

GIACOMO PUCCINI

TURANDOT

LYRIC DRAMA

IN THREE ACTS & FIVE SCENES

BY

G. ADAMI & R. SIMONI

THE LAST DUET AND THE FINAL SCENE OF THE OPERA WERE
COMPLETED BY

F. ALFANO

ENGLISH ADAPTATION

by

R. H. ELKIN

ENGLISH AND ITALIAN TEXT

RICORDI

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DRAMATIS PERSONAE

PRINCESS TURANDOT	Soprano
THE EMPEROR ALTOUM	Tenor
TIMUR - the dethroned Tartar King	Bass
THE UNKNOWN PRINCE - CALAF - his son	Tenor
LIU - young slave girl	Soprano
PING - the grand Chancellor	Baritone
PANG - the general Purveyor	Tenor
PONG - the chief Cook	Tenor
A MANDARIN	Baritone
THE PRINCE OF PERSIA	_____
THE EXECUTIONER	_____

IMPERIAL GUARDS - THE EXECUTIONER'S ASSISTANTS
CHILDREN - PRIESTS - MANDARINS - DIGNITARIES
THE EIGHT WISE MEN - TURANDOT'S ATTENDANTS
SOLDIERS - STANDARD BEARERS - MUSICIANS
SHADES OF THE DEPARTED - THE CROWD

The Action takes place

IN PEKING, CHINA - IN LEGENDARY TIMES



ACT I

The walls of the great Violet City: the City of the Celestial Empire. The stage is almost entirely enclosed by a semi-circle of massive bastions. On the right the curve is interrupted by a high covered portico sculptured all over with monsters, unicorns, phoenix, with pillars rising from the backs of huge tortoises.

At the foot of the portico, a heavy bronze gong is suspended from two arches.

On the bastions have been erected poles bearing the heads of the victims. On the left and in the background three gigantic gates open from the walls. The curtain rises on a glorious sunset. In the distance, bathed in golden light, Peking is seen.

The square is thronged with a picturesque Chinese crowd, motionless and listening to the words of a Mandarin. From the heights of the bastions, flanked by Tartar guards in black and red, he reads a tragic decree.

ACT 1

ESARIT

And^{te} sostenuto $\text{♩} = 40$ Mosso *fff*

fff *fff* *h* *m.s.* *Red.*

I. Tempo

fff *Red.*

(Xylophone) (Xilofono)

p *cresc.*

CURTAIN. SIPARIO

mf *p* *Red.*

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RISTAMPA 1991

MANDARIN
MANDARINO

Peop-le of Pek-ing! —
Po-po-lo di Pe-ki-no!

(Chinese Gong in orchestra)
(Gong chinese in orchestra)

1

sostenendo

dim.

p

p Ped.

* *p* Ped.

MANDARIN
MANDARINO

The law is
La leg - ge è

(Xylophone)
(Xilofono)

mf

(Gong)

p

mf

p Ped.

* Ped.

MANDARIN
MANDARINO

this:
questa:

Tur-andot the
Tu-randot, la

p

mf

p Ped.

* Ped.

chaste, shall be the bride of him of roy - al
pu - ra spo - sa, sa - rà di chi, di san - gue

lin - e - age, who can solve her three en -
re - gio, spie - ghi tre e - nig - mi ch'el - la pro - por -

-ig - mas. But he whose attempts are un - suc -
-rà. Ma chi af - fron - tail ci men - to e vin - to

-ces - ful, pays for his fail - ure with his nob - le
re - sta, por - ge al - la scu - re la super - ba

MANDARIN
MANDARINO

THE CROWD - LA FOLLA

head! — The Prince of
te - sta! (low note) Il prin - ci - pe di
Sop. (medium note) (suono basso) dim.

mf Ah! Ah!
Tén. (medium note) (low note)
(suono medio) (suono basso)

mf Ah! Ah!
Basses (medium note) (low note)
Bassi (suono medio) (suono basso)

mf Ah! Ah!
(Wood) (Wind) (Legni)

mf dim. *p*

Red. *

MANDARIN
MANDARINO

Per - sia has not been favour'd by fort - une: and,
Per - sia av - ver - sa eb - be for - tu - na: al

MANDARIN
MANDARINO

when the moon has ris - en, is doom'd to die on the
sor - ger del - la lu - na, per man del bo - ja

dolcemente *allarg.*

pp Red. *

MANDARIN
MANDARINO

(The Mandarin withdraws and the crowd breaks up into increasing tumult.)
(Il Mandarino si ritira e la folla rompe la sua immobilità con oresscente tumulto.)

THE CROWD - LA FOLLA

Sop. scaf - fold!
muo - ja!

Ten. I. *ff* Scaf - fold! The scaf - fold!
Muo - ja! Si, muo - ja!

Ten. II. *ff* Scaf - fold! The scaf - fold!
Muo - ja! Si, muo - ja!

Basses
Bassi *ff* Scaf - fold! The scaf - fold!
Muo - ja! Si, muo - ja!

3 Allegro ♩ = 112

8

Sop. We must havethe ex - e - cution - er! Hur - ry, hur - ry! He must
Noi vo - glia - mo il car - ne - fi - ce! Pre - sto, pre - sto! Muo - ja!

Ten. We must havethe ex - e - cution - er! Hur - ry, hur - ry! He must
Noi vo - glia - mo il car - ne - fi - ce! Pre - sto, pre - sto! Muo - ja!

Basses - Bassi We must havethe ex - e - cution - er! Hur - ry!
Noi vo - glia - mo il car - ne - fi - ce! Pre - sto!

die! To the scaffold! He must die! Do not
 muo - ja! Al sup - pli - zio! muo - ja! muo - ja! pre - sto!

die! To the scaffold! He must die! Do not
 muo - ja! Al sup - pli - zio! muo - ja! muo - ja! pre - sto!

die! He must die! Do not
 muo - ja! Muo - ja! muo - ja! pre - sto!

8

tar - ry! If he's a - sleep, we'll drag him from his
 pre - sto! Se non ap - pa - ri, noi ti sve - glie -

tar - ry! If he's a - sleep, we'll drag him from his
 pre - sto! Se non ap - pa - ri, noi ti sve - glie -

tar - ry! If he's a - sleep, we'll drag him from his
 pre - sto! Se non ap - pa - ri, noi ti sve - glie -

bed! rem! Pu_Tin_Pao! Pu_Tin_Pao! Pu_Tin_Pao! To the Al_la

bed! rem! Pu_Tin_Pao! Pu_Tin_Pao! Pu_Tin_Pao! To the Al_la

bed! rem! Pu_Tin_Pao! Pu_Tin_Pao! Pu_Tin_Pao! To the Al_la

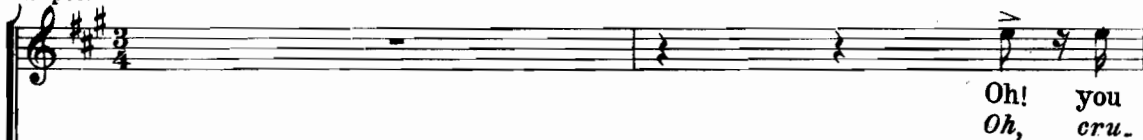
(the crowd rushes towards the Palace)
(si slanciano verso la reggia)

Pal - ace! the Pal - ace! the reg - gia! alla reg - gia! alla Pal - ace! the reg - gia! alla reg - gia! alla

Pal - ace! the Pal - ace! the reg - gia! alla reg - gia! alla Pal - ace! the reg - gia! alla reg - gia! alla

Pal - ace! the Pal - ace! the reg - gia! alla reg - gia! alla Pal - ace! the reg - gia! alla reg - gia! alla

Sop. I.



Sop. II.



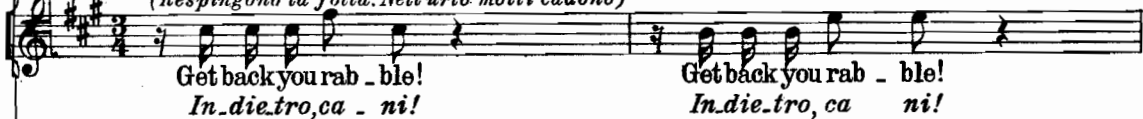
Ten.

Basses
Bassi

GUARDS

GUARDIE

(They push back the crowd. Many are knocked down in the clash)
(Respingono la folla. Nell'urto molti cadono)



(A confused din of frightened people: Shrieks. Protests. Pleadings)
(Confuso vociare di gente impaurita. Urla. Proteste. Invocazione.)

(Horns)
(Corni)Largo sost.^{to} ♩ = 58

4

8



wretch - es! Oh! show us mer - cy!
 - de - li! Pel cie - lo, fer - mi!

wretch - es! Oh! show us mer - cy!
 - de - li! O ma - dre mi - a!

wretch - es! Oh! show us mer - cy!
 - de - li! Pel cie - lo, fer - mi!

For love of heav - en!
 Pel cie - lo, fer - mi!

Get back your ab - - ble!
 In - die - tro, ca - - ni!

(Horns)
 (Corni)

8

Ped.

* Ped.

*

Ah! Oh! my child - ren!
Ahi! I miei bim - bi!

Barbar - ians! Oh! mother mine! Barbar - ians!
Cru - de - li! O ma - dre mia! Cru - de - li!

Barbar - ians! Oh! have pit - y! Pit - y!
Cru - de - li! Pel cie - lo, fer - mi!

Pit - y! Pit - y!
Fer - mi! Fer - mi!

Get back you
In - die - tro,

(Horns)
(Corni)

8

Ped. *

LIÙ (in despair)
(disperatamente)

My poor master has fal - len!
Il mio vecchio è ca - du - to!

Oh mother mine!
O madre mia!

Oh please do not
Non fa - te - ci

Barbar - ians!
Crude - li!

Are you human?
Siate u - ma - ni!

Barbarians!
Crude - li!

Are you human?
Siate u - ma - ni!

For love of heaven!
Pel cie - lo, fer - mi!

Bar - barians!
Cru - de - li!

rab - ble!
ca - ni!

Get back you rab - ble!
In - die - tro, ca - ni!

affrett. rall.

mf

LIÙ (looking round imploringly)
(girando intorno lo sguardo e supplicando)

Will not one of you come and help - me to save his life?
Chi m'a - iu - ta, chi m'a - iu - ta a sorreg - ger - lo,

harm us!
ma - le!

a tempo

p *mf* *p* *mf*

Ped.

LIÙ

My dear mast - er has fal - len... Oh! help! Oh!
il mio vec - chio è ca - du - to... Pie - tà, pie -

rall:.....

dim.



help!...
-tá!...

THE PRINCE
IL PRINCIPE

(Runs up. Recognises his father and cries out.)
(Accorre. Riconosce il padre suo. Ha un grido.)

GUARDS
GUARDIE

Fath - er! My fath - er!...
Pa - dre! Mio pa - dre!...

Stand
In -

(Wood
Wind
(Legni)

5 a tempo

mf *espress.*

m.d.

THE PRINCE
IL PRINCIPE

Sop.

O fath - er, have I found you! Look at me!
O pa - dre, sì, ti ri - tro - vo! Guar - da - mi!

GUARDS
GUARDIE

Barbar - ians!
Cru - de - li!

back there!
-die - tro!

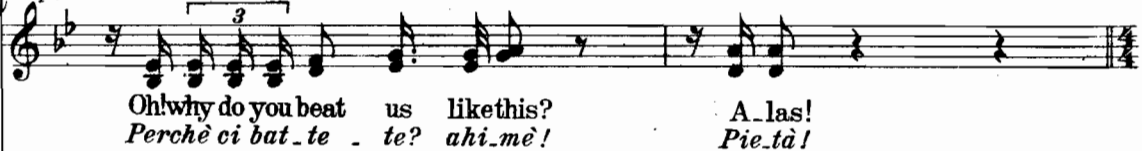
m.s.

m.d.

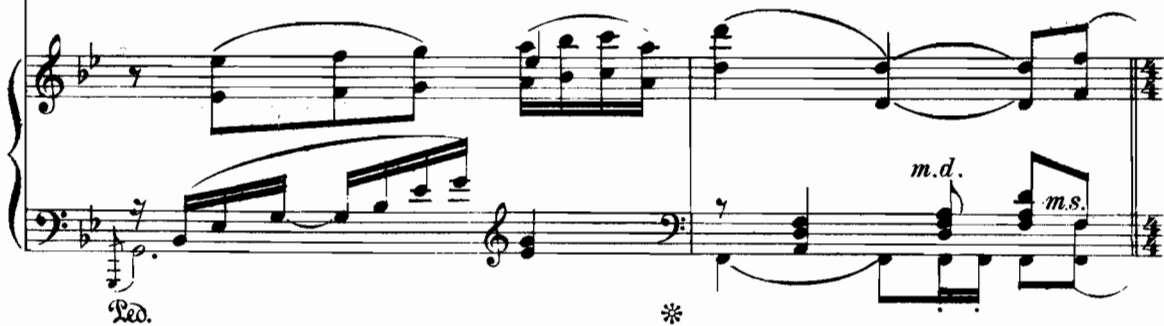
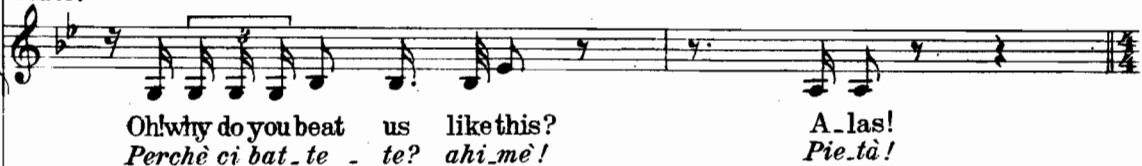
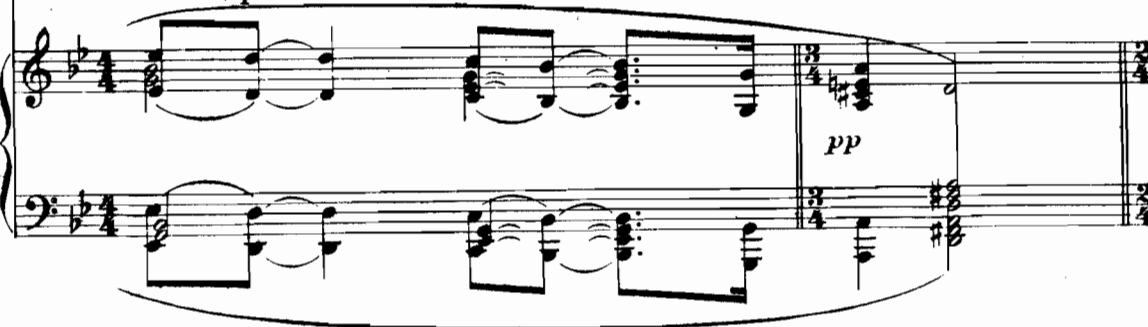
LIÙ

THE PRINCE
IL PRINCIPE

Sop. I.e II.



Contr.

THE PRINCE
IL PRINCIPE

For-got-ten all our pain... for-got-ten all our cru-el woes—
E be-ne-det-to sia... E be-ne-det-to sia il do-lor—

a tempo

mf

Red.

THE PRINCE
IL PRINCIPE

— since now the gods... have grant-ed our re-
— per que-sta gio-ja che ci do-na un Dio pie-
rall:.....

p

(The crowd moves muttering and protesting. The guards push the people back and disperse them.)
(Il coro si agita mormorando a bassa voce. Le guardie reprimono e spingono indietro e in disparte il popolo.)

THE PRINCE
IL PRINCIPE

(terrified)
(con terrore)

—un-ion!
—to-so!

Hush!
Tu-ci!

TIMUR

Art a-live, then? Thou! my son!
O mio fi-glio! tu! vi-vo?!

a tempo

dolce

pp

pp

Red. *** *Red.* *** *Red.* ***

THE PRINCE
IL PRINCIPE

The usurper of thy crown is seeking to track us! And where—
Chi usurpò la tua corona me cerca e te persegue! Non c'è a-

Red. * *Red.* *

THE PRINCE
IL PRINCIPE

—ever we go, he will find us!
—si lo per noi, padre, nel mondo!

Red. *

I have sought thee, and thought my son thou must have
T'ho cercato, mio figlio, e t'ho creduto

poco affrett. rall.

pp

Red. *

THE PRINCE
IL PRINCIPE

And I have mourn'd thee!... Oh! let me kiss thy sainted hands!
T'ho pianto, padre... e bacio queste mani sante!

perish'd!
mor.to!

f

rall:.....

Red. *

TIMUR

My son whom I was mourning!
O fi-glio ri-tro - va - to!

Sop.

The ex_e_cut_ioner's coming!
Ecco i ser-vi del bo-ja!

Ten.

The ex_e_cut_ioner's coming!
Ecco i ser-vi del bo-ja!

Basses
Bassi

a tempo

8

ff

The
Per.

Kill him!
Muo - ja!

Kill him!
Muo - ja!

Kill him!
Muo - ja!

Kill him!
Muo - ja!

Kill him!
Muo - ja!

Kill him!
Muo - ja!

Kill him!
Muo - ja!

Kill him!
Muo - ja!

Kill him!
Muo - ja!

Kill him!
Muo - ja!

(twelve executioner's assistants come out two by two. A certain space between the couples)
(*dodici servi del boia escono a due a due - a distanza le coppie*)

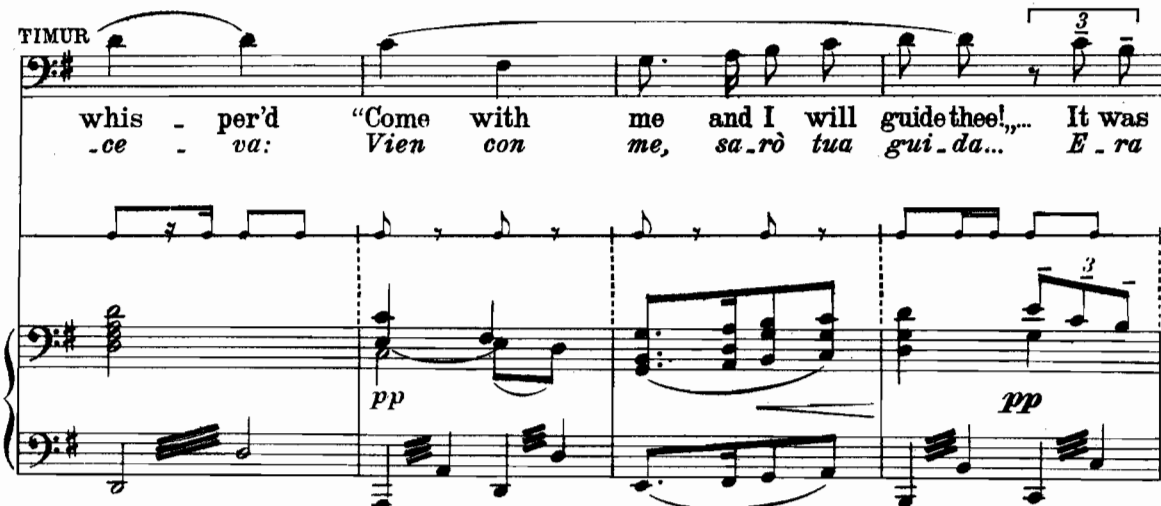
TIMUR



TIMUR



TIMUR



Bles - sings up - on thee!
Sia be - ne - det - ta!

Liù!
Liù!

And when I fell ex -
Ed io ca - de - va af -

TIMUR

p

haust - ed, 'twas she who dried my bit - ter tears and
- fran to, e m'a - sciu - ga - va il pian - to, men - di -

TIMUR

pp

THE PRINCE
IL PRINCIPE

Liù... who
Liù... chi

she who begg'd for me!
- ca - va per me!

poco rall. *a tempo*

*rit:.....
pespress.*

p

Red. ** Red. **

LIU
(humbly)
(umilmente)

THE PRINCE
IL PRINCIPE

I am noth-ing... just a slave my Lord...
Nulla so - no... u - na schiava, mio si - gno - re...

art thou?
sei?

