



ACT II



SCENE 1

A Pavilion, formed by a huge curtain curiously decorated with fantastic and symbolical Chinese figures. The scene is laid on the first floor and has three entrances: one in the centre and two at the sides.

Ping peeps through the middle opening: looks right and left and calls his companions. They enter, followed by three servants, one of whom carries a red lantern, one a green and one a yellow. These they repair symmetrically in the middle of the stage on a low table surrounded by three stools. The servants then withdraw to the back where they remain squatting.

FLET II

SCENE I

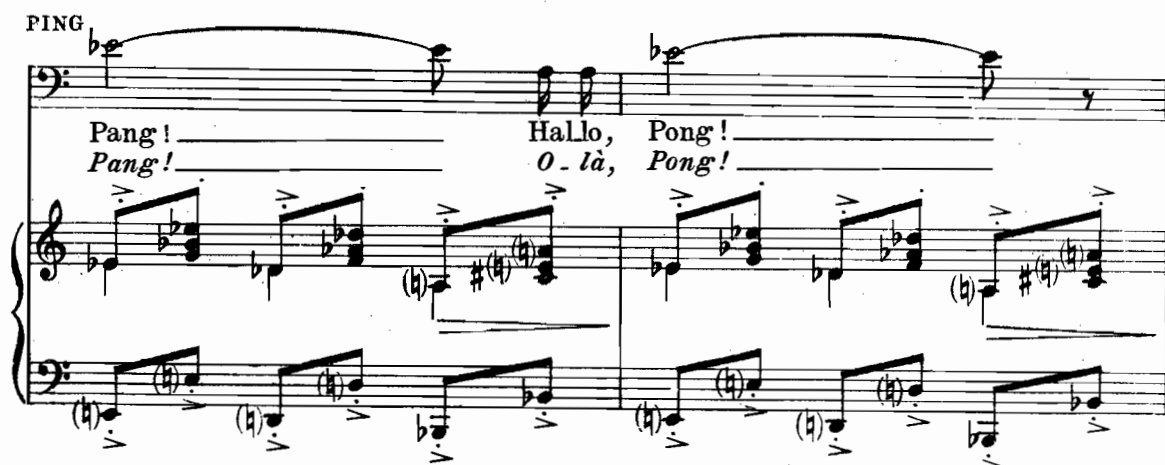
All^o moderato ♩ = 120



PING



PING



PING

(mysteriously)
(misteriosamente)

And now the fate-ful gong has waken'd the pal-ace
Poi-chè il fu-ne-sto gong de-sta la reg-gia

dim.

p

PING

and rous'd the sleep-ing cit-y,
e de-sta la cit-tà,

10

PING

what-ev-er happens, we are read-y:
siam pron-ti ad o-gni e-ven-to:

PING

If the stranger is viet -
se lo stra - nie - ro

cresc. *f*

PING

-or - ious, for the wed - ding; and if he los - es,
vin - ce, per le noz - ze, e s'e - gli per - de,

p *p* *p*

PING

read - y for the fun - 'ral.
pel sep - pel - li - men - to.

PONG

(gaily)
(gaiamente) *p*

I'll prep -
Io pre -

poco rall.

dim.

PONG



-are for the wed ding!
-pa - ro le noz - ze!

PANG

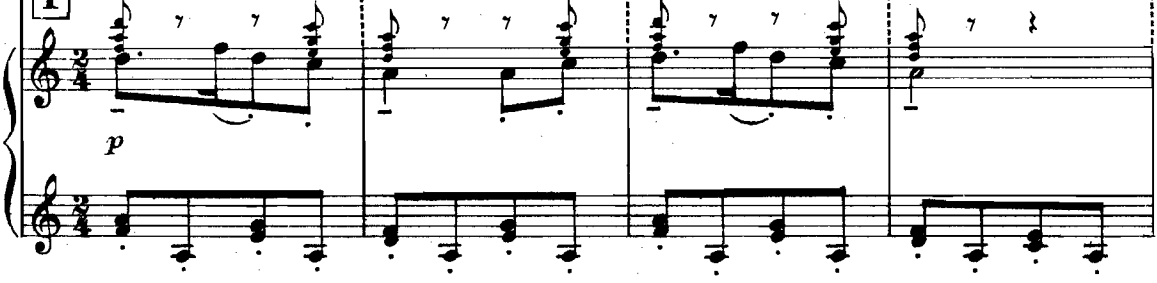
(funereally)
(cupamente)

And I for the fun - 'ral!
Ed io _____ le e - se - quie!

(Bass Drum D. Bass)
(G. Cassa C. Bassi)



1 Allegretto ♩ = 112



PONG

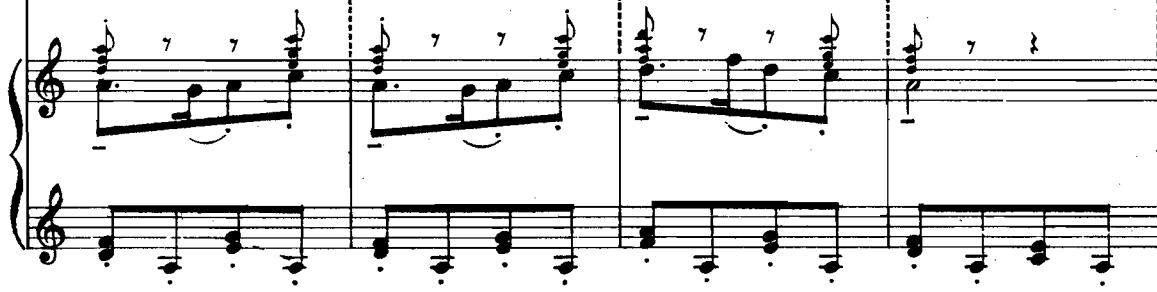


The gay, col-our'd lant - erns of pleas - ure!
Le ros - se lan - ter - ne di fe - sta!

PANG



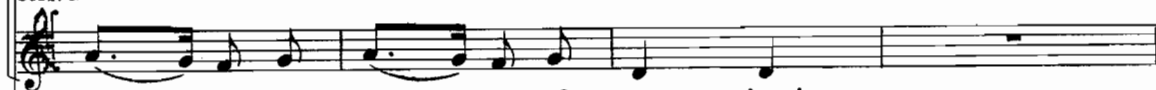
The
Le



PONG

The
Gli in

PANG



gloom - y white lant - erns of mourn - ing!
 bian - che lan - ter - ne di lut - to!



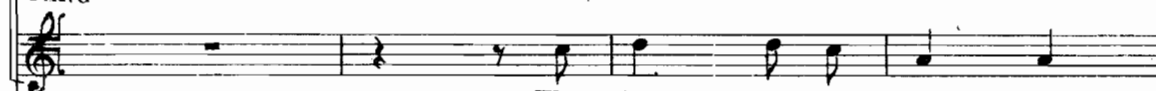
PONG



in - cense and off - 'rings...
 - cen - si e le of - fer - te...

And
Mo -

PANG



The in - cense and off - 'rings
 Gli in - cen - si e le of - fer - te...



PONG

plent - y of gilt pap - er mon - ey... A
- ne - te di car - ta do - ra - te... Il

PANG

A lot of tea, sug - ar and hon - ey!
Thè, zuc - chero, no - ci mo - sca - te!

PONG

huge scar - let pal - an - quin to ride in! And
bel - pa - lan - chi - no scar - lat - to! I

PANG

A huge gloomy cof - fin to bide in!
Il fe - re - tro, gran - de ben fat - to!

bonz - es for sing - ing... And
 PANG bon - zi che can - ta - no... E

And bonz - es for mourn - ing... And
 I bon - zi che ge - mo - no... E

8

p

PONG

ev - 'rything re - quir'd ac - cord - ing to trad - it - ion...
 PANG tut - to quanto il re - sto, se - con - do vuole il ri - to...

ev - 'rything re - quir'd ac - cord - ing to trad - it - ion...
 tut - to quanto il re - sto, se - con - do vuole il ri - to...

