 15 16

F

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

18 19 20

p Dm C/E F G

(Bs) (+Vla/Vc)

21 wit - nessed our ab - duc - tion Which pos - sib - ly ex - plains How I

22 23 24

(Vla/Vc) p Am F Dm/F E

PIC

-3-

[To 29]

25 26 3 26A 26B

know you How I know you Be -

(Eng. Hn) (+ "Stgs") ("Dulcimer")

A sus⁴ (+Finger Cym) Am F G sus⁴ G

(Vc)

29 30 31 32

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

Am F G Am

33 34 35 36

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

(Eng. Hn) mf

F G C

37 4 38 39 40

vi - sor to the king — no less Which sure - ly rings — a bell — For

(+Hn) *mp* (Eng. Hn) *poco cresc.* (Flute) *mf*

D m *mp (Vla)* C/E F *poco cresc.* G

(+Vc)

41 42 43 44 [To 69]

as you are — his daugh - ter You prob - a - bly — can tell — How I

p sub.

A m F sub. *p* (+Mark tree) D m7 E1 *mf*

69 70 71 72 Aida:

know — you — Yes I know — you You

mf (Eng. Hn) (Hn/Vc) *mf* (Fl/Eng. Hn) (+Finger Cyms) (+Cym roll) (+Vc)

A sus4 A F G sus4 G

P/C

73

Faster

74

75

76

know too much

and what you say—

Is bet-ter left

un-known—

And

("Stgs")

Bb Am Asus4 Am

(+Vc)

77

78

79

80

now I'm— just a slave—

like you

Our lives are not our own—

I

Mereb:

(Vibes-motor off) mf

Bb G/B C sus A A7

81

82

83

84

nev - er have a-ban - doned

And nor I think—

could you

That

(Eng. Hrn)

mf

Dm Bb C Dm

(Vc) mf

85 86 87 88 Aida:
 spark of hope... for free - dom No ter - ror can sub - due — M.

(Eng. Hn)
 Bb C C Csus C F

89 90 91 92 Mereb:
 on - ly hope is si - lence You've nev - er seen my face No

("Stgs") ("Voices"/Vla) p poco a poco cresc. (Vibes)
 Gm7 ("Stgs") F/A Bb C

93 94 95 96 Aida:
 you re - main a prin - cess In an - y time — or place — You don't

(Hn) mf mf
 Dm Bb Gm7 A (+Cym-mallets) 6 6

P/C

-7-

97

98 *Mereb:* 99

know me Yes I know you—

Eng. Hr)
(Via 806)

f (Hr)

D m (+Finger Cyms) Bb C sus4

100 *Aida:* 101 102 *Mereb:*

You don't know me— How I—

(+Cym-mallets)

C D sus4 D m Bb

103 104 105 106

— know — you — How I know you—

(“Dulcimer”)

sub. mp mp

F/C C rit. D sus4 mp D m

108 109

(Fl) *p*

p Dm ("Hp")

Bb C

110 111 112

(Eng. Hn) *p espr.*

Dm *p espr.*

Bb

113 114 115

Music out on:
"...gift to his Princess."

(Key Chimes) *p*

pp C

p (Bam Fl.)

(Vcl/Vla-N.V.)

Dm

Steam

[r 8/00]

Orchestration: Steve Margoshes

(Mark tree) (Perc EFX continue ad lib)

1 2 3 4

(Ky 1 "Pad")

Ghost (L.T.)

(+ "Steam EFX")
(+ "Filter pad")

(Ky 1 "Delay")

5 6 7 8

(+ Gtr I)

(+ "16th note fliter sweep")
(+ "Evolution pad")

(+ Flute)

9 10 11 12

(Gtr 2)

(Bass 8vb)

Vamp and fade until cut

Musical score for "Steam" (r 8/00), measures 13-16. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The piano accompaniment consists of a steady bass line of eighth notes and chords in the right hand. The vocal line has a melodic line with some rests. The score ends with a double bar line and a fermata over the final notes.

PIANO/CONDUCTOR

Amneris
Palace Women

"Aida"

My Strongest Suit/Fashion Show

[r 8/00]

Orchestration: Steve Margoshes

[Cue] Amneris: "Let's polish this gem!"

2

1 Amneris:

In life one has to face a huge as - sort - ment — Of nau-se-a-ting fads and good ad-

(Harp)

(Bells) ("Lute")

mp D♭ add9 B♭m G♭ *poco*

5 6 7 8

vice. There's health and fit-ness, di-et and de-port - ment, And oth-er point-less forms — of — sac-ri-

(F/1/EH)

D♭ G♭/D♭ D♭ D♭/C B♭m G♭

9 10 11 12

fice. Con-ver-sa-tion? Wit? I am a doubt-er. — Manners? Charm? They're noway to impre

(Hn) ("Harp")

Ab ("Stgs") F Bbm Bbm/Ab Gb7

13 14 15

— So for - get the in - ner me, — ob - serve the out - er. —

(+ Hn/Vc)

Gb Ab Db D/C Bbm Bbm/Ab

16 17 A tempo 18 Vamp (vocal last x)

I am what I wear and how I dress. — Oh, — now I

(no roll) (+ Drums)

Gb Ab Db p Db

(Bass)

19 20 21 22

- be-lieve in look - ing like my time on earth is cook - ing Wheth-er

(+ Gtr 2)

Db Bbm

23 24 25 26

pol - ka - dot - ted, striped, or e - ven checked With some

(KAT-Tambourine effect)

Gb Db

27 28 29 30

glam - our guar - an - tee - ing Eve - ry fi - bre of my be - ing is dis -

(Gtr 1)

(Piano) (+ "Organ sustain")

Db Bbm

31

played to quite re-mark - a - ble - ef - fect - From yo:

32 33 34

Chords: G \flat , D \flat

35

cra - dle vi - a trous - sea - to your death - bed you're on view - so nev - er com

Palace Women:
mp
Ah Ah

(+ "Invisible Synth Glassy Voices")
(Gtr I continues)

F m7 B \flat m

36 37 38

39 40 41 42

pro - mise — ac - cept no sub - sti - tute I would

Ah Ah Ah

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

43 44 45

rath - er wear — a bar - rel than con - serv - a - tive — ap - par -

Ah Ah

E \flat m7 B \flat m

46 47 48

el for — dress- has al - ways been — MY STRONG - ES

Ah

Bbm Gb Ab5

49 Swing, R&B Rock

50 51 52

SUIT

(Hr/Gtr "R&B Horns") O - ver - wear, — un - der - wear, —

(+ Tamb) (+ "Organ")

Db Bbm

53 54 55 56

Stay-ing in—
an - y - time, — an - y - where —

G \flat A \flat 5

57 58 59 60

— or hit-ting town - wards — From the top — and work-ing — down - wards I en-
mf
Oo Oo Oo Ah! — Oo Oo Oo Ah! —

(Gtrs continue, sim.)
(Tamb. continues)

D \flat B \flat m

61 62 63 64

sure that eve - ry stitch is stitched in — time Wheth - er

Oo Oo Oo Ah! — Is stitched — in time —

Gb Db

65 66 67 68

- or hat or — tur - ban Wheth - er clad — bou - doir or ur - ban Not to

Oo Oo Oo Ah! — Oo Oo Oo Ah! —

("Organ")

Db Bbm

69 70 71 72

strut your stuff out - ra-geous - ly's a crime And the

Oo Oo Oo Ah! Such a crime!

(Stgs! "Motown Glock")

G \flat D \flat (Gtr 1 fill)

73 74 75 76

few who are in - vit - ed To my ward - robe are de - light - ed as they

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

(+ "Organ") F m7 (Gtr 1 fill) B \flat m

77 78 79 80

wan-der through — my — things — to find en — route — That in ne

Oo an - y - time, — We're wan-der-ing through your things —

G \flat D \flat /A \flat A \flat 6

(Bass)

81 82 83

li - gee — or — for - mal I am an - y - thing — but nor -

Oo for - mal for - mal Oo nor -

Solo:
neg - li - gee —

E \flat m B \flat m

84 *mal That dress has al - ways been MY STRONG - EST*

mal nor - mal Ooo ah!

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

Bbm Gb Ab

87 **SUIT** *I am what I wear*

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

(Stgs)

*(Tamb. 8ths)
(+ Hnl "R&B Brass")*

Db (Gtrs continue, sim.) Bbm

(Bass)

91

I said an - y - time

92

93

94

An - y - where — So — bring

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

G \flat

A \flat

95

— me all my fin - est

96

97

98

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

(Hr! "R&B Brass")

fin - est

("Organ")

di - vin - est

D \flat

B \flat m

P/C

99 100 101 102

ing most ex - pen - sive and to boot

3 Women:

Most re - veal - ing most ex - pens - ive Most ar - rest -

(Stgsl "Motown Glock")

Gb Db/Ab Ab

104 105 106

Most ar - rest - ing most heart - stop - ping Most free -

ing Most heart - stop - ping heart - stop - ping

Ebm Bbm

107 108 109 110

flow-ing most eye - pop-ping Most ar - rest-ing most heart - stop-ping yeah

Ah

O - ver-wear, — un - der-wear, — a - ny-time, — a - ny-where —

(Hrd "R&B Brass")

E♭m Fm7 B♭m B♭m7/A♭

111 112 113 114

Dress has al - ways been — MY STRONG-EST SUIT MY STRONG - EST —

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

Dress has al - ways been —

(Organ)

(Tamb. 16ths) (to fast)

(+ Funky, Overdrive gtrs) D♭7+9

G♭ A♭5

115 *SUIT* 116 You know that I am what I wear 117 118

I am what I wear I am what I wear

(to slow)

119 Dress has al - ways been MY STRONG - EST *SUIT* 120 121

Dress has al - ways been MY STRONG - EST *SUIT*

122

Musical score for measures 122-125. The score includes vocal lines and piano accompaniment. Performance instructions include: (Drums), (Tamb. 8ths), (+ Funky, Overdrive gtrs), (+ "Organ gliss"), and ("Clavinet").

126

Musical score for measures 126-129. The score includes vocal lines and piano accompaniment. Performance instructions include: (+ Gtr 1), (+ "Organ"), (Bass/Gtr 2), D \flat 13, and D \flat 7.

130

Musical score for measures 130-133. The score includes vocal lines and piano accompaniment. Performance instructions include: B \flat m.

134 135 136 137

134 135 136 137

Gb9 Db7

138 139 140

(Gtr 2) (Gtr 1) ("Clavinet") ("Organ")

(+ Congas) ("Organ") Bbm7 a la Tower of Power (Bass) (Gtrs continue, sim.)

141 142 143

141 142 143

144

Musical score for measures 144 and 145. The score is written for guitar (treble clef), piano (grand staff), and bass (bass clef). The key signature has three flats (B-flat major or D-flat minor). Measure 144 shows a guitar line with a melodic phrase and piano accompaniment. Measure 145 continues the piano accompaniment with a dynamic marking of "Piano".

146

Musical score for measures 146, 147, and 148. The score is written for guitar (treble clef), piano (grand staff), and bass (bass clef). The key signature has three flats. Measure 146 includes a guitar part labeled "(Gtr 2 w/ overdrive)" and piano accompaniment labeled "(Tamb. 16ths)". Measure 147 includes a piano part labeled "(+ 'Organ')". Measure 148 continues the piano accompaniment.

149

Musical score for measures 149, 150, and 151. The score is written for guitar (treble clef), piano (grand staff), and bass (bass clef). The key signature has three flats. Measure 149 includes a guitar part with a melodic line and piano accompaniment. Measure 150 continues the piano accompaniment. Measure 151 concludes the piano accompaniment.

152 153

154 155 156 157

(Drums)

G \flat 7 (Slap bass solo) G \flat 7

158 159 160 161

("Clavinet") (+ Congas)

G \flat

162

Musical score for measures 162-165. The score includes five staves: a vocal line (treble clef), guitar 2 (treble clef), tambourine (treble clef), piano (grand staff), and bass/guitar 1 (bass clef). Measure numbers 163, 164, and 165 are indicated above the vocal staff. The piano part features a chord of Eb7+9. The bass/guitar 1 part has a melodic line with grace notes. The guitar 2 part has a rhythmic pattern of eighth notes. The tambourine part has a simple rhythmic accompaniment. The word "etc." is written above the guitar 2 staff in measure 165.

166

Musical score for measures 166-169. The score includes four staves: a vocal line (treble clef), guitar 2 (treble clef), piano (grand staff), and bass/guitar 1 (bass clef). Measure numbers 167, 168, and 169 are indicated above the vocal staff. The piano part features a chord of Eb7+9. The bass/guitar 1 part has a melodic line with grace notes. The guitar 2 part is mostly silent. The piano part has a melodic line with grace notes. The word "(+ 'Organ gliss')" is written in the piano part in measure 169, with a diagonal line indicating a glissando.

170

Musical score for measures 171-173. The score includes four staves: a vocal line (treble clef), guitar 2 (treble clef), piano (grand staff), and bass/guitar 1 (bass clef). Measure numbers 171, 172, and 173 are indicated above the vocal staff. The piano part features a chord of Db7+9 (+ Corbells). The bass/guitar 1 part has a melodic line with grace notes. The guitar 2 part has a melodic line with grace notes. The piano part has a melodic line with grace notes.

174 175 176 177

178 179 180 181

(Bass drum)

182 183 184 185

(+ Congas)

(Gtr 2)

("Clavinet")

(+ "Filter Sweep")

186

187

188

(Gtrs continue, sim.)

("Rise EFX")

CUC

189

190

191

("Organ")

192

193

Amneris:

So bring

(+ "R&B Brass")

194 Funk feel 16th's

195 196 197

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

Palace Women:

Oh my fi - nest di - vin - est

(Hnl "R&B Brass") ("Organ")

(+ Gtr 1: funky picking! Gtr 2 funky comps) (+ Hnl "R&B Brass")

D \flat B \flat m

(Slap bass)

198 199 200 201

ing most ex - pen - sive and to boot. Most ar - rest -

3 Women:

Most re - veal - ing most ex - pens - ive Most ar - rest -

(Stgs)

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

202

ing most heart - stop-ping Most free - flow-ing most eye - pop-ping

203

204

205

ing Ow Most free - flow-ing most eye - pop-ping

E♭m B♭m

206

Dress has al - ways been MY STRONG - EST SUIT MY STRONG - EST

207

208

209

Dress has al - ways been I am what I wear

(+ "Organ sustain")
(Tamb. 16ths)

G♭ A♭5 D♭7+9

PIC

210 211 212 213

SUIT ——— You know that I am what I wear ———

I am what I wear ——— I am what I wear ———

214 215 216 217

Dress has al - ways been MY STRONG - EST MY STRONG - EST MY STRONG - EST

Dress has al - ways been MY STRONG - EST SUIT. ———

(Stgs/Hn)

G♭

218

219 220 221

MY STRONG - EST MY STRONG - EST MY STRONG - EST SUIT

MY STRONG - EST MY STRONG - EST MY STRONG - EST SUIT

D \flat 7+9 (+ "Explosion").

The musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score includes measure numbers 218, 219, 220, and 221. The piano part features a D \flat 7+9 chord and a section marked (+ "Explosion").

East Indian Dance

[r 8/00]

Orchestration: Steve Margoshes

1 (Sarni Bells/Bell Tree) 2 (Eng. Hn) solo 3 4

(Tablas) cont. sim. -> mp

(+Stgs)

("Sitar")

("Wrm Reedy Snd") 3

("Tambura")

(+"Drone")

(+"Zing")

5 (Sarni Bells/Bell Tree) 6 7 (Sarni Bells/Bell Tree) 8

(Tablas continue)

(+Fl)

(+"Wind/Swirl Efx")

(+Vc)

9 (Eng. Hn) 10 11 12

(+"Zing")

mf

13 (+Vla) 14 15

(+Vns) ("Zing")

16 (Clay Pots/Idus) 17 18 cont. sim. ->

(Tablas-2X feel) cont. sim. ->

("Sarongi & Santur") cresc. poco a poco

19 ("Zing") (+Stgs) 20

(+Ob) (+Sub) mf

(+Vc)

21 (Ens) 22 marcato 23

tr

PIC

24

(Fl/Ob/Vns)
(+Vla 8vb)

25

26

f

(+Tam Tam)

f
("Egypt BagP")

(Hr)

(Bs/Timp)

27

28

29

30

31

32

33

(+Fl/Vns)

ff

PIC

Stately

(Ride Cym)

cont. sim. ->

-4-

L. Indian Dance (17 0100)

34

35

36

(Tabla)

sim. -> 37

38

39

40

41

42

("Arab Voice Pad")

43

44

45

46

47

48

49

50

("Mystic Drone")

Vamp (cut on cue on either 2-bar phrase)

51 (Ankle Bells/Ildus) *mp* (Vns)

(Eng. Hrn "Warm Reedy")

(Via/Vcl "Santur & Saransi") *p*

(Bs) *mp*

52

53 *mp* (+Fl)

54

55 (+Splash Cym/Sm Gong)

Detailed description of the musical score: The score is for a 'Vamp' section, likely for a film or stage production. It consists of five measures, numbered 51 to 55. Measure 51 starts with a key signature of two sharps (F# and C#) and a 4/4 time signature. The instrumentation includes Violins (Vns) playing a rhythmic pattern of eighth notes, an English Horn (Eng. Hrn) playing a melodic line, a Piano (P) playing chords, and a Bass (Bs) playing a simple bass line. Measure 52 continues the patterns. Measure 53 introduces a Flute (Fl) part. Measure 54 continues the instrumental parts. Measure 55 ends with a double bar line and a final chord. Performance instructions include 'cut on cue on either 2-bar phrase' at the top, and specific dynamics like *mp* and *p*. There are also notes about instrument changes: '(Ankle Bells/Ildus)' for the Vns, '(Eng. Hrn "Warm Reedy")' for the English Horn, '(Via/Vcl "Santur & Saransi")' for the Piano, and '(+Splash Cym/Sm Gong)' for the end of measure 55.