Sop.

(outside)
(interno)

3

Ten.

Sharpen the
Gi - ra la

8 a tempo $\text{♩} = 69$

pp

THE PRINCE
IL PRINCIPE

But why didst thou share in all our suf - f'ring?
E perchè tanta angoscia hai di - vi - so?

whetstone!
co - te!

(outside)
(interno)

3

(a group, entering)
(un gruppo, entrando)

3

Sharpen the whetstone!
Gi - ra la co - te!

Sharpen the
Gi - ra la

pp

(A group of executioner's assistants enter, preceded by those bearing the whetstone for
(Entra un gruppo di servi del boja preceduto dai portatori della cote per arrotare la gran

LIÙ

Just because one day...
Per - ch'è un di...

in the Pal - ace,
nel - la reg - gia,

(a group, entering)
(un gruppo, entrando)

Sharpen the whetstone!
Gi - ra la co - te!

whetstone!
co - te!

sharpening the big sword)
de scimitarra del boja.)

LIÙ

thoudid'st smile
mihai sor - ri -

at me!
so.

rall.

9 Allegro ♩ = 132

poco cresc.

Sop.
Ten.
Basses
Bassi

Sharpen the whetstone, grind it,
Gi - ra la co - te, gi - ra,

Sharpen the whetstone, grind it, grind it! Sharpen the whetstone, grind it,
Gi - ra la co - te, gi - ra, gi - ra! Gi - ra la co - te, gi - ra,

Sharpen the whetstone, grind it,
Gi - ra la co - te, gi - ra,

p *cresc.*

grind it! Gi - ra!
grind it! Gi - ra!
grind it! Gi - ra!
grind it! Gi - ra!

(Chinese Gong in orchestra)
(Gong chinese in orchestra)

f

10

THE EXECUTIONER'S ASSISTANTS
I SERVI DEL BOJA

23

12 Bases
12 Bassi

(savagely)
(selvaggio)

Grind the sword un - til the blade is sharp and
Un - giar - ro - ta, che la la - ma guiz - xi,

(Trumpets & Trombones on the stage, muted)
(Trombe e Tromboni sulla scena, con sord.)

staccato con sord.

pp

shin - ing, sharp and shin - ing! We are
spriz - xi fuo-co e san - gue! Il la -

nev - er slack or id - le, nev - er id - le,
-vo - ro mai non lan - gue, mai non lan - gue

Sop. — — — — — nev - er id - le,
do - ve re - gna,

Ten. *p* Nev - er id - le
Mai non lan - gue

Basses *p* Nev - er id - le
Bassi Mai non lan - gue

p Nev - er id - le
Mai non lan - gue

— — — — — in the realm of Tur - an - dot!
do - ve re - gna Tu - ran - dot!

mf in the realm of Tur - an -
do - ve re - gna Tu - ran -

mf in the realm of Tur - an -
do - ve re - gna Tu - ran -

mf in the realm of Tur - an -
do - ve re - gna Tu - ran -

Grind and sharp - en! Death a - waits ye!
Un_gi!Ar - ro - ta! Fuo - coe san - gue!

-dot!
 -dot!

-dot!
 -dot!

Death a - waits ye!
Fuo - coe san - gue!

-dot!
 -dot!

Death a - waits ye!
Fuo - coe san - gue!

f Hap - less lov - ers, death a -
Dol - - - - - cia - man - - - - - ti, a - van - - - - - ti, a -

(Chinese Gong in orchestra)
 (Gong chinese in orchestra)

Sostenuto

waits ye!
- van - ti!

f 0 hap - less lov - ers,
0 dol - cia - man - ti, a -

(Violin II & Cello)
(Violini II. e Violoncelli)

11

ff selvaggio *marcato* $\text{♩} = 104$

1.

Hap - less
Dol - cia -

death a waits ye!
- van - ti, a - van - ti!

death a waits ye!
- van - ti, a - van - ti!

(Bassoons)
(Fagotti)

tornando.....a.....tempo (*Mosso*)

With our in - struments of tor - ture,
Con gli un - ci - nie coi col - tel - li.

Sop. I.

lov - ers!

Sop. II _man - ti!

Yes, death a - waits ye!
A - van - ti, a - van - ti!

Ten.

Basses
 Bassi

We are
Noi siamo

We are
Noi siamo

(Viola & Cello) (Viole e V. cello)

sostenuto.

ff

Ten.

all a - gog to see them rip your skin!
pron - ti a ri - ca - mar le vo - stre pel - li!

Basses
 Bassi

all a - gog to see them rip your skin!
pron - ti a ri - ca - mar le vo - stre pel - li!

tornando.....a.....

THE EXECUTIONER'S ASSISTANTS

I SERVI DEL BOJA

12 Basses - 12 Bassi

We are all a-gog to rip!
Sia - mo pron - tia ri - ca - mar!

Sop. I.

Come lov - ers, then, sur - rend - er!
A - van - ti, dol - cia - man - ti!

Sop. II.

Lov - ers ten - der, come sur - rend - er!
Dol - cia - man - ti, a - van - ti, a - van - ti!

Ten.

Lov - ers ten - der, come sur - rend - er!
Dol - cia - man - ti, a - van - ti, a - van - ti!

Basses
Bassi

Lov - ers ten - der, come sur - rend - er!
Dol - cia - man - ti, a - van - ti, a - van - ti!

(Trombone I.)

Lov - ers ten - der, come sur - rend - er!
Dol - cia - man - ti, a - van - ti, a - van - ti!

tempo (Mosso) 8

Sop. I. II.

THE CROWD - LA FOLLA

Strike the gong a loud and
Chi quel gong per - cuo - te

Ten.
Strike the gong a loud and
Chi quel gong per - cuo - te

Basses
Bassi *f* Strike the gong a loud and
Chi quel gong per - cuo - te

(Chinese Gong) (Gong chinese)

12 *sostenuto* ♩ = 116

THE EXECUTIONER'S ASSISTANTS

I SERVI DEL BOJA

12 Basses - 12 Bassi

And the Princess will ap -
Ap - pa - ri - re la ve -

clear, and the Princess will ap - pear!
-rà ap - pa - ri - re la ve - drà!

clear, and the Princess will ap - pear!
-rà ap - pa - ri re la ve - drà!

clear, and the Princess will ap - pear! and the Princess will ap -
-rà ap - pa - ri - re la ve - drà! ap - pa - ri - re la ve -

(Wood Wind)
(Legni)(Trumpets & Trombones on stage)
(Trombe e Tromboni sulla scena)

I. Tempo ♩ = 132

mf con sordina

Ten. *drà, Fair and rad - iant as a jew - el, bian.ca al pa - ri del - la gia - da,*

Basses Bassi

pear! Fair and rad - iant as a jew - el, - drà, bian.ca al pa - ri del - la gia - da,

Sop. *cold as mar - ble cold and cru - el is the fred.da co - me quel.la spa - da è la*

Ten. *cold as mar - ble cold and cru - el fred.da co - me quel.la spa - da*

Basses Bassi *cold as mar - ble cold and cru - el fred.da co - me quel.la spa - da*

is the è la

love-ly Tur-an - dot!
bel - la Tu-ran - dot!

is the love-ly Tur-an - dot! Lov-ers
è la bel - la Tu-ran - dot! Dol-ci a.

is the love-ly Tur-an - dot!
è la bel - la Tu-ran - dot!

love-ly Tur-an - dot!
bel - la Tu-ran - dot!

THE CROWD-LA FOLLA
Sop.

To death sur - ren - der!
A - van - ti, a - van - ti!

ten - der, To death sur - ren - der!
- man - ti, a - van - ti, a - van - ti!

f *p*

Sop.

Ten.

When you've sound - ed the gong, he won't be
 Quan - do ran - go - la il gong gon - go - la il

When you've sound - ed the gong, he won't be
 Quan - do ran - go - la il gong gon - go - la il

(Chinese Gong in orchestra)
 (Gong chinese in orchestra)

13

Sostenuto $\text{♩} = 104$

THE EXECUTIONER'S ASSISTANTS
 I SERVIZI DEL BOJA

12 Basses-Bassi *ff*

When you've sound - ed the gong, we will come a -
 Quan - do ran - go - la il gong gongola il bo -

Sop.

long!
 bo - ja!

Love must have
 Va - no è l'a -

Ten.

long! Love's un - avail - ing with - out a bit of
 bo - ja! Vano è l'a - mo - re se non c'è for - tu -

Basses
Bassi

Love's un - avail - ing with - out a bit of
 Vano è l'a - mo - re se non c'è for - tu -

(Trumpets & Trombones on stage)
 (Trombe e Tromboni sul palco)

f senza sordina*ff* selvaggio

long!
-jal

Grind and sharp-en!
Un - giar - ro - tal

Sop. I.

luck!
-mor:

En - ig - mas are there
glie - nig - mi so - no

Sop. II.

luck!
-mor:

Oh! sharp - en
la mor - te è

Ten.

luck!
-na:

Basses I.

Bassi I.

luck!
-na:

Basses II.

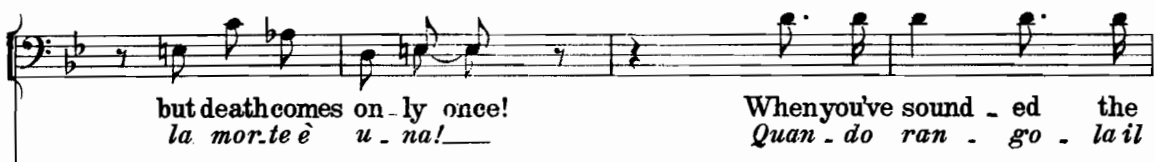
Bassi II.

luck!
-na:

Sharp - en
gi - ra,

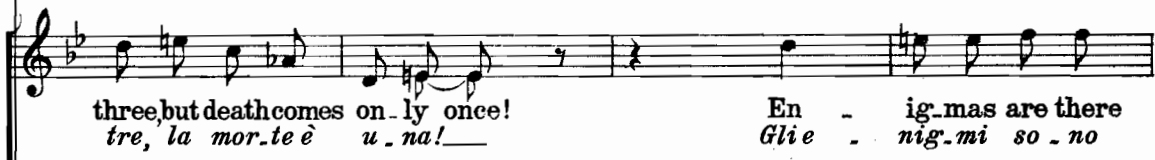
tornando a Tempo

ff



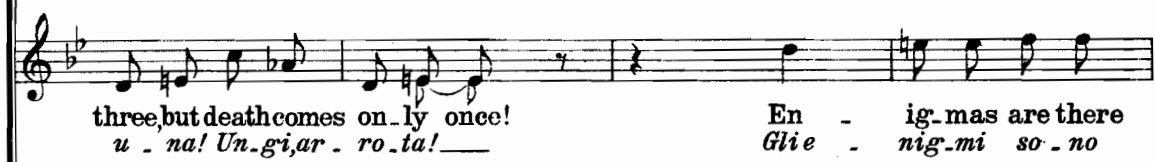
but death comes on - ly once!
la mor-te è u - na! —

When you've sound - ed the
Quan - do ran - go - la il



three, but death comes on - ly once!
tre, la mor-te è u - na! —

En - ig - mas are there
Glie - nig - mi so - no



three, but death comes on - ly once!
u - na! Un - gi, ar - ro - ta! —

En - ig - mas are there
Glie - nig - mi so - no



En - ig - mas are there
Glie - nig - mi so - no



En - ig - mas are there
Glie - nig - mi so - no



grind and sharpen quickly!
gi - ra, un - gi, ar - ro - ta! —

En - ig - mas are there
Glie - nig - mi so - no



sostenuto

gong, they will come a - long!
gong laïl bo - ja!

three and death is one! En -
tre, la morte è u - na! Glie -

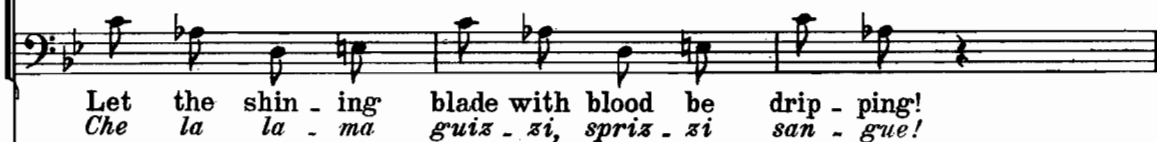
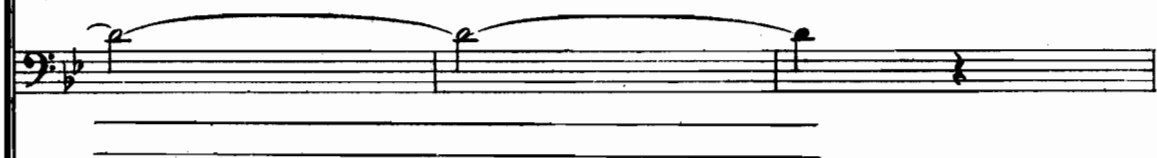
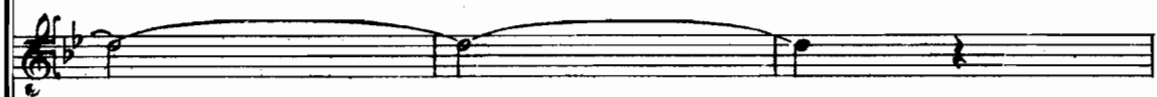
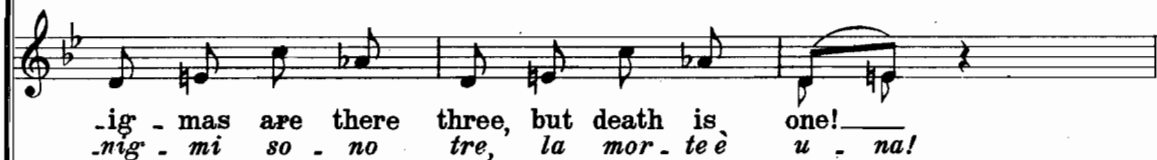
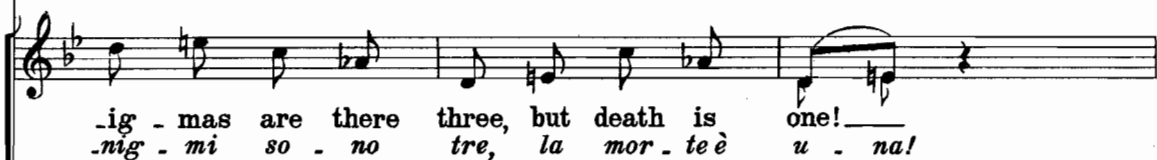
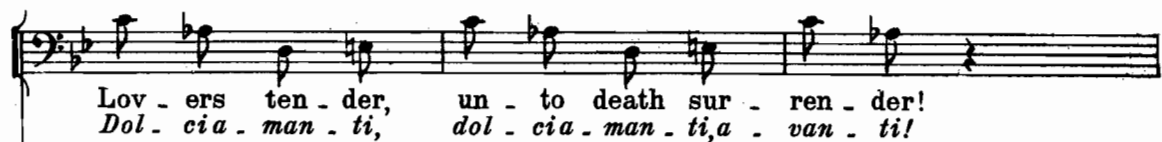
three and death is one! En -
tre, la morte è u - na! Si, glie -

three and death is one!
tre, la morte è u - na!

three and death is one!
tre, la morte è u - na!

three and death is one!
tre, la morte è u - na!

tornando..... a Tempo
8
sempre *ff*



Sop. I. II.

Who will strike the gong at
Chi quel gong per - cuo - te -

Ten.

Who will strike the gong at
Chi quel gong per - cuo - te -

(Chinese Gong in orchestra)
(Gong chinese in orchestra)

14

THE EXECUTIONER'S ASSISTANTS

I SERVI DEL BOJA

12 Basses - 12 Bassi

Grind and sharpen, sharpen till the shin - ing bladewithblood is
Un - gi, ar - ro - ta, che la la - ma guiz - zi, spriz - zi fuo - co e

Sop.

last?
-rà!

Sharpen!
Un - gi,

Oh!
ar -

Ten.

last?
-rà!

Sharpen!
Un - gi,

Oh!
ar -

Basses
Bassi

Grind and sharpen, sharpen till the shin - ing bladewithblood is
Un - gi, ar - ro - ta, che la la - ma guiz - zi, spriz - zi fuo - co e

(Trumpets & Trombones on stage)
(Trombe e Tromboni in scena)

P cresc.

dripping! Grind and sharp - en! Grind and sharp - en!
san-gue, un-gi,ar - ron - ta, un-gi,ar - ro - ta!

sharpen! Sharp - en! Sharp - en!
-ro-ta, san - gue! san - gue!

sharpen! Sharp - en! Sharp - en!
-ro-ta, san - gue! san - gue!

dripping! Grind and sharp - en! Grind and sharp - en!
san-gue, un-gi,ar - ro - ta, un-gi,ar - ro - ta!

cresc.

We are nev - er slack or id - le
Il la - vo - ro mai non lan - gue

Grind and sharp - en! Sharp - en!
Un-gi,ar - ro - ta! San - gue!

Grind and sharp - en! Sharp - en!
Un-gi,ar - ro - ta! San - gue!

We are nev - er slack or id - le
Il la - vo - ro mai non lan - gue

in the realm of Tur-an - dot! in the realm of Tur-an -
do - ve re - gna Tu - ran - dot! do - ve re - gna Tu - ran -

in the realm of Tur-an - dot! in the realm of Tur-an -
do - ve re - gna Tu - ran - dot! do - ve re - gna Tu - ran -

in the realm of Tur-an - dot! in the realm of Tur-an -
do - ve re - gna Tu - ran - dot! do - ve re - gna Tu - ran -

in the realm of Tur-an - dot! in the realm of Tur-an -
do - ve re - gna Tu - ran - dot! do - ve re - gna Tu - ran -

cresc. sempre

-dot! We are nev - er slack or id - le in the realm of Tur-an -
-dot! il la - vo - ro mai non lan - gue do - ve re - gna Tu - ran -

-dot! We are nev - er slack or id - le in the realm of Tur-an -
-dot! il la - vo - ro mai non lan - gue do - ve re - gna Tu - ran -

-dot! We are nev - er slack or id - le in the realm of Tur-an -
-dot! il la - vo - ro mai non lan - gue do - ve re - gna Tu - ran -

-dot! We are nev - er slack or id - le in the realm of Tur-an -
-dot! il la - vo - ro mai non lan - gue do - ve re - gna Tu - ran -

cresc. sempre

dot!
dot!

We are
Il la

dot!
dot!

No, we're nev - er
Il la vo - ro

dot!
dot!

No, we're nev - er
Il la vo - ro

dot!
dot!

We are
Il la

(Chinese Gong in orchestra)
(Gong chinese in orchestra)

15

nev - er slack or id - le, nev - er
vo - ro mai non lan - gue do - ve

slack or id - le, nev - er
mai non lan - gue do - ve

slack or id - le, nev - er
mai non lan - gue do - ve

nev - er slack or id - le, nev - er
vo - ro mai non lan - gue do - ve

id - le, in the realm of Tur - an -
 re - gna, do - ve re - gna Tu - ran -

id - le, in the realm of Tur - an -
 re - gna, do - ve re - gna Tu - ran -

id - le, in the realm of Tur - an -
 re - gna, do - ve re - gna Tu - ran -

id - le, in the realm of Tur - an -
 re - gna, do - ve re - gna Tu - ran -

-dot! Kill him! Kill him! Kill him! Kill him!
 -dot! Morte! morte! morte! morte!

-dot! Ha, Ha! Ha, Ha! Ha, Ha! Ha, Ha!
 -dot! Ah, ah! ah, ah! ah, ah! ah, ah!