PONG

Ev - 'ry sort and cond - it - ion!
 PANG mi - nu - zio - so, in - fi - ni - to!

Ev - 'ry sort of thing, and cond - it - ion!
 mi - nu - zio - so. in - fi - ni - to!

24

f

(raising their arms on high)
(tendendo alte le braccia)

PING

pp

3

pp

p dolce

pp

PING

Chin - a, O Chin - a! How
Chi - na, o Chi - na, che

p

p

PING

art thou troub - l'd and shak - en in
or sus - sul - ti e tra - se - co - li in

PING

ang - - - uish, - - - thatwert so
 - quie - - - ta, - - - co - me dor -

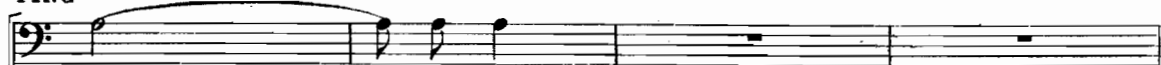
PING

hap - - - PY, dream - ing,
 - mi - - - vi lie - ta,

PING

strong and ser - ene thro' sev'n - ty thous - and
 gon - fia dei tuoi set - tan - ta - mi - la

PING



cent - ur - ies!
se - co - li!

PONG



Like a
Tut.to an .

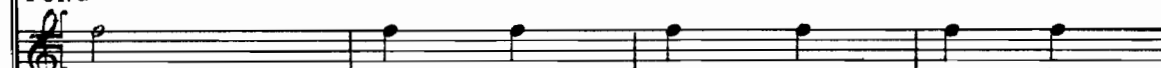


PING



Like a stream ev - er - flow - ing, Life went
Tut.to an - da - va se - con - do l'an - ti .

PONG



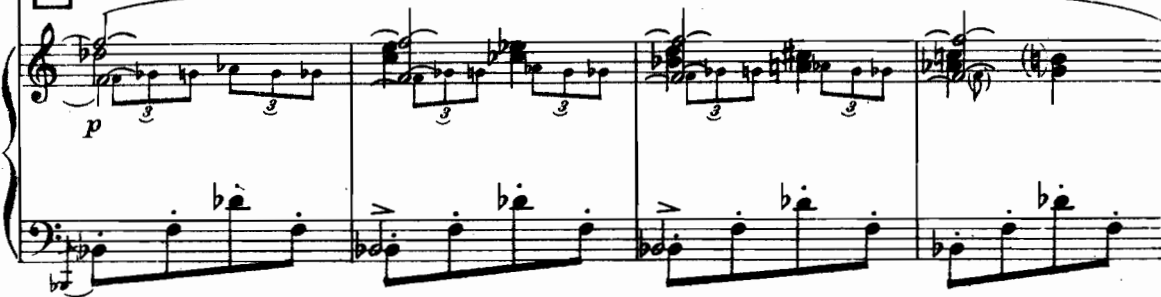
stream ev - er - flow - ing, Life went
da - va se - con - do l'an - ti .

PANG



Like a stream ev - er - flow - ing, Life went
Tut.to an - da - va se - con - do l'an - ti .

4



PING

on, as it al ways had been go -
 chis - si - ma re - go - la del mon -

PONG

on, as it al ways had been go -
 chis - si - ma re - go - la del mon -

PANG

on, as it al ways had been go -
 - chis - si - ma re - go - la del mon -

p

PING

ing - do. And Poi

PONG

ing. do. And then came
 Poi nac - que

PANG

ing. do. And then came
 Poi nac - que

Sostenuto

cresc. *f* *mf*

PING.



PONG



PANG



(Violas & Bassoons)

(Viole e Fagotti)

Tur an dot...

Tu ran dot...



PING



(Flute I.)

(Flauto I.)

E so no an ni



PING

all our jub - il - at - ions are red -
che le no - stre fe - ste si ri -

trb

PING

uc'd to the fol - low - ing eq - uat - ions:
- du - co - no a gio - je co - me que - ste:

PONG

...Three loud bangs — on the
...tre bat - tu - te di

tr

PING

and a head off! and a
e giù te - ste! e giù

PONG

gong, and a head off!
gong, e giù te - ste!

PANG

...then three en - ig - mas,
...tre in - do - vi - nel - li,

tr

(They all three sit down next to the little table on which the servants have laid the scrolls and, as they enumerate, they search through the scrolls.)

(Siedono tutt'e tre presso il piccolo tavolo sul quale i servi hanno deposto dei rotoli. E di mano in mano che enumerano, sfogliano or l'uno or l'altro papiro.)

PING

head off!...

PONG

te - ste!...

PANG

The year of the
L'an - no del

The year of the mouse there were six.
L'an - no del to - po fu - ron se - i.

6

PING

PONG

dog there were eight.

PANG

ca - ne fu - ron ot - to.

And in the pres - ent year, in this
Nel - l'anno in cor - so, il ter -

PING

PONG

PANG

And dur - ing the pres.ent year, the ter - rib - le
 Nel - l'an - no in cor - so, il ter - ri - bi - le

...In the present year, in this dreadful year — of the
 il ter - ri - bi - le, il ter - ri - bi - le an - no del - la

ter - rib - le year — of the tig - er,
 - ri - bi - le an - no del - la ti - gre,

Ped.

PING

(They count on their fingers)
 (contano sulle dita)

year — of the tig - er, we have got... we have
 an - no del - la ti - gre, sia - mo già, sia - mo

PONG

tig - er, we have got...
 ti - gre, sia - mo già...

PANG

we have got... we have got...
 sia - mo già... sia - mo già...

PING *got* *to* *Number* *Twent*
gia *al* *tre-di* *ce* *si*

PONG *we have got...* *to...*
sia - mo già *al...*

PANG *we have got...* *to...*
sia - mo già *al...*

(Side drum in orchestra)
(Tamburo in orchestra)

(Violas & Flutes) (Viole e Flauti)

p

PING *-y*
-mo.

PONG *tre* *to* *Num* *ber* *Twent*
di *ce* *si* *mo,*

PANG *tre* *to* *Num* *ber* *Twent*
di *ce* *si* *mo,*

(Violas solo)
(Viole sole)

PING

How ex -
Che la -

PONG
-y, that's count.ing in the strang - er!
con quel - lo che va sot - to!

PANG
-y, that's count.ing in the strang - er!
con quel - lo che va sot - to!

(Clarinet)
(Clarinetto)

7

f

PING

-haust - ing!
vo - ro!

PONG
What
Che

PANG
How ex -haust - ing!
Che la - vo - ro!

(Violin I.)
(Violini I.)

(Flutes)
(Flauti)

pp

pp

PING

p

What a wor - ry!
 Che la - vo - ro!

PONG

wor-ry!
 no - ja!

What
 Che

PANG

p

What a bus'ness!
 Che la - vo - ro!

PING

pp

See to what we three have come! We're of -
 A che sia - mo mai ri - dot - ti? I mi -

PONG

pp

wor - ry!
 no - ja!

See to what we three have come! We're of -
 A che sia - mo mai ri - dot - ti? I mi -

PANG

pp

See to what we three have come! We're of -
 A che sia - mo mai ri - dot - ti? I mi -

(with humorous wretchedness)
(con desolazione comica)

PING
-fic_ials of the knife!
ni-stri siam del bo-ja!

PONG
-fic_ials of the knife!
ni-stri siam del bo-ja!

PANG
-fic_ials of the knife!
ni-stri siam del bo-ja!

Of - fic_ials
Mi - ni-stri

Of - fic_ials
Mi - ni-stri

Of - fic_ials
Mi - ni-stri

8

pp

pp

(His face clears up and he gazes into the distance with a homesick expression)

(Il volto si rasserenò e lo sguardo mira lontano in sentimento nostalgico)

PING
of the knife!
del bo-ja!