Pharoah~Wedding Announcement

[r B/00]

Orchestration: Steve Margoshes

[Fade out on cue]

1

(Tamb.)
(HH)
(Dumbbell)
(+"Pot" sound) muffled

(Lidu)

cont. sim. ->

2 3 4

("Sitar")
mf
(Vc/Vla Sva-col legno)

(Bs)
mp

6 7

Fade out [on cue]

8 9 10

(Eng. Hrn)
p

11 12 13

14 15 16

[Attacca]

Fortune Favors The Brave~Reprise

[r 8/00]

Orchestration: Steve Margoshes

Cue: [Zoser] "A toast..."

Vamp

Cue to proceed: [Zoser]

"Welcome to your new life, son."

1 2 3 4

(Crotales)
Tacet 1st x

mp

("Hp")

(Crotales)

("Sigs")

("Pno")

D (no3rd) B \flat (no3rd) C (no3rd) D (no3rd) D (no3rd) B \flat (no3rd) C (no3rd) D (no3rd)

(+ "Ominous Pad")

(+Bs 2nd x)

5 6 7

Radames:

Noth-ing is an ac-ci-dent We are free to have it all We are what we want to be It's

B \flat (no3rd) C (no3rd)/D D (no3rd) B \flat (no3rd)/D

8
in our-selves to rise— or fall— 9 This is eas-y to— be-lieve— 10 When dis-tant plac - es call— to me

(Hr) *mp*

A (no3rd) D (no3rd) B \flat A sus A D m

(Bs)

11 hard - er from— the pal-ace yard— 12 For-tune fa - vors the free.— 13

(Djembe) *pp*

(+Fl/Obl/Hr)

E \flat (no3rd) C (no3rd) A \flat (no3rd) B \flat (no3rd) *fz* C (no3rd)

8 \flat

Enchantment Passing Through

[r 8/00]

Orchestration: Steve Margoshes

Cue:
[Aida] "It's Nubia."

[Aida]
"...that part of my country."

3

Radames:

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

mp ("Pno") (+Ac. Gtr) *p* $D\flat 2$ $A\flat 2$ $A\flat(\text{add}9)$

4 pla - ces — To see the se - crets so few eyes — have seen To see

5 6 *mf* (Tria-Lg) $E\flat(\text{sus}4)$

$D\flat/E\flat$ $E\flat(\text{no}3\text{rd})$ $D\flat 2$

7 8 9

mo-ments of en-chant - ment on our fa - ces — The mo-ments when we smile — and those — be-

(+ "Wm Rhodes")

Ab(add9) Eb7sus4 Eb(no3rd) Db2

10 11 12

tween

Aida: If

(A. Fl) solo

Gb2 Eb7sus4 (+Stgs) Db2 Ab2 Db2 Ab2

(+Bs) (+Vc)

13 14 15

I could leave — this place — then I'd go sail - ing To cor - ners of — my land — where — there would

(Finger Cym) mp (Hn) p

(+Ac. Gtr) (+ "Stg" pads)

E A/E B/E A/E

(Bs)(Vc) p

16 (Aida): 17 18

be Sweet south-ern winds of lib-er-ty pre -vail - -ing The

poco cresc.

B/E E A/E B/E

19 20 21

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

(+Finger Cym) (Stgs)

mp

D2 Bsus4 A2 E A2 B7sus4

22 23 24

[Dialogue]

(Tria-Sm)

(A. Fl-solo) (A. Fl-solo) N.B.

A2 B7sus4 *mf* E *p* A/E B/E

(Vc-flowing)

25 26 27

A/E Bsus4 B(no3rd) E (A.FI)

28 29 30 Radames:
There'd

A/E B/E D2 B7sus4 A(add9) E(no3rd)

31 32 Aida: 33

be no ties of time and space to bind me And no ho-ri - zon I— could not pur-

(Drums) (Eng. Hn-solo)

mp (Sidestick) mf

A(add9) A2 E(add9) A2

Aida:

34 I'd leave the world's mis-for-tunes far be - hind me I'd

(Hn) mp (E. Hn)

E G2 D

37 *Colla voce* put my faith and trust in some-thing new *A tempo* But why should I

38 A+R: 39

(Hn) pp

F|min7 Bsus4 (+ "Stg" pads) (+E. Gtr-clean) E(no3rd)

40 Aida: tell you this— 41 Radames: A strang-er I've— just met 42 A wo-man whom I hard-ly know at all— And

(E. Hn/Hn) mf

D⁶ 2 C|min7 Bmin7 E sus4

43 **A+R:** should for-get — A jour-ney we — can on - ly dream — of — En-chant-ment pass - ing

(Hn) *pp*

A2 A E/G# G#m G#

46 through And how is it — I — say these things So eas-i-ly — to you

(Eng. Hn-solo) *mf*

C#min D2 B sus4 A2 E2

50 **51** **52**

(Tria-Sm) *p*

(+Stgs) *mp* (Via-solo)

A2 E2 D2 A2 D2 A2

P/C

53

54

55

[Dialogue]

continue sim. ->

(Riq)

p

(Via-solo)

A

D/E

E (no3rd)

D2

D⁶₂

D2

56

57

58

Esus4

E

A2

E7sus4

59

[To 61] 61

62

[To 67]

G

E

D2

A2

D2

A2

67

68

69

(E. Hn)

mf

("Stgs")

("Stgs")

D

A(add9)/C# A/C#

D2

D2

D2

70

71

72

A2sus4

A(add9)

C2

G2

G(add9)

(Hn)

mf

73

Vamp

74

74A

Radames:

Cue to continue:

[Radames] "Stop! I command you to stop!"

But

Bmin7

E7sus4

E7

(Bs)

PIC

75

76 77

why did I tell her this?— A strang - er I've just met A wo-man

s-strong ("Stgs") *mf*

(Stgs)

A2 G9 F#min7

78 79 80

whom I hard-ly knowat all— and will for-get— A-non-y-mous— and gone— to-mor-row—

(E. Hn/Hn) (+Stgs) *mf* (Hn) *mp*

Em1 Emin7/AA7(add11) D2 A/C# A(add9) C# A/C#

81 82 83

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

fade

C#m7 C#7 F#min7 Bmin7 *mp* (E. Hn)

84 85 86

She al-read-y knew

(Tria-Sm) *mp*

G2 Esus4 D2 A2 D2 A2

87 88 89

She knew

(Tria continues) *p*

(Hn)

D2 A2 D2 A2 D2 A2

90 91 92

She knew

(E. Hn) Sneak in *Fade out* *f*

Out on: [Drop to floor] (Stgs)

D2 A2 D2 A2 *f* G2 A2

PIANO/CONDUCTOR

Amneris
Aida

"Aida"

Strongest Suit~Reprise

[r 8/00]

Orchestration: Steve Margoshes

Cue [Aida]: "...human"

Start Bar 2

Quasi recit.

3

Amneris:

2 4 5 6

I may leave a great im - pres-sion As I race through a suc - ces-sion Of the

(Ky 1 "Lute") Solo (+ Ky 3: "Strings") (Flute)

Fno3rd p Bb Gm

(+ Vc)

7 8 9 10

lat - est craz - es, chase the new - est fad I feel

Eb Bb/F Cm/F

11 12 13 14

bet - ter when be - guil - ing Find that fash - ion keeps me smil - ing But

(Oboe)

B \flat B \flat /A G m G m/F

15 16 17 18 Aida:

in my heart I know it's rath - er sad That a

(Piano)

E \flat B \flat C m/B \flat B \flat

19 20 21 22 Amneris:

life of great po - ten - tial Is dis - missed, in - con - se - quent - ial And

(Vc)

D madd9 D m G madd9 G m

23 24 25 26

on - ly ev - er seen as be - ing cute So I'll

E_b (+ Vc) *B \flat /F* *F₉sus*

27 28 29 30

flut - ter to de - ceive Oh no no! You must be - lieve... That one day

**Ky 2 "Stgs")* *C m* *G m cresc.*

Aida:

31 32 33 34

you're — bound to find a strong - er suit

[Cue out: R. enters] *+ Amneris:* *(Eng Hn)* *pp*

E_b *F sus 4* *E_b maj9* *B \flat*

I've Got A Headache

[r 8/00]

Orchestration: Steve Margoshes

Musical score for the piece "I've Got A Headache". The score is written for Piano/Conductor and consists of four measures. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), in 4/4 time. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and the same key signature and time signature. The piano part begins with a piano (*p*) dynamic and a crescendo hairpin. The accompaniment features a steady bass line of quarter notes and a treble line with eighth notes. The score is divided into four measures, numbered 1 through 4 at the top. The first measure contains the vocal line and the piano accompaniment. The second measure contains the piano accompaniment. The third and fourth measures contain the piano accompaniment. The score ends with a double bar line.

(Ky1: "Piano"/Ky2: "Harp"/Ky3: "Strings")

Attaca

PIANO/CONDUCTOR

Aida
Nehebka
Nubians

"Aida"

Dance Of The Robe

[r 8/00]

Orchestration: Steve Margoshes

Cue: M. "The Nubians want their princess."

1 Aida: 2 Dictated, In 1

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

(+ Ky 3: "Stgs")

(Ky 1: "Piano") p Dmin

6 know-ing that each per-son there com-pares me To those in our past whom I now suc-ceed But

Dmin

10 11 12 13 In 2 14

how can what-ev-er I do for them now be e - nough be e-nough

N
u
b
i
a
n
s

(Stgs! "Choir")

(+ Pizz Stgs! "Dry Harp")
(+ Tamb)
Dm in
f

15 16 17 18

N
u
b
i
a
n
s

I - DA! A - I - DA! All we ask of you Is a

("Harp" continues)

E \flat B \flat B \flat D \flat A \flat A \flat A \flat G \flat

19 20 21 22

N
u
b
i
a
n
s

life-time of serv-ice, wis-dom, cour-age To ask more would be self-ish But

Chords: Eb, Ab, G/B, Cmin

Dynamic: *pp.*

24 25

N
u
b
i
a
n
s

noth - ing less will do I - DA! A -

Chords: Db, C7sus, C7, Eb/Bb, Bb

Dynamic: *pp.*

26

27

28

N
u
b
i
a
n
s

Measures 26-28. The vocal line for 'Nubians' has lyrics 'I DA!'. The piano accompaniment features chords: $D\flat/A\flat$, $A\flat$, $E\flat sus 4$, $A\flat$, $E\flat$, and $A/C\sharp$. The guitar part is indicated by a treble clef staff.

29

30

(Aida)

31

32

Your robe should be gold-en your robe should be per-fect In -

N
u
b
i
a
n
s

Measures 30-32. The vocal line for 'Nubians' has lyrics: "Your robe should be gold-en your robe should be per-fect In -". The piano accompaniment includes the instruction $Dmin$ *sub. f*. The guitar part is indicated by a treble clef staff.

(Gtr 1)

(+ Pizz Stgs! "Dry Harp")

(+ Fl/OB)

mp ("Piano & Dulcimer")
(+ Doumbek)

$Dmin$
sub. f

$Dmin$

$B\flat/D$

Measures 30-32. The piano accompaniment includes performance instructions: $Dmin$ *sub. f*, *mp* ("Piano & Dulcimer") (+ Doumbek), and $B\flat/D$. The guitar part is indicated by a treble clef staff.

33 34 35 36

stead of this rag-ged con - coc-tion of thread But may you be moved by its des - per-ate beau-ty To

N
u
b
i
a
n
s

C/D Dmin Dmin E/D

(+ Hn)

Red * Red * Red * Red *

37 38 39 40

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

N
u
b
i
a
n
s

C/D Dmin C/E F

(+ Ky3: "Warm Swell")

Red * Red * Red * Red *

41

dance! To the dance! —

42

43

Nubians

(Winds/Stgs)

(+ Pizz Stgs/"Dry Harp")

A7 C#

fz

D min

44

45

46

47

Nubians

I - DA! A - I - DA!

All we ask of you

All we ask is a

(+ Ky2: "Muted hns")

(+ Ky3: "Choir")

Bb/Eb Bb Db/Ab Ab Ab Gb

48 49 50 51

Nubians

life-time of serv-ice, wis-dom, cour-age To ask more would be self-ish But

(+ Ky3: "Marcato Stgs")

(+ Hn)

E♭ G Ab G/B Cmin

52 53 54 55

Nubians

noth-ing less will do A - I - DA! A - I

(+ Ky3: "Choir")

D♭ D♭maj7 D♭6 Csus C E♭/B♭ B♭ D♭/A♭ A♭ E♭sus/A♭

56



57 58 59

Nubians

DA!

("Voice Pad")

("Piano & Dulcimer")
(+ Fl/OB)

mp

E \flat (no3) D \flat (no5)/E \flat D \flat (no3)/E \flat E \flat (no3)

[Stomps]

59A 59B 59C 59D

poco cresc.

E \flat (no3) E(no3)/E \flat D \flat (no3)/E \flat E \flat (no3)

60 61 62 63

(Gtrs w/ override)

(+ Djembe)
(+ Ky3: "Giant Djembe/Chunky Clav")
Eb(no3)

Ob(no5)/Eb Db(no3)/Eb Eb(no3)

63A 63B 63C 63D

("Tribal Whoop")

Eb(no3) E(no3)/Eb (cresc.) Db(no3)/Eb Eb(no3)

64 [Dance] 65 66 67

(Hn) *should be in A1.*

(Gtrs. cont.)
fEb(no3) Ob(no5)/Eb Db(no3)/Eb Eb(no3)

67A 67B 67C 67D

(+ Gtr 1) ("Tribal Whoop")

Ek(no3) E(no5)/Eb Db(no3)/Eb Ek(no3)

67E 67F 67G 67H

(Perc/Dr solo)

Ek(no3)

67I 67J 67K

(Gtrs/Bass/"Tribal Kalimba"/etc) (Drum Solo)

Em

67L 67M 67N

("Djembe solo")

D♭/F E♭m

68 69 70 71

N
u
b
i
a
n
s

A -

(Stgs)

D♭/F G♭ (Dm accented) A♭m in B♭m/A♭

72

73 74

Nubians

I - DA! A - I - DA! A - I - DA! A -

(Hn)

(Gtr 1) 8va

ff (+ Trem stgs)

Bb7sus Ab/Bb Cb Gb/Cb Bb7sus Ab/Bb

75

76 [To 79]

Nubians

I - DA! A - I - DA!

(8va)

15^{ma}

Cb Gb/Cb Bb7sus Ab/Bb

79

80 81 82

(Flute) ("Nylon Gtr.") (+ Oboe)

Emin *p* Cadd9 D G Amin G

(Vc)

83 84 85 86

(Hrn/Stgs) (Tutti) (+ Tamb)

D G *cresc.* B7sus *f*

87

88 89 90

know ex-pec-ta-tions are wild and al-most be-yond my ful-fill-ment but they won't hear A

ff Fmin D/F Eb/G Eb Ab C

91

word of a doubt or see signs of weak-ness My nigh on im-pos-si-ble du-ty is clear

(Fl/Obl/Stgs)

(Hn/Gtr)

(+ Gong)

f F min (+ Ky2: "Horns")

D \flat add 9/F

E \flat

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

95

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

N
u
b
i
a
n
s

sub. *mf*

E \flat
G

A \flat

C7 sus4

accel.

Sub-----

99 100 101 102

nough! _____

N
u
b
i
a
n
s

I - DA! A I - DA! A I - DA! A I - DA! A -

(Stgs)

(Hr)
(+ Fl/OB)
(+ Ky2: "Choir")

Bb sus4 / C Bb/C Db / C Ab/C Bb sus/C Bb/C Db / C Ab/C

103 104 105 106

It's e - nough! _____

N
u
b
i
a
n
s

I - DA! A I - DA! _____

Bb sus4/C Bb/C Db/C Ab/C

107 108 109

Nubians

Ah - ah - ah - ah - ah ah!

(Ky3: "Brass") (Ky3: "Marcato Sigs")

rall.