(They burst out laughing)
 (sghignazzando)

dot! Ha, Ha! Ha, Ha! Ha, Ha! Ha, Ha!
 -dot! Ah, ah! ah, ah! ah, ah! ah, ah!

dot! Ha, Ha! Ha, Ha! Ha, Ha! Ha, Ha!
 -dot! Ah, ah! ah, ah! ah, ah! ah, ah!

ff

ff

ff

in the realm of Tur-an-dot, in the realm of Tur-an-dot,
do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran.

in the realm of Tur-an-dot, in the realm of Tur-an-dot,
do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran.

in the realm of Tur-an-dot, in the realm of Tur-an-dot,
do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran.

in the realm of Tur-an-dot, in the realm of Tur-an-dot,
do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran.

(Trumpets & Trombones on stage)
(Trombe e Tromboni sulla scena)

16 *ff*

Red. * *Red.* *

-dot, in the realm of Tur-an-dot, in the realm of Tur-an-dot,
-dot, do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran.

-dot, in the realm of Tur-an-dot, in the realm of Tur-an-dot,
-dot, do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran.

-dot, in the realm of Tur-an-dot, in the realm of Tur-an-dot,
-dot, do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran.

-dot, in the realm of Tur-an-dot, in the realm of Tur-an-dot,
-dot, do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran.

Red. * *Red.* *

fff

-dot! *Ah!*

-dot! *Ah!*

-dot! *Ah!*

-dot! *Ah!*

fff

(While the assistants go off to carry the sharpened sword to the executioner, the crowd watch the sky, which has gradually darkened)

(Mentre i servi si allontanano per recare al carnefice la spada affilata, la folla scruta il cielo che a poco a poco si è oscurato.)

fff tutta forza

Sop.

Is the moon never
Perchè tar-da la

Ten.

And.^{te} molto sostenuto ♩ = 56

17

f p *sempre movimento di sestina*

2^{da}

com-ing?
lu-na?Rise in the heav-ens!
Mo-strati in cie-lo!Shed thy light on us!
Fac-cia pal-li-da!Hasten! Quick-ly!
Presto! Vie-ni!Hast-en!
Spun-ta!O pal-lid vis-age!
O te-sta moz-zu!Basses
BassiDi-aph-anous!
O squal-li-da!

Sop. I.

Hast-en!
Spun-ta!

Silver-y
O te-sta

Hast-en!
Vie-ni!

Rise in the heavens!
Mostra-ti in cie-lo!

Sop. I.

god - dess!
moz - za!

Sop. II.

Transpar - ent!
Oe-san - gue!

Oh! why so
O ta - ci -

Silver and lum - inous!
Oe-sangueo squal - li-da!

Sop. I. e II.

Ten.

tard - y!
- tur - na!

(Violins & Piccolo)
(Violini ed Ottavino)

p

Sop. I.

Sop. II.

Ten.

Thou lov - er of the de -
Oaman - te smun - ta dei

Thou lov - er of the de -
Oaman - te smun - ta dei

p *sensibile*

-part - ed!
 mor - ti!
 -part - ed!
 mor - ti!
 Sil - ver - y god - dess,
 O ta - ci - tur - na,
espressivo

how im - pat - ient ly the yawn - ing
 Co - mea - spet - ta - no il tuo fu -
 O sil - ent
 O ta - ci -
 rise in the heav - eus!
 mo - stra - ti in cie - lo!

graves are wait - ing thy a
 - ne - reo lu - - me i ci - mi -

god - - dess!
 - tur - - na!

espressivo

- ris - - ing!
 - te - - ri!

Trans - par - ent
 Oe - san - gue,

poco

And.

lum - in - ous!
squal - li - da!

Oh! light the
O te - sta

cresc. *p*

Red. *

Yonder a ray is dawning!...
Ec-co laggiù un barlu - me!...

Yonder a ray is dawning!...
Ec-co laggiù un barlu - me!...

dark - ness!
moz - za!

(Harp)
(Arpa)

(Flute & Celeste)
(Flauto e Celeste)

pp

Sop. I. & II.

Do not tar - ry
Vie - ni pre - sto,

Ten.

Basses
Bassi

long - er!
spun - ta!

Light - en the dark - ness!
O te - sta mox - za,

Hur - ry!
Vie - ni!

Hur - ry!
spun - ta!

Light - en the
O te - sta

dark - ness quick - ly!
moz - za, vie - ni!

18 dolce

p

Show thy - self, ser - ene and lum - in - ous!
Mo - stra - ti, o fac - cia pal - li - da!

Trans - par - ent
O fac - cia

3 più f

sf p subito

mf

Do not tar - ry
O e - san - gue,

de - it - y!
pal - li - da!

(Clarinet)
(Clarinetto)

mf

f

long
pal - li - da!

rit.

espressivo

p

Hear us, O pal - lid lov - er of
 Vie - ni, o a - man - te smun - ta de - i

p dolente

p

Red. *

O pal - lid lov - er of
 O a - man - te smun - ta dei

Oh! do not
 Vien, vie - ni,

mar - tyrs! —
 mor - ti! —

Oh! do not
 Vien, vie - ni,

f

Red. *

mar - - - - - tyrs!
mor - - - - - ti!

tar - - - - - ry!
spun - - - - - ta!

tar - - - - - ry!
spun - - - - - ta!

(Xylophone)
(Xilofono) *ff* *dim.* *pespressivo* *pl*

(the moon appears)
(qui la luna splende)

ff

Yon - der a ray is dawn - ing! to light the
Ec - co lag - giù un bar - lu - me, di - la - gain

ff

to light the
Di - la - gain

Yon - der a ray is dawn - ing!
Ec - co lag - giù un bar - lu - me,

(Trumpets, Xylophone & Tubular bells
in orchestra)
(Trombe, Xilofono, Campani tubolari
in orchestra)

cresc.:..... ff *Largamente*

dark - ness
cie - lo

dark - ness
cie - lo

to light the dark - - - ness
di - la - - ga in cie - - - lo

dim.

with its sil - ver
la sua lu - ce

with its sil - ver
la sua lu - ce

p

*

rad. iance! _____ Pu. Tin - Pa - o! The moon has
 smor - ta! _____ Pu. Tin - Pa - o! La lu - na è

f

f

f

ff *cresc.* *f*

sf *Red.* *

ris - en! Pu. Tin - Pa - o! The moon has
 sor - ta! Pu. Tin - Pa - o! La lu - na è

f

f

f

f *Red.* *

ff

ris - en! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-
 sor - ta! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-

ff

ris - en! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-
 sor - ta! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-

ff

ris - en! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-
 sor - ta! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-

(Trumpets & Trombones on stage)
 (Trombe e Tromboni sulla scena)

ff

calando *p dim:*

-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-
 -Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-

p

-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-
 -Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-

p

-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-
 -Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-Pao! Pu-Tin-

calando *p dim:*

CHILDREN (outside, coming nearer)

RAGAZZI (interni, avvicinandosi)

Ov - er the hills, far a - way, doth the -
 Là, su - i mon - ti del - l'est, la ci -

(a bouche fermée)
 (a bocca chiusa)

-Pao! *pp*
 -Pao!

-Pao!
 -Pao! (a bouche fermée)
 (a bocca chiusa)

-Pao! *pp*
 -Pao!

(2 Alto Saxophones off stage)

(2 Saxofoni contralti dentro le scene)

mf

19 Andantino $\text{♩} = 72$

pp *m.d.* *pp* *pp*

stork - sing her lay, But no spring has -
 - co - gna can - tò, Ma l'a - pril non -

Basses
 Bassi

pp *m.d.* *pp* *pp*

flow - er'd yet, and the snow lies cold and wet
 ri fio - ri, ma la ne - ve non sge - lò

pp

Far a cross the des - ert can you hear
 Dal de - ser - to al mar non o - di - tu

20

pp

thous - and voices sighing clear: "Come O Princ - ess
 mil - le vo - ci so - spi - rar: Prin - ci - pes - sa,

The first system of the musical score. It consists of a vocal line (soprano and alto) and a piano accompaniment. The vocal line begins with a melodic phrase in B-flat major, followed by a rest. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

come down to me! Then will melt the snow, Summer here will be! Ah!—
 scen - di a me! tut - to fio - ri - rà, tut - to splende - rà! Ah!—

The second system of the musical score. The vocal line continues with a new melodic phrase, and the piano accompaniment features a prominent arpeggiated figure in the left hand, marked *pp* (pianissimo). The system concludes with a final chord and a rest.

pp

pp

Musical score for piano introduction, featuring a melody in the right hand and a bass line in the left hand, both in a minor key.

(The golden hue of the background has changed to silver. The procession, leading the young Prince of Persia to the scaffold, appears.)

(L'oro degli sfondi s'è mutato in argento. Appare il corteo che conduce al patibolo il giovane principe di Persia.)

21 Andante triste ♩ = 40
(Tempo di Marcia funebre)

Piegato (dolente)

Musical score for the section "Andante triste", featuring a melody in the right hand and a bass line in the left hand, both in a minor key.

(At the sight of the victim advancing so pale and dreamy, the ferocity of the crowd is turned to pity)
(Alla vista della vittima, che procede pallido e trasognato, la ferocia della folla si tramuta in pietà.)

Sop. I.

Musical score for Soprano I, featuring a melody in the right hand and a bass line in the left hand, both in a minor key.

Un - hap - py
O gio - vi

Sop. II.

Musical score for Soprano II, featuring a melody in the right hand and a bass line in the left hand, both in a minor key.

p

Musical score for piano accompaniment, featuring a melody in the right hand and a bass line in the left hand, both in a minor key.

youth!
- net - to!

Mer - cy!
Gra - zia!

Mer - cy!
Gra - zia!

dim.

pp

Red.

Mer - cy!
Gra - zia!

Ten. I.

How cour-age - ous his bear - ing!
Co - m'è fer - mo il suo pas - so!

Ten. II.

Ten. I.

Oh! how come - ly, what a fair and nob - le
Co - me è dol - ce, co - me è dol - ce il suo

Ten. II.

p *Red.*

Sop. I.

How cour - age - ous his bear - ing!
Co - me è fer - mo il suopas - so!

Sop. II.

How cour - age - ous his bear - ing!
Co - me è fer - mo il suopas - so!

Ten. I.

vis - age!
vol - to!

Ten. II.

In his eyes love is shin - ing! A.las!
Ha negli oc - chi l'eb - brez - za! Pietà!

p

mer - cy!
gra - zia!

Sop.I.

Oh! par - don him! — Oh! par - don par - don
Pie - tà di lui! — pie - tà! pie - tà di

Sop.II.

Oh! par - don him! — A - las! — A -
Pie - tà di lui! — pie - tà! — di

Ten.

Might - y Princ - ess!
Prin - ci - pes - sa!

8.

Sop. I.

him! Mer - cy!
lui! pie - tà!

Sop. II.

- las! Mer - cy!
lui! pie - tà!

Ten. I.

Ten. II.

Mer - cy!
pie - tà!

Basses
Bassi

Might - y Princ - ess!
Prin - ci - pes - sa!

22

*pp**p*

we en - treat thee,
Gra - zia! Gra - zia!

to grant thy par -
Pietà di lui! pie -

cresc.

THE PRINCE
IL PRINCIPE

con forza

Come then, that I may see thee and
Ch'io ti ve - da e ch'io ti ma - le

Sop. I.
A - las! A - las!
Pie - tà! Pie - tà!

Sop. II.
A - las!
Pie - tà!

Ten. I.
A - las! A - las!
Pie - tà! Pie - tà!

Ten. II.
A - las!
Pie - tà!

Basses
Bassi
A - las!
Pie - tà!

- don!
- tà!

ff

8

dim.

p espressivo

THE PRINCE
IL PRINCIPE

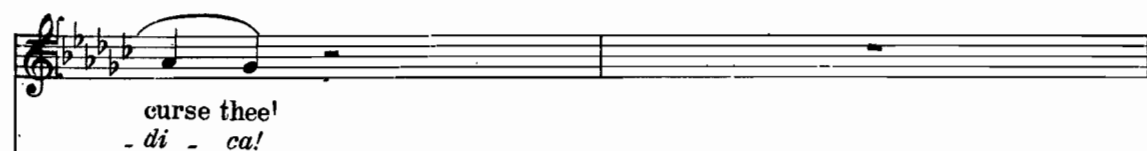
curse
di thee!
ca!

Thou tyr - ant, let me see and
Cru - de - le, ch'io ti ma - le.

dim.

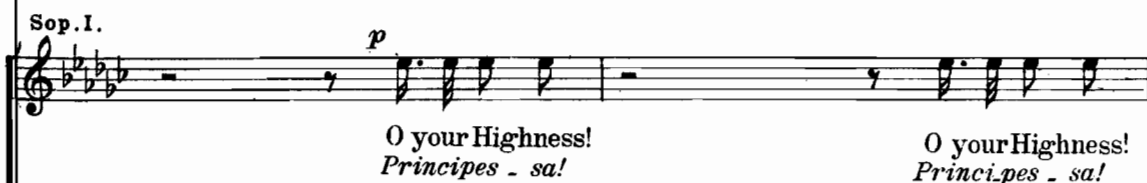
p espressivo

THE PRINCE
IL PRINCIPE



curse thee!
- di - ca!

Sop. I.

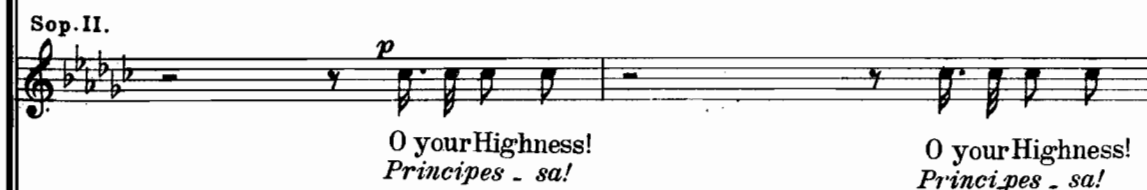


p

O your Highness!
Principes - sa!

O your Highness!
Princi-pes - sa!

Sop. II.

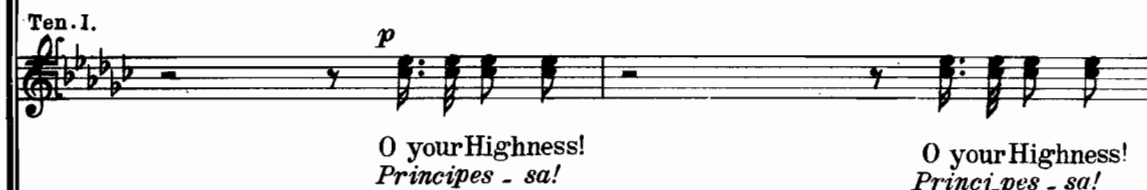


p

O your Highness!
Principes - sa!

O your Highness!
Princi-pes - sa!

Ten. I.



p

O your Highness!
Principes - sa!

O your Highness!
Princi-pes - sa!

Ten. II.



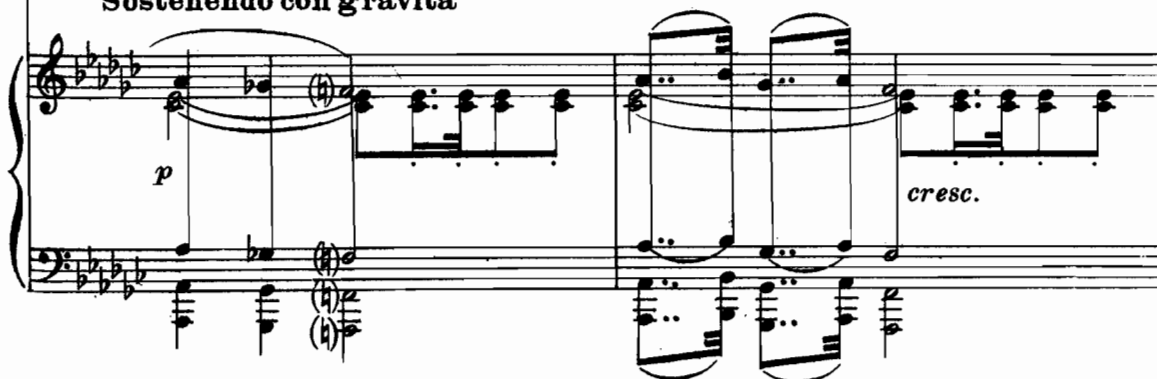
Oh! par - don him!
Pie-tà di lui!

Basses
Bassi



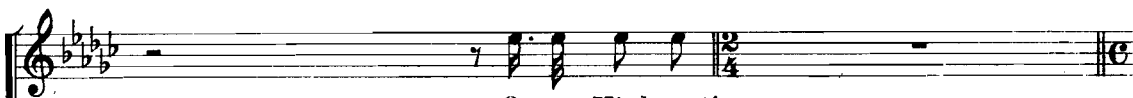
Oh! par - don him!
Pie-tà di lui!

Sostenendo con gravità



p

cresc.



O your Highness!
Prin - ci - pes - sa!



O your Highness!
Prin - ci - pes - sa!



O your Highness!
Prin - ci - pes - sa!



Grant him pardon, we pray!
Prin - ci - pes - sa, pietà!

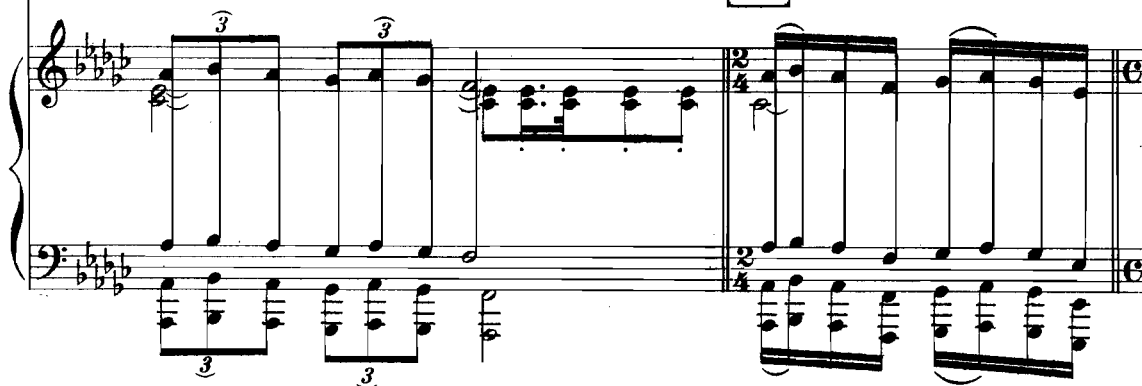
O Princess, pardon him we
Pie - tà di lui, pie - tà di



Grant him pardon, we pray!
Prin - ci - pes - sa, pietà!

O Princess, pardon him we
Pie - tà di lui, pie - tà di

23



(The crowd has turned towards the portico, where Turandot is to appear)
(il popolo, rivolto al loggiato dove apparirà Turandot)

A las! Pietà! A las! pie-tà! A las! pie-tà! A las! pie-tà!

A las! Pietà! A las! pie-tà! A las! pie-tà! A las! pie-tà!

A las! Pietà! A las! pie-tà! Oh! par - donhimwe pie-tà! pie-tà di

pray! A las! A las! Oh! par - donhimwe lui! pietà! pie-tà! pie-tà! pie-tà di

pray! A las! A las! Oh! par - donhimwe lui! pie-tà! di lui! pie-tà! pie-tà di

sempre cresc.

(Illuminated by the moon's rays and like a vision,Turandot appears. The crowd fall on their faces and only the young Prince of Persia, the huge executioner and the unknown Prince remain standing)

(Appare Turandot, come una visione. Un raggio di luna la investe. La folla si prostra. In piedi sono soltanto il Principe di Persia, il Principe e il boia gigantesco.)

Sop.