PONG
of the knife!
del bo-ja!

PANG
of the knife!
del bo-ja!

of the knife!
del bo-ja!

pp

poco rall:.....

(in undertones)
(a mezza voce)

PING

dolce
pp

I've a cot.tage in Kan - sou,
Ho u - na ca - sa nel - l'Ho - nan

9 Andantino mosso ♩=104

dolce più p possibile

PING

stand - ing on a lake of blue,
con il suo la - ghet - to blu,

PING

all sur - round.ed by bam - boo.
tut - to cin - to di bam - bù.

And I'm
E sto

poco rit.

pp

PING

here, and wast.ing all my prec.ious life, rack.ing
 qui a dis - si - par-mi la mia vi-ta, e stil.

a tempo

PING

all my prec.ious brains on sac - red writ - ings.....
 - lar - mi il cervel sui li - bri sa - cri

pp

PING

(confirming)
(assentendo) *pp*

...on sacred
 ...sui li - bri

PONG

(deeply impressed) ...on sac.red writ.ings...
 (impressionati) ... sui li.bri sa - cri ...

PANG

p

10

... on sac.red writ.ings...
 ... sui li.bri sa - cri ...

pp

PING *p*
writ-ings... Oh! that I were back there, too,...
sa - cri... E po - trei tor - nar lag - giù

PONG *p*
Were back there
Tor - nar lag -

PANG *p*
Were back there, too!
Tor - nar lag - giù!

PING
by my lit tle lake of blue
pres - so il mio la - ghet - to blù

PONG *p*
too!
giù! Were back there, too!
Tor - nar lag - giù!

PANG *p*
Were back there, too!
Tor - nar lag - giù!

(Viola)

PING

all sur-round - ed by bam - boo!...

PONG

tut - to cin - to di bam - bù!...

PANG

I have for - ests, — near Chang -
 Ho fo - re - ste, — pres - so

Meno

molto rit.

a tempo

pp

* pp

PING

PONG

Te, fin - er ones you ne'er could see, —

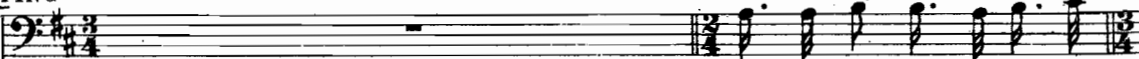
PANG Tsiang,

che più bel - le non ce n'è,

I've a gard - en, — close to Kiù, — and I
 Ho un giardi - no, — pres - so Kiù, — che la -

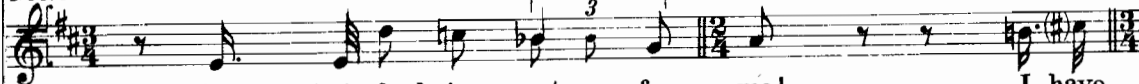
Ped.

PING



Oh! that I _____ were back there,
...e potrei _____ tornar lag.

PONG



but their shade is not _____ for me! I have
che non han - no om-bra per me. Ho fo -

PANG



left it... left it for this! Oh! shall _____ I ev - er
- scia - i per ve - nir qui e che _____ non ri - ve -
poco rit.



PING



too, by my lit - tle lake of blue!
- giù presso il mio la - ghet - to blu!

PONG

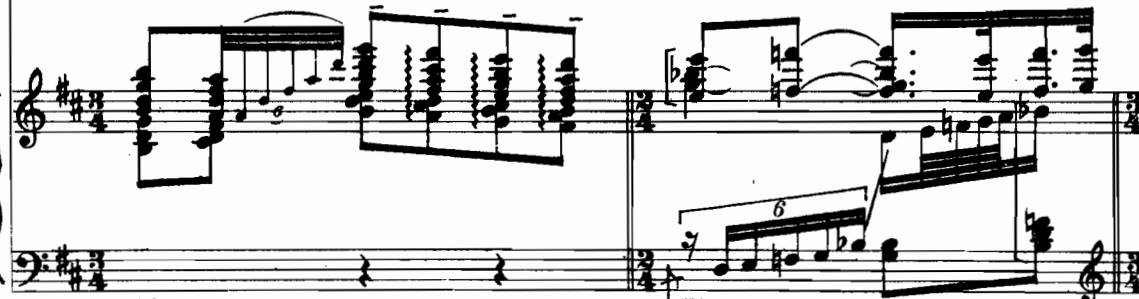


for - ests, fin - er ones you can not see!
- re - ste che più bel - le non ce n'è!

PANG



see you, pret - ty gard - en an - y more?
- drò, non ri - ve - drò mai più, mai più!



PING

p sottovoce

All surrounded by bam - boo!

But I'm here ev - er

PONG

Tut - to cin - to di bam - bù!

*E stiam qui a stil -**sottovoce*

I'm here!

Stiam qui

PANG

sottovoce

I'm here!

Stiam qui

11

8

*mf**p*

PING

racking my brains on sacred writings!

PONG *l'arci il cer-vel sui li-bri sa-cri!**dolce*

on sacred writings!

Oh! that I were back at

*sui li-bri sa-cri!**E po - trei tor-na-re a*

PANG

on sacred writings!

sui li-bri sa-cri!

PING

Oh! that I were back there too...

E potrei tornar laggiù...

PONG

home...

Tsiang...

PANG

dolce

cominciando a rall.

Oh! that I were back at

E po - trei tor - nar a

dim.

PING

to enjoy my lake of blue
a godermi il lago blu

Kansou...

Honan...

PONG

Chang...

Tsiang...

PANG

Kiù...
Kiù...

Kiù...
Kiù...

rall.

dolcemente
calando

PING

dim.

all surround - ed by bam - boo!
tut - to cin - to di bam - bù!

PONG

dim.

Oh! that I were back there, too!
e po - trei tor - na - re a Tsiang!

PANG

dim.

Oh! that I were back there, too!
e po - trei tor - na - re a Kiu!

a tempo
sostenendo e rall.

Lo stesso movimento
ma più sostenuto quasi Andante

♩ = 92

*pp**espress.**ppp*

Red.

*

(They remain motionless in ecstasy)
(Rimangono immobili, in estasi)

(Horns)
(Corni)

(They rise, with a sweeping gesture of despair)
(Si risolleivano, e con gesto largo e sconsortato)

rall.

*pp**mf*

PING

O Chin - a!
O mon - do,

full of in -
pie - no di -

PONG

O Chin - a!
O mon - do,

full of in -
pie - no di -

PANG

O Chin a! full of in -
O mon - do, pie - no di -

13 Andante mosso ♩ = 96

mf *cresc.*

PING

- sane and craz - y lov - ers! —
paz - zi in - na - mo - ra - ti! —

PONG

- sane and craz - y lov - ers! —
paz - zi in - na - mo - ra - ti! —

How man - y,
Ne ab - biam, —

PANG

- sane and craz - y lov - ers! —
paz - zi in - na - mo - ra - ti! —

★ A

How man - y,
Ne ab - biam, —

p

★ A B (Optional Cut)
(Taglio)

PING

PONG

PANG

how man - y hope - ful fools we've seen ar - riv - ing! —
ne abbiām vi - sti ar - ri - var de - gli a - spi - ran - ti! —

how man - y hope - ful fools we've seen ar - riv - ing! —
ne abbiām vi - sti ar - ri - var de - gli a - spi - ran - ti! —

PING

PONG

PANG

How man - y!
O quan - ti!

How man - y hope - ful
Ne abbiām vi - sti ar - ri -

How man - y!
O quan - ti!

fools we've seen ar - riv - ing!

O

PONG

- var de - gli a - spi - ran - ti!