(Tutti)

fff D^b maj7 B^b min7 C7 sus4 C min7 G min7 G

F^{tr} *ad lib*

(+ Timp)

After Dance

[r 8/00]

Orchestration: Steve Margoshes

1 (Aratzé)

mp
(Big Bamboo Flute)
mp (Djembe)
mp Bass tone

6 7 8

(Perc/Drs continue sim.)

9 10 11 12 [To 17]

(Big Bamboo Flute)
(*p*) ('Dulcimer')
(*p*) ('Hp')
(+ "Finger Cym")

Musical score for measures 17-20. The score is written for piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of a single melodic line with a slur over measures 17-20. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The bass line includes the instruction "(+ 'Finger Cym')".

Musical score for measures 21-24. The score is written for piano and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of a single melodic line with a slur over measures 21-24. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The bass line includes the instruction "(+ 'Finger Cym')".

Segue "Basketheads"

Basketheads

[r 8/00]

Orchestration: Steve Margoshes

3X

(1st + 2nd X)

(+ Sus Cym)

("Harp")

(Ky 2: "Harp pad")

(Solo voice)

(bend)

mp sempre

(Bass)

11 (Ky 2: "Harp")

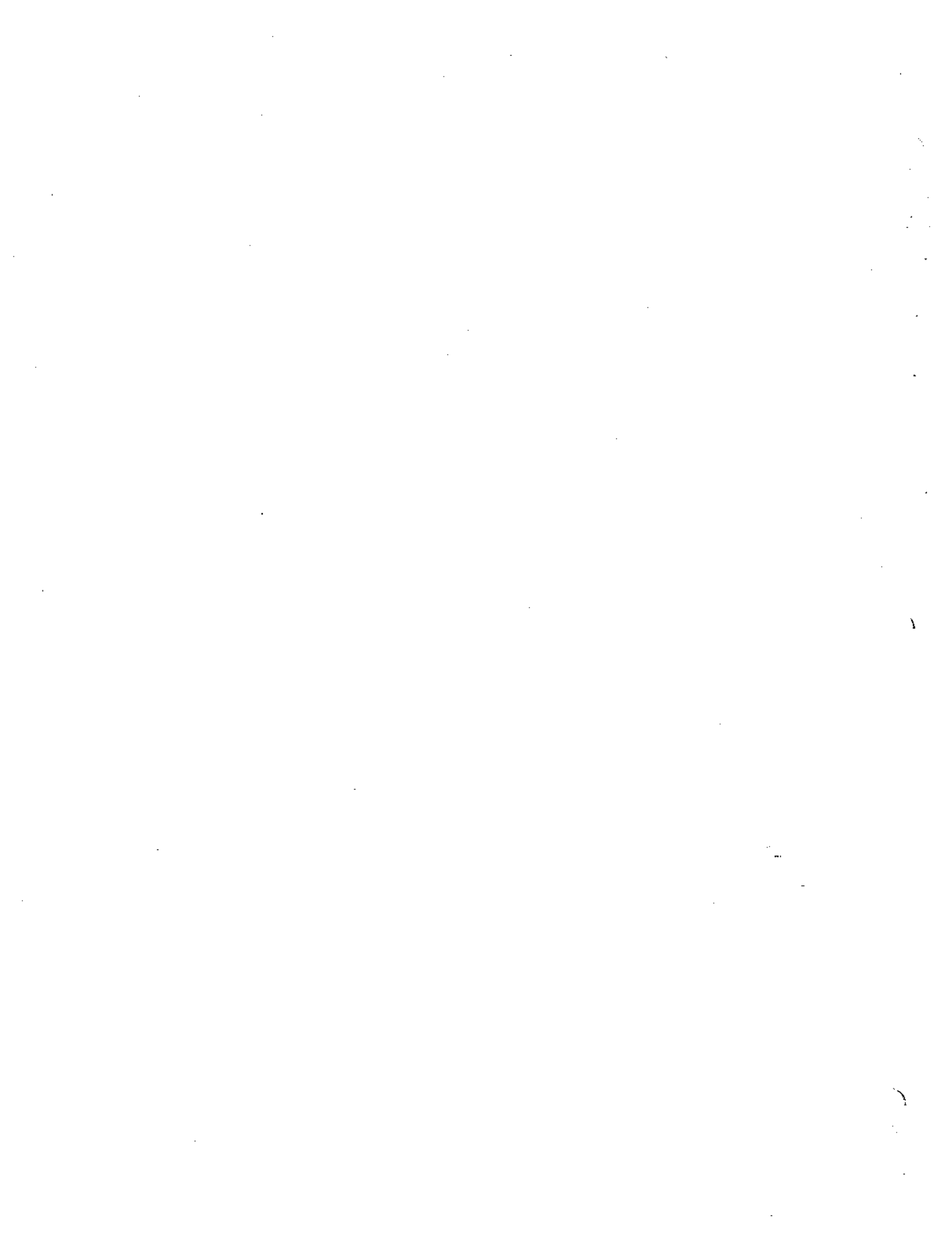
15 (Ky 2: "Dulcimer")

P/C

Musical score for measures 27-31. Measure 27 is a whole rest. Measures 28-31 contain a melodic line in the treble clef with notes G4, A4, B4, C5, B4, A4, G4. Above measure 30 is the instruction *fff*. Above measure 31 is the instruction *3*. A piano accompaniment is shown in the grand staff below, with chords in the right hand and a bass line in the left hand. Above measure 30 is the instruction *fff*. Above measure 31 is the instruction *3*. A piano accompaniment is shown in the grand staff below, with chords in the right hand and a bass line in the left hand.

Repeat and fade (Cut on cue)

Musical score for measures 32-35. Measure 32 is a whole rest. Measures 33-35 contain a melodic line in the treble clef with notes G4, A4, B4, C5, B4, A4, G4. Above measure 33 is the instruction *(Ad lib, use this scale)*. Above measure 34 is the instruction *Bb*. Above measure 35 is the instruction *pp*. A piano accompaniment is shown in the grand staff below, with chords in the right hand and a bass line in the left hand. Above measure 33 is the instruction *C*. Above measure 34 is the instruction *Bb*. Above measure 35 is the instruction *pp*.



PIANO/CONDUCTOR

Radames
Mereb
Aida
Amneris

13

"Aida"

Not Me

[r 8/00]

Orchestration: Steve Margoshes

Cue: [Mereb] "Your betrothed?" (beat)

1 2 3 4

2x [to 9]

("Sweep") ("Shaker") continues->

("Minimoog") ("Pno")

mf Eb Bbm Ab mf Eb

("Pad") (+Bs)

9 Radames: 10 11 12

I once knew — all the an - swers — I stood on cer - tain ground —

(Sus. Cym.) ("Pad") ("Sweep") (Sus. Cym.)

Eb Bbm7 Db Ab

(Bs)

13 14 15 16

A pic-ture of true hap-pi - ness — Con-fi-dence so ef-fort - less — N

Bbm7 Ab Db Ab

17 18 19

bright - er could be found —

Mereb: Oh no —

(Vns) mp

Db Bbm7 Ab Eb

(+Vcl "Stgs")

PIC

20 (Radames) 21 22 23

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

(Sus. Cym.)

mf
(A. El' "Ekochiff")

p Eb (+Stg pads) Bbm7 Db Ab

24 25 26 27

I knew all there was — to know — Love worn light-ly, put on show — My

Bbm7 Ab Db Ab

28 (Radames) 29 30

con - quests — on — dis - play —

And

(Mereb)

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

Db Bbm7 Ab Eb

(+Vcl "Stgs")

31 32 33

who'd have thought — my con - fi - dence — could die? — Not me —

Oh no —

(+Choir) (+Gtr2)

(+Gtr1 "Power 5ths") (Stgs)

mf

(+ "Tamb" on 4) ->

f Db Ab Eb Ab Db

(+Vcl "Stgs")

P/C

34 Not me — That all I took — for grant —

35 Not me — Not me —

E♭/G A♭ D♭

37 ed was — a lie — Not me — Not me —

38 Oh no — Not me —

(Stgs! "Stgs")

A♭ E♭ A♭ D♭ E♭/G A♭

(+Vcl "Stgs")

40 41 42

Who'd have guessed — I'd throw my world — a-way — To

Not me

(*Ekochiff"/Stgs)

(Gtr)

(Vol"Stgs")

E♭/B♭

B♭

43 44 45

be with some-one I'm a-fraid — will say — Not me —

This can nev - er —

(*Stgs")

E♭

D♭/E♭

A♭

D♭

46 47 48

Not me...
 be... He's in love... but he's
 ("Ekochiff")
E_b *A_b* *mf E_b*

49 50 51

not the on - ly one... who'll be changed...
B_bm *A_b2* *E_b* *mf*

52

53

54

55

(Melody -2nd x only)

(Melody -1st x only)
("Minimoog")

Bb

F m7

Eb

Bb

56

Safety [vocal last x]

Aida:

57

58

59

I shall not en-vy lov - ers—

But long— for what they share—

(Sus. Cym.)

(Sus. Cym.)

p
(Vns)

Bb

F m7

Ab

Eb

(Bs out)

60

Amneris:

61

62

63

An empty room is mer - ci-less—

Don't be sur - prised— if I con - fess— I

F m7

Eb

Ab

Eb

(Amneris) Aida+Amneris:

64 65 66

need some com - fort there And

mf

Ab Fm7 Eb Bb

(+Vcl^{stgs})

Fix this section

67 68 69 70

who'd have thought... a love... could be... so good?... Not me... Not me...

(Cym.) *F_d*

(*Hp*) ("Pno+Pad")

mp *ethereal* *sim.* *gently*

Ab/Eb Eb Bb Eb/G Ab Bb/D Eb

71 *And show me things — I nev - er un - der - stood —*

(Cym.) *(Hp)* *mp*

Ab *(Vc-2nd x only)* *Eb*

74 *Not me — Not me —*

(Cym.) *f* *(Mark Tree)* *(2nd x only)* *f*

Bb *Eb/G* *Ab* *Bb/D* *Eb* *(Pno)*

77 *Who'd have guessed — he'd throw his world — a-way — to be with some-one till his dy -*

(Ekochiff' / Stgs) *mf*

Bb/F *mf* *F* *(+Hn)* *Bb/F* *F* *Bb*

(Vcl "Stgs") *(Bs in)*

PIC

80 *ing day— Not me—* 81 82 *Not— me—*

f ("Stgs")
f ("Fl" "Stgs")
 Eb/Bb Bb Eb/G Ab (+Hn) Bb/D Eb
 (+Timp)

83 *And who'd have thought a love—* 84 *Radames:* 85

(Aida+Amneris)
ff (+TomToms) *ff* Ab (Hn/Vc)

86 (Radames) could be so good? Not me Not me

(Aida+Amneris) could be so good? Not me Not me

Mereb: No good Not me

("Stgs")

(Hr) *f*

E \flat B \flat E \flat A \flat B \flat D E \flat

89 90 91

My se - crets and My pas - sions un - der - stood

His se - crets and My pas - sions un - der - stood

Not me

(+F) *f*

mf

A \flat E \flat

92 Not me Not me Who'd have guessed I'd throw my
 93 Not me Not me Who'd have guessed he'd throw his
 Oh- no- Not me Not- me (Stgs! "Stgs")

Bb Eb Ab Bb Eb (+Hn) Bb/F mf

96 world a-way To be with some-one till my dy ing day Not-
 97 world a-way To be with some-one till his dy ing day Not
 98

F Bb Ab maj7 Bb Bb Eb

99 100 101

me Not me

me Not me

This can nev - er be

(Via)

Ab Bb/D Eb p

102 103 104 105

(Shaker) continues->

(Harp) Eb Bbm Ab Ebb pp

(Vn)

106 107 108 109

(Shaker) continues->

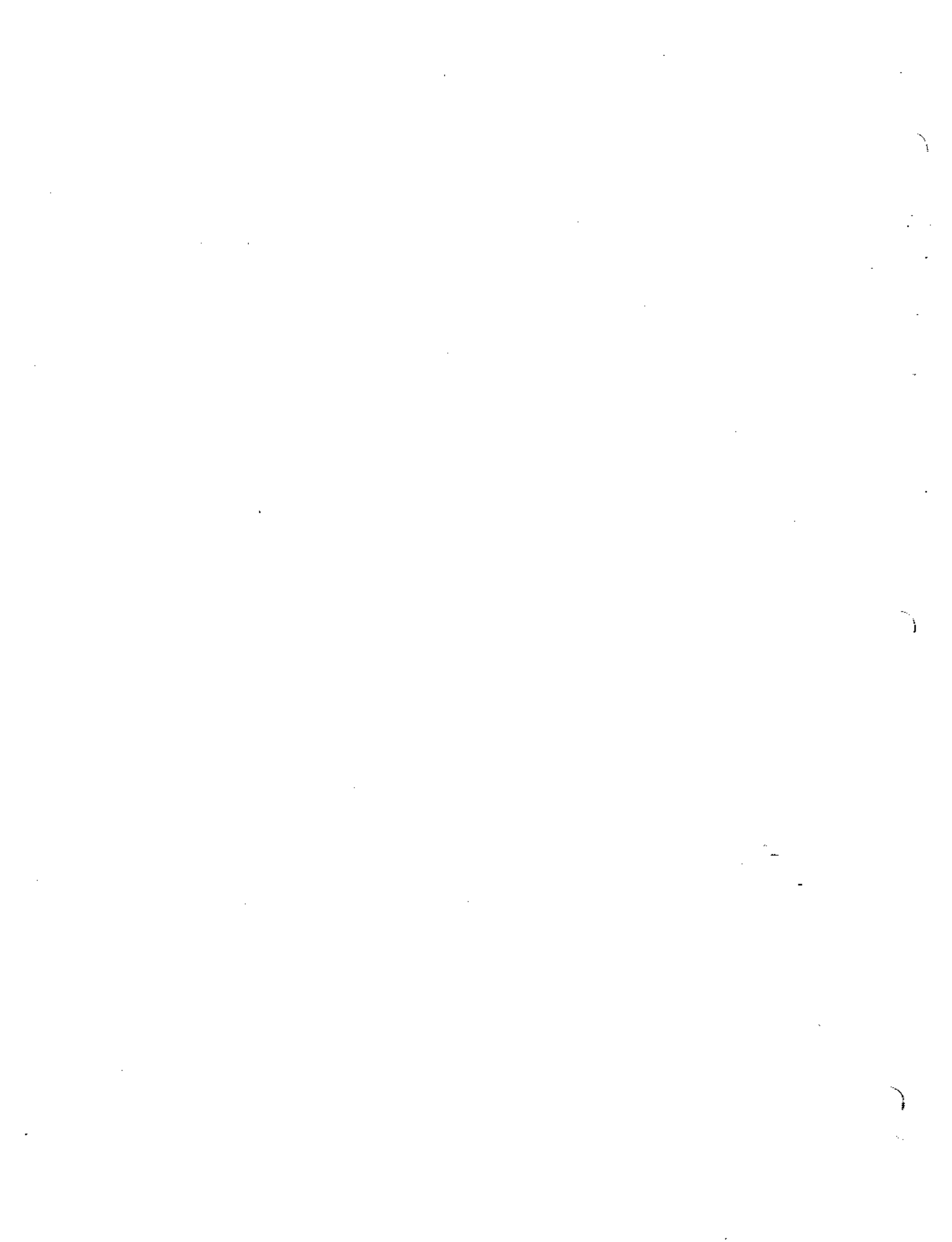
E \flat B \flat m A \flat E \flat

110 111 112 113 [To 119] 119 Safety (Fix)

(+Shaker) (Eng. Hn) p last x

("Stgs") ("Hp") mp E \flat B \flat m7 A \flat E \flat E \flat rit. last x

[Attacca "Elaborate Lives"]



PIANO/CONDUCTOR

Radames
Aida

14

"Aida"

Elaborate Lives

[r 8/00]

Orchestration: Steve Margoshes

[Cue] Radames: "Aida...GO"

Musical score for measures 1-4. The score is in 4/4 time and E-flat major. It consists of four staves: a vocal line for Radames, a vocal line for Aida, and a piano accompaniment. Measure 1 is marked with a '1' and contains a whole rest for Radames. Measure 2 is marked with a '2' and contains a whole note for Aida. Measure 3 is marked with a '3' and contains a whole note for Aida. Measure 4 is marked with a '4' and contains a whole note for Aida. The piano accompaniment features chords in the right hand and bass notes in the left hand. Chords are labeled as Gb and Eb m.

Musical score for measures 5-8. The score is in 4/4 time and E-flat major. It consists of four staves: a vocal line for Radames, a vocal line for Aida, and a piano accompaniment. Measure 5 is marked with a '5' and contains a whole rest for Radames. Measure 6 is marked with a '6' and contains a whole note for Aida. Measure 7 is marked with a '7' and contains a whole note for Aida. Measure 8 is marked with an '8' and contains a whole note for Radames. The piano accompaniment features chords in the right hand and bass notes in the left hand. Chords are labeled as Cb, Gb/Db, and Db. The lyrics "We all" are written below the piano accompaniment in measure 8.