Oh! par - don him we pray — Princ - ess! — O your
pie - tà, la gra - zia, Princi - pes - sa! — Princi -

Ten.



pray! Oh! par - don him — Princ - ess! — O your
lui, la gra - zia, Princi - pes - sa! — Princi -

Basses
Bassi



pray! Oh! par - don him — Princ - ess! — O your
lui, la gra - zia, Princi - pes - sa! — Princi -

(Trumpets on stage)
(*Trombe sulla scena*)

(Trombones on stage)
(*Tromboni sulla scena*)

(Trombe sulla scena)
(Tromboni sulla scena)

This musical score is for the Trombone section, specifically measures 10 and 11. It is written for two staves: a treble clef staff and a bass clef staff, both in the key of B-flat major (two flats). The time signature is 4/4. The music begins with a rest in measure 10, followed by a series of eighth and sixteenth notes in measure 11. The dynamic marking *fff* (fortississimo) is present in both measures. The notation includes various articulations such as accents and slurs. The score is part of a larger orchestral work, as indicated by the presence of other instruments in the background.



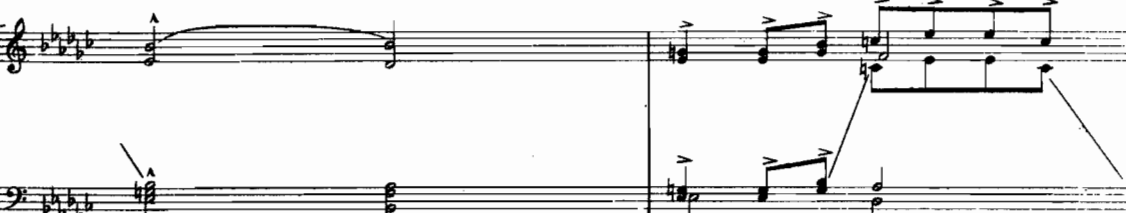
High - ness! _____ O your High - ness! _____ O your
 - pes - sa! _____ Princi - pes - sa! _____ Princi -



High - ness! _____ O your High - ness! _____ O your
 - pes - sa! _____ Princi - pes - sa! _____ Princi -



High - ness! _____ O your High - ness! _____ O your
 - pes - sa! _____ Princi - pes - sa! _____ Princi -




stridente 8

Highness! ————
- pes - sa! ————

Oh! par - don!
La gra - zia!

Highness! ————
- pes - sa! ————

Oh! par - don!
La gra - zia!

Highness! ————
- pes - sa! ————

Oh! par - don!
La gra - zia!

We entreat thee! Oh! par - don! Oh!
Princi - pes - sa! La gra - zia! La

We entreat thee! Oh! par - don! Oh!
Princi - pes - sa! La gra - zia! La

We entreat thee! Oh! par - don! Oh!
Princi - pes - sa! La gra - zia! La

dim.

par - don!
gra - zia!

par - don!
gra - zia!

par - don!
gra - zia!

I. Tempo

p dolente

pp

staccate

Red.

pp

THE PRINCE IL PRINCIPE

(dazzled at the sight of Turandot)
(abbacinato dalla visione di Turandot)

O di - vine ap - par - it - ion, mar - vel of
O di - vi - na bel - lez - za, o me - ra -

24

p espressivo

mf

Red.

THE PRINCE
IL PRINCIPE

beaut - y! Oh! won - der! O div -
- vi - glia! O so - gno, o di -

p

pp

This musical system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The vocal line begins with a half note, followed by a quarter rest, then a half note, and continues with a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands, with a crescendo leading to a fortissimo (pp) section.

THE PRINCE
IL PRINCIPE

ine ap - par - it - ion of en - chant - ment! Oh!
- vi - na bel - lez - za, o me - ra - vi - glia! O

This musical system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment features a prominent chordal texture in the right hand and a more active line in the left hand. The system ends with a fermata over the final notes.

THE PRINCE
IL PRINCIPE

won - der! Sur - pass - ing mar - vel! Divine and en -
so - gno, o me - ra - vi - glia, di - vi - na bel -

cresc.

This musical system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment features a prominent chordal texture in the right hand and a more active line in the left hand. The system ends with a fermata over the final notes.

THE PRINCE
IL PRINCIPE

- trancing ap — par - it - ion!
- lez - za, o — me - ra - vi - glia!

WHITE PRIESTS OF THE PROCESSION
SACERDOTI BIANCHI DEL CORTEO

O — great Koung - tze! May the spirits of the
O — gran Koung - tze! Che lo spir - to del mo -

allarg. rit.

pp dim.

(The procession has passed out along the walls)
(Il corteo è uscito, lungo gli spalti)

dy - ing — to thy pres - ence rise!
- ren - te — giun - ga fi - no a te!

(Piccolo)
(Ottavino)

pp dim.

(In the dim light of the deserted square, only the Prince, Timur and Liù remain. The father approaches his son anxiously and tries to rouse him from his abstraction)

(Ora nella penombra del piazzale deserto restano soli il Principe, Timur e Liù. Il padre angosciosamente si avvicina al figlio, lo richiama, lo scuote.)

ppp perdendosi

THE PRINCE
IL PRINCIPE

TIMUR

Oh!
Non

What art thou do - ing?
Fi - glio, che fai?

25

Andante ♩ = 60

THE PRINCE
IL PRINCIPE

won - der! My ver - y soul is em - balm'd by her
sen - ti? Il suo pro - fu - mo è nel - l'a - ria, è nel -

THE PRINCE
IL PRINCIPE

frag - rance! O div - ine ap - par -
- l'a - ni - ma! O di - vi - na bel -

TIMUR

Thou'rt ru - in'd!
Ti per - di!

m.s.

sostenuto

it - ion! Won - d'rous beaut - y! Ah! me, my heart is
- lez - za, o me - ra - vi - glia! Io sof - fro, pa - dre,

mf *m.8.* *p*

THE PRINCE
IL PRINCIPE

strick - en!
sof - fro!

TIMUR

No! No! Hearken to me! Liù, get him a -
No! No! Stringi - ti a me! Liù, par - la - gli

Poco più ♩ = 72

p

TIMUR

- way!
tu!

We must drag him from here!
Qui sal - vez - za non c'è!

Take his hand in thy
Pren - di nel - la tua

senza accento

p

TIMUR

own. We must not tar - ry!
 ma - no la sua ma - no!

LIÙ

O Sir! you're lost if you ling - er!
 Si - gno - re! Andiam - lon - ta - no!

TIMUR

For life a waits us yon - der!
 La vi - ta c'è lag - giù!

26

THE PRINCE
IL PRINCIPE

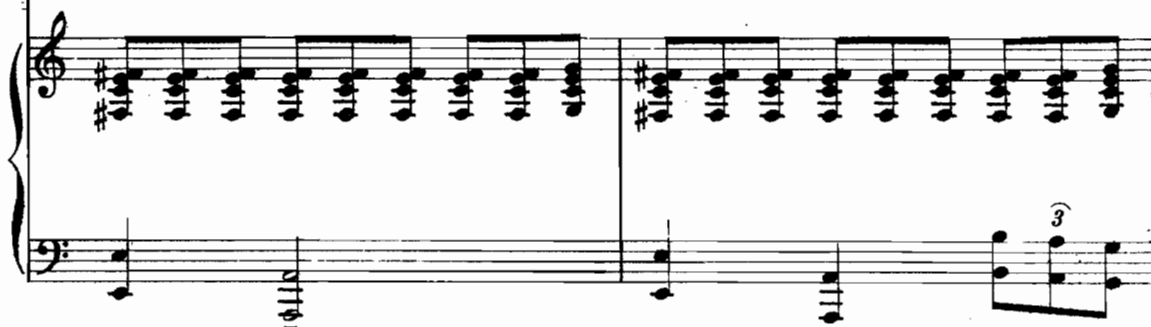


My life is here, my fath - er!
Que-st'è la vi - ta, pa - dre!

TIMUR



Come,
La

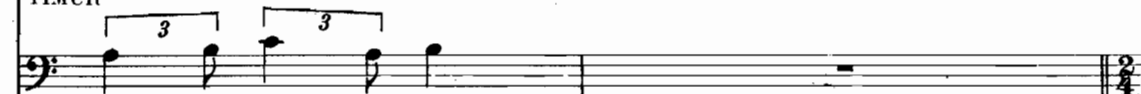


THE PRINCE
IL PRINCIPE



My heart is strick - en, fath - er!
Io sof - fro, pa - dre, sof - fro!

TIMUR



life a - waits thee there!
vi - ta c'è lag - giù!

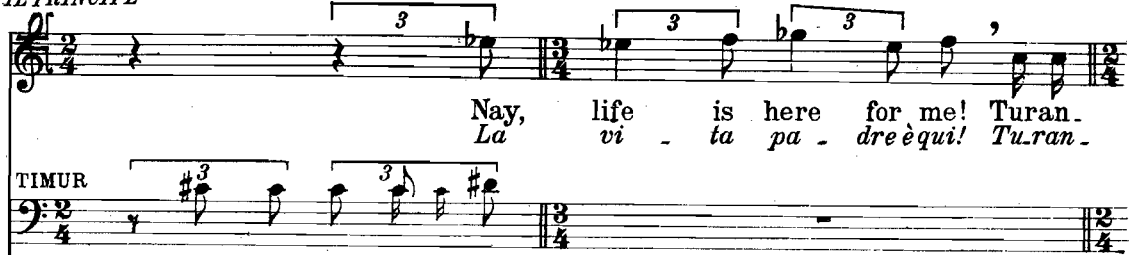


THE PRINCE
IL PRINCIPE

Nay, life is here for me! Turan.
La vi - ta pa - dre è qui! Turan.

TIMUR

There's no safe-ty here!
Qui sal - vez - za non c'è!



THE PRINCE
IL PRINCIPE

dot! Turan dot!
dot! Tu - ran dot!
allarg.

Tur - an
Tu - ran



THE PRINCE
IL PRINCIPE

dot!
dot!

(Trumpets and Horns in Orchestra)
(Trombe e Corni in Orchestra)

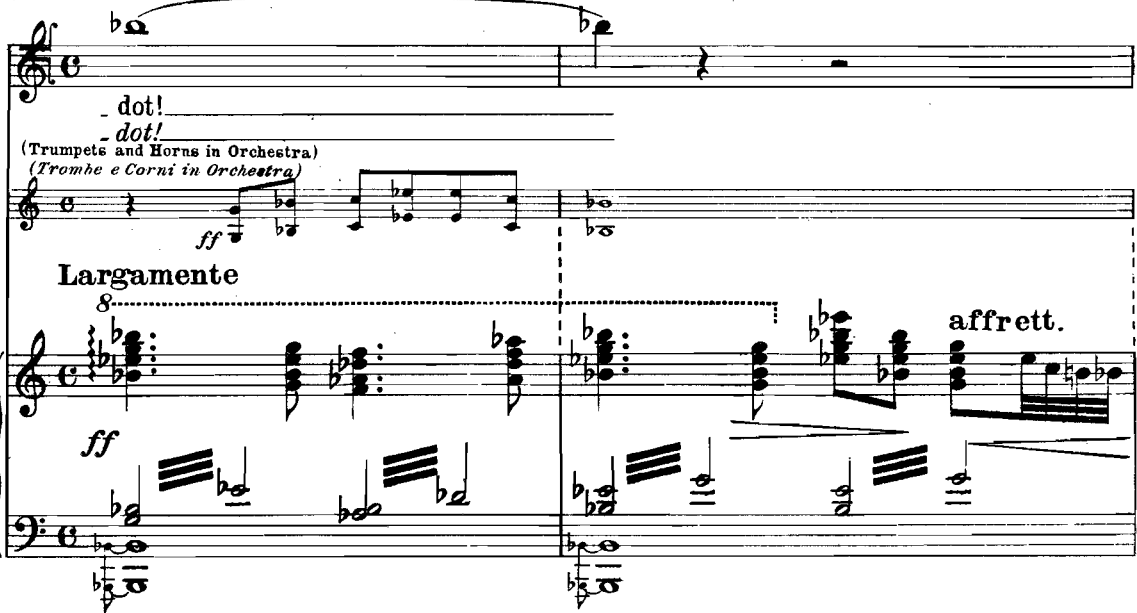
ff

Largamente

8

ff

affrett.



(behind the scenes, as in final invocation)
(come ad invocazione suprema)

THE PRINCE OF PERSIA
IL PRINCIPE DI PERSIA

(inlerno)

ten.

Turandot!
Turandot!

(sharp cry)
(grido acuto)

ff

Ah!

Ah!

(sharp cry)
(grido acuto)

ff

Ah!

Ah!

(sharp cry)
(grido acuto)

ff

Ah!

Ah!

(Trumpets & Trombones on stage)
(Trombe e Tromboni sulla scena)

27 Allegro ♩ = 120

8.

TIMUR

Are you to die — like
Vuoi mo - ri - re co -

rall:.....

dimin.

THE PRINCE
IL PRINCIPE

Not to die, but to tri - umph ov - er her
Vin - ce - re, pa - dre, nel - la su - a bel -

TIMUR

this?
- si?

Andante moderato ♩ = 76

p

THE PRINCE
IL PRINCIPE

beaut - y!
- lez - za!

Tri - umph and vict - or - y
Vin - ce - re glo - rio - sa -

(holding him back)
TIMUR (trattenendolo)

Is it thus you will end?
Vuoi fi - ni - re co - sì?

(He is about to throw himself on the
gong; the three grotesque masks
bar his way)

(*Si slancia verso il Gong; le tre mas-
schere gli sbarrano la strada.*)

THE PRINCE
IL PRINCIPE

shall be mine and I shall win her!
men - te nel - la sua bel - lez - za!

poco allarg:.....

cresc:.....

(they surround the Prince and hold him back)
(*circondando e trattenendo il Principe*)

THE THREE MASKS LETTRE MASCHERE

PING

Come a way at once, you id - iot! Who are you? What d'you
Fer - mo! che fai? T'arre - sta! Chi sei, che fai, che

PONG

Come a way at once, you id - iot! Who are you? What d'you
Fer - mo! che fai? T'arre - sta! Chi sei, che fai, che

PANG

Come a way at once, you id - iot! Who are you? What d'you
Fer - mo! che fai? T'arre - sta! Chi sei, che fai, che

28 Allegro giusto 126

f

f

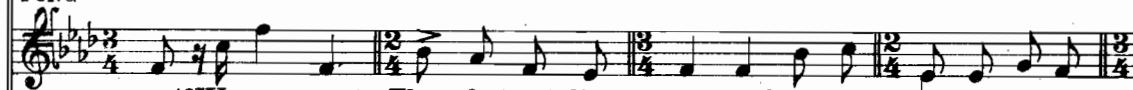
p

PING



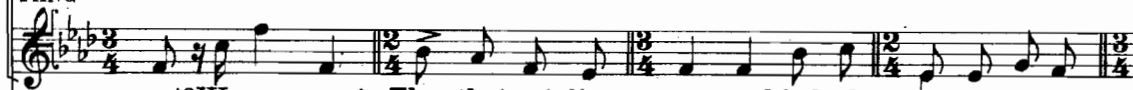
want? We warn you! Thro' that gatelines ev-'ry kind of butcher-y and
vuoi? Va' vi - a! va', la por-ta è que-sta del-la gran becche.

PONG

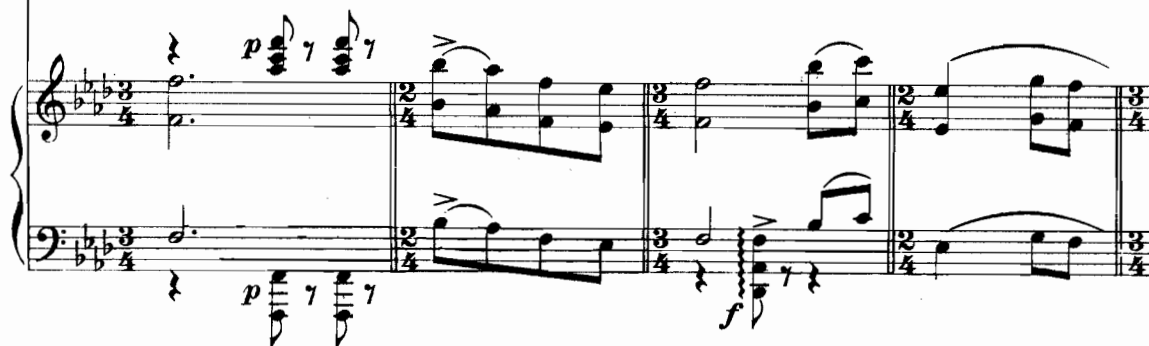


want? We warn you! Thro' that gatelines ev-'ry kind of butcher-y and
vuoi? Va' vi - a! va', la por-ta è que-sta del-la gran becche.

PANG



want? We warn you! Thro' that gatelines ev-'ry kind of butcher-y and
vuoi? Va' vi - a! va', la por-ta è que-sta del-la gran becche.



PING



tor-ture! Mad-man, be - gone! Here they'll -
- ri - a! Paz - zo, va' vi - a! Qui - si -

PONG



tor-ture! Mad-man, be - gone!
- ri - a! Paz - zo, va' vi - a!

PANG



tor-ture! Mad-man, be - gone!
- ri - a! Paz - zo, va' vi - a!



PING
chokeyou! And bleed you! And tor.ture you and
strozza! Si sgoz - za! Si un - ci - na e sca - pi -

PONG
They willflay you! And slay you!
Si tri - vel - la! Si spel - la!

PANG
They willflay you! And slay you!
Si tri - vel - la! Si spel - la!

PING
skin you! And sliceanddis.em - bowel you! Don't loseanother
- toz - za! Si se - ga e si sbu - del - la! Sol - le - ci - to, pre -

PONG
A .way! A .way!
Va' via! Va' via!

PANG
A .way! A .way!
Va' via! Va' via!

PING



min_ute, but re_ turn to your own count_ ry and find a but_ cher
 ci _pi_ _te, al_ tuo pa_ _e_ _se tor_ _na in cer_ ca d'u_ _no

PONG



A_ way! Re_ turn to your own count_ ry! What do you
 Va' via! Al_ tuo pa_ _e_ _se tor_ _na! Che vuoi, chi

PANG



A_ way! Re_ turn to your own count_ ry! What do you
 Va' via! Al_ tuo pa_ _e_ _se tor_ _na! Che vuoi, chi



PING



there, if you are longing for a shambles! But not here! No, not here!
 sti_ pi_ _te per romper_ ti le cor_ na! Ma qui no! Ma qui no!

PONG



want? _____ A_ way! A_ way! No, not here!
 sei? _____ Va' via! Va' via! Ma qui no!

PANG



want? _____ A_ way! A_ way! No, not here!
 sei? _____ Va' via! Va' via! Ma qui no!



THE PRINCE
IL PRINCIPE

(trying to break through)
(cercando aprirsi il varco)

Stand back and let me pass!
La - scia - te - mi pas - sa - re!

PING

Madman, a way! A - way!
Paz - zo, va' via! Va' via!

PONG

Madman, a way! A - way!
Paz - zo, va' via! Va' via!

The cem - et - er - ies
Qui tut - ti i ci - mi -

PANG

Madman, a way! A - way!
Paz - zo, va' via! Va' via!

30

p

p

PING

PONG

We've no
Non vo.

here — are ov - er - flow - ing!

PANG

- te - ri so - no oc - cu - pa - ti!

We've plent - y of nat - ive mad - men!
Qui ba - stano i paz - zi in di - ge - ni!

PING



use for lun - at - ics from else - where!

PONG - *gliam più paz - zi fo - re - stie - ri!*

p
Escape be - fore a cert - ain
O scappi, o il fu - ne - ral per

FANG



p
Escape be - fore a cert - ain
O scappi, o il fu - ne - ral per

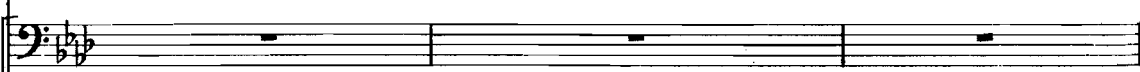


THE PRINCE
IL PRINCIPE



Stand back and let me pass!
La - sciate mi pas - sar!

PING



PONG



death a - waits you
te s'ap - pres - sa!