O

PANG

How man - y!
O quan - ti!A - las, how man - y!
O quan - ti, quan - ti!*cresc.**dim.*

PING

Chin - a, full of in - sane and craz - y lov - ers!
mon - do pie - no di paz - zi in - na - mo - ra - ti!**B****14** Allegretto

8

♩ = 126

leggero e staccato

PING

177

Do you rem - em - ber the im - per - ial Prince ——— of ———
 Vi ri - cor - da - teil prin - ci - pe re - gal di Sa - mar -

pp

PING

Sam - ark and?
 - can - da?

Scarce had he come a -
 Fe - ce la sua do -

15

mf

PING

woo - ing when - she - sent - for the ex - ec - ut - ion - er!
 Sop. - manda, e lei con qua - le gio - ja gli mandò il bo - ja!

pp

Ten.

(behind the special curtain)
 (dietro al sipario speciale)

Grind and
 Ungi, ar.
 pp

Basses
 Bassi

Grind and
 Ungi, ar.
 pp

Grind and
 Ungi, ar.

pp

PING

Be - head - ed!
Il bo - ja!

sharp.en till the blade is brightly shin - ing, grind and
- ro - ta, che la la - ma guizzi e spriz - zi, che la

sharp.en till the blade is brightly shin - ing, grind and
- ro - ta, che la la - ma guizzi e spriz - zi, che la

sharp.en till the blade is brightly shin - ing, grind and
- ro - ta, che la la - ma guizzi e spriz - zi, che la

(Flute & Piccolo)
(Flauto e Ottavino)

pp

PONG

And the gem cover'd Indian Sag-ar -
È l'In - dia - no gem - ma - to Sa - ga -

sharp.en, till the bladewithblood is drip - ping, blood is
la - ma guizzi e sprizzi fuo.co e san - gue, fuo.co e

sharp.en, till the bladewithblood is drip - ping, blood is
la - ma guizzi e sprizzi fuo.co e san - gue, fuo.co e

sharp.en, till the bladewithblood is drip - ping, blood is
la - ma guizzi e sprizzi fuo.co e san - gue, fuo.co e

121329

PONG



drip - ping!
san - gue!

drip - ping!
san - gue!

drip - ping!
san - gue!

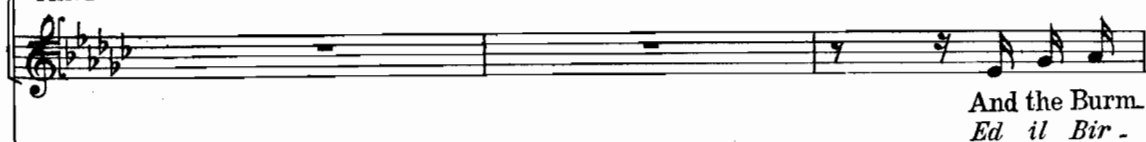
16



PONG



PANG



PONG

The Prince of Kirghis - i? Be-head - ed! Be-head - ed! Be -
E il prence dei Kir-ghi - si? Uc - ci - si! Uc - ci - si! Uc -

PANG

- ese? Be-head - ed! Be-head - ed! Be -
- ma.no? Uc - ci - si! Uc - ci - si! Uc -

f

PING

The Tart - ar with the bow of sev.en
E il Tar - ta-ro dal-l'ar - co di sei

PONG

- head - ed! Be-head - ed!
- ci - si! Uc - ci - si!

PANG

- head - ed! Be-head - ed!
- ci - si! Uc - ci - si!

17

p cresc. f

PING

cub - its,
cu - bi - ti

ar - ray'd in fur - ry garm - ents?
di ric - che pel - li cin - to?

ff Grind and sharpen, till the blade with blood is drip - ping! *p* In the
Ungi, ar - ro - ta che la la - ma spriz - zi san - gue! Do - ve

ff Grind and sharpen, till the blade with blood is drip - ping! *p* In the
Ungi, ar - ro - ta che la la - ma spriz - zi san - gue! Do - ve

ff Grind and sharpen, till the blade with blood is drip - ping! *p* In the
Ungi, ar - ro - ta che la la - ma spriz - zi san - gue! Do - ve

(Trumpets)
(Trombe)

(On the stage)
(Sulla scena)

(Trombones)
(Tromboni)

PING



All is mas-sacre!
E de-ca-pi.ta...

PONG



Be-headed!
E-stin-to!

PANG



Be-head-ed!
E-stin-to!

Be-
Uc-

realm of Tur-an-dot, we are nev-er nev-er id-le!
regna Tu-ran-dot, il la-vo-ro mai non lan-gue!

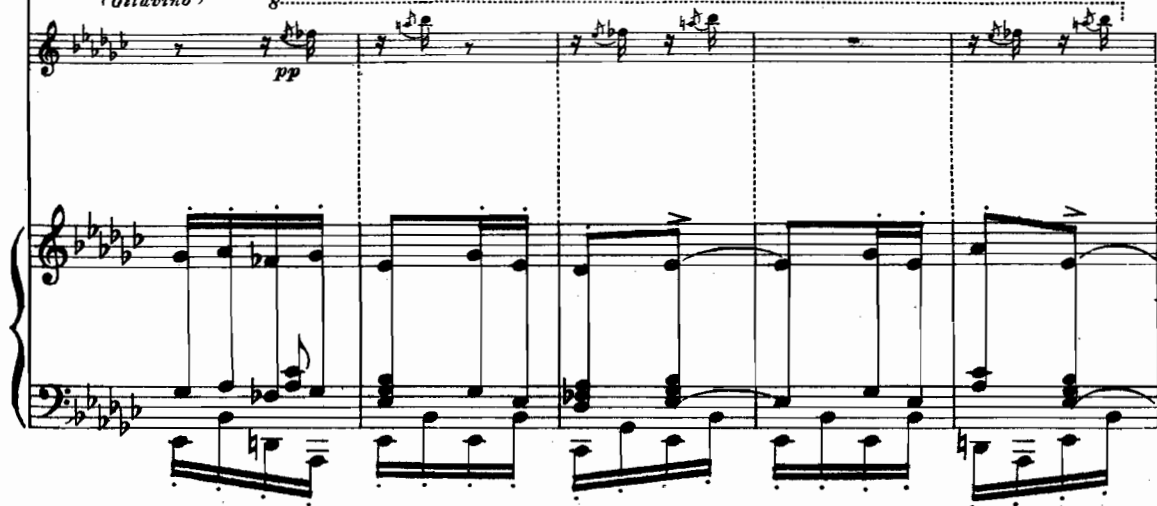
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regna Tu-ran-dot, il la-vo-ro mai non lan-gue!

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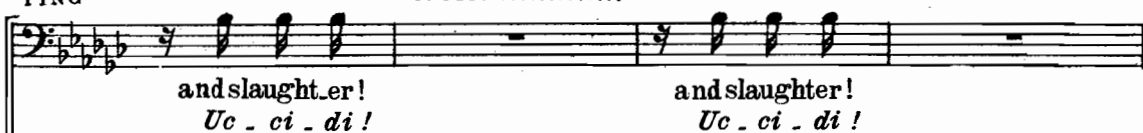
(Piccolo)
(Ottavino)