21 22 23 24

and hur-ried nights — Seems quite un-be-

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

25 **A tempo**

26 27 28

liev-a-ble to me I don't want to live like that — Seems quite un-be-

B \flat /D E \flat m

29 30 31 32

liev-a-ble to me I don't want to love like that I just want our time to be—

B \flat /D D \flat

33

34 35 36 37

Slo - wer and gen - tler, wis - er, free

Ab7 D \flat C \flat add9

38

38A

(Perc: "Balafon") (Ky3: "Stgs") We all _____

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

(+ Ky2: "Voices")

39

40 41 42

live _____ in ex - trav - a - gant times _____ Play - ing

(+ Ky2: "Warm Pad")

G \flat C \flat /G \flat G \flat F \flat /C \flat C \flat

(+ Bass)

43 games we can't all win Un-in -

44

45

46

47 tend - ed e - mo - tion - al crimes Take some out -

48

49

50

51 take oth - ers in I'm so tired - of all -

52

53

54

Chords: D \flat , G \flat /D \flat , D \flat , G \flat , C/G \flat , G \flat , G \flat , B \flat 7, E \flat m, C, C/G \flat , C, D \flat , G \flat /D \flat , D \flat

55

56

57

58

we're go-ing through

I don't want to live like that

I'm so tired of

(Stgs)

(+ Fl/OB)

(+ Gtr 1 w/ Chorus)

Bb/D

Ebm

59

60

61

62

all we're go-ing through

I don't want to love like that

I just want to be with you

Bb/D

(+ Hrn)

Cb

Db

83

64

65

Now and for - ev - er,

(+ Fl/OB)

(Hrn)

(+ Triangle)

Eb

Ab7

66 peace - ful, true 67 68 This may not be the

(Ky3: "Harp")

D \flat C \flat /G \flat (+ Gtr 2)

69 mo - ment 70 to tell you face to face 71 72 But I could wait for -

(Ky2: "Stgs") (Hr)

(+ Vc) C \flat F \flat /C \flat C \flat E G \flat C \flat /G \flat G \flat

73

74

75

Radames:

76

ev-er— for the per-fect time— and place—

We all

Aida:

We all

(+ Fl/Ob)

rall.

(+ Stgs)

Ab/Eb

Ab/C

D \flat

D \flat 7 C \flat /D \flat

77

A tempo

78

79

80

lead

such E-LAB-O-RATE LIVES—

We don't

lead

such E-LAB-O-RATE LIVES—

We don't

(H α)

(+ Ky3: "Stgs")

(+ Perc: "Balafon")

G \flat

C \flat /G \flat

G \flat

C \flat

F \flat /C \flat

C \flat

81 82 83 84

know whose words are true — Strang - ers,

know whose words are true — Strang - ers,

Db Gb/Db Db Gb Cb/Gb Gb

86 87 88

lov - ers, — hus - bands, wives — Hard to

lov - ers, — hus - bands, wives — Hard to

Gb Bb Ebm

89 90 91 92

know who's lov - ing — who —

know who's lov - ing — who — Too man-y choic-es

Ch Ab m/Cb Db Gb/Db Db

93 94 95 96

Too man-y choic-es

tear us a-part — I don't want to live like that

(Stgs) (+ Fl/OB)

Bb/D Eb m

(Hn)

97 98 99 100

tear— us a - part I don't want to love like that I just want to touch your heart—

B \flat /D
C \flat
D \flat add9

101 102 103 104 [To 110]

May this con - fes - sion ————— be the
be the

(+ Triangle)
(+ Winds/Stgs)
(+ Ky2: "Voices")

pp *sempre p*

E \flat A \flat 7 D \flat 5

110 111 112 113

start

(Gtr 1)

start

Gb5/Cb

Gb5/Db

Db5

After Elaborate Lives

[r B/00]

Orchestration: Steve Margoshes

1 ("Piano + Rhodes")

2

3

4

(Ky2: "Pad")

mp (Cello)

5

6

7

8

9 "Cleansed of my best sins" Fade on cue

10

(Drums)

The musical score is written for piano and conductor. It consists of three systems of staves. The first system (measures 1-4) features a piano and Rhodes part with sustained chords and a cello part with a melodic line. The second system (measures 5-8) continues the piano and Rhodes part, with the cello part fading out. The third system (measures 9-10) features a drum part with a steady rhythmic pattern. The score includes dynamic markings like 'mp' and 'Fade on cue', and performance instructions like '(Piano + Rhodes)', '(Ky2: "Pad")', and '(Drums)'. Measure numbers 1 through 10 are clearly marked above the staves.

Segue "The Gods Love Nubia"

PIANO/CONDUCTOR

Aida
Mereb
Nehebka
Nubians

15

"Aida"

The Gods Love Nubia

[r 8/00]

Orchestration: Steve Margoshes

Cue: Radames exits/Scene Change

1 2 3 4

5 5A 5B 5C

Aida:
Take me

niente

niente

(“Sustain-o-harp”)
p

(E. Hn “lamentoso-doloroso”)
pp
 (“Dulcimer”)

(“Dulcimer”/“Warm Rhodes”)
mp
(E. Hn)

Detailed description: This is a page of a musical score for the opera 'The Gods Love Nubia'. It features three systems of staves. The first system (measures 1-4) includes a vocal line with measure numbers 1, 2, 3, and 4, a harp part with a 'p' dynamic and the instruction '(Sustain-o-harp)', and a piano part with a 'pp' dynamic, '(Dulcimer)' instruction, and '(E. Hn "lamentoso-doloroso")' marking. The second system (measures 5-5C) includes a vocal line with measure numbers 5, 5A, 5B, and 5C, and the lyrics 'Aida: Take me' and 'niente'. The piano part continues with a 'mp' dynamic, '(Dulcimer"/>

6

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

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

(Solo Hi hat)

PPP

14

15 16 17

Nubian: *mp* Mmm

Nubian: *mp* Mmm Mmm Mmm Mmm

("Stgs") *p* sneak in

18 19 20 21

slip in in-to the sweet-er cho-rus of that oth-er land The

Mmm Mmm Mmm Mmm

Nubian: *mp* Mmm Mmm

Mmm Mmm Mmm Mmm Mmm

(Sticks)

23 24

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

mp Nubians:

Hmm Hmm Hmm Hmm Hmm Hmm

(+Drs) (Tamb)

mf

("Pno")

mp F (Bs 8vb)

C G

25 26 27

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

Hmm Hmm Hmm Hmm Hmm Hmm

C D m/C C/E F m C/E

28 29

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

Nehehka: *mp*

The gods love Nu-bi-a, their

Hmm Hmm Hmm Hmm Hmm

mp ("Harp")

G C/G G F

31 32 33

The

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

C G C C/E (+Bs)

34
 tears of Nu - bi - a, a pass - ing ab - er - ra - tion They wash in - to the riv - er — and are

35
 tears of Nu - bi - a, a pass - ing ab - er - ra - tion They wash in - to the riv - er — and are

36
 Nubians:

Hmm
 (+Drs time)
 ("E. Pro Pad")

Hmm

Hmm

Fm C/E D7

37
 nev - er cried — a - gain The gods love Nu - bi - a, we have to keep be - liev - ing Though

38
 nev - er cried — a - gain The gods love Nu - bi - a, we have to keep be - liev - ing Though

39
 nev - er cried a - gain The gods love Nu - bi - a, we have to keep be - liev - ing Though

Ooo Ooo

mf

G F C

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

41

42

mf

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

G C C/E Fm

Detailed description: This is a musical score for a song. It features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "scat-tered and di-vid - ed we are still its heart The fall of Nu - bi - a, e -". The score includes measure numbers 40, 41, and 42. There are dynamic markings such as *mf* and *f*. The piano part includes chord symbols: G, C, C/E, and Fm. The piano part has a melodic line in the right hand and a bass line in the left hand.

46 47 48

part. Take me— in my dreams— re - cur - ring Cheer - ful—

part. Take me in— my dreams re - cur - ring

part. Take me in— my dreams re - cur - ring

part. Take me— in my dreams— re - cur - ring Cheer - ful—

(+Tamb as before)
("Stgs") ("Stgs")

C C F

49 50 51

as a child - hood dance In - to one more taste... o.

Cheer - ful as... a child - hood dance In-to one more

Cheer - ful as... a child - hood dance In-to one more

as a child - hood dance In - to one more taste... of

crsc.

Am7 D G C Eb Bb/E

52 53 54

free-dom One more- long - ing back - ward glance- The

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

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

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

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

F F# C/G G6 G C

55

56 57

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

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

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

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

(+Tamb on 2+4)
(E.Hn/Stgs)

(+Choir)

F C G
(Sigs)

58 59 60

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

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

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

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

("Stgs")

bp

C (+Vc) Fm C/E

61
des - o - late, the suf - fer - ing, the plun - dered, the op - pressed— The

62
des - o - late, the suf - fer - ing, the plun - dered, the op - pressed— The

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

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

D G

The musical score consists of five systems. The first system is a vocal line with lyrics. The second system is a piano accompaniment. The third system is a vocal line with lyrics. The fourth system is a piano accompaniment. The fifth system is a piano accompaniment. The score is in G major and 4/4 time. The lyrics are: 'des - o - late, the suf - fer - ing, the plun - dered, the op - pressed— The'. The piano accompaniment features a steady bass line and a more active treble line with chords and arpeggios.

63

64

65

gods love Nu - bi - a, we have to keep be - liev - ing Though scat - tered and di - vid - ed

gods love Nu - bi - a, we have to keep be - liev - ing Though scat - tered and di - vid - ed

gods love Nu - bi - a, we have to keep be - liev - ing Though scat - tered and di - vid - ed

gods love Nu - bi - a, we have to keep be - liev - ing Though scat - tered and di - vid - ed

(Drs out)

C

G

66 we are still its heart 67 The fall of Nu - bi - a, 68 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

(+Tamb 16ths)
("Stgs")

(+"Choir")

(+Drs fill)

Fm (Vc)

C/E

PIC

69 70 71

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

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

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

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

("Sigs")

E E7/G# Am C/G F G C7+9 E E7/G# Am C/G rit.

72 73 74 75

flesh is torn— a - part

flesh is torn— Take me in my dreams re-

flesh is torn— Take me in my dreams re-

flesh is torn— Take me in my dreams re-

(Drums) ("Stgs") (+Drs time) (+Stg pads)

F D m/G C C

Detailed description: This is a page of a musical score for the piece "Gods/Nubia". It contains five systems of music. The first system is a vocal line starting at measure 72 with the lyrics "flesh is torn— a - part". The second system continues the vocal line with "flesh is torn— Take me in my dreams re-". The third system repeats the vocal line with "flesh is torn— Take me in my dreams re-". The fourth system is a piano accompaniment line with performance instructions: "(Drums)", "(Stgs)", "(+Drs time)", and "(+Stg pads)". The fifth system is a piano accompaniment line with chord symbols: "F", "D m/G", "C", and "C". The score is written in treble and bass clefs with various musical notations including notes, rests, and dynamic markings.

Dictated

76 77 78 79 80

One more long - ing back - ward glance

cur-ring One more long - ing back - ward glance

cur-ring One more long - ing back - ward glance

cur-ring One more long - ing back - ward glance

(Hn/Stgs) *ff*

F C/G G F/C *ff* *fff*

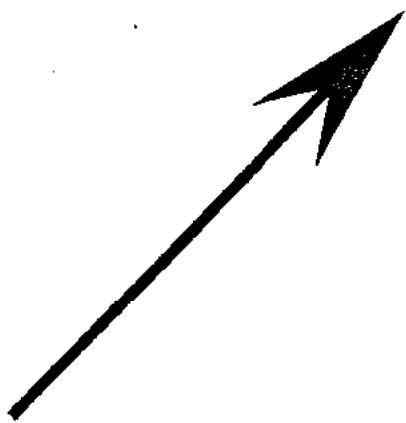
(+Timp)

End Act I

Entr'acte

[r 8/00]

Orchestration: Steve Margoshes



A

(+ Crotales/Sus Cym)

("Piano")

(Solo Horn)

mfz

mp (lone y, desolate)

E

(+ Crotales/Sus Cym)

("Piano")

(Solo Horn)

mfz

mp (lone y, desolate)

Attacca "A Step Too Far"

PIANO/CONDUCTOR

Amneris
Radames
'da

17

"Aida"

A Step Too Far

[r 8/00]

Orchestration: Steve Margoshes

Musical score for measures 1-4. The score is in 4/4 time and B-flat major. It features a vocal line (measures 1-4), a woodwind/stage line (measures 1-4), a keyboard line (measures 1-4), and a bass line (measures 1-4). The keyboard line includes the instruction "(Ky2: 'Fake mini-moog')", "(Ky1: 'Piano' / Gtr 1)", and the chord Eb. The bass line includes the chord Bb/D.

Musical score for measures 5-8. The score is in 4/4 time and B-flat major. It features a vocal line (measures 5-8), a woodwind/stage line (measures 5-8), a keyboard line (measures 5-8), and a bass line (measures 5-8). The vocal line includes the instruction "(Vocal 2nd X)" and the lyrics "Amneris: It's so strange-". The keyboard line includes the chord Fm. The bass line includes the chord Db.

9

10 11 12

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

(Ky2: "Pad") (Ky3: "Dulcimer")

13 14 15 16

for - mal, too re - spect - ful — Ne - ver takes — ro - man - tic leads There are

17 18 19 20

times — when I im - ag - ine — I'm not al - ways on his mind He's not

21 think - ing what I'm think - ing 22 Al - ways half — a step be - hind — 23

(Cello)

24 Al - ways half — a step be - hind — 25 26

27 ho — O — ho — 28 29 30

(F/EH/Stgs)
 (+ Timbale, Brazilian style)
 (Ky2: "Pad" continues) (+ Ky3)

31 32 33 34 Radames:

O ————— ho ————— I'm in

Fm Db Bb

35 36 37 38

ev - ery kind — of trou - ble — can't you tell — just look at me Half ec -

(Gtr 1) etc (F/EH)

Ab Eb/G

39 40 3 41 42

stat - ic, half de - ject - ed — All in all — I'm all at sea Ea - sy terms —

Bbm Gb

P/C

43 44 3 45 46

I thought I wan - ted ——— Fill me now ——— with chil - ling dread ——— You could ———

Bbm C7b9

47 3 48 49

ne - ver know ——— the ——— cha - os ——— Of a life ——— turned on its head

Fm Ab/Eb

50 51 52

Of a life ——— turned on its head ——— O ———

Ab/Eb

53

54 Radames: 55
Amneris: O ho

(Winds/Stgs)

(+ Ky3)

Ab EWG

57 58 59 60 Aida: I am

O ho O ho

Bbm Gb Eb

61

62 63 64
cer - tain that I love him, but a love can be mis - placed, have I

(Ky2: "Fake mini-moog")

(+ Ky3: "Dulcimer")

Db Ab/C

p p p

65 66 67 68

com - pro - mised — my peo - ple — in my pa - sion and — my haste — I could

(F/EH)

E♭m C♭

69 70 71 72

be — his life com - pan - ion — An - y where — but where we are — Am I

(+ Stgs) (Ky2: "Mini moog" continues)

E♭m F 7♭9

73 74 — 3 — 75

lead - er? am I trait - or? — Did I take A STEP TOO FAR? —

(Stgs)

B♭m D♭/A♭

76

Amneris:

Did I take A STEP TOO FAR? It's so strange

77

78

Dw/Ab

Ab

78A

Amneris:

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

78B

78C

78D

Alda:

Radames:

I am cer - tain that I love him, but a

I'm in ev - erykind of trou - ble can't you tell just look at me

(Ky3: "Dulcimer")

(+ Timbale)

Db

Ab/C

p p u p p

78E 78F 78G 78H

for - mal, too re - spect - ful — Ne - ver takes — ro - man - tic leads There are

love — can be — mis - placed, — have I com - pro - mised — my peo - ple — in my pa -

Half ec - stat - ic, half de - ject - ed — All in all — I'm all at sea

(FUEH)

Ebm Cb

78I 78J 78K

times — when I im - ag - ine — I'm not al - ways on his mind

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

Ea - sy terms — I thought I wan - ted — Fill me now —

Ebm (Vc) d F7b9

78L

78M

78N

He's not think - ing what I'm think - ing Al - ways

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

with chil - ling dread You could ne - ver know the cha - os

F7b9

Bbm

78O

78P

half a step be - hind Al - ways

lead - er? am I trait - or? Did I

Of a life turned on its head

Db/Ab

78Q 78R 78S 78T

half— a step behind—

take A STEP TOO FAR?— Did I take— A STEP TOO FAR?—

Of a life— turned on its head—

Ab

79

Aida: 80 Radames: 81 82

O — ho — O — ho —

(Ha/EH/Stgs)

(+ Tambourine/Timbale) (+ Ky3)

E B/D

83 Aida:
Amneris:
Radames:
O ho O ho

84 85 86

(+ Ky2: "Chiff")