And
Per

PANG



death a - waits you
te s'ap - pres - sa!

And
Per



PING

PONG

PANG

all — for a Princ_ess!
u - na Prin - ci - pes - sa!

Pooh!...
Peuh!...

What is
Che co -

all — for a Princ_ess!
u - na Prin - ci - pes - sa!

Pooh!...
Peuh!...

31

*m.s.**p*

PING

PONG

PANG

she?
- s'è?

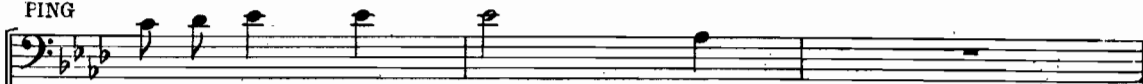
And with a regal
E il man to col la

But —
Ma —

Just a woman with a crown on her head!
U - na fem.mi.na col la caro.na in te.sta!

m.d.

PING



if you saw her nak - ed,
 se la spo - gli nu - da,

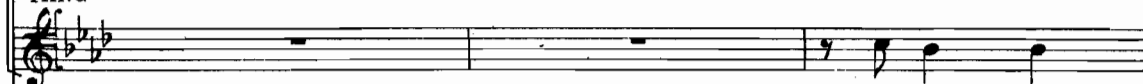
PONG



mant - le!
 fran - gia!

Just - flesh!
 È car - ne!

PANG



Like ev - 'ry
 È car - ne



PING



not ev - en flesh that's good for eat - ing!
 è ro - ba che non si man - gia!

PONG



Not good for eat - ing!
 che non si man - gia!

PANG



oth - er!
 cru - da!

Not good for eat - ing!
 che non si man - gia!



Stand back and let me pass! Let me pass I say!
La scia - te mi pas - sa - re, la - scia - temi!

PING

Ah, ah, ah! Ah, ah, ah!
Ah, ah, ah! Ah, ah, ah!

PONG

Ah, ah, ah! Ah, ah, ah!
Ah, ah, ah! Ah, ah, ah!

PANG

Ah, ah, ah! Ah, ah, ah!
Ah, ah, ah! Ah, ah, ah!

(with calm & comic dignity)
(con calma e dignità comica)

Oh! be - ware of wom - en! Or else, es - pouse a
La - scia le don - ne! O pren - di cen - to

PING

32

hund - red! For, tho' you may not be - lieve it, Tur - an -
spo - se, che, in fon - do, la più su - bli - me Tu - ran -

PING

PING

dot, that mar - vel, has but one face and
 dot del mon - do ha u - na fac - cia, due

PING

two arms and but two legs! Ver - y fine, I grant you,
 brac - cia, e due gam - be, sì, bel - le, im - pe - ria - li,

33

PING

oh! yes, ver - y! but al - ways the
 sì, sì, bel - le, sì, ma - sem - pre

f *p* *ff*

PING

same ones! But hund - red wives or ev - en more, and
 quel - le! Con cen - to mo - gli, o scioc - co, a -

f *p*

PING

arms and legs you'll have gal_ore! Two hund - red -
 _vrai gam - be a ri - boc - co! Due - cen - to -



PING

lov - ing arms, a hundred pret - ty fac -
 brac - cia, e cen - to dol - ci pet -



PING

- es, hund - reds of warm em - brac - es! Of
 - ti spar - si per cen - to - let - ti, per

PONG

Pret - ty fac - es! Of
 Cen - to pet - ti per

PANG

Pret - ty fac - es! Of
 Cen - to pet - ti per



*

(they burst out laughing)
(sghignazzando)

PING

warm em - brac es! Ah, ah, ah,
cen to let ti! Ah, ah, ah,

PONG

warm em - brac es! Ah, ah, ah,
cen to let ti! Ah, ah, ah,

PANG

warm em - brac es! Ah, ah, ah,
cen to let ti! Ah, ah, ah,

THE PRINCE
IL PRINCIPE(violently)
(con violenza)

Stand back and let me pass!

(still holding the Prince back)
(trattenendo sempre il Principe) La - scia - te - mi pas - sar!

PING

ah, ah, ah, ah, ah, ah, ah!
ah, ah, ah, ah, ah, ah, ah!

PONG

ah, ah, ah, ah, ah, ah, ah!
ah, ah, ah, ah, ah, ah, ah!

PANG

ah, ah, ah, ah, ah, ah, ah!
ah, ah, ah, ah, ah, ah, ah!



PING

PONG

PANG

34

Mad - man, be - gone, begone! Mad - man, a -
 Paz - zo, va' via, va'via! paz - zo, va'

Mad - man, be - gone, begone! Mad - man, a -
 Paz - zo, va' via, va'via! paz - zo, va'

Mad - man, be - gone, begone! Mad - man, a -
 Paz - zo, va' via, va'via! paz - zo, va'

*ff**ff*

PING

PONG

PANG

- way, a way! Mad - man, a - way, a - way, a -
 via, va'via! paz - zo, va' via, va' via, va'

- way, a way! Mad - man, a - way! a - way, a -
 via, va'via! paz - zo, va' via, Va' via, va'

- way, a way! Mad - man, a - way! a - way, a -
 via, va'via! paz - zo, va' via, Va' via, va'

(Strings)
(Arch.)

Sopranos
Soprani

(A group of handmaidens lean over the balustrade of the Imperial loggia and with raised hands reprimand the disturbance.)

(Un gruppo di fanciulle si affaccia alla balastrata della loggia imperiale; protendono le mani per far cessare lo schiamazzo.)

Be qui - et there!
Si - len - zio, o - là!

PING
way!
via!

PONG
way!
via!

PANG
way!
via!

rall:
mf dim:
p

(One only)
(Una sola)

Who talks so loudly?
Laggiù chi par-la?

Be
Si -

pp

qui - et!
- len - zio!

(Another)
(Altra sola)

In
E

35 Andante lento ♩ = 50
(cantando)
p

Be qui - et!
Si - len - zio!

In
E

pp staccatissimo
due

121329

dim.

slum - ber, her eyes our Princ - ess
l'o - ra dol - cis - si - ma del

poco rit.

dim. *pp*

*

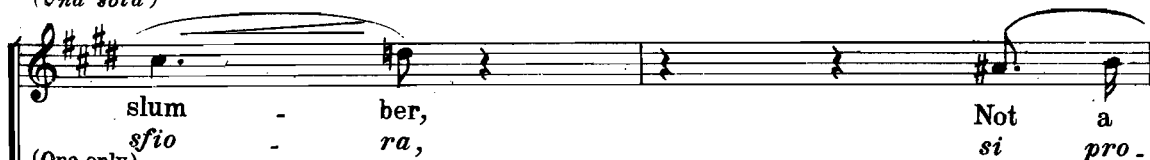
clos - es. In gent - le
son - no. Il son - no

(The Others)
(Le altre)

Be qui - et! Be qui - et! Be qui - et!
Si - len - zio, si - len - zio, si - len - zio!

ppp

(One only)
(Una sola)



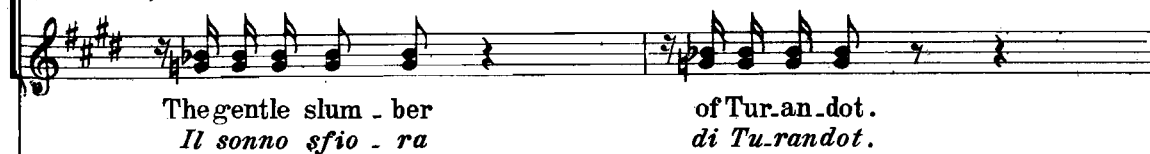
slum - ber, Not a
sfi - ra, si pro -

(One only)
(Una sola)

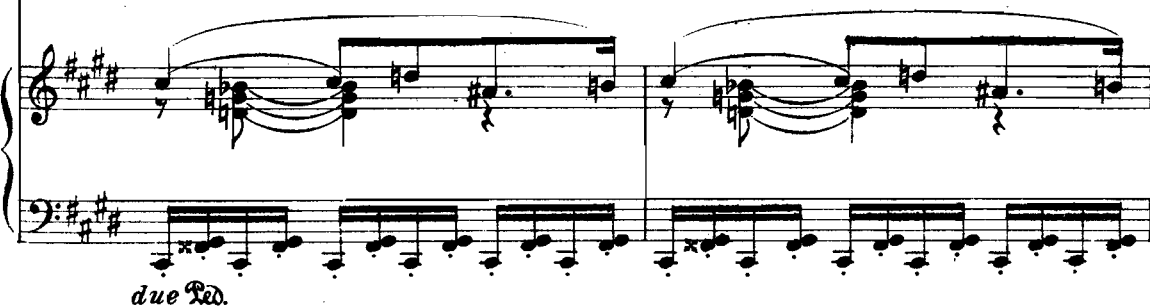


...gent - le slum - ber, Not a
... *sfi* - ra gli oc - chi, si pro -

(The Others)
(Le altre)



The gentle slum - ber of Tur.an.dot.
Il sonno *sfi* - ra di Tu-randot.



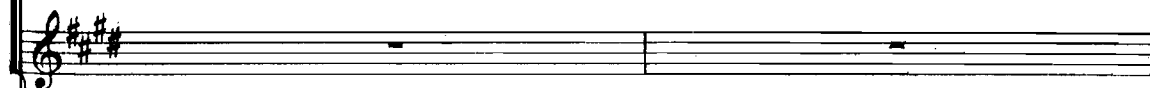
due Ped.



sound may dis - turb this sac - red
- fu - ma di lei l'o - scu - ri -



sound may dis - turb this sac - red
- fu - ma di lei l'o - scu - ri -




dim.



hour! _____
- tà! _____



hour! _____
- tà! _____



Not a sound may disturb this sacred hour!
Si pro - fu - ma di lei l'o - scu - ri - tà!

(crossly, to the maidens)
(*con irritazione, verso le ancelle*)

PING

*p**mf*

Run a - way, you chatter box - es!
Via di là, femmi - ne ciar - lie - re!

Run a -
Via di

PONG

meno p

Run a - way!
Via di là!

PANG

p

Run a - way!
Via di là!

*pp*

THE PRINCE
IL PRINCIPE

(The maidens withdraw)
(Le ragazze si ritirano)

Not a
Si pro-

PING
way!
là!

'Ware of the gong!
Attenti al gong!

'Ware of the gong!
Attenti al gong!

PONG

'Ware of the gong!
Attenti al gong!

'Ware of the gong!
Attenti al gong!

PANG

'Ware of the gong!
Attenti al gong!

'Ware of the gong!
Attenti al gong!

(Flute)
(Flauto)

pp

THE PRINCE
IL PRINCIPE

sound may dis - turb this sac - red
- fu - ma di lei l'o - scu - ri -

(Harp)
(Arpa)

dim.

THE PRINCE
IL PRINCIPE

THE MASKS - LE MASCHERE



PING

PONG

PANG

Look at him,
Guarda.lo,

Look at him, Ping!
Guar.da.lo, Ping!

Look at him, Pong!
Guar.da.lo, Pong!

36 All^{to} moderato ♩ = 116



PING

Pang!
Pang!

Hal-lue-in-
Al-lu-ci-

PONG

He is craz-y!
In-ton-ti-to!

PANG

He is loon-y!
È in-sor-di-to!

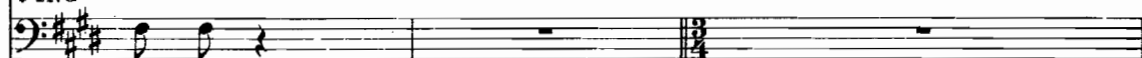


TIMUR

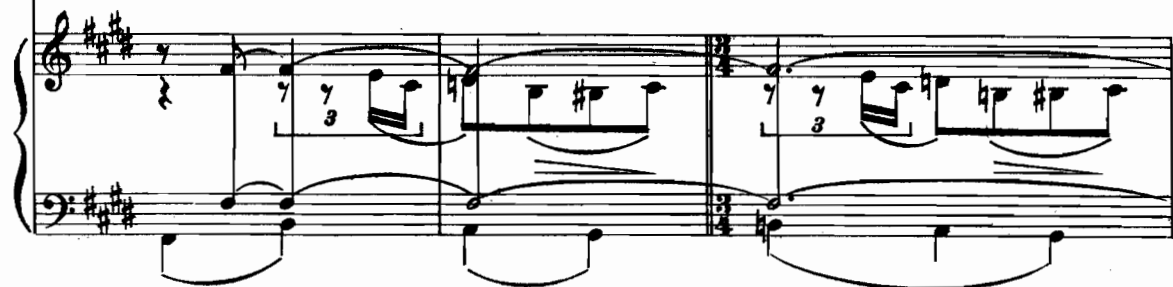


He does not hear us, alas!
Più non li a - scol - ta, ahimè!

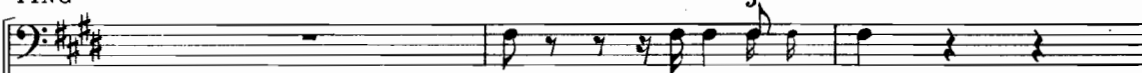
PING



- at - ed!
 - na - to!

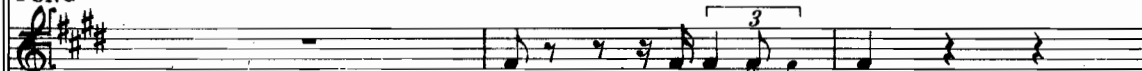


PING



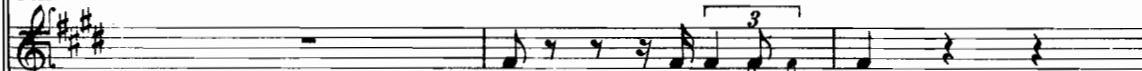
Now! Let's try all three!
Su! parliamogli in tre!

PONG



Now! Let's try all three!
Su! parliamogli in tre!

PANG



Now! Let's try all three!
Su! parliamogli in tre!

rall:..... a tempo

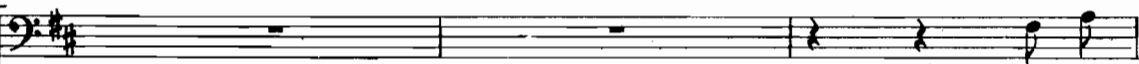


(The masks surround the Prince in grotesque attitudes.)

(Le maschere si aggruppano intorno al Principe in pose grottesche.)



PING



...are more
...son più

PONG



Chim-ney flu with - out a glimmer...
...g'o - la ne - ra d'un ca - mi - no...

PANG



Night without a ray or shimmer...
Not - te sen - za lu - mi - ci - no...

37 All.^{to} mosso ♩ = 132



PING



clear than the enigmas of Tur - an - dot!
chia - re deglie - nig - mi di Tu - ran - dot!

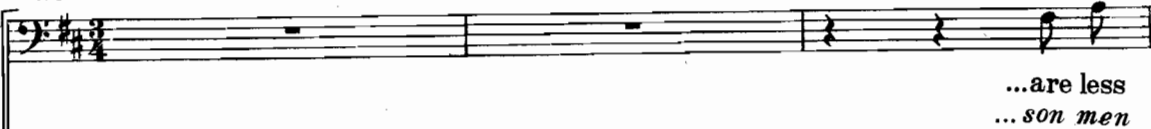
PONG



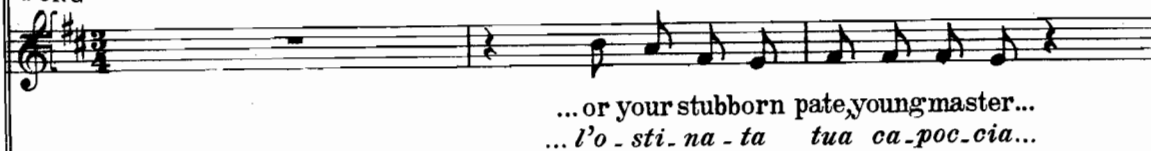
PANG



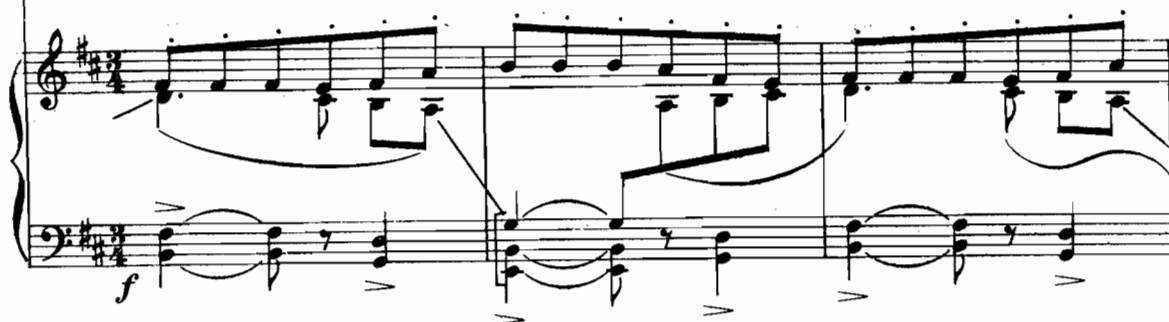
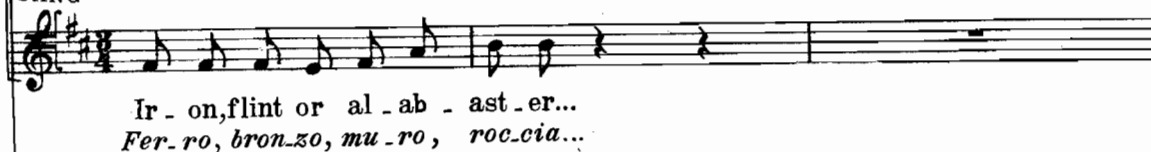
PING



PONG



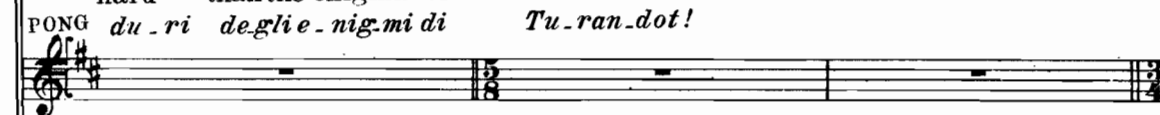
PANG



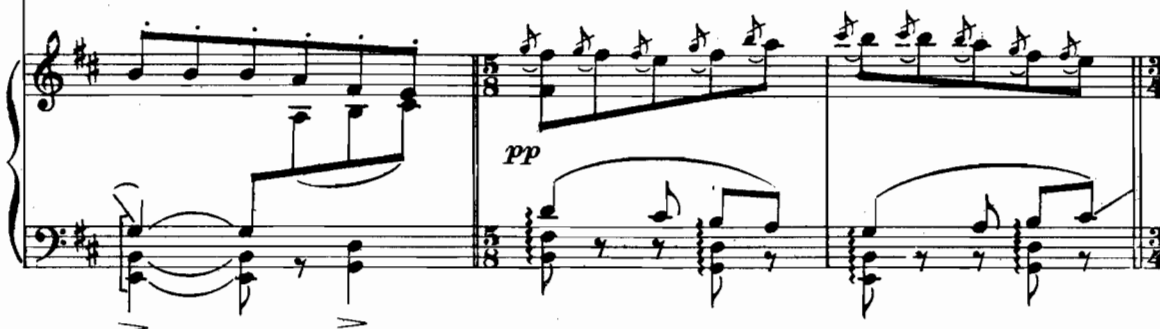
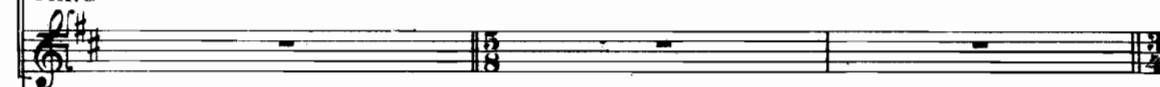
PING



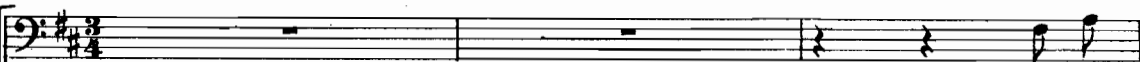
PONG



PANG



PING



Wash your
Sta alla

PONG

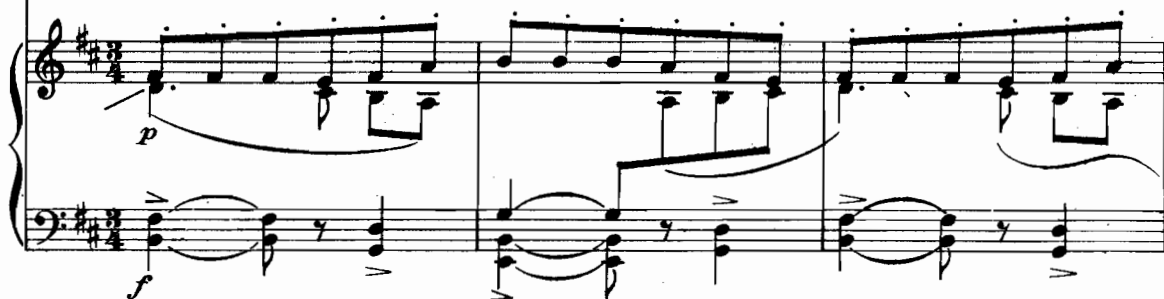


Look for oth-er saf-er plac-es!
Varca i mon-ti, ta-glia i flut-ti!