8

pp



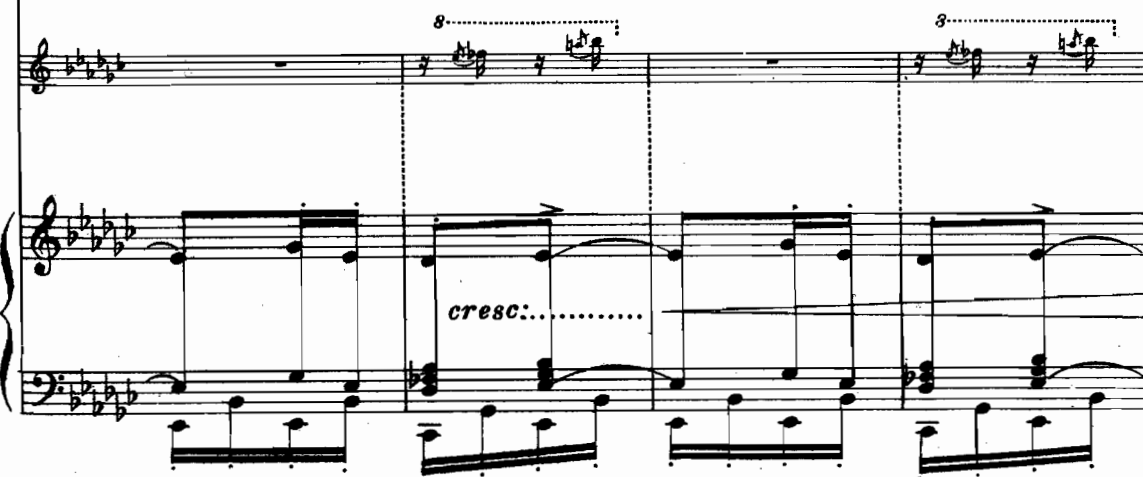
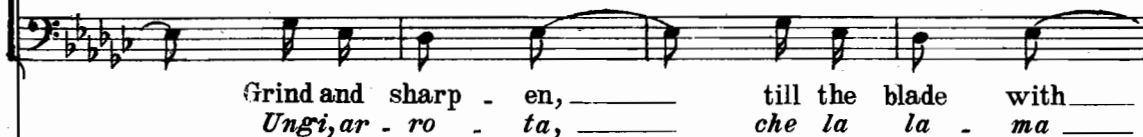
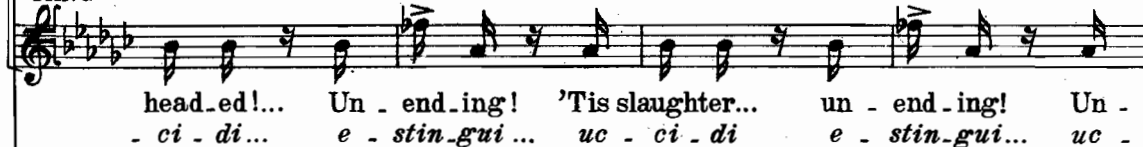
PING

cresc:.....

PONG



PANG



PING

for ev-er and for aye! _____ Fare -
 Uc-ci-di! Am-maz-za! _____ Ad -

PONG

Un-end-ing! _____ Fare -
 Am-maz-za! _____ Ad -

PANG

-ending! For ev-er and aye! _____ Fare -
 -ci-di... e-stingui-ammaz-za! _____ Ad -

— blood is drip - ping! _____
 — sprizzi san - gue! _____

— blood is drip - ping! _____
 — sprizzi san - gue! _____

— blood is drip - ping! _____
 — sprizzi san - gue! _____

8

poco rall.

dim.

dolcemente

PING

well, to love and hap-py laught - er! Farewell divine - race here
 - dio, a - mo - re! addio, - raz - za! Ad - dio, - stir - pe di -

PONG

well, to love and hap-py laught - er! Farewell divine - race here
 - dio, a - mo - re! addio, - raz - za! Ad - dio, - stir - pe di -

PANG

well, to love and hap-py laught - er! Farewell divine - race here
 - dio, a - mo - re! addio, - raz - za! Ad - dio, - stir - pe di -

18 *Molto moderato* ♩ = 86*dolcemente molto legato*

PING

aft - er! Fare - well, fare - well! love and -
 - vi - na! Ad - di o, a - mo - re! ad - dio, -

PONG

aft - er! Fare - well, fare - well! love and -
 - vi - na! Ad - di o, a - mo - re! ad - dio, -

PANG

aft - er! Fare - well, fare - well! love and -
 - vi - na! Ad - di o, a - mo - re! ad - dio, -

Ed.

*

PING

laught - er!
raz - - - za!

Fare_well, div.ine race here.
Ad - dio, - stir - pe di -

PONG

laught - er!
raz - - - za!

Fare_well, div.ine race here.
Ad - dio, - stir - pe di -

PANG

laught - er!
raz - - - za!

Fare_well, div.ine race here.
Ad - dio, - stir - pe di -

p

m.s.

Red.

PING

*cresc.**f**cresc. sempre*

aft - er! All is ov - er in Chin - a!
- vi - na! E fi - ni - sce la Chi - na!

PONG

f

aft - er! All is ov - er in Chin - a!
- vi - na! E fi - ni - sce la Chi - na!

PANG

f

aft - er! All is ov - er in Chin - a!
- vi - na! E fi - ni - sce la Chi - na!

cresc.

mf

cresc. sempre...

f

staccate

PING



Fare well, div. ine race here aft - er! All is ov - er in
Ad - dio, stir - pe di - vi - na! E fi - ni - sce la

PONG



Fare well, div. ine race here aft - er! All is ov - er in
Ad - dio, stir - pe di - vi - na! E fi - ni - sce la

PANG



Fare well, div. ine race here aft - er! All is ov - er in
Ad - dio, stir - pe di - vi - na! E fi - ni - sce la

(Tubular bells in orchestra)
(Campane tubolari in orchestra)



(For the cut)
(per il taglio)

PING



Chin - a! Fare well, divine race here aft - er!
Chi - na! Ad - dio stir - pe di - vi - na!

PONG



Chin - a! Fare well, divine race here aft - er!
Chi - na! Ad - dio stir - pe di - vi - na!

PANG



Chin - a! Fare well, divine race here aft - er!
Chi - na! Ad - dio stir - pe di - vi - na!



★ C - D (Optional Cut)
(Taglio)

(Ping remains standing, to make his invocation more effective.)
 (Ping rimane in piedi, quasi a dar più valore alla sua invocazione.)

(Like an invocation)
 (Come un' invocazione)

PING

p

O tig - er! tig - er! _____
 O ti - gre! O ti - gre! _____

PONG

PANG

19 Molto calmo

*p**pp*

PING

O thou almighty king of the heavens! Do thou hasten on that
 O grande mare scial la del cielo! Fa che giunga la gran

PONG

p

O thou almighty king of the heavens!
 O gran de mare scial la del cielo!

PANG

p

Do thou hasten on that
 Fa che giunga la gran

p

PING

dim.

night, which we sigh for! The great night of sur-
 not te at te sa, la not te del-la

PONG

Do thou hasten on that night we sigh for!
 Fa che giunga la gran notte at te sa,

The night of sur-
 la not te del-la

PANG

night, which we sigh for! The night of sur-
 not te at te sa, la not te del-la

dim.

PING

p

rend er... of sur rend er! The
 re sa... del-la re sa! Il

PONG

p

rend er... of sur rend er!
 re sa... del-la re sa!

PANG

p

rend er... of sur rend er!
 re sa... del-la re sa!

rall:

8

(for the cut)
(per il taglio)

comes the night of sur - rend - er...
vie - ne la not - te del - la re - sa...

PING

wedding chamber, I shall be prep - ar - ing!
ta - la - mo le voglio prepa - ra - re!

PONG

(with a descriptive gesture)
(con gesto evidente)

I shall prep - are their
Sprimac - ce - rò per

PANG

D a tempo,
ma poco più mosso

pp

PING

PONG

couch of down - y feath - ers!
lei le mol - li piu - me!

PANG

(as though scattering perfumes)
(come spargesse aromi)

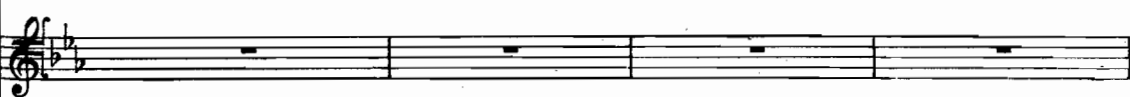
In their room I'll scatter sweetest
Io l'al - co - va le voglio pro - fu -

PING

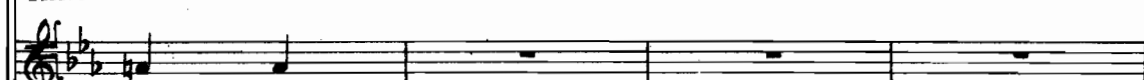


The brid-al pair I'll guide and bear the
Gli spo-si gui-de - rò reg-gen-do il

PONG



PANG

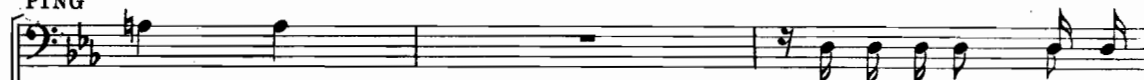


perf - umes!
 - ma - re!