F#m D B

87

88 89

O ho O ho

E B/D#

90 *v* *o* *ho* *Did I*

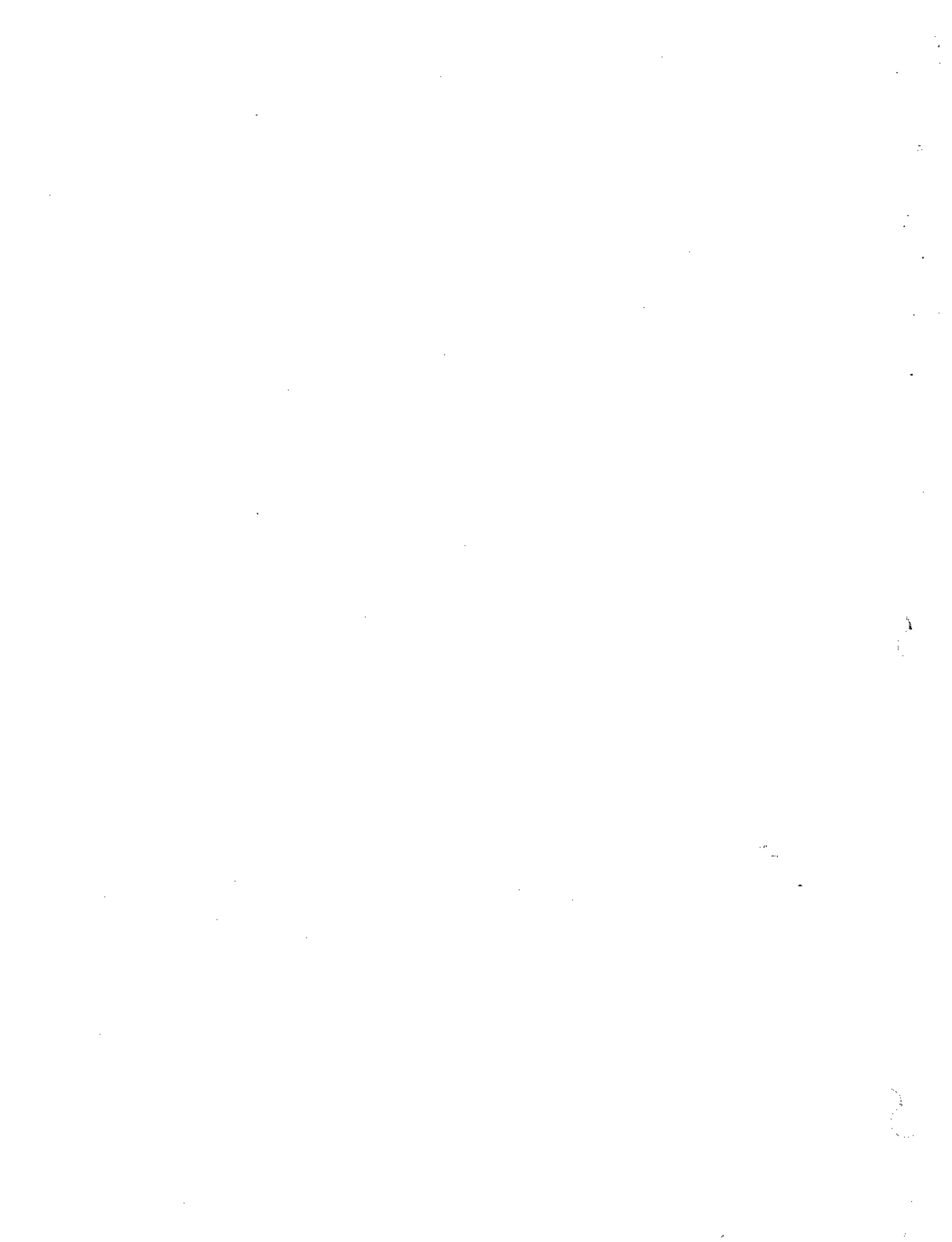
Aida:
Amneris:
Radames:

Aida:
o

F#m

93 *take A STEP TOO FAR?* 94 95

D *B* (+ *Timp*)



A Step Too Far - Playoff

[r 8/00]

Orchestration: Steve Margoshes

[Start bar 96]

96 (Ky2: "Fake Mini Moog") 97 (+ Flute/Hrn/Stgs) 98 99

(+ Gtrs)

mf F (Ky1: "Piano") C

(Ky3: "Stgs")

(Bass)

100 101 102 103

(Oboe)

G m Eb C

104 105 106 107

(Oboe)

p

(Vc)

(Ky3: "Stgs")

108

109

110

111

Musical notation for measures 108-111. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measures 108-111 show a melodic progression with some rests in the vocal line.

112

113

114

115

Musical notation for measures 112-115. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measures 112-115 show a melodic progression with some rests in the vocal line.

116

117

118

Musical notation for measures 116-118. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measures 116-118 show a melodic progression with some rests in the vocal line.

Easy As Life

[r 8/00]

Orchestration: Steve Margoshes

Cue: "...one more reason to hate them."

Slow, colla voce

2

mp Aida:

3

1 This is the mom - ent when the Gods ex - pect me to

mp Ab G Ab G7

4 beg for help. 5 But I won't e - ven try. — 6 I want noth - ing in the world but my -

(“Hp”) *mp* Cm Eb/Bb Fm^b/Ab F m/Ab

7 self to pro-tect me. And I won't lie down, roll o-ver and die.

8 9

G sus⁴ G Fm7 G sus⁴ G

(+ "Trem Stgs")

10

A tempo

11 12 13

("Stgs") mp

mp Cm ("Pno/Dulcimer") F m/C (Drs) mp Cm F m/C

14

All I have to do

is for-get how much I love him.

15 16 17

Cm Abmaj7 Ab6

P/C

18 19 20 21

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

Bbadd⁹ Cm (+ "Hp")

22 23 24

Tell my - self that love's an e - ver - chang - ing sit - u - a - tion.

Cm/Bb Fadd⁹/A F/A

25 26 27

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

Ab6

28 29 30 31

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

(Pizz Stgs) (Drs)

mp

G7 G7 Ab^b/Gb Ab/Gb G7

32 33 34 35

eas - y.

(Pno) (Marc Stgs)

mf Cm *poco agitato* Cm B^bm/C Fm/C Cm B^bm/C Fm/C

36 37 38

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

(Marc Stgs)

(+Bs Dr) Cm Cm⁷ Cm Cm⁷ Fm⁷

(no Ped.) (Bs) *mf*

39 40 41

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

Bbadd9

42 43 44

heart bet-ter to have lost him

(+ "Stgs")

Cm Cm/Bb

45 46 47

when the ties were bare-ly bind-ing.

Fbadd9 A F/A mf

("Hp" / "Stgs" 8vb)

48 49 50

Bet-ter the con-tempt of the fam-il - iar can-not start.

51 52 53

It's eas - y. It's

(Fl) (Ob) mp

G7 pull back Ab6/Gb Ab/Gb G7

54 55 56

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

("Stgs") mf ("Pno")

("Marc Stgs") Cm7 f Bbm/C Fm/C Fm7/Ab mf (+Bs)

57 58 59

as he was when I last touched him and

(Fl/Obl/Stgs)

mf

("Hp")

G7sus4 G7

60 61 62

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

mf

Fm7Ab

Fm7/Ab

G7sus4

63 64 65

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

(Hr)

Bbm7/Db

(+Vc)

66 67 68

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

p

C7+5 *C7* *Bbm7*

69 70 71

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

pp *mp*

G.P. *C*

(Stgs)

72 73 74 75

easy. It's easy as

mp *p*

(Hn) *(+Drs)* *(Vc)*

mf *Ab/Gb* *Ab/Gb* *G7sus4* *G7* *Ab/Gb* *Ab7/Gb* *G7*

(Stgs" Bva)

PIC

76

mf

77

78

79

life

(Fl/OB/Hn/Stgs)

ff

Cm

Ab/C Abmaj7/C

Bb

Cm

Ab6

Cm7

(+Gtr chords)
(+"Chimes")

80

81

82

But

Cm

Ab/C

Bb

83

sub. *f*

84

85

mf

86

then I see the fac - es _____ of a worn, de - feat - ed peop - le, _____ a

(Drs)

(Ctr)

mf z

f
(Stgs)

(+Dr fill)

Cm

Cm7

Fm7

("Marc Stgs")

87 fath-er and a na-tion 88 who won't let a cow-ard 89 run.

(Hr/Vn) mf

Bbadd9 Cm7

90 Is this how the Gods 91 re-ward the faith-ful 92 through the

(Ob/Vla) f

Cm7/Bb

93 a - ges? 94 Forc-ing us to prove 95

(Ob) (+Fl) (Stgs)

Am7 F/A Fm/Ab (add9)

PIC

96 that all the hard-est things we've done are

97 98

F m/A^b G⁷ sus⁴ G⁷

99 *mp* 100 101 102

eas - y, so - eas - y. And

(Oboe) (Stgs)

p Ab/G^b Ab⁷/G^b G⁷ Cm (Gtr2) B^bm/C D^b/C

103 *f* 104 105

though I'll think a-bout him till the earth draws in a - round - me,

(Hr) (+Gtr "Power 5ths") (Fl/Obl/Stgs) *mf*

mf F m/A^b G⁷ sus⁴ G⁷

106 and 107 108

and though I choose to leave him for a-noth-er kind of

Fm/Ab

109 110 111

love, this is no de-ni-al,

G7sus4 Bbm7/Db

112 113 114 115

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

C7+5 C7 f Bbm7

116 117 118

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

G/B C

119 *mp* 120 121 122

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

Ab6/Gb Ab/Gb G7 Ab6/Gb Ab/Gb G7sus4 G7

123 *f* 124 125 126

life. It's eas - - y as

(Fl/OB) (+Stgs) *mf*

(Hn) *f*

(+Stgs)

f Cm

Ab6/Gb (+Pizz) Ab/Gb G7sus4 G7

(+Timp) (+Chimes)

127 *f* life. 128 129 *mf* It's eas

Chords: Cm, Ab^b/Gb, Ab/Gb

Instrumentation: (Hp)

130 131 *ff* 132 y as life.

Chords: G⁷sus⁴, G⁷, Cm, Ab/C, Abmaj⁷/C

Instrumentation: (+Gtr), (Fl/Ov/Hrn/Stgs), (+Timp)

133 Dictated 134 135 Δ

Chords: G⁷sus⁴, (add9), Cm

Instrumentation: (+Vc)

Over Easy

[r 8/00]

Orchestration: Steve Margoshes

1 (Ky1: "Piano"/Ky3: "Strings") 2 3 4

mf (Hn/Ky2: "Horns")

(Bass/Gtr2/Timp)

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three staves. The top staff is for strings, with a first ending bracket over measures 1-2 and a second ending bracket over measures 3-4. The middle staff is for horns, marked *mf*, and features a melodic line with eighth and sixteenth notes. The bottom staff is for bass guitar, guitar 2, and timpani, with a simple bass line. The score concludes with a double bar line and repeat dots.

PIANO/CONDUCTOR

Zoser
Radames
Priests

Like Father Like Son

[r 8/00]

Orchestration: Steve Margoshes

Cue: [Radames] "...never will be."

2

1. 3

(Vocals 2nd x only)

er Like son Like Fath -

(Ob/EI/Vns 8va)

(Hrn)

("Pno")

ff

(Vc/Vla 8va) (+Timp)

(+"Orch Hit")

(+Bs)

Ab Eb Eb Db Bb Ab

5 1. [To 17]

Priests:

er Like son Like Fath-

1.

Ab Eb

17

2. Zoser:

18

19

Don't come on so cock - sure, boy You can't es - cape your genes.

2.

Bb
("Clavinet")

E♭/B♭

B♭

(Bs)

20

21

22

No point— in feel - ing pure, — boy—

E♭

B♭

E♭/B♭

B♭

PIC

23 *Your back-ground in - ter - venes* *Lis - ten good and lis -*

(+ "Analog Synth")
(Vla/Vc)

26 *ten — straight .* *You're not the mas - ter of — your fate —*

29 *To this you must be — re - con - ciled —* *You'll al - ways be your fath -*

32 er's child — At times ac-claimed, — at times — re-viled You'll wind up

33 34

35 do - ing just what I'd have done. Like Fath - er

36 37

38 39 40

Like son

Priests:

son

(Vns)
(+ "A. Synth")

(Vla)
(+ Vc 8vb)

F7/A Ab maj7/Bb Eb/Bb

41 42 43

Radames:

Don't as - sume your vi - ces get hand - ed down

Bb Eb Bb

44 the line 45 That a par-ent's blood 46 suf - fi - ces

The first system of music features a vocal line starting at measure 44 with the lyrics "the line". Measure 45 contains the lyrics "That a par-ent's blood" and measure 46 contains "suf - fi - ces". The piano accompaniment includes a timbale part and a grand piano part with chords marked Eb and Bb.

(Timbale)

A single staff of music for the timbale part, showing rhythmic patterns corresponding to the vocal line.

The piano accompaniment for the first system, showing the grand piano part with chords Eb and Bb, and a bass line with a steady eighth-note pattern.

47 to con-demn the child's 48 de-sign 49 I've done wrong I

The second system of music starts at measure 47 with the lyrics "to con-demn the child's". Measure 48 contains "de-sign" and measure 49 contains "I've done wrong I". The piano accompaniment includes a horn part and a grand piano part with chords marked Bb and Eb.

(Hn) (Vla/Vc) (+ "A. Synth") mf

Two staves of music for the horn and string parts. The horn part is marked (Hn) and the string part is marked (Vla/Vc) (+ "A. Synth") mf.

The piano accompaniment for the second system, showing the grand piano part with chords Bb and Eb, and a bass line with a steady eighth-note pattern.

50 can't de - ny 51 But at least 52 I know that I

The third system of music starts at measure 50 with the lyrics "can't de - ny". Measure 51 contains "But at least" and measure 52 contains "I know that I". The piano accompaniment includes a grand piano part with chords marked Eb and Bb/D.

The piano accompaniment for the third system, showing the grand piano part with chords Eb and Bb/D, and a bass line with a steady eighth-note pattern.

The piano accompaniment for the third system, showing the grand piano part with chords Eb and Bb/D, and a bass line with a steady eighth-note pattern.

P/C

53 *54* *55*

Should - n't blame — that on — my stock — This may come as quite —

Chords: Gb, Ab

56 *57* *58*

— a shock — but I'm — no chip off an — y block — I would-n't

Chords: Ab, Bb, Eb

59 *60* *61*

wish those words on an - y - one — Like Fath - er

(Gtr "scrape")

Chords: C7/E, Bb/F

62 Like son! 63 64

Priests:

son

(Vns) (+ "A. Synth")

port

(Vla/Vc)

F7/A Ab maj7/Bb Eb/Bb

65 Zoser: 66 67 68

Son, you're ner - vous, take my hand — All — is set - tled, all — is planned —

("Super Vibraslap")

mp

G m11 F/A

(Bs)

P/C

-9-

69 70 71 72

You've got the world at your com - mand I don't think you un - der - stand

(T.Toms)

(Stgs)

ffz

("Super Vibraslap")

Dm11

Gm11

[Dialogue]

73 74 75 76

continue sim.->

F2/A

Dm11

77 78 79 80

Radames:

I ap - pre - ci - ate too well

(T.Toms)

(Hn)

f

(+Voices")

Gm

(+Vc)

81 *3* 82 83 84

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

F/A Dm

85 86 87 [Dialogue] 88

vil's a dis-tinc-tive smell

(+Vns/Vla)

G m F/G G m F/A (+Vc)

89 90 90A [Explosion]

(Vns/Vla Bob)

(+Bell of Cym.)

D m ("Stgs") Ab/Bb

PIC

90B 90C 90D

90B 90C 90D

A/B \flat Eb/B \flat B \flat

97 Zoser: 98 99 100

He's lost all sense of rea - son And why? Some for - eign slut

("Voices")

("Voices")

mf B \flat E \flat B \flat E \flat

101 102 103

Not on - ly is that trea - son Some doors are slam -

B \flat E \flat B \flat

104 105 106

ming shut Just like me he's found that flesh

f (Hr)

(+ "Anvil")

f (Vc)

107 108 109

can ex-cite but will en-mesh Once we rid him of

fp

(Drs out) (Drs) ("Pno")

B \flat /D E \flat B \flat /D G \flat

sub. *mp* (Vc)

110 111 112

this blight Once the har-lot's out of sight Then

G \flat A \flat

PIC

113 I think he'll see the light He won't walk back to dad-dy, he will run!

114 115

(Hm)

Bb Eb C7/E

116 Like Fath - er Like son

117 118

Priests: son

(+Gtr) C7/E Bb/F F7/A

119 120

(+ "A. Synth")
 (Vns)
 (Vla)
 (Stgs) mp
 (Gtr "bend")
 (Vns +8vb)
 ("Choir")
 (+ "Orch Hit")
 Ab maj7/Bb Eb/Bb Bb A Ab

130 131 132

Like Fath - er Like son - Like Fath - er
 Like Fath - er Like son - Like Fath - er
 (+Anvil) Eb Db Bb A Ab

Like Father, Like Son~Playoff

[r 8/00]

"Aida"

Orchestration: Steve Margoshes

Musical score for 'Like Father, Like Son~Playoff' in 4/4 time, key of B-flat major. The score is divided into systems. The first system includes parts for Flute/Oboe/Staccato (Fl/OB/Stgs), Horn (Hn), Piano (Ky1: "Piano"), and Bass/Timpani ("Orch Hits"). The piano part features chords in the right hand and bass lines in the left hand, with notes Ab, Eb, Db, Bb, Ab, Eb. The second system continues the piano part with notes Db, Bb, Ab, Eb, Db. The third system starts at measure 7 and includes parts for Harp/Duk (Ky1: "Harp"/"Duk") and Flute/Oboe (+ Fl/OB). The harp part is marked *mp* and features a rhythmic pattern of eighth notes. The flute part has a similar rhythmic pattern. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 are indicated throughout the score.