PANG



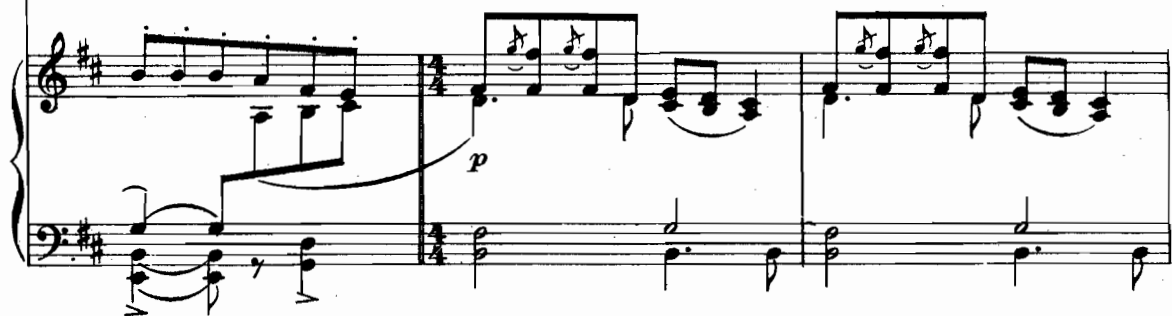
Off you go, and cut your trac-es!
Dunque va'! Sa-lu-ta tut-ti!



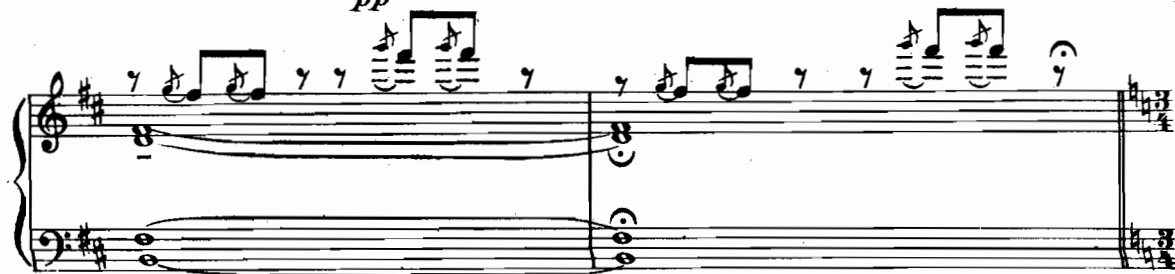
PING



hands of the enigmas of Tur-an-dot!
larga degli e-nigmi di Tu-ran-dot!



pp



Ped.



(The shadows of those who died for Turandot flit to and fro on the ramparts)

(Sugli spalti appaiono e scompaiono le ombre dei morti per Turandot.)

(Mysteriously, as though from far away, with drawing sound and hands curved round the mouth.)

(misterioso, come da lontano, strascicando il suono, facendo tutti riparo colle mani a conchiglia sulla bocca)

4 Contraltos

4 Contralti

CHORUS OFF STAGE
CORO INTERNO

Tar - ry no long - er!
Non in - du - gia - re!

4 Tenors

4 Tenori

For if you
Se chiami, ap -

38

Lento $\text{♩} = 40$

leggermente arpeggiato

mf

pp

due Red.

once more we'll see her for whom we
...quel - la che e - stin - ti ci fa so -

call her, once more we'll see her for whom we
- pa - re quel - la che e - stin - ti ci fa so -

per - ish'd. Oh! let us see her!
- gna - re. Fa ch'ella par - li!

per - ish'd. Oh! let us hear her!
- gna - re. Fa che l'u - dia - mo!

(Piccolo)
(Ottavino)

pp

THE PRINCE
IL PRINCIPE (strenuously resisting)
(con viva reazione)

No! No! 'Tis I, who
No! No! Io so lo,

I love her! I love her!
Io l'a - mo! Io l'a - mo!

I love her!
Io l'a - mo!

cresc.:.....

* *Red.* * * *

THE PRINCE
IL PRINCIPE

THE MASKS - LE MASCHERE

love her!
PING *l'a - mo!*

p

Love her? What non-sense! Whom?
PONG *L'a - mi? Che co - sa? Chi?*

Tur-andot? Ah!
Tu-randot? Ah!

Love her? What non-sense! Whom?
PANG *L'a - mi? Che co - sa? Chi?*

p

Tur-andot? Ah!
Tu-randot? Ah!

Love her? What non-sense! Whom?
L'a - mi? Che co - sa? Chi? (Flutes & Oboes)
(Oboes) (Flauti e Oboi)

Tur-andot? Ah!
Tu-randot? Ah!

39 **Allegro** ♩=120

mf

PING

Ah! Ah! Ah! Ah! Ah! Turan-dot Ah!

PONG Ah! Ah! Ah! Ah! Ah! Turan-dot Ah!

Ah! Ah! Ah! Ah! Ah! Turan-dot Ah!

PANG Ah! Ah! Ah! Ah! Ah! Turan-dot Ah!

Ah! Ah! Ah! Ah! Ah! Turan-dot Ah!

Ah! Ah! Ah! Ah! Ah! Turan-dot Ah!

121329

PING

Ah!

Ah!

PONG

Ah! Fool-ish youth, you're de-ment-ed!

Ah! O ra-gaz-zo de-men-te!

PANG

Ah!

Ah!

Tur-an-dot is a

Tu-ran-dot non e-

p

PING

She is nought but a phantom and non-ex-

Non e-si-ste che il Nien-te, nel qua-le ti an-

PONG

PANG

phantom!

- si-ste!

(Violini I. and Flutes)

(Violini I. e Flauti)

*p**f*

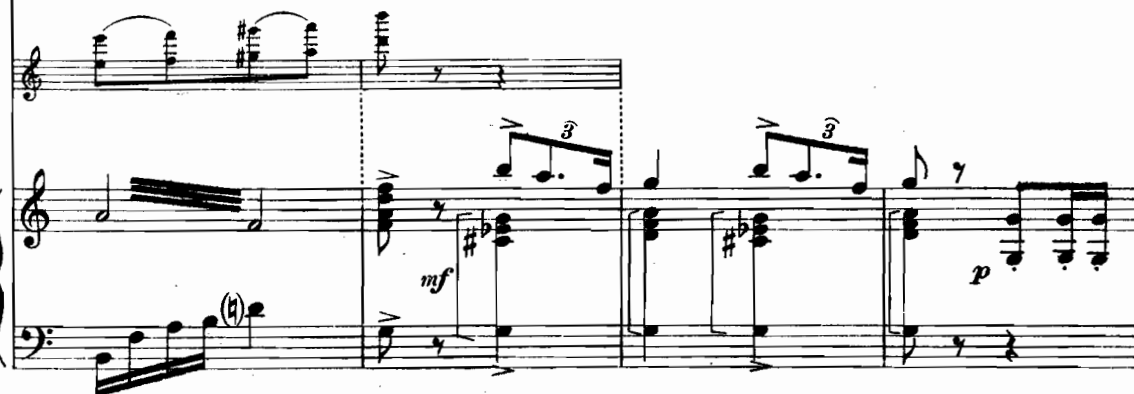
PING



PONG



PANG



PING



PONG



PANG



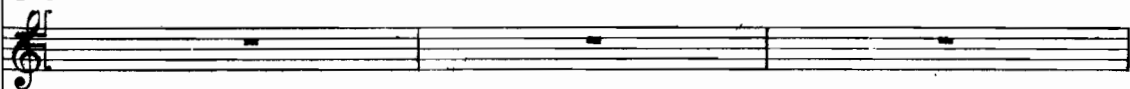
40



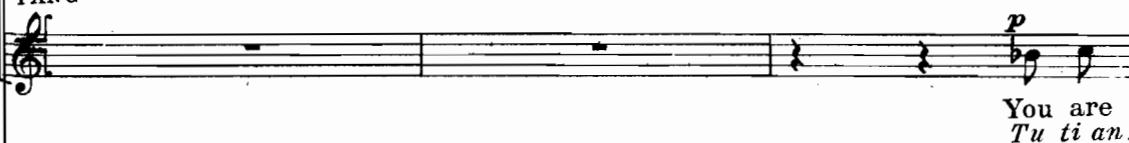
PING



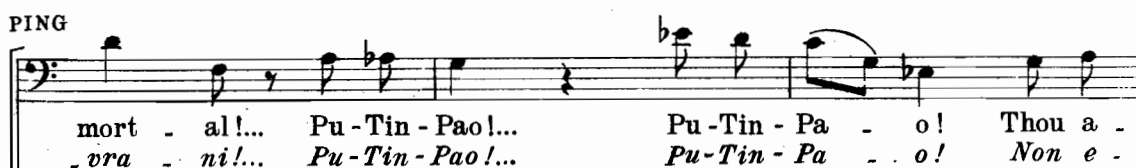
PONG



PANG



PING



PONG



PANG



THE PRINCE
IL PRINCIPE

(shaking off the masks)
(divincolandosi dalle maschere)

PING But I shall suc -
A me il tri -

PONG lone art ex - ist ent!
si - ste - che il Ta - o!

PANG id - iots! Nought ex - ists but - Ta - o!
pa - ri, non e - si - ste che il Ta - o!

id - iots! to dest - ruct - ion!
pa - ri, tu tian - nul - li!

Sostenendo ♩ = 104

THE PRINCE
IL PRINCIPE

(Is about to dart up to the gong, when the executioner ap -
pears on the top of the rampart, holding up the Prince of
Persia's severed head.)

(Fa per slanciararsi verso il gong, ma il boia appare in alto
sul bastione colla testa mozza del Principe di Persia.)

ceed! I'll win her love!
on - fo! A me l'a - mo - re!

PING

PONG Mad - man! See what a - waits you!
Stol - to! Ec - co l'a - mo - re!

PANG Mad - man! See what a - waits you!
Stol - to! Ec - co l'a - mo - re!

Mad - man! See what a - waits you!
Stol - to! Ec - co l'a - mo - re!

ff **p** **pp**

PING

'Tisthus the moon will kiss your pal - lid
Co - sì la lu - na ba - cerà il tuo

PONG

'Tisthus the moon will kiss your pal - lid
Co - sì la lu - na ba - cerà il tuo

PANG

'Tisthus the moon will kiss your pal - lid
Co - sì la lu - na ba - cerà il tuo

rall:..... **41** a tempo, ma
poco meno

rall.

(entreating him in despair)
(con supplica disperata)

TIMUR

My son, can you bear to a -
O fi - glio, vuoi dun - que ch'io

PING

vis - age!
vol - to!

PONG

vis - age!
vol - to!

PANG

vis - age!
vol - to!

pesante e sost.^{to} ♩ = 54

TIMUR

-ban-don me here and to leave your old fath - er to drag out a lone - ly ex -
so - lo, ch'io so - lo tra-sci - ni pel mon - do la mia tor-tu-ra - ta vec -

TIMUR

-ist - ence? Can no - one prev-ail on your
- chiez - za? A - iu - to! Non c'è vo-ce u -

p *dim.*

TIMUR

heart to have done with this mad un-der - tak - ing?
- ma - na che muo - va il tuo cuo - re fe - ro - ce?

pp *rall:.....*

(approaching the Prince and tearfully beseeching him)
(avvicinandosi al Principe, supplichevole, piangente)

LIÙ

Oh! I en - treat thee, Sire, O Sire, to
Si - gno - re, a - scol - ta! Ah, si - gno - re, a -

42 Adagio ♩ = 50

pp

LIÙ

hear me! Liù can bear no more! — Her wear - y
- scol - ta! Liù non reg - ge più! — Si spes - sa il

p

LIC

heart — will break, worn with her wan-d'ring; thy name a - lone to sus -
cuor! Ahi - mè, ahi - mè, quan - to cam - mi - no col tuo no - me nel -

rit.

a tempo

p

LIÙ

tain— her, thy name alone to re-vive— her! But if on the
l'a - ni - ma, col no - me tuo sul le lab - bra! Ma se il tuo de -
 rit.

p *pp*

LIÙ

mor - row thy fate should be dec - id - ed, we must
- sti - no, do - man, sa - rà de - ci - so, noi mor -

p

LIÙ

die — on the count - ry - side in — ex - ile!
- rem — sul - la stra - da del - l'e - si - lio!

f *p*

f *Red.*



LIÙ

He will have lost his — on — ly son... I lost the smile I liv'd — for!
 Ei per.de.rà suo — fi — glio... io l'ombra d'un sor — ri — so!
 rall.

pp dolce

LIÙ

Liù can bear no more! Hear her
 Liù non reg — ge più! Ah, pie —

(Harp)
 (Arpa)
pp gliss.?

Lento *rall:.....*

Red. * *Red.* * *Red.* * *Red.* *

LIÙ

(she falls to the ground, sobbing and spent)
 (si piega a terra, sfinita, singhiozzando)

(or) cry!
 Ah!
 — tà!
 molto rit.

mf *pp*

Red. * *pp*

THE PRINCE (approaching Liù, much moved)
 IL PRINCIPE (*avvicinandosi a Liù con commozione*)

Oh! weep no more, Liù!
 Non pian ge-re, Liù!

43 a tempo rall.

And.^{te} lento sostenuto $\text{♩} = 40$

p

Ped.

THE PRINCE
 IL PRINCIPE

Thou say'st, once long a - go, I smil'd up -
 Se in un lonta-no gior - no io t'ho sor -

Ped.

THE PRINCE
 IL PRINCIPE

on thee, then for that
 ri so, per quel sor

Ped.

THE PRINCE
IL PRINCIPE

rit.

smile, _____ Thou, bravehearted maid - en, must
- ri - so, _____ dol - ce mia fan - ciul - la, m'a -

ritard. col canto a tempo

Red. *

THE PRINCE
IL PRINCIPE

heed me: Thy nob - le
- scol - ta: Il tuo Si -

* Red. *

THE PRINCE
IL PRINCIPE

mast - er, _____ per - haps to - mor - row,
- gno - re _____ sa - rà do - ma - ni,

pp

Red. * Red. * Red. *

THE PRINCE
IL PRINCIPE

will be left unprot - ect - ed... Thou must not
for - se so - lo al mon - do... Non lo la

Red.

* Red.

*

THE PRINCE
IL PRINCIPE

leave him, Take him a - way with
- scia - re, por - ta - lo via con

Red.

*

LIU

THE PRINCE
IL PRINCIPE

We shall die on the count - ry - side in
Noi mor - rem sul - la stra - da del - l'e -

thee!

te!

44

pp

Red.

*

Red.

*

LIÙ

ex - ile!
THE PRINCE *si* - *lio*!
IL PRINCIPE

Stay be -
Del l'e -

TIMUR

We shall die!
Noi mor - rem!

p

Red. *

THE PRINCE
IL PRINCIPE

-side him and smooth the path of his ex - ile!
- *si* - *lio* ad - dol - ci - sci a lui le stra - de!

Red.

THE PRINCE
IL PRINCIPE

Hear me... hear me, O my poor lit - tle
Que - sto... que - sto, o mia po - ve - ra
rall:.....

45

p

espress.

Red. *

THE PRINCE
IL PRINCIPE

Liù, thy heart cannot re-fuse him who im-
Liù, al tuo picco.lo cuo re che non

Sostenendo

Red. * Red.

THE PRINCE
IL PRINCIPE

plores thee, Can not re-
ca - - - de chie - de co -

molto espressivo

Red. * Red.

THE PRINCE
IL PRINCIPE

-fuse him who ne'er will
- lu i che non sor -

cresc:.....

Red. * Red.

smile a - gain... who ne'er will
- ri - de più... che non sor -

m.d. *m.s.* *f*

Ped. *m.s.* *Ped.* *

THE PRINCE
IL PRINCIPE

smile again!
- ri - de più!

3 *dim.* *Ped.* *

LIC

Hear the cry of your
Vin-ci il fa-sci-no or -

(desperately) (disperatamente)

Ah! once more I im - ploreyou!
Ah! per l'ul-ti-ma vol-ta!

46

a tempo
con calma tragica

p tremolo stretto *Ped.* *

LIÙ

fath - er!
- ri - bi - le!

THE PRINCE
IL PRINCIPE

TIMUR

For love of
Ab - bi di

(The Masks, who had retired, draw near again)
(Le Maschere, ch'erano appartate, si riavvicinano.)

PING

Has life no more at tract - ion?
La vi - ta è co - sì bel - la!

PONG

Has life no more at tract - ion?
La vi - ta è co - sì bel - la!

PANG

Has life no more at tract - ion?
La vi - ta è co - sì bel - la!

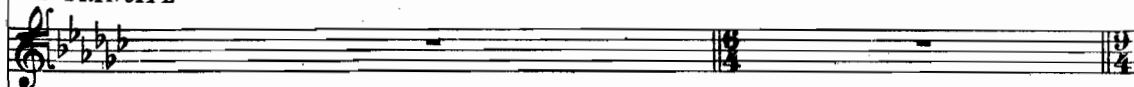
THE MASKS - LE MASCHERE

Ped. * Ped. * Ped. *

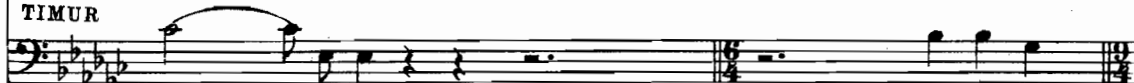
LIÙ



For love of him, — of him! Have
Ab-bi di Liù — pie-tà! *Si -*

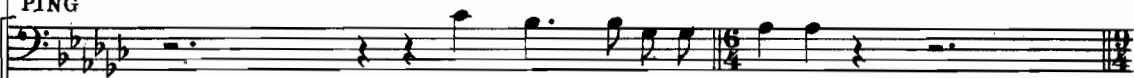
THE PRINCE
IL PRINCIPE


TIMUR



me — for me! For love of
me — pie-tà! *Ab-bi di*

PING



Has life no more at - traction?
La vi - ta è co-sì bel-la!

PONG



Has life no more at - traction?
La vi - ta è co-sì bel-la!

PANG



Has life no more at - traction?
La vi - ta è co-sì bel-la!