20



PING



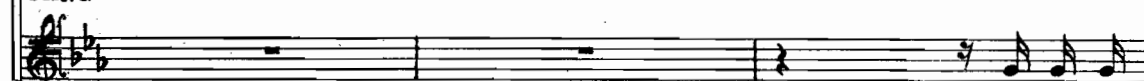
lant - ern!
lu - me! And then all three, in the
Poi tutt'e tre, in giar -

PONG



And then, all three, in the
Poi tutt'e tre, in giar -

PANG



And then all
Poi tutt'e



PING

gard - en we will sing...
- di - no noi can te - rem...

PONG

gard - en, _____ songs of love we will sing un - til the
- di - no, _____ can te - re - mo d'a - mor fino al mat.

PANG

three in the gard - en we will sing... (Piccolo)
tre, in giar - di - no noi can terem... (Ottavino)

(Piccolo)
(Ottavino)

pp

pp

PING

Like this. _____
co - si: _____

PONG

morn - ing...
- ti - no...

PANG

Like
co -

Like
co -

poco rall.

(Ping is standing on his stool, the other two are seated at his feet and turning towards an imaginary balcony.)

(Ping in piedi sullo sgabello, gli altri due seduti ai suoi piedi, rivolgendosi ad un immaginario loggiato.)

PING

pp

Hap - py is
Non v'è in

PONG

pp

Hap - py is
Non v'è in

PANG

pp

Hap - py is
Non v'è in

this: _____

- si: _____

21

$\text{♩} = 80$

pp

PING

Chin - a, her Princess no long - er hard - ens her heart and love des - pis - es! —
Chi - na, per nostra for - tu - na, don - na — più che rinne - ghi l'a - mor!

PONG

Chin - a, her Princess no long - er hard - ens her heart and love des - pis - es! —
Chi - na, per nostra for - tu - na, don - na — più che rinne - ghi l'a - mor!

PANG

Chin - a, her Princess no long - er hard - ens her heart and love des - pis - es! —
Chi - na, per nostra for - tu - na, don - na — più che rinne - ghi l'a - mor!

Allegretto moderato

poco rit.

PING

Haught - y and cold, she re-fus'd to sur-rend - er, Con-quer'd by
U - na - so - la ce n'e-ra e que-st'u - na che fu

PONG

Haught - y and cold, she re-fus'd to sur-rend - er, Con-quer'd by
U - na - so - la ce n'e-ra e que-st'u - na che fu

PANG

Haught - y and cold, she re-fus'd to sur-rend - er, Con-quer'd by
U - na - so - la ce n'e-ra e que-st'u - na che fu

(Piccolo & Flute I.)
(Ottavino e Flauto I.)

a tempo

p

PING

love her heart is a glow! Nob - le Princ.ess, thy rule ex -
ghiaccio, ora è vampa ed ar - dor! Prin - ci - pes - sa, il tuo impe - ro - si

PONG

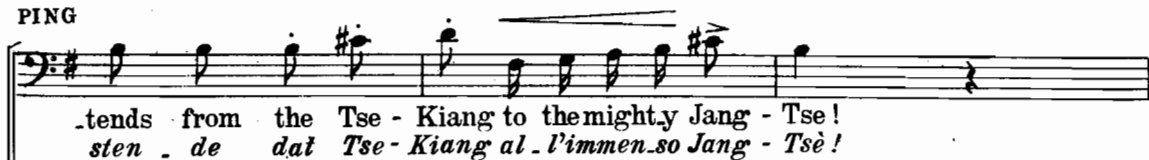
love her heart is a glow! Nob - le Princ.ess, thy rule ex -
ghiaccio, ora è vampa ed ar - dor! Prin - ci - pes - sa, il tuo impe - ro - si

PANG

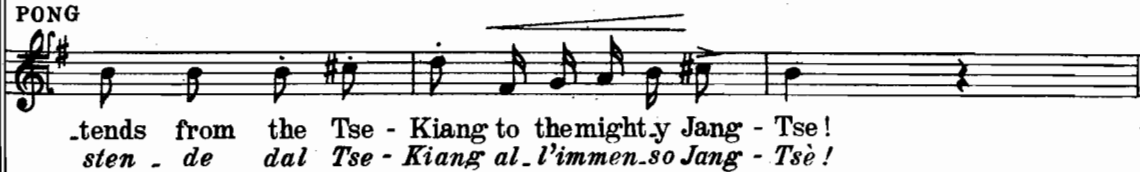
love her heart is a glow! Nob - le Princ.ess, thy rule ex -
ghiaccio, ora è vampa ed ar - dor! Prin - ci - pes - sa, il tuo impe - ro - si

p

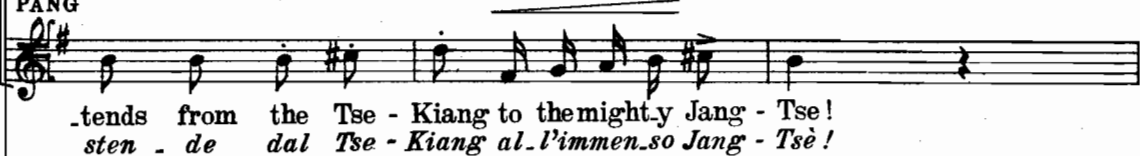
PING



PONG



PANG



PING



PONG



PANG

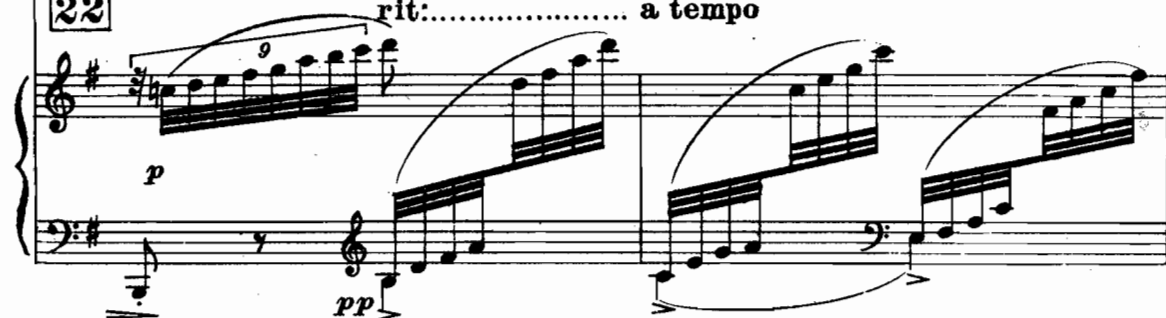


(à bouche fermée)
(a bocca chiusa)

(à bouche fermée)
(a bocca chiusa)

22

rit:..... a tempo



PING

bow - er, wait - eth a spouse who will rule ov - er
 ten - de, c'è u - no spo - so che impe - ra su