Radames' Letter

[r 8/00]

Orchestration: Steve Margoshes

1 2 3 4 Radames:

I'm

(Gtr 1)

(Ky1: "Rhodes")

Chords: F, E \flat /F, B \flat /F, F, E \flat /F, B \flat /F

5

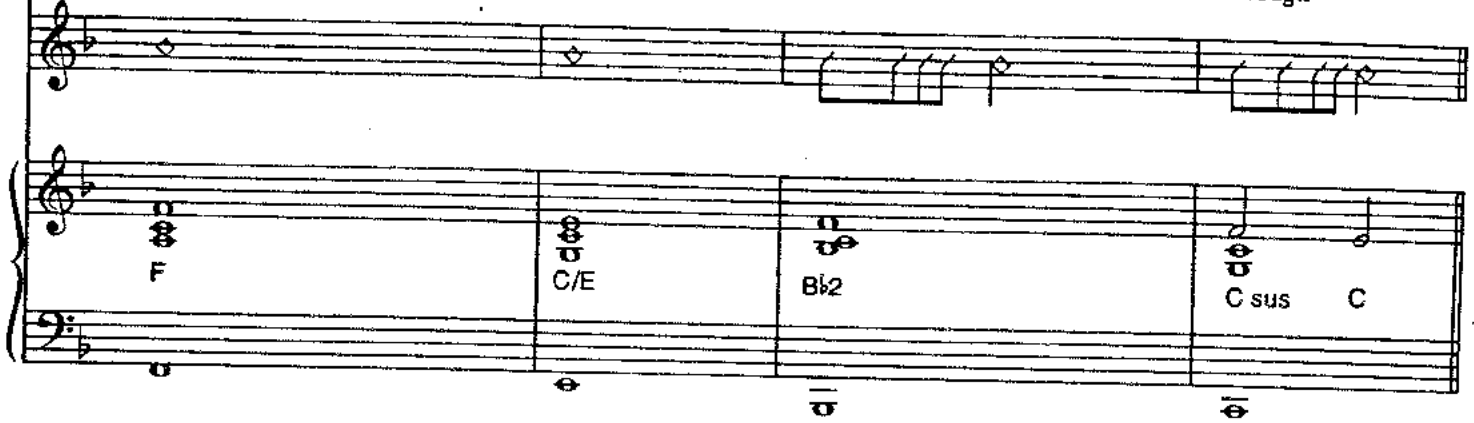
sor-ry for eve-ry-thing I've said— And for an-y-thing I for-got to say— too When

Chords: F, C/E, Dm, B \flat 2, C sus, C

9



things get so com-pli-cat - ed I stum-ble; at best mud-dle through I



F C/E Bb2 C sus C

13

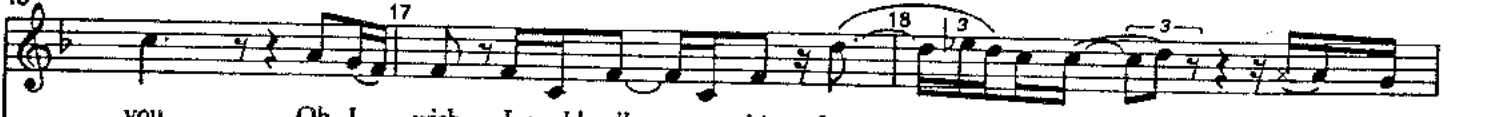


wish that our lives could be sim-ple I don't want the world, on - ly



Bb F/A G sus G

16



you. Oh I wish I could tell you this face to face But there's



C sus C F C/E

P/C

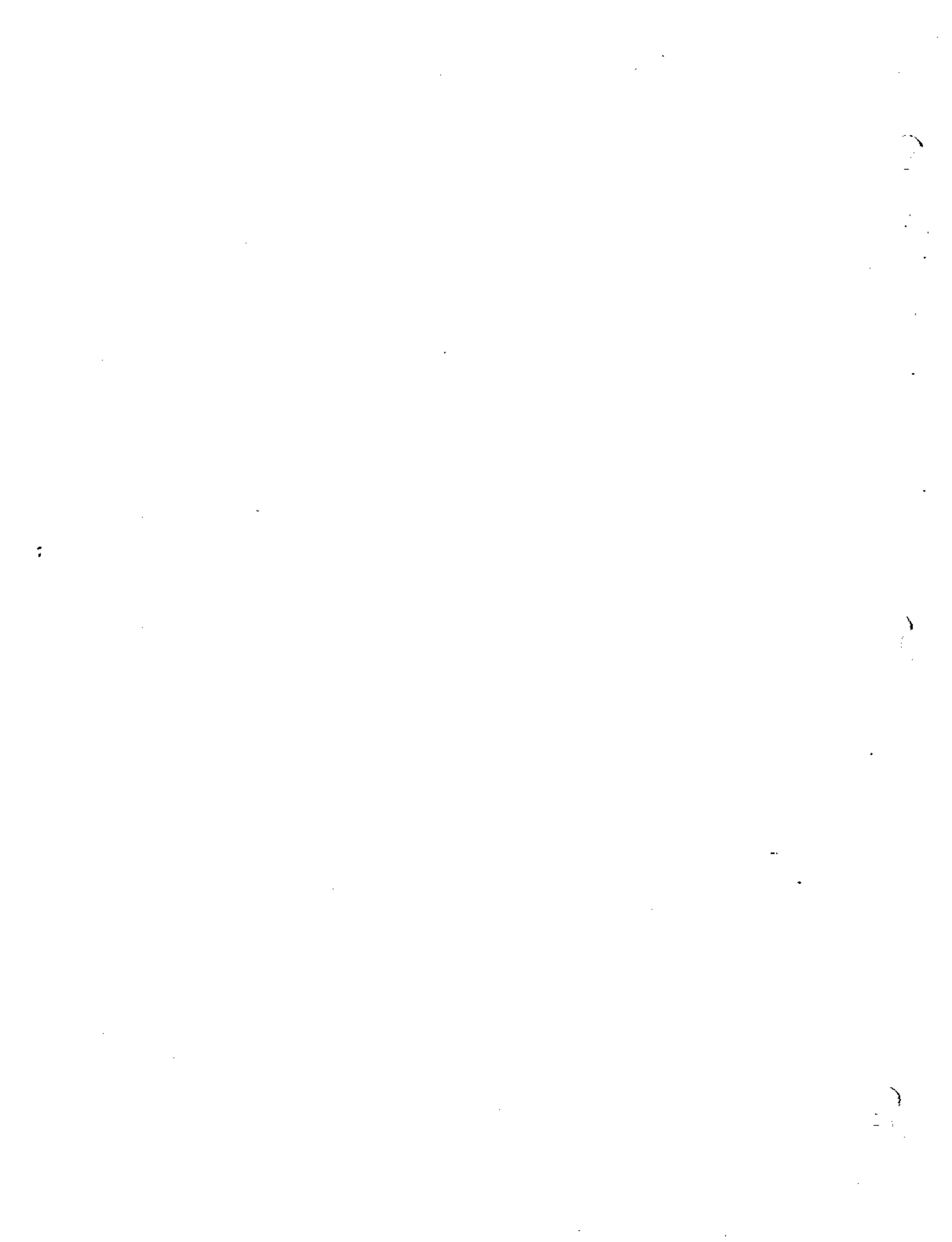
19 ³ nev - er the time, 20 ³ nev - er the place So this

D m G 7/B G/A G

21 let - ter will have to do 22 I love

F/C C Bb2 F/A G m7

Attacca "Dance of the Robe-Rep"



PIANO/CONDUCTOR

20A

(Radames)
Solo
Ensemble

"Aida"

Dance Of The Robe~Reprise

[r 8/00]

Orchestration: Steve Margoshes

Vamp, Cut on cue

(Radames—1st x only)

Scene

you.

Solo: Ensemble:

Geh bah ee ah ah ay.

(Gtr 1)

F (+ Drs/Perc)

G.P.

G.P.

G.P.

3

4

5

6

(Kyl: "Piano + Dulcimer")
(+ Fl/Obl/Hr/Gtrs)

mf
(+ "African Vox Pad")

(+ Bass/Cello)

7 (Vna) 8 9 10

(Ky2: "Bass Kalimba")

mp *mf* *f*

11 12 13 14 15 16 [to 19]

(Solo Drs/Perc)

f

19 (Ky2: "Bass Kalimba") 20 21 22

(Ky1: "African Clay Flute")

f

(Gtrs/Bass/Vla/Cello)

23 24 25 26

mf *n.*

("Low Strings")

How I Know You ~ Reprise

[r 6/00]

Orchestration: Steve Margoshes

Cue: [Amneris] "I'm sorry, Mereb."
[Amneris exits]

[Start bar 4]

Mereb: There

(Eng Hrn) *p* Fm D E (Hrn-sord) *p rit.*

8 is a time, — there is a place when love should con - quer all — The

(Stgs) *p* (+Dulcimer)

(+Hp) Dm Bb C Dm (+VdBs)

12 rest of life— is pushed— a - side— as truth— and reas-on fall.—— But

13 14 15

B \flat C F (Vc)

16 on - ly if that self - ish - ness— can lead to some - thing good.—— I

17 18 19

mp G m (Vc) ("Pno") F/A B \flat C (Eng Hn)

20 thought I knew— you prin - cess— But I nev - er un - der - stood.—— I don't.

21 22 23

(Eng Hn) D m B \flat E m7 \flat 5 A (Hn-open) p

P/C

24 25 26 27

know— you I don't know— you— (Fl "Choir")

(+Finger Cyms) (Eng. Hn/Hn) mf

(Stgs) Dm mf Bb F/C C f

28 29 30 31

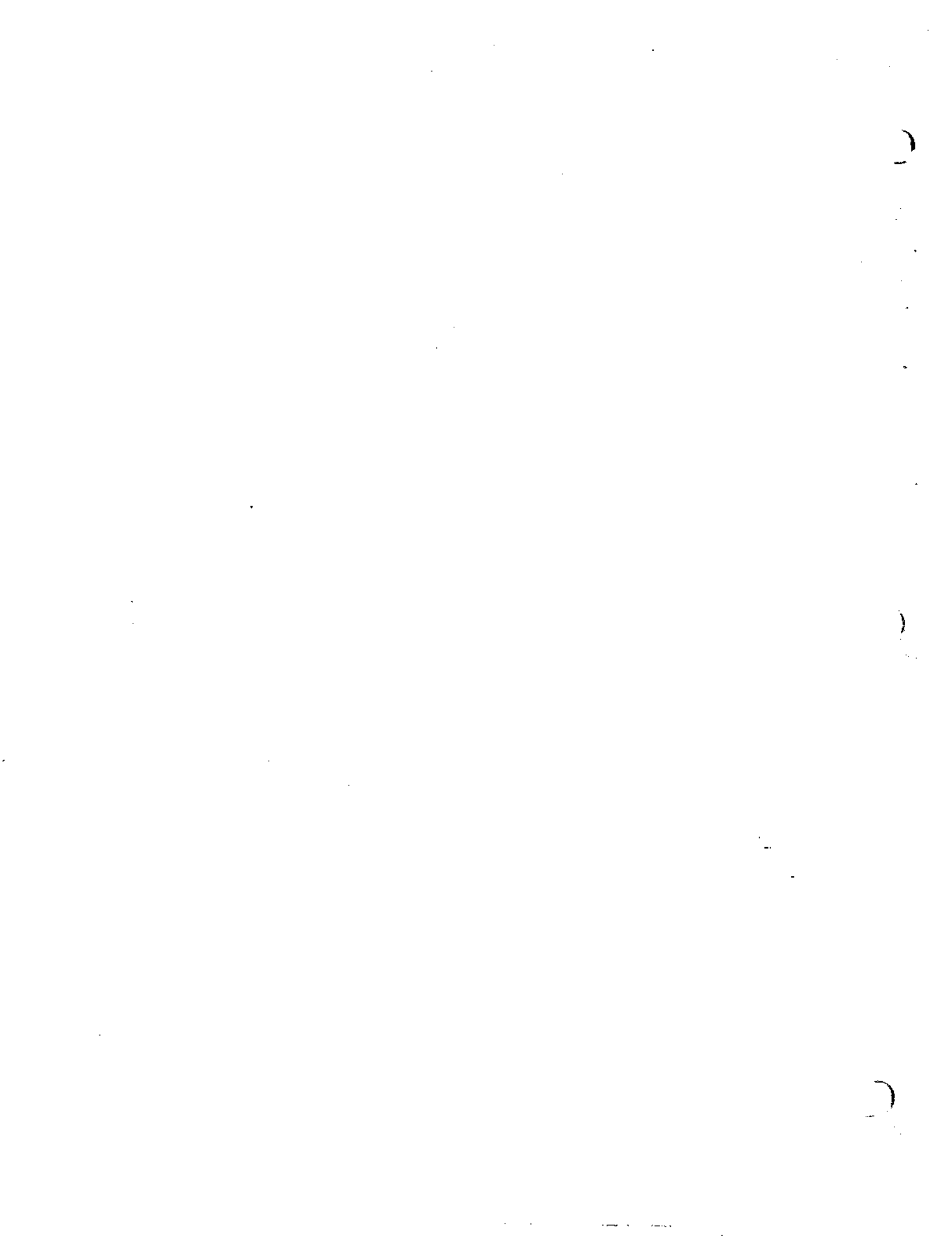
(+Cym-mallets) (Fl/Hn) rall.

(+"Voice Pad") Dm Bb C sus C

32 33 34 35 36 37

Out on: "I...put you in danger."

(Ethsynth) (Fl) (Eng Hn-dolce) mp (Ve) pp p



PIANO/CONDUCTOR

Aida
Radames

"Aida"

Written In The Stars

[r 8/00]

Orchestration: Steve Margoshes

Cue [Aida]: "I love you, Radames."

"...to be together."

1 [To 3] 3 4 [To 6] 6

(Crotales-low) (Stgs)

(Pno) p

p Bb2 F/Bb Eb/Bb Bb2 F/Bb Eb/Bb Bb2 F/Bb Eb/Bb Gb2 Ab2

(Via/Vc)

7

Aida:

I am here to tell you we can nev-er meet a-gain Sim-ple real-ly is-n't it? A

(Drs in)

Bb F/Bb Eb/Bb Bb D/F# Gm Gm/F

10 word of two— and then a life-time of not know-ing where or how— or why— or when— You

11 12

Chords: Eb, F sus, F, Bb, F/Bb, Eb/Bb, Bb, D/F#

13 think of me or speak of me or won-der what be-fell— The some-one you once loved— so long a-go,—

14 15

Chords: G m, G m/F, Eb, C m7

16 — so well!

17 Radames:

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

Chords: F sus, F, Db, Ab/Db, Gb/Db, Db, F/A

(Stgs)

(+Bs)

P/C

19 You don't have to ask me and I need not re-ply— Every mo-ment of my life— from

Bbm Bbm/Ab Gb Ab sus Ab Db A/Db Gb/Db

22 now un-til I die— 23 I will think or dream— of you and fail to un-der-stand— How a

Db F/A Bbm Bbm/Ab Gb

25 per-fect love can be con-found-ed out— of hand— 26 Is it writ-ten in the stars?— Are we

(Elec Gtr) ("Pno+Rhodes") (A. F. / E. Hn) mf

Ebm Ab sus Ab Db Db/C

P/C

-5-

38

Alda:

36 No - thing can be al - tered, there is

(Stgs) (Hi Hat) (Elec. Cym.)