Red. * *Red.* * *Red.* * *Red.* *

LIÙ

pit - y on us! Heark - en to Liù! and
- gno - re, pic - tà! ab - bi di Liù pie -

THE PRINCE
IL PRINCIPE

[Musical staff for The Prince]

TIMUR

me! for love _____ of me! _____ Oh!
me, di me _____ pie - tà, _____ pie -

PING

Why will you be so
Non per - der - ti oo -

PONG

Why will you be so
Non per - der - ti co -

PANG

Why will you be so
Non per - der - ti co -

[Piano accompaniment with multiple staves and musical notation]

LIÙ

sempre cresc. a poco a poco.....

come! Have pit - y on us, O Sir, on
- tà! Si - gno - re, pie - tà, pie - tà di

THE PRINCE
IL PRINCIPE

'Tis I who am asking for pit - y! I'll list - en no
Son io che do - man - do pie - tà! Nes - su - no più a -

TIMUR

come! Must I be ab - and - on'd by
- tà! Non pos - so stac - car - mi da

(trying with all their might to block his way)
(tentando con ogni sforzo di trascinarlo via)

PING

rash? Catch hold of him! Draghimaway!
- sì! Af - fer - ra - lo, porta - lo via!

PONG

rash? Draghimaway!
- sì! Porta - lo via!

PANG

rash? Draghimaway!
- sì! Porta - lo via!

*cantando**p**sempre cresc. a poco a poco.....*

p

*Red. **

LIU

Liù!
Liù!

Oh!
pic -

THE PRINCE
IL PRINCIPE

long - er! I'll list - en no long - er!
- scol - to, nes - su - no più a - scol - to!

TIMUR

thee!
te!

PING

Catchhold — of that gib - ber - ing man - iac! Get him a -
Trat - tie - ni quel paz - zo fu - ren - te, por - ta - lo

PONG

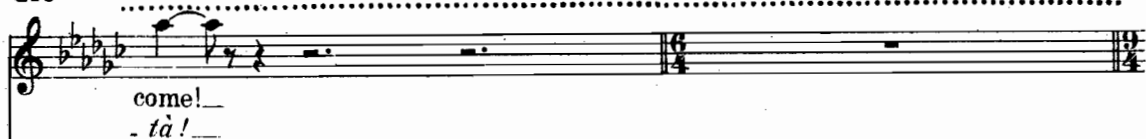
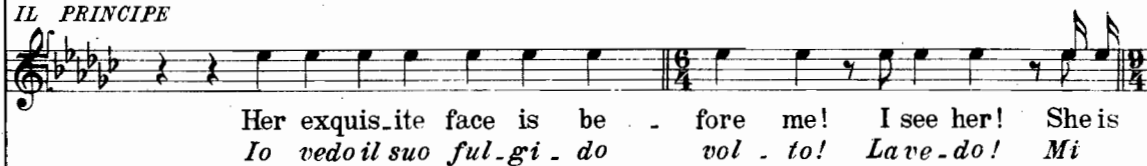
Catchhold — of that
Su, por - ta via quel

PANG

Catchhold — of that
Su, por - ta via quel

Red. * Red. * Red. *

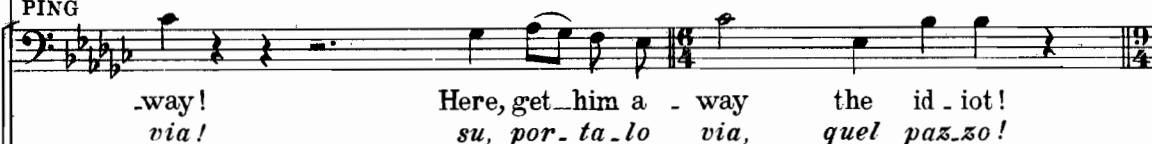
LIU

THE PRINCE
IL PRINCIPE

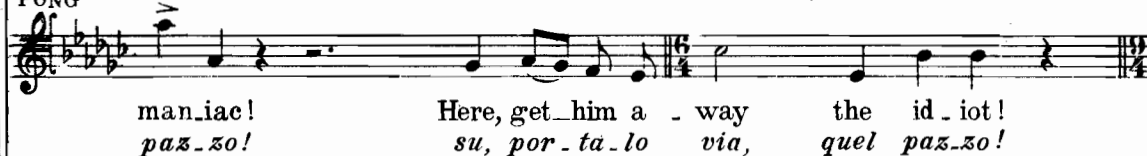
TIMUR



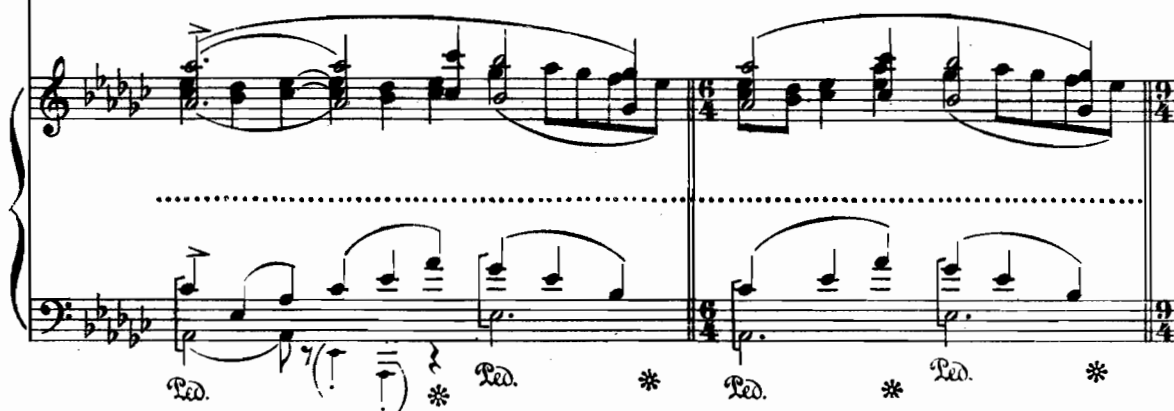
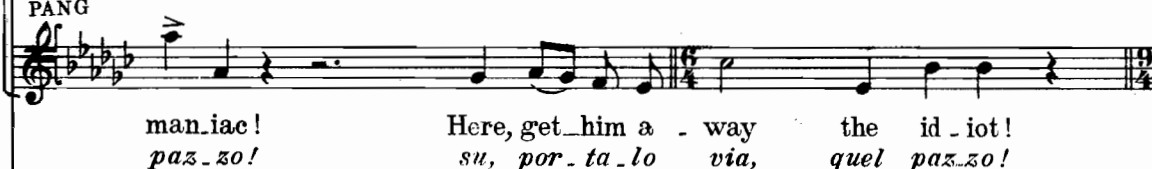
PING



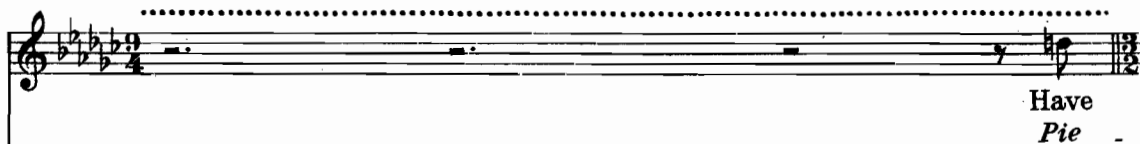
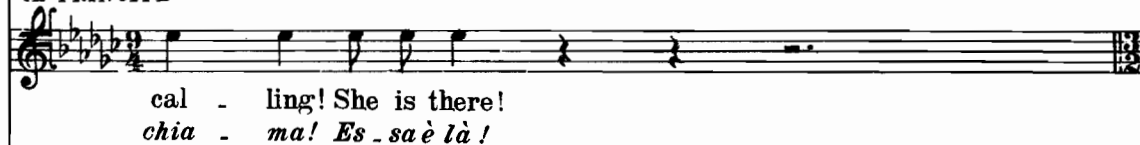
PONG



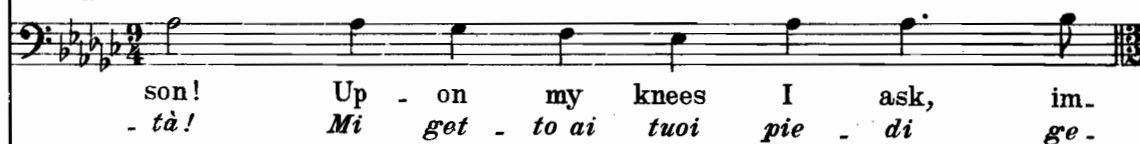
PANG



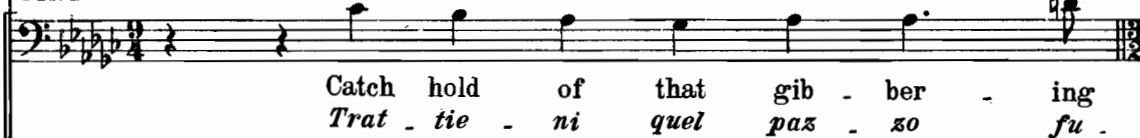
LIÙ

THE PRINCE
IL PRINCIPE

TIMUR



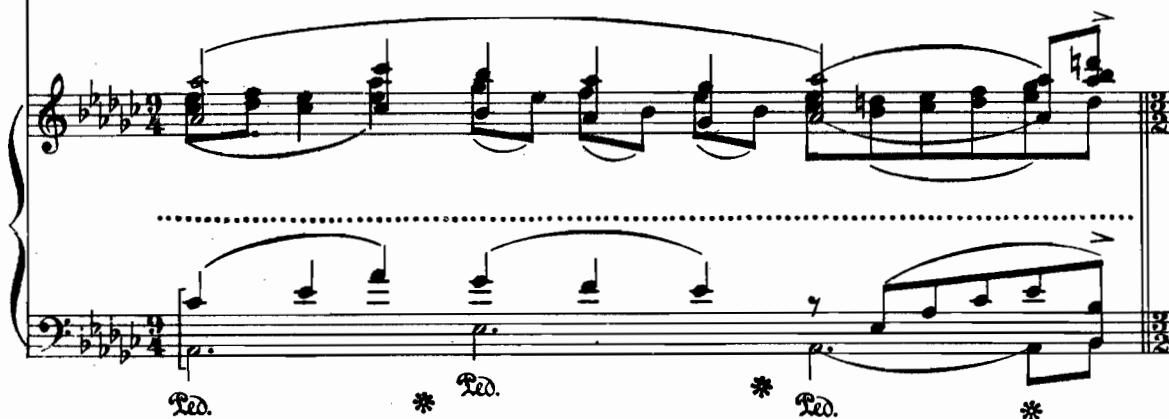
PING



PONG



PANG



LIÙ *cresc. sempre*

pit - y!
- tà! _____

Oh! hear us, I beg, I pray!
Si-gno - re, pietà, pietà!

THE PRINCE
IL PRINCIPE

O father par - don thy un - hap - py
Il tuo per - do - no chie - de co -

TIMUR

plore thee!
- men - te!

Soften thy heart!
Ab-bi pietà!

PING

id - iot! He's rav - ing mad!
- ren - te! *Fol - le tu sei!*

He's rav - ing
fol - le tu

PONG

id - iot!
- ren - te!

Rav - ing mad!
Fol - le tu sei!

PANG

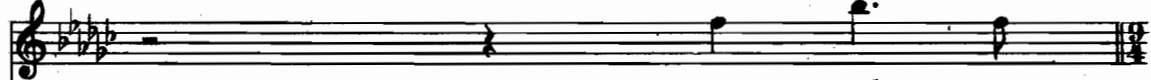
id - iot!
- ren - te!

Rav - ing mad!
Fol - le tu sei!

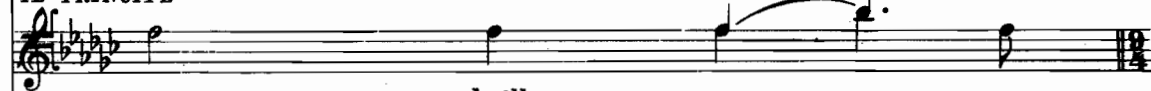
..... *cresc. sempre*

Red. *

LIÙ



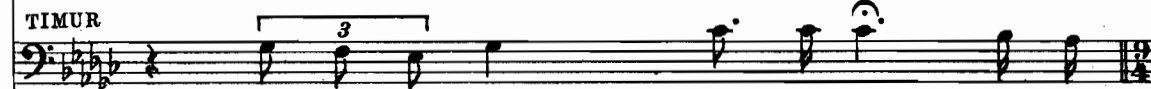
THE PRINCE
IL PRINCIPE



son, who'll nev - er
- lu - i che non sor -

Oh! heark - en
Pie - tà, si -

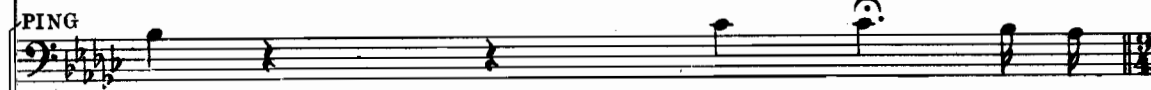
TIMUR



Soft - en thy heart!
Ab - bi pie - tà!

Must I die thro' thy
non vo - ler la mia

PING



mad!
sei!

Does life not at -
La vi - ta è

PONG



Rav - ing mad!
fol - le tu sei!

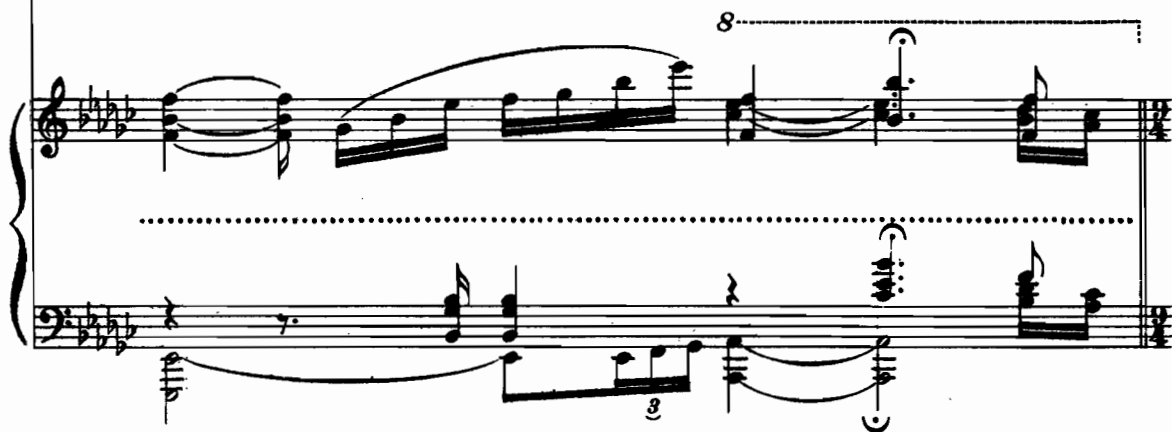
Does life not at -
La vi - ta è

PANG

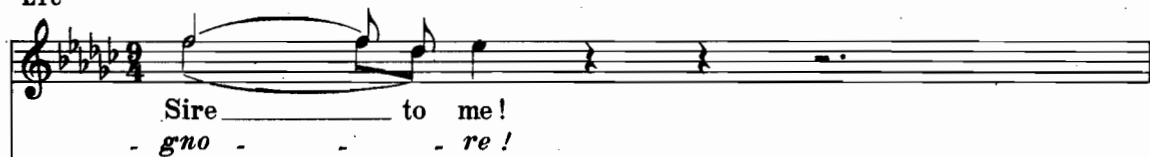
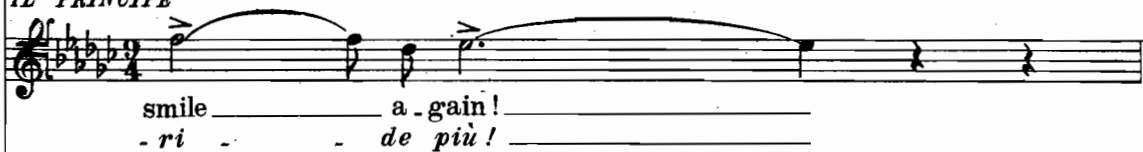


Rav - ing mad!
fol - le tu sei!

Does life not at -
La vi - ta è



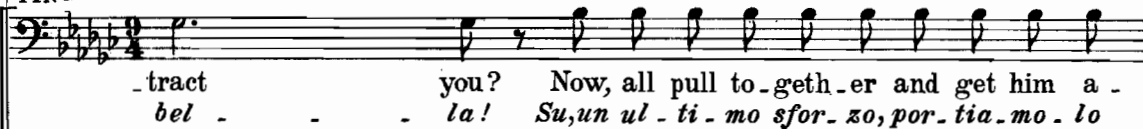
LIÙ

THE PRINCE
IL PRINCIPE

TIMUR



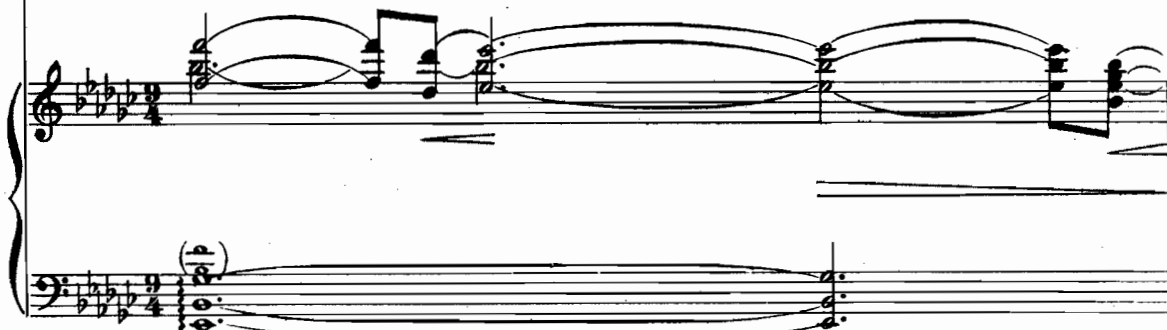
PING



PONG



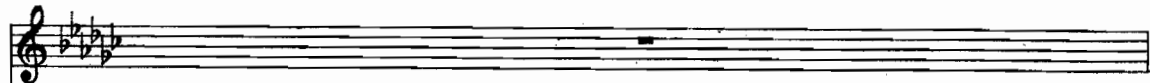
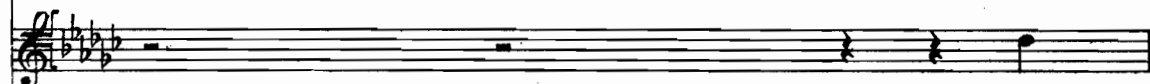
PANG



Red.

*

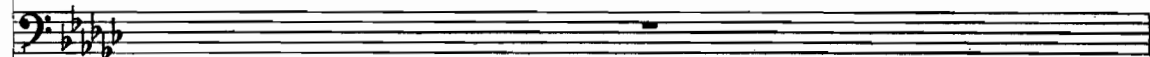
LIU

THE PRINCE
IL PRINCIPE

Oh!

La - -

TIMUR



PING



- way! and get him a - way! and get him a - way!
via, por - tia - mo - lo via, por - tia - mo - lo via!

PONG

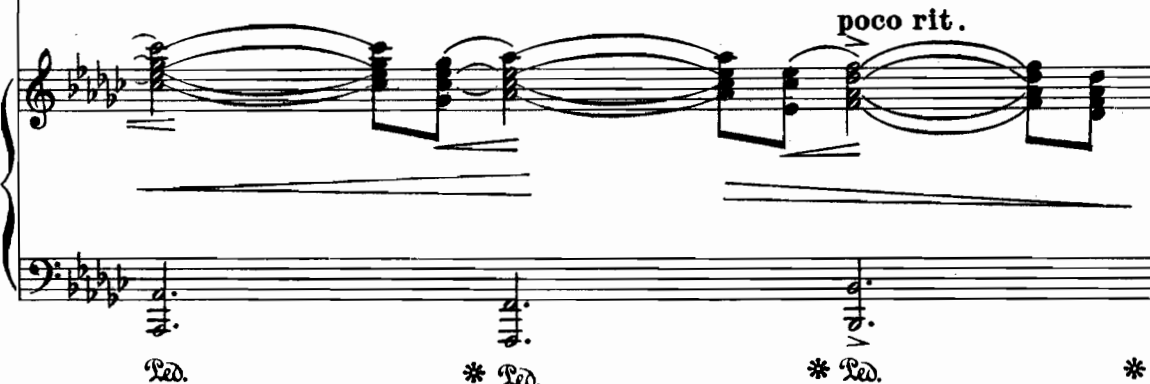


and get him a - way! and get him a - way!
Por - tia - mo - lo via, por - tia - mo - lo via!