PONG

PANG

PING

thee! In his arms wilt thou learn love's
 te! Tu dei ba - ci già sen - ti l'a -

PONG

In his arms wilt thou learn love's
 Tu dei ba - ci già sen - ti l'a -

PANG

In his arms wilt thou learn love's
 Tu dei ba - ci già sen - ti l'a -

*pp**pp*

PING

★ E

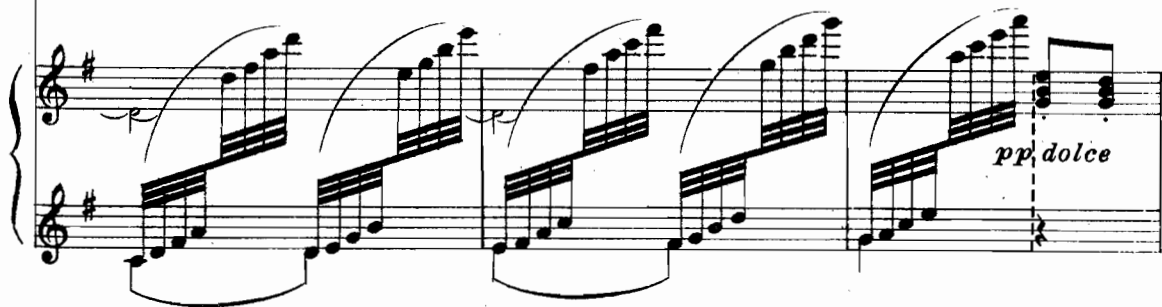
les - son and sur - rend - erthy heart to love!
 - ro - ma, già sei - do - ma, sei tut - ta lan - guor!

PONG

les - son and sur - rend - erthy heart to love! *Glor - y*
 - ro - ma, già sei - do - ma, sei tut - ta lan - guor! *Glo - ria*

PANG

les - son and sur - rend - erthy heart to love! *Glor - y*
 - ro - ma, già sei - do - ma, sei tut - ta lan - guor! *Glo - ria*



PING

PONG

hail to the night we have pray'd for, the myst -
 glo - ria al - la not - te se - gre - ta che il pro -

PANG

hail to the night we have pray'd for, the myst -
 glo - ria al - la not - te se - gre - ta che il pro -

(Violins)
 (Violini)

p
leggero

pp

★ E - F Optional Cut
 Taglio

121329

PING

PONG

PANG

er-ious night that grants our desires! —
 di-gio o-ra ve-de com-pir! —

er-ious night that grants our desires! —
 di-gio o-ra ve-de com-pir! —

PING *p**pp*

Glor-y! Glor-y, to the night we have pray'd —
 Glo-ria, glo-ria al-la not-te se-gre —

PONG

To the yellowbrocad-ed curtains.
 Al-la gial-la co-per.ta di se-ta

PANG

*p**pp*

Glor-y! Glor-y, to the night we have pray'd —
 Glo-ria, glo-ria al-la not-te se-gre —

23

PING



PONG



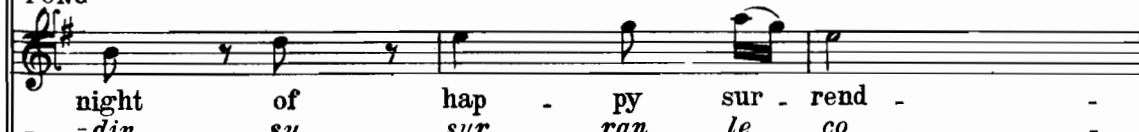
PANG



PING



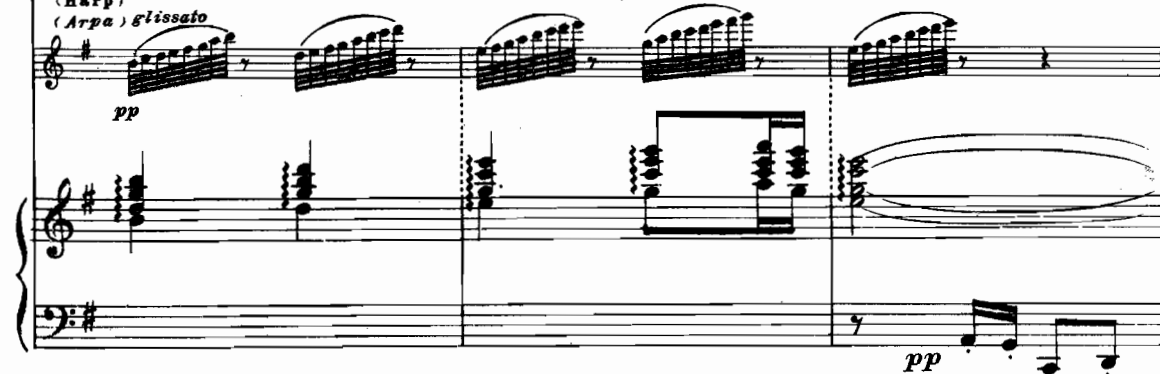
PONG



PANG



(Harp)
(Arpa) *glissato*



PING

- er, hap-py love that un-folds like a flow'r...
- se e tin-tin - nan cam-pa - nu-le d'or...

PONG

- er, hap-py love that un-folds like a flow'r...
- se e tin-tin - nan cam-pa - nu-le d'or...

PANG

- er, hap-py love that un-folds like a flow'r...
- se e tin-tin - nan cam-pa - nu-le d'or...

(natural voice)
(voce naturale)

PING

Night of fragrance and whispering tend - er, happy
Si so - spi-ran pa-ro-le a-mo-ro - se, di ru - *p dolce*

PONG (natural voice)
(voce naturale)

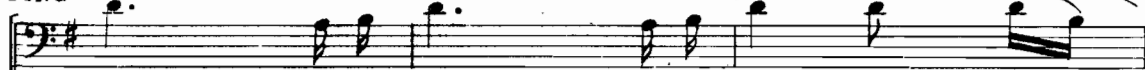
Night of fragrance and whispering tend - er,
Si so - spi-ran pa-ro-le a-mo-ro - se,

PANG (natural voice)
(voce naturale)

Night of fragrance and whispering tend - er,
Si so - spi-ran pa-ro-le a-mo-ro - se,

24

PING



hearts, hap-py night, hap-py hour! Glor - y,
- gia da s'im - per la no i fior! Glo - ria, -

PONG



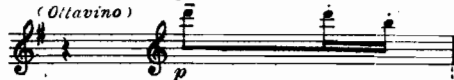
Glor - y,
Glo - ria, -

PANG



Glor - y,
Glo - ria, -

(Piccolo)
(Ottavino)



PING



joy to the beaut - i - ful maid - en, learn - ing the
glo - ria al bel cor - po di - scin - to che il mi -

PONG

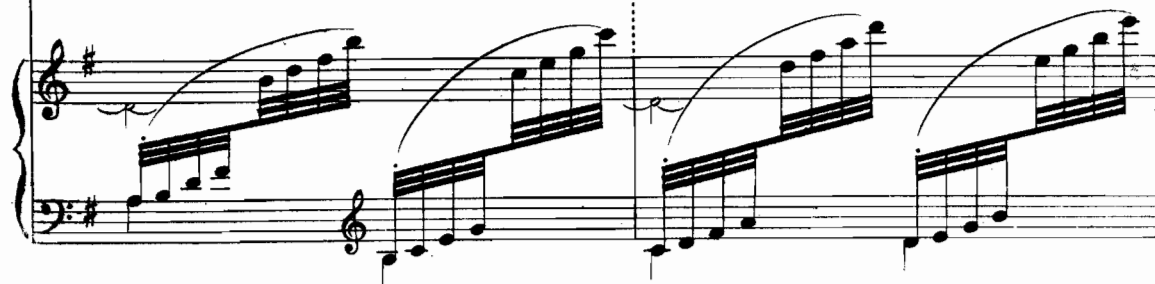
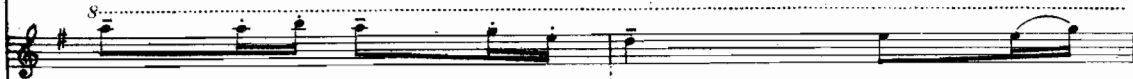


joy to the beaut - i - ful maid - en, learn - ing the
glo - ria al bel cor - po di - scin - to che il mi -

PANG



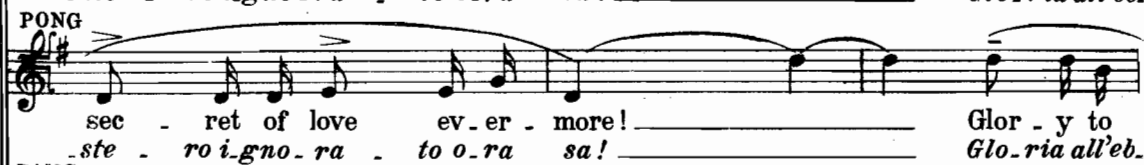
joy to the beaut - i - ful maid - en, learn - ing the
glo - ria al bel cor - po di - scin - to che il mi -



PING



PONG



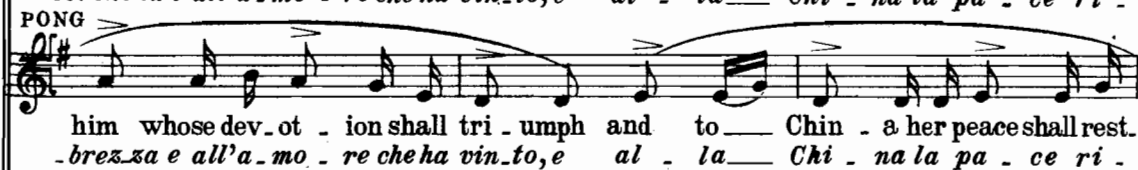
PANG

*cresc. e string.*

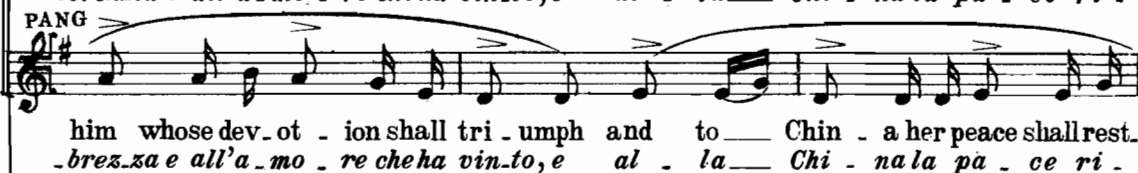
PING



PONG



PANG

*cresc. e string.*

PING

PONG

PANG

ore, and to Chin - a her peace shall rest - ore, her peace shall rest.
 dà, al - la Chi - na la pa - ce ri - dà, la - pa - ce ri -

ore, and to Chin - a her peace shall rest - ore, her peace shall rest.
 dà, al - la Chi - na la pa - ce ri - dà, la - pa - ce ri -

ore, and to Chin - a her peace shall rest - ore, her peace shall rest.
 dà, al - la Chi - na la pa - ce ri - dà, la - pa - ce ri -
 poco allarg.

*dim. con comica paura**decrecendo di tono*

PING

PONG

PANG

- ore!

- dà!

- ore!

- dà!

- ore!

- dà!

(Trumpets)

(Trombe)

(All muted)

(Off stage) (Tutti con sordina)

(Interni) (Trombones-Bass Trombone)

(Tromboni, Trombone basso)

ben ritmato

(Wooden drum off stage)

(Tamburo di legno - interno)

mf
 a tempo

25

dim.

(But from within, the growing clamour in the Palace, recalls the three masks to the sad reality. Ping, jumping down from his stool, exclaims:)

(Ma, dall'interno, il rumore della Reggia, che si risveglia, richiama le tre maschere alla triste realtà. E allora Ping, balzando a terra, esclama:)

PING

But we're dreaming, while the palace is a -
 Noi si so - gna e il palaz - zo già for -

PING

- blaze with lights and swarming with serv - ants and soldiers! You hear them beat the
 - mi - co - la di lan - ter - ne, di servi e di sol - da - ti! U - di - te il gran tam.

PING

drum of the big green Temp.le? The clat-ter of the clogs — up-on the Pek-ing
- bu - ro del tem - pio ver-de! Già stridon le infi - ni - te cia-bat-te di Pe -

PING

pave-ments!
- ki - no!

PONG

You hear the
U - di - te

(Two unmuted Trumpets)
(2 Trombe senza sordina)

26 Moderatamente (alla marcia)

$\bullet = 72$ $\bullet = 144$

PONG

trumpets? Peace, where art thou!
trombe! al-tro che pa-ce!

PANG

The tri-al is be-ginning!
Ha i-ni-xiola ce-ri-mo-nia!

PING

(They go off comically)
(*se ne vanno mogi mogi*)

Let's go and en-joy the ump-teenth tort-ure!
An-dia-mo a go-der-ci l'en-ne-si-mo sup-pli-zio!

PONG

Let's go and en-joy the ump-teenth tort-ure!
An-dia-mo a go-der-ci l'en-ne-si-mo sup-pli-zio!

PANG

Let's go and en-joy the ump-teenth tort-ure!
An-dia-mo a go-der-ci l'en-ne-si-mo sup-pli-zio!



SCENE 2

The big square in front of the Palace. In the centre is an enormous marble staircase, which ends at the top under a triple arch. The staircase has three big landings.

Numerous servants place variously coloured lanterns everywhere. The crowd gradually fills the square.

SCENE II

p legato

27

legato

(Violins)
(Violini)

(Flute & Celeste)
(Flauto e Celeste)

First system of the musical score. The top staff is for Flute and Piccolo, starting with a *p* (piano) dynamic. The bottom two staves are for Piano, with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The system contains four measures.

Second system of the musical score, continuing the piano accompaniment from the first system. It contains four measures.

Third system of the musical score. The top staff is for Violins, with the label "(Violins)" and "(Violini)" above it. The piano accompaniment continues in the bottom two staves. A measure number "28" is enclosed in a box in the third measure of the piano part. The dynamic *pp* (pianissimo) appears in the fourth measure of the piano part. The system contains four measures.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper system, and the piano accompaniment is in the lower system. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures by vertical bar lines. The first measure shows the voice entering with a melody, and the piano providing a harmonic accompaniment. The second and third measures continue the melody and accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

The image shows a musical score for the song "The Rose Tree". It is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into three measures by vertical dashed lines. The voice part is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand part with a treble clef and a left-hand part with a bass clef. The piano part features a steady eighth-note accompaniment in the left hand and a more complex melody in the right hand. The first measure of the piano part includes a trill (tr) over the first note. The second measure also includes a trill. The third measure includes a trill and a crescendo (cresc.) marking. The lyrics "The Rose Tree" are written below the voice staff.

(Mandarins arrive dressed in ceremonial garments of blue and gold.)
(Arrivano i mandarini, con la veste di cerimonia azzurra e d'oro.)

Musical score for two parts. The top part is labeled '(Off Stage) (4 Trps - 4 Trbns) (interno)' and the bottom part is labeled '(Violins) (Violini)'. Both parts are in 4/4 time and feature a key signature of two flats. The top part has a melodic line with some rests, while the bottom part has a more rhythmic, arpeggiated line.

Un poco sostenuto

Un poco sostenuto

mf

6

First system of music, measures 1-4. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff (treble clef) contains a whole note chord in measure 1, a half note chord in measure 2, and a whole note chord in measure 3. The second staff (treble clef) contains a whole note chord in measure 1, a half note chord in measure 2, and a whole note chord in measure 3. The third staff (treble clef) contains a whole note chord in measure 1, a half note chord in measure 2, and a whole note chord in measure 3. The fourth staff (bass clef) contains a whole note chord in measure 1, a half note chord in measure 2, and a whole note chord in measure 3. A fermata is placed over the whole note chord in measure 3 of the third staff.

Second system of music, measures 5-8. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff (treble clef) contains a whole note chord in measure 5, a half note chord in measure 6, and a whole note