(Pno)

Ab/Eb Eb D7/Eb E Gb Ab Eb/Ab D7/Ab

39 Noth - ing to de - cide No es - cape, no change of heart, nor

Ab C/E Fm Fm/Eb

41 an - y place to hide 42 Radames: You are all I'll ev - er want but this I am de - nied 43

(Stgs) mf

Db D7/Eb Ab Eb/Ab D7/Ab Ab C/E

44

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

mf
(Fl/Obs)

(Stgs)

F m F m/Eb D \flat

45

46

is to be in love — and have — that love — re - turned

Alda:

and have — that love — re - turned Is it

(+Cym roll)

molto

B \flat m (Vc) Eb sus

47

48 49 50

(Aida):

writ-ten in the stars? Are we pay-ing for some crime?— Is (that) all that we are good for just a

("Pno+Rhodes")

D \flat 2 B \flat m7 G \flat ma7

(Radames):

Or some God's ex-per-i-ment— In - stretch— of mor-tal time?— God's ex-per-i-ment— In

(16ths on T.T.s) (Sigs) (F/Ob/Vns) (Hn) (Elec Gtr) (Elec Gtr) (F m/C) (Timp) (Vc)

E \flat m7 A \flat D \flat

(Radames):

53 *3* *3* 54 55 *3*

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

(Aida):

3 *3* *3*

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

56 57 58

59 60 61 62

Musical staff 59-62: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 59 contains a whole note chord. Measures 60, 61, and 62 contain whole notes.

(Ethesynth)

Musical staff 59-62: Treble clef, key signature of three flats. Measures 59-62 contain eighth-note patterns with slurs. Dynamics: *mp* Db, *p*.

63 64 65

Musical staff 63-65: Treble clef, key signature of three flats. Measure 63 contains a whole note chord. Measures 64 and 65 contain whole notes. Measure 65 ends with a key signature change to two sharps (F# and C#).

Musical staff 63-65: Treble clef, key signature of three flats. Measures 63-65 contain eighth-note patterns with slurs. Measure 65 ends with a key signature change to two sharps.

66 In 2 67 68 69 70 In 6 71

Musical staff 66-71: Treble clef, key signature of two sharps (F# and C#). Measure 66 contains a whole note chord. Measures 67, 68, and 69 contain whole notes. Measure 70 contains a whole note chord. Measure 71 contains a whole note chord. A key signature change to one sharp (F#) occurs between measures 70 and 71.

(Finger Cym)

pp

(+A. Fl)

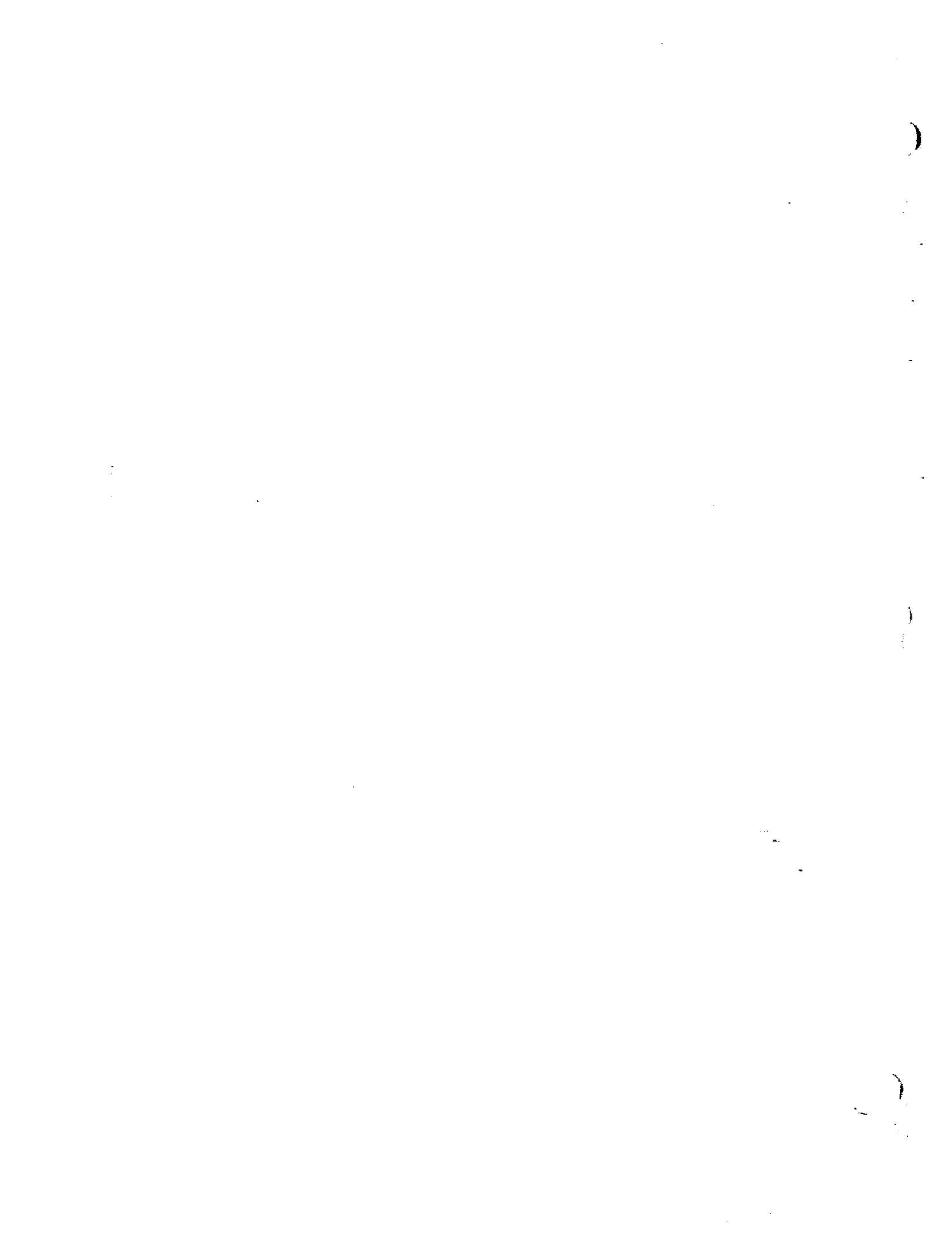
(+E. Hn)

mp

vall.

Musical staff 66-71: Treble clef, key signature of one sharp. Measures 66-71 contain eighth-note patterns with slurs. Dynamics: *pp*, *mp*, *vall.*

Attacca
212 362-5832



I Know The Truth

[r 8/00] Orchestration: Steve Margoshes

[Cue] Amneris enters SC, turns/looks SR - GO

[Start bar 5]

5 Amneris: 6 7 8 9

How have I come to this? How did I slip and fall? —

Em Am7 D G

9 10 11 12

How did I throw half a life-time a way — with-out an - y thought at all?

C/E D G C/G G (+ Bass)

13 14 15 3 16

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

(Alto Fl)

E m A m7 D G

17 3 18 3 19 20

I closed my eyes — to so much for so long and — I no long - er — can I try to blame it on —

(Vc)

C/E D G C/G G F/A G/B

21 22 3 23 24

for - tune Some kind of shift in — a star But I KNOW THE TRUTH and it

(+ Vla)

(+ Ky 3: "Voices" / Perc)

C D B m E m

25 26 27 28

haunts me It's flown—just a lit-tle too far I KNOW THE TRUTH and it

(+ Vns/Alto Fl/Eng Hn)

Am7 D G F/A G/B

29 30 31 32

mocks me— I KNOW THE TRUTH— and it shocks— me— It's

(Hn Solo (+ Sigs))

C D B sus B Em

33 34 35 36

flown just a lit-tle too far

Am7 C ma7/D D C/G G D/F#

37

p 38 39 40

Why do I want him still? Why when there's no-thing there?

(Stgs)

(+ Gtrs/Drums/Shaker)

E m A m7 D 7sus D G

41 42 43 44

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

(+ Ky3: "Stgs")

C/E D G C/G G

45 46 47 48

This— should have been my time— It's o-ver it nev-er be - gan

(Vla/Vc)

E m A m7 D G

49 50 51 52

I closed my eyes — to so much for so long and — I no long-er — can I try to blame it on

53 54 55 56

for-tune — Some kind of twist in — my fate — But I KNOW THE TRUTH and it

(Fin Solo (+ Stgs))

57 58 67 68

haunts me I learned it a lit-tle too late I KNOW THE TRUTH — and it

(Winds/Stgs)

69 *f* 70 3 71 72

mocks me — I KNOW THE TRUTH — and it shocks me —

C D/C B sus *rall.* B Em

73 *Rubato* 74 75 [To 79] 79 80

learned it — a lit-tle too late — Too late

(Alto Fl)

A m7 D sus D (+ Ky 2) C2 G maj7/B C2 D G

FIX

Wedding

[r 8/00]

Orchestration: Steve Margoshes

1 (Fl/Ob/Stgs) 2 3 4

(Ky2: "Asian wedding bells")
(Ky1: "Piano + Pad"/Hn)

f non troppo (+ Tam Tam) (+ Gong)

5 6 7 8

(+ Fl/Ob)

(+ Tam Tam) (+ Gong)

9 10 11 12

(+ Tam Tam) (+ Gong)

13

(+ Tam Tam)

rall.

Cut on cue

16

(Ky1: "Piano + Pad" / Oboe/Hr)

(Ky2: "Electric Sitar")

(+ Doumbek (on cue))

(+ Hr)

(8ths only on cue)

Attacca "Fight"

The Fight

[r 8/00]

Orchestration: Steve Margoshes

1 2 [to 7] 7 8

(Doubek/Drs) (Ky1: "Kyoto"/Ky3: "Exotic Nasty Lead Synth Voice")

mf *cresc.* (+ Ky2 "Tribal Rumble Bass")

(+ Bass)

Detailed description: This system contains measures 1 through 8. It features a piano part with a treble and bass clef. The treble clef part has a melodic line with accents and a dynamic marking of *mf* that increases to *cresc.* The bass clef part provides a rhythmic accompaniment. Above the piano part, there are two staves: the top staff has a melodic line with accents, and the bottom staff has a rhythmic line. The key signature has three flats, and the time signature is 8/00. Measure 7 is marked with a repeat sign and the instruction "[to 7]".

9 10 11 12

(Ky3: "Horns") (Ky1: "Kyoto"/Ky3: "Exotic Nasty Lead Synth Voice")

(+ Hn) ("Piano")

(Bass/Gtr1/Gtr2)

Detailed description: This system contains measures 9 through 12. The piano part continues with a similar rhythmic pattern. The treble clef part has a melodic line with accents. Above the piano part, there are two staves: the top staff has a melodic line with accents, and the bottom staff has a rhythmic line. The key signature has three flats, and the time signature is 8/00.

13 14 15 16

Detailed description: This system contains measures 13 through 16. The piano part continues with a similar rhythmic pattern. The treble clef part has a melodic line with accents. Above the piano part, there are two staves: the top staff has a melodic line with accents, and the bottom staff has a rhythmic line. The key signature has three flats, and the time signature is 8/00.

17

Musical notation for measures 17-20. The system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line consists of eighth notes with lyrics 'v' and 'y'.

21

Musical notation for measures 21-24. Similar to the previous system, it features a vocal line and piano accompaniment. The piano part continues with eighth-note bass lines and chords. The vocal line has lyrics 'v' and 'y'.

25

Musical notation for measures 25-28. The vocal line is mostly empty. The piano accompaniment includes a guitar solo section labeled "(Gtr1Stgs)" in the right hand and a piano section labeled "sub.p ('Piano') (+ Hp)" in the left hand. The piano part features a steady eighth-note bass line and chords.

29

Musical notation for measures 29-32. The system includes a vocal line and piano accompaniment. The piano part features a steady eighth-note bass line and chords. The vocal line has lyrics 'v' and 'y'.

P/C

33 34 35 36

37 38 39 40

(+ Gong)
(Fl/Ob)

p
(Vc)

V.3: "Ominous pad"

41 42 43 44

2x

(Fl)

(Ob/Hr)

45 46

(Stgs "Eery pad")

(Solo Hrn "Egypt Trumpet w/ bells")

f
(Vc)

47

(Ky2: "Spinning Turkish Voices")

"Fight" (r 8100)

Musical score for measures 47-50. The vocal line (Ky2) features a melodic line with a 4-measure rest at the beginning. The piano accompaniment (Ky1) consists of a rhythmic pattern of eighth notes with triplets. Dynamics include *p* and *mf*. The key signature is two sharps (D major) and the time signature is 4/4.

("Egyt: Tuba")

51

Musical score for measures 51-54. The horn part (+ Hn) has a melodic line with triplets. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p*. The key signature is two sharps (D major) and the time signature is 4/4.

55

Musical score for measures 55-56. The piano accompaniment features a melodic line with triplets. Dynamics include *p*. The key signature is two sharps (D major) and the time signature is 4/4.

57

Very Slowly

Musical score for measures 57-61. The horn part (+ Wind Gong) has a melodic line with triplets. The English horn part (Eng. Hn) has a melodic line with a long note. The piano accompaniment (Ky3) has a sustained "Ominous pad" effect. Dynamics include *mf*, *grad.*, *mp*, and *p*. The key signature is two sharps (D major) and the time signature is 4/4.

Poor Mereb's Dead

[r 8/00]

Orchestration: Steve Margoshes

A B C D

(Alto Fl)
(Ky1: "Dulcimer")
(Ky2: "Harp")

Detailed description: This system contains measures A through D. Measure A is marked with a treble clef and a 4/4 time signature. Measures B and C are marked with a bass clef. Measure D is marked with a treble clef. The piano part features a melodic line in the right hand with triplets and a bass line in the left hand. The harp part in measure D is indicated by a bracketed triplet of notes.

E F G H

(Alto Fl)
(+ Hn)
(Eng Hn)

Detailed description: This system contains measures E through H. Measure E is marked with a treble clef and a 4/4 time signature. Measures F and G are marked with a bass clef. Measure H is marked with a treble clef. The piano part continues with melodic lines in the right hand and bass lines in the left hand. The horn part in measure H is indicated by a bracketed triplet of notes.

Attacca "Well, I Knew You"

Well I Knew You S.C.

[r 8/00]

Orchestration: Steve Margoshes

A

B C D

(Ky1: "Piano" (Fl/EH/Hn))

(+ Ky2/Ky3: "Stgs")

(Bass)

E F G [To 11]

(Eng Hn)

11 12 13 14 15

(+ Tam-Tam)

sub. mp (Vc)

p

Judgment

[r 8/00]

Orchestration: Steve Margoshes

1 (Drums) etc. (Crotales) 2 3 4

(Ky1: "Syn Pad w/Dulcimer")

mp

(+ Ky2: "Ominous Pad")

6 7 (Crotales) 8

10 11 (Crotales) 12

(Alto Fl)

p

Detailed description: This is a musical score for Piano/Conductor, titled "Judgment" from the opera "Aida". The score is in 4/4 time and G major. It consists of three systems of staves. The first system (measures 1-4) features a drum line in the top staff and piano accompaniment in the grand staff. The piano part includes a "Syn Pad w/Dulcimer" in the right hand and an "Ominous Pad" in the left hand. The second system (measures 6-8) continues the piano accompaniment. The third system (measures 10-12) introduces an Alto Flute line in the top staff, playing a melodic phrase over the piano accompaniment. Dynamics range from mezzo-piano (mp) to piano (p). The score includes performance instructions for various instruments: Drums, Crotales, Syn Pad w/Dulcimer, Ominous Pad, and Alto Flute.

13 14 15 16 17 18

19 20 21 22

(EH/Hn)

23 24 25 26

(+ Mark Tree)

Cut anywhere to bar 31 (last bar)

27 28 29 30 31

cresc. poco a poco *ppp*

PIANO/CONDUCTOR

Aida
Radames

24E

"Aida"

Elaborate Lives~Reprise

[r 8/00]

Orchestration: Steve Margoshes

1 2 3 4

(*Military Dr*)

(*Pno+Pad+Dulcimer*)
(+Hn/A.Fl/E.Hn/Gtr1)

(+Vla/Vc plzz)
(+*Hp*/Gtr)

(*Timp*)
(+Ba-whole notes)

5 6 7 8

Aida:
We all

mf *mp* *pp* *p* *rit.* *p*

(*Vla/Vc arco*)

9

lead such e - lab - o - rate lives Wild am -

C F Bb/F F

bi - tions in our sights How an af - fair

G A m/G G C F/C C F/C

of the heart sur - vives Days a - part

rubato, colla voce

("Pho") C E7 Am

21 22 23 24

and hur - ried nights ————— Seems quite un - be -

D mf G

25 26 27 28

liev - a - ble to me I don't want to live like that ————— Seems quite un - be -

in time

E/G| Am

29 30 31

liev - a - ble to me ————— I don't want to love like that

E/G|

32 I just want our time to be 33 34 35 Slow - er and gen - tler,

36 wis - er, free 37 38 We all 38A

(Perc.) ("Stgs"-light touch) p

G7 F/C C (+ "Voices") C F/C

39 40 41 42 live in ex - trav - a - gant times Play - ing

mp (+Military Dr) (Perc.) continue sim.-> ("Warm Pad") (fade in)

C (+Bs- whole notes) F Bb/F F

PIC

43 44 45 46

games we can't all win Un-in-

G Am/G G C F/C C F/C

47 48 49 50

tend-ed e - mo - tion - al crimes Take some out-

G E7 Am

51 52 53 54

take oth - ers in Too many choic-es

D m/F G

continue sim.->

D m/F G

3 56 57

tear us a-part I don't want to live like that

(Drs-time)
(Stgs)

mf (+ "Marc. Stgs")

(Gtr) (F/UOb) *mf*

(+Gtr arp)

(Bs) *mf*

A m

58 3 59 60

Too man - y choic - es tear us a - part I don't want to

E7/G#

61 62 63 64 3

live like that I just want to keep your heart May this con -

(Hn) *mf*

(Vns) (+Tria)
(Fl/Ob)

(Hn) *mp* *poco* *pp*

G A

65 66 67 68

fes-sion — be the start I know you'll give me

(Hn-solo/Vla) *p* (Gtr "OD light") (+Drs-TTs)

("Hp") (Gtr) F/C C

D7 G7

(Vc)

69 70 71 72

cour-age to face what I must face with all these com-pli-

(Gtr-rhythm)

F Bb F Bb C *mf* (Hn)

73 ca-tions in a - noth - er time and place We all

Radames: We all

(Fl/Ob) mf (+Flu) (Vns)

D/A D/F# D7/F# G (Vla) G7 F/G

77

78 lead such e - lab - o - rate lives We don't

79 lead such e - lab - o - rate lives We don't

80

("Stgs") light touch

(Hrn) mf (+Perc)

(Vc) mf

89 90 91 92

pain this world can do

pain this world can do I'm so tir-ed of all

D m/F G

93 94 95 96

I'm so tired of

- we're go-ing through I don't want to live like that

(Stgs) (+ "Marc. Stgs") mf

(Gtr) (Fl/Ob) (+Gtr arp) A m

(Hn) mp

(Bs)

97 (Alda) 98 89

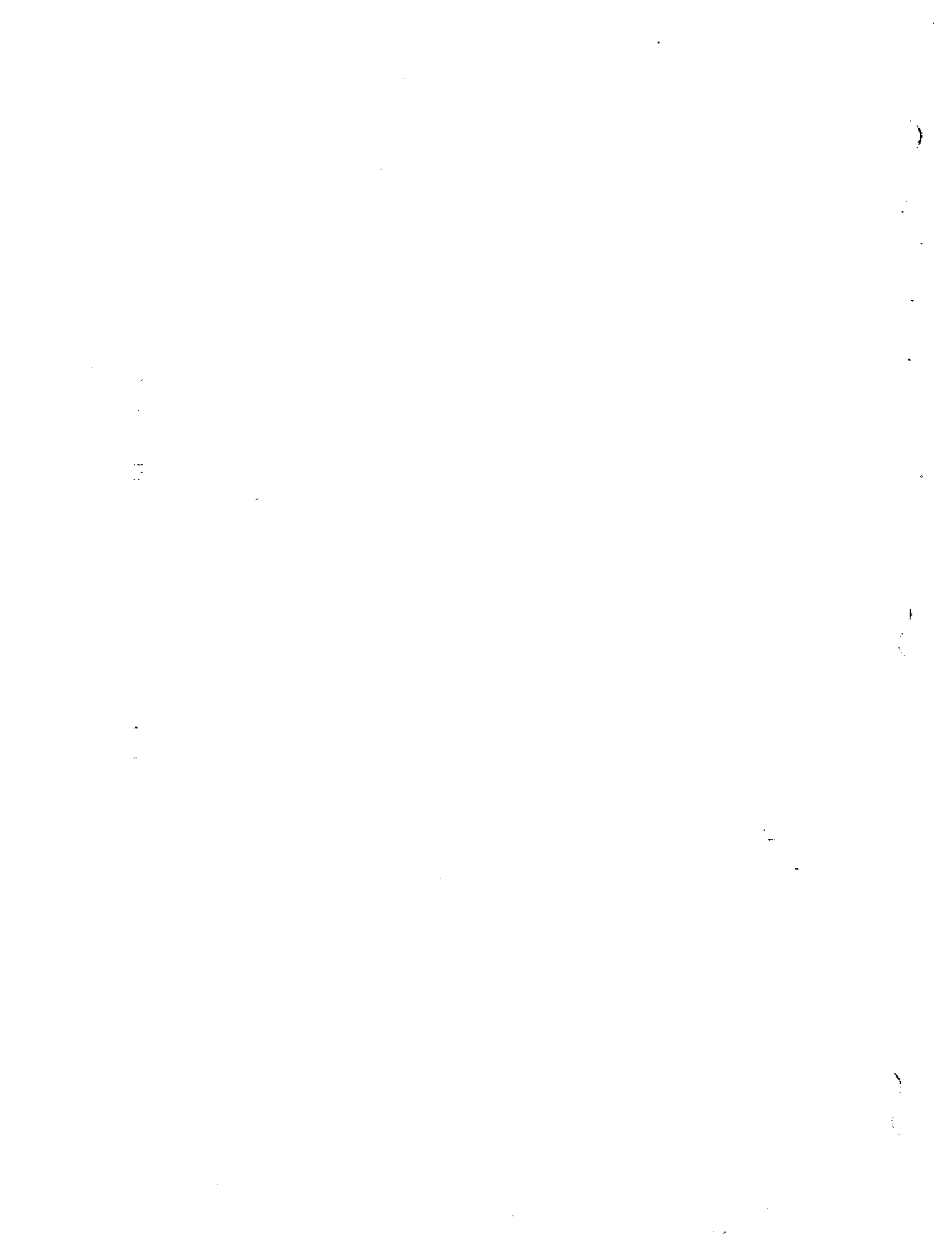
all we're go-ing through— I don't want to live like that

100 101 102 103 104 105

I just want to be with you— Now and for - ev-er— peace - ful true

(Fl/OB) (+Stge) *pp*

(+Tria) *rit. (Drs out)* A *pp* D7 G7 Am *fade*



PIANO/CONDUCTOR

Radames
Aida
Amneris

25

"Aida"

Finale~Act II

[r 8/00]

Orchestration: Steve Margoshes

1 2 3

mp B F#B E/B B F#B E/B G(no3) A(no3)

8^{va}

4 5 6 7

Tenderly
mp B F#m A E

(Pno+Rhodes+Bell)

8 9 10

11 12 13 Radames: There'll

14 15 16 Aida: be no ties of time— and space to bind us. And no hor-i - zon we could not pur-

17 *Rad. + Aida:* 18 19

suc. We'll leave the world's— mis-for-tunes far be-hind us, and

(A. Fl)

E5 G2 D5

20 21 24 25

[To 24] 24 [To 39]

I will put my faith— and trust in you.

(“EthSyn”)

A E/B B

39 40 41

(Fl/Vn) *mf* (b)

(Vla) *f*

(Orch Bells/Hn Sob) *cresc.*

mp

(“Pno”) *f* Gb

(+Gtr2 “clean”)

(+Vc *sim*) (Bs-whole notes)

(+“Choir”) (+E. Hn/Vn *8va*)

Bb tr/Eb Cb

42 43 In 2 ⁴ Amneris: 44

From deep with - in the tomb a gen - de

("Synth Flute")
softly-icing on the cake

(+Gtr1-rhythm)

rall.
Ab m

(Ve) p

45 46 47

light still shone show - ing me my path as I as -

(E. Hn) mp

mf

Db/Eb

Eb

Eb

48 49 50

cen - ded — to the throne. Cer - tain in my heart that an - cient

(Stgs)

continue sun. ->

Eb +5

(Hn)

Db

(Ve)

PIC

51 52

wars must cease. The lo - vers' deaths

(Hn)

(A. Flt. Hn) *mf*

DwAb Ab B (+Gtr 2 arps)

53 54 55 In 4

gave birth to a reign of peace.

A+11 *rall.*

56 57 58

And their sto - ry and my jour - ney And the les - son

(Hp) *mp*

Eb F/Eb

59 60 61

they pro - vide — Draw their strength and in - spi - ra - tion

(Cym) *p*

Ebm7 Ab/Eb

62 63 64

from a love that ne - ver died

(A.Fl/E.Hrd/Hrn) (+Stgs) (+Finger Cym)

p peacefully fade (Vocal only)

Eb

65 66 67 68

("Shaker") easy continue sim. -> ("Vis-Sord.") (+ "Hp"/"Voices") N.V. +Vib.

(Elec. kick) *mp* *pp*

("Pno Pad") *p* (Crotales) Bb/Ab Db/Ab

Ab (+Vc)

P/C

-7-

69 70 71 72

non dim.

(Crotales)

Ab Bb/Ab Db/Ab

73 74 75 76

p ("New Age Pad")

p ("Pno")

Bb/Ab

("Pno+Rhodes+Bell")

77 78 79 80

(Vns-Sord.)

(+ "Rhodes w/Indian Bells") N.V.

pp

Cb Ab

81 82 83 84

+Vib. (+Vla)

Bb/Ab Db/Ab Ab (E. Hn) pp

(Stgs)

85 86 87 88

mp very little vib ppp

Bb/Ab (E. Hn) Cb (+Vc) Db (Drs out)

89 90 91 92

In 2 (Key Tree) p

(A. Fl) P

93 94 95

(A. Fl)

96 In 4 97 98

(A. Fl. Hn) NV
ten.
pp

(“Pno”) ten.
Ω (+Stgs harm)
pp (+Crotales)
Eb(no3)
(+Bs)

ppp
⊖
⊖
⊖
⊖ (+Vc-harm.)
ppp

Bows

[r 8/00]

Orchestration: Steve Margoshes

1 (Ky2: "Fake Mini Moog") (+ Fl/OB/Hrn/Gtr2)

(+ Ky3: "Harp"/Shaker)

(Ky1: "Piano")
E \flat
f / mf

B \flat /D

6 7 8

F m

D \flat

B \flat

9 (Ky2: "Fake Mini Moog") 10 11

mf B \flat

(+ Hn/Stgs)

F/A

12 13 14 [to 26]

F/A Cm

26 (Ky2: "Stgs") 27 (Fl/Ov) 28 29

(+ Stgs/Ky3: "Stgs")

Ab sus Ab Db Bbm Gbmaj7

(+ Timp)

30 31 (+ Hn) 32 33 [to 51]

Ebm9 Ab Db Bbm Gbmaj7

51

(Fl/Obl/Stgs) 52

(Stgs)

(Hrn)

(Gtr 1)

(+ Ky2: "Aida Choir"/Ky3: "Dist. Gtr")

Ebm9 Ab Db Fm/C Bbm Db/Ab

(+ Timp)

54

55

56

57

Gbmaj7 DWF Ebm7 Absus Ab Db Ab/Db Gb/Db Db Ab/Db Gb/Db

58

(Stgs)

59

60

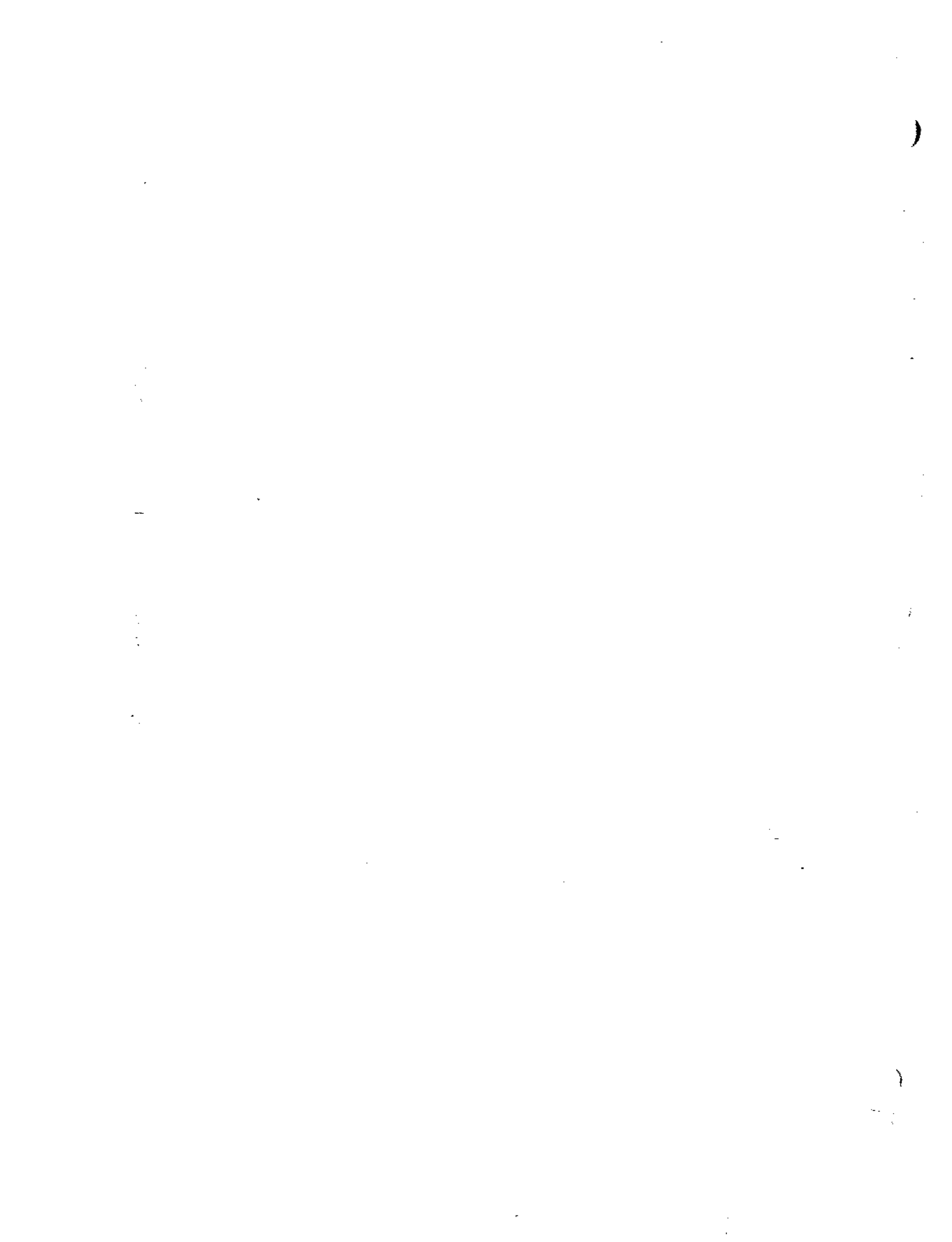
A2 B2

(Ky2: "Rhodes"/Gtrs)

A2 B2

mf p

(+ Timp)



Exit

[r 8/00]

Orchestration: Steve Margoshes

[Start bar 26]

26 (Ky2: "Stgs") (Fl/Obo) 28 [to 33]

(Ky1: "Piano") (+ Stgs/Ky3: "Stgs") (+ Gtrs)

Ab sus Ab Db Bbm

(+ Timp) (Bass)

34 35 [2x] (Ky2: "Rhodes"/Ky3: "Stgs")

(Hr) (+ Sus Cym) (1st x) (2nd x) E/A D/A

36 [2x] 37 (Stgs)

Ab2 Eb/Ab Db/Ab E2 Gb2

38

(Ky2: "Dulcimer")

39

40

41

Musical score for measures 39-41. The system includes a vocal line, a Horn (Hn) line, and a piano accompaniment. The piano part features chords: Ab, Eb/Ab, Db/Ab, Ab, C/E, Fm, Fm/Eb, Db, and Db/Eb. A triplet of eighth notes is marked above the Hn line in measure 39.

42

(Fl/OB)

43

44

Musical score for measures 42-44. The system includes a Flute/Oboe (Fl/OB) line, a Violin (Vns) line, and a piano accompaniment. The piano part features chords: Ab, Eb/Ab, Db/Ab, Ab, C/E, Fm, and Fm/Eb. A fermata is placed over the Vns line in measure 44.

45

(+ Stgs)

46

47

(+ Hn)

Musical score for measures 45-47. The system includes a vocal line, a Horn (Hn) line, and a piano accompaniment. The piano part features chords: Db, Bbm, Eb sus, and Eb. Dynamics include *cresc.* and *(+ Timp)*. A fermata is placed over the Hn line in measure 46.

48

(Ob) (+ F/Hn) 49 50

(+ Ky3: "Swoops")

D \flat B \flat m7 G \flat maj7

51 (Stgs) (Gtr 1) (F/OB/Stgs) 52 (Hn) 53

(+ Ky2: "Aida Choir" / Ky3: "Dist. Gtr")

E \flat m9 A \flat D \flat F m/C B \flat m D \flat /A \flat

(+ Timp)

54 55 56 57

G \flat maj7 D \flat /F E \flat m7 A \flat sus A \flat D \flat A \flat /D \flat G \flat /D \flat D \flat A \flat /D \flat G \flat /D \flat

58 (Stgs) 59 60

A2 B2 Db

(Ky2: "Rhodes"/Gtrs)

A2 B2 mf p

(+ Timp)

Handwritten rhythmic notation consisting of two rows of symbols. The first row contains: | 4 x 3 - | | | 5 x 4 x 3 |. The second row contains: | 1 2 | | 3 | | |

- # 5 ms 6, 7, 61, 62
- # 14 || 13, 34, 51, 52, 8?
- # 22 19, 9, (cont. 8?) 31, 31, 52
- # 13 37
- # 24 E 51
- # 3 24, 51 (3(4)) (44)
- # 13 43, 44