PANG



and get him a - way! and get him a - way!
Por - tia - mo - lo via, por - tia - mo - lo via!



Ped.

* Ped.

* Ped.

*

LIC

*p ma con calore crescente*THE PRINCE
IL PRINCIPE

let — me be! — You can not rest — rain — me! For
- scia - te-mi:- ho trop-po sof - fer - to! La

TIMUR

So — long had I lost you and mourn'd you and now have I
Tu — pas-si su un po-ve-ro cuo-re che san-gui-na in -

PING

The face that you see is a phantom!
Il vol-to che ve-di è il lu - sio-ne!

PONG

The face that you see is a phantom!
Il vo!-io che ve-di è il lu - sio-ne!

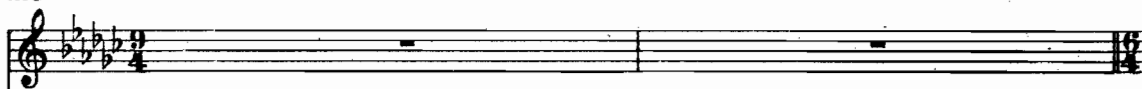
PANG

The face that you see is a phantom!
Il vol-to che ve-di è il lu - sio-ne!

47

p ma con calore crescente

LIC



THE PRINCE
IL PRINCIPE

(A light is thrown on the gong)
(Il gong si illumina)



glor-y awaits me, I fol-low my star! _____ And no
glo-ria m'aspet-ta, m'a-spet-ta laggiù! _____ Forza u -

TIMUR



found you and am I to lose you a-gain? _____ For no-one has
-va-no che sanguina in -va-no per te! _____ Nes-su-no ha mai

PING



You're los-ing your life for a phant - om! For death and per -
La lu-ce che splende è fu - ne - sta! Tu gio-chi la

PONG

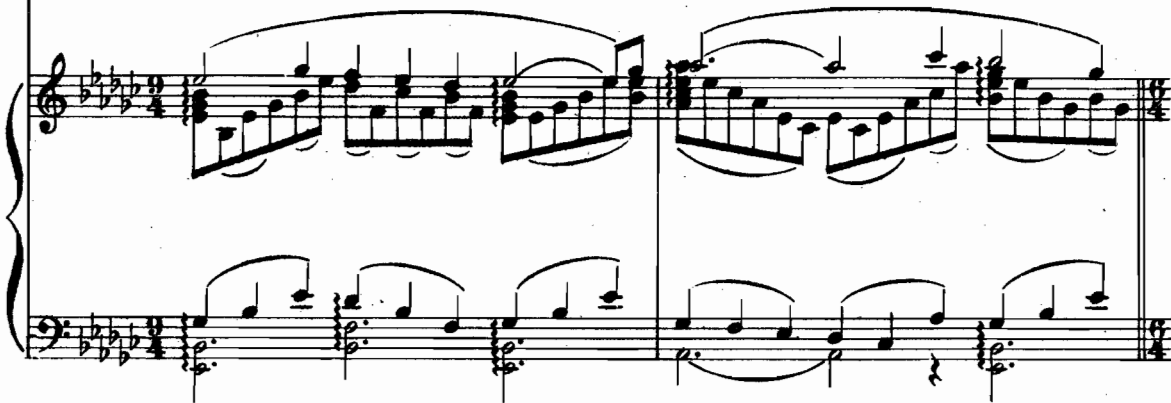


You're los-ing your life for a phant - om! For a
La lu-ce che splende è fu - ne - sta! è il-lu -

PANG



You're los-ing your life for a phant - om! For a
La lu-ce che splende è fu - ne - sta! è il-lu -



LIU



I im - plore!

Oh! hearken, Sir!

Ah! Pie - tà!

Pietà di noi!

THE PRINCE
IL PRINCIPE

mort - al arm - can rest - rain me! Where dest - in - y calls — I
 - ma - na non c'è chemi trat - ten - ga! Io se - guo la — mia

TIMUR



ev - er suc - ceed - ed and each one has paid for his love with his
 vin - to, nes - su - no! Su tut - ti la spa - da, la spa - da piom -

PING



- dit - ion a - wait you! Be - fore you, before you is loom - ing the
 tua per - di - zio - ne, la te - sta, tugio - chi la te - sta, la

PONG



myth and a phantom!
 - sio - ne fu - ne - sta!

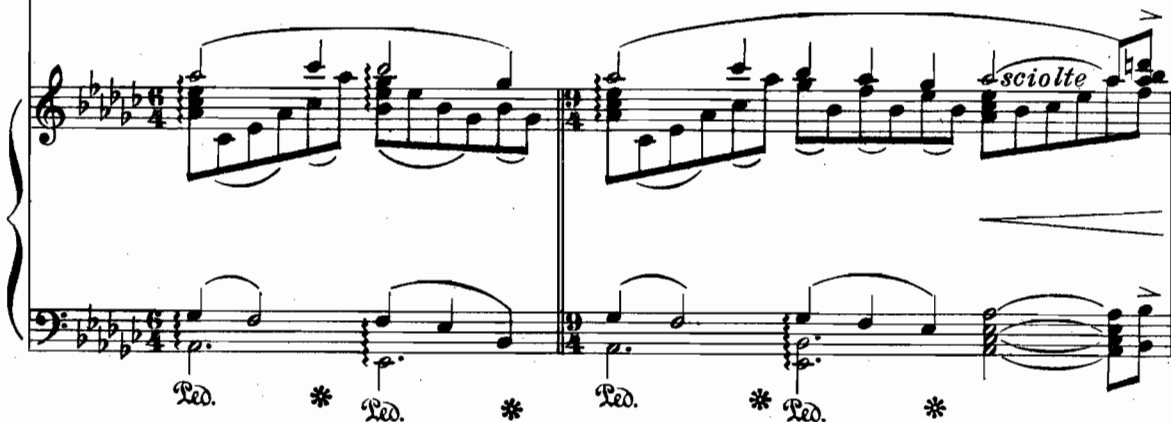
Before you is loom - ing the
 Tugio - chi la te - sta, la

PANG



myth and a phantom!
 - sio - ne fu - ne - sta!

Before you is loom - ing the
 Tugio - chi la te - sta, la



LIÙ

incalz.e cresc.sempre

Musical staff for LIÙ. Treble clef, key signature of three flats, 4/4 time. The staff contains a melodic line with a repeat sign and a fermata.

For if you should fail and be sent to the
Se que-sto suo stra-zio non ba-sta, si -

THE PRINCE
IL PRINCIPE (freeing himself with frenzied violence)
(con ebbra violenza, svincolandosi)

Musical staff for THE PRINCE. Treble clef, key signature of three flats, 4/4 time. The staff contains a melodic line with a repeat sign and a fermata.

fol-low! My pas-sion con-sumes me and knows no den-
sor-te! Son tut-to u-na feb-bre, son tut-to un de -

TIMUR

Musical staff for TIMUR. Bass clef, key signature of three flats, 4/4 time. The staff contains a melodic line with a repeat sign and a fermata.

life! _____
-bò! _____

PING

Musical staff for PING. Bass clef, key signature of three flats, 4/4 time. The staff contains a melodic line with a repeat sign and a fermata.

scaf-fold! The sword and the scaf-fold! The sword and the scaf-fold are
te-sta, la mor-te, la mor-te, la mor-te, c'è l'om-bra del

PONG

Musical staff for PONG. Treble clef, key signature of three flats, 4/4 time. The staff contains a melodic line with a repeat sign and a fermata.

scaf-fold! The sword and the scaf-fold! The sword and the scaf-fold are
te-sta, la mor-te, la mor-te, la mor-te, c'è l'om-bra del

PANG

Musical staff for PANG. Treble clef, key signature of three flats, 4/4 time. The staff contains a melodic line with a repeat sign and a fermata.

scaf-fold! The sword and the scaf-fold! The sword and the scaf-fold are
te-sta, la mor-te, la mor-te, la mor-te, c'è l'om-bra del

Sop.

Musical staff for Soprano. Treble clef, key signature of three flats, 4/4 time. The staff contains a melodic line with a repeat sign and a fermata.

(*) The grave is yawn-ing deep for
Ten. La fos-sa già sca-viam per

Musical staff for Tenor. Bass clef, key signature of three flats, 4/4 time. The staff contains a melodic line with a repeat sign and a fermata.

The grave is yawn-ing deep for
(Trumpets, Horns & Trombones on the stage) La fos-sa già sca-viam per
(Trombe, Corni e Tromboni sul palco)

Musical staff for the Chorus. Treble clef, key signature of three flats, 4/4 time. The staff contains a melodic line with a repeat sign and a fermata.

Musical staff for the Chorus. Treble clef, key signature of three flats, 4/4 time. The staff contains a melodic line with a repeat sign and a fermata.

incalz.e cresc.sempre

Musical staff for the Chorus. Treble clef, key signature of three flats, 4/4 time. The staff contains a melodic line with a repeat sign and a fermata.

*Red. ** *Red. ** *Red. ** *Red. **

(*) This chorus and the Brass instruments are hidden back centre stage, behind a practical gauze painted like a veil.

(*) Questo coro, e gli ottoni devono essere nascosti in scena di facciata dietro ad un praticabile con velo dipinto.

scaffold, we, all three to-gether, shall die! Do not
 - gno-re, noi sia-mo per-du-ti! Con te! Ah! fug-

THE PRINCE
 IL PRINCIPE

-y-ing! All my be-ing is suffering torture!

TIMUR - li-rio O - gni senso è un marti-rio fe-ro-ce!

I lie at thy
 Mi get.to ai tuoi

PING

looming! Be-hold, they are looming on high! You're rush-ing
 bo-ja, c'è l'ombra del bo-ja laggiù! Tu cor-ri

PONG

looming! Be-hold, they are looming on high! You're
 bo-ja, c'è l'ombra del bo-ja laggiù! Tu

PANG

looming! Be-hold, they are looming on high! You're
 bo-ja, c'è l'ombra del bo-ja laggiù! Tu

looming! Be-hold, they are looming on high! You're
 bo-ja, c'è l'ombra del bo-ja laggiù! Tu

Sop.

thee, who dar-est to chal-lenge love! And shades of
 te che vuoi - sfi-dar l'amor! Nel bu-jo

Ten.

thee, who dar-est to chal-lenge love! And shades of
 te che vuoi - sfi-dar l'amor! Nei bu-jo

Basses
 Bassi

thee, who dar-est to chal-lenge love! And shades of
 te che vuoi - sfi-dar l'amor! Nei bu-jo

And shades of
 Nel bu-jo

And shades of
 Nel bu-jo

And shades of
 Nel bu-jo

And shades of
 Nel bu-jo

And shades of
 Nel bu-jo

And shades of
 Nel bu-jo

And shades of
 Nel bu-jo

And shades of
 Nel bu-jo

And shades of
 Nel bu-jo

CHORUS - CORO

sciolte

Red.

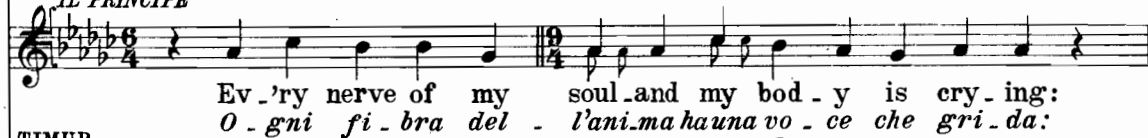
* Red.

* Red.

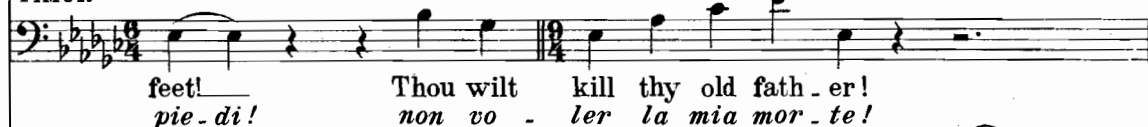
* Red.

* Red.

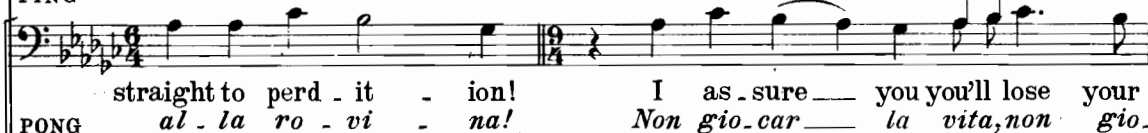
* Red.

THE PRINCE
IL PRINCIPE

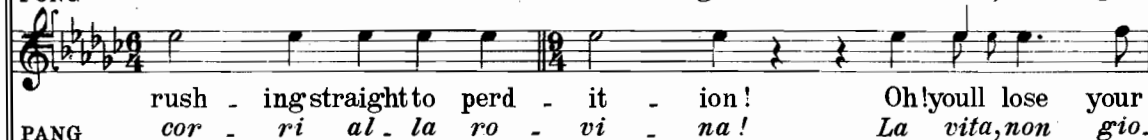
TIMUR



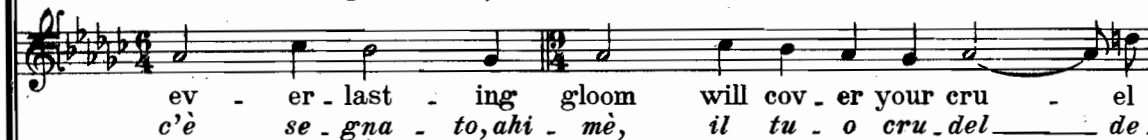
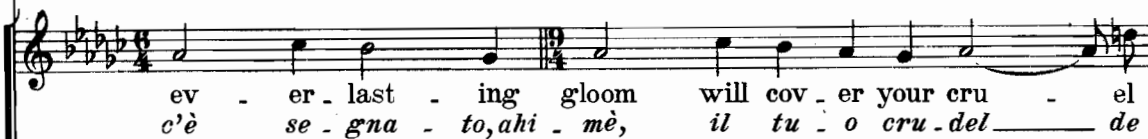
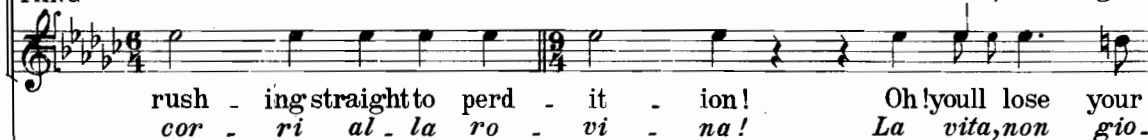
PING



PONG



PANG



LIU

(in desperation)
(disperatamente)THE PRINCE
IL PRINCIPE'Tis death!
La morte!'Tis death!
La morte!Turandot! _____
Turandot! _____Turandot! _____
Turandot! _____

TIMUR

'Tis death!
La morte!'Tis death!
La morte!

PING

(shouting)
(gridato)

life!

'Tis death!
La morte!'Tis death!
La morte!

PONG

- car!

(shouting)
(gridato)

life!

'Tis death!
La morte!'Tis death!
La morte!

PANG

- car!

(shouting)
(gridato)life!
- car!'Tis death!
La morte!'Tis death!
La morte!fate!
- stin!Ah! _____
Ah! _____Ah! _____
Ah! _____fate!
- stin!Ah! _____
Ah! _____Ah! _____
Ah! _____fate!
- stin!Ah! _____
Ah! _____Ah! _____
Ah! _____

fff

fff

8

8

LIU

THE PRINCE
IL PRINCIPE'Tis death!—
La mor.te!(sounds the gong thrice)
(batte i tre colpi al gong)

Turandot!—

Turandot!—

TIMUR

'Tis death!—
La mor.te!

PING

'Tis death!—
La mor.te!

PONG

'Tis death!—
La mor.te!

PANG

'Tis death!—
La mor.te!

Ah!—

Ah!—

Ah!—

Ah!—

Ah!—

Ah!—

rall.

(Bass Drum & Tympani)
(Cassa e Timpani)

PING

We can hold him no more! — Our prot_ests are in
E la - scia - mo - lo an - dar! — I - nu - ti - le è gri -

PONG

We can hold him no more! — Our prot_ests are in
E la - scia - mo - lo an - dar! — I - nu - ti - le è gri -

PANG

We can hold him no more! — Our prot_ests are in
E la - scia - mo - lo an - dar! — I - nu - ti - le è gri -

Deep and dark the
La fos sa

Deep and dark the
La fos sa

Deep and dark the grave that
La fos sa già sca - viam per

48

Largamente

fff

PING

vain, in Sans-crit, in Chin-ese and ev-'ry lin-go!
-dar in san-scri-to, in ci-ne-se, in lin-gua mon-go-la!

PONG

vain, in Sans-crit, in Chin-ese and ev-'ry lin-go!
-dar in san-scri-to, in ci-ne-se, in lin-gua mon-go-la!

PANG

vain, in Sans-crit, in Chin-ese and ev-'ry lin-go!
-dar in san-scri-to, in ci-ne-se, in lin-gua mon-go-la!

grave that gapes for
già sca-viam per

grave that gapes for
già sca-viam per

gapes for thee!
te, per te

gapes for thee!
te, per te

gapes for thee!
te, per te

PING (They run off laughing)
(fuggono sghignazzando)

Now he's sounded the gong, death won't be long! Ah, ah, ah, ah,
Quando rangola il gong la mor-te gongola! Ah, ah, ah, ah,

PONG (They run off laughing)
(fuggono sghignazzando)

Now he's sounded the gong, death won't be long! Ah, ah, ah, ah,
Quando rangola il gong la mor-te gongola! Ah, ah, ah, ah,

PANG (They run off laughing)
(fuggono sghignazzando)

Now he's sounded the gong, death won't be long! Ah, ah, ah, ah,
Quando rangola il gong la mor-te gongola! Ah, ah, ah, ah,

you who wish to die for love!—
te che vuoi sfi - dar l'a-mor!—

you who wish to die for love!—
te che vuoi sfi - dar l'a-mor!—

who wish to die for love, for love!—
che vuoi sfi - dar l'a - mor, l'a-mor!—

(The Prince has remained in ecstasy at the foot of the gong. Timur and Liù cling to each other in despair)
(Il Principe è rimasto estatico ai piedi del gong. Timur e Liù si stringono insieme, disperati.)

Energico-movendo

First system of music, marked **fff**. The score is in 3/4 time with a key signature of three flats. It features a piano accompaniment with a driving eighth-note pattern in the right hand and a more melodic line in the left hand. The vocal line (soprano) has a series of eighth notes with slurs and accents. There are markings for 'Red.' and '*' below the piano part.

Second system of music, marked **poco rall:**. The tempo slows slightly. The piano accompaniment continues with a similar pattern. The vocal line has a more expressive, slurred passage. Markings for 'Red.' and '*' are present.

Third system of music, marked **a tempo** and **sostenendo**. The tempo returns to the original speed but with increased weight. The piano accompaniment features a 'con forza crescente' (increasingly forceful) pattern. The vocal line has a powerful, sustained note. Markings for 'Red.' and '*' are present.

Fourth system of music, marked **poco rall.**. The tempo slows again. The piano accompaniment has a more relaxed feel. The vocal line ends with a sustained note. A dotted line indicates the 'CURTAIN SIPARIO' (curtain closing). The system ends with a **ffff** marking. Markings for 'Red.' and '*' are present.

End of Act I.
Fine dell' Atto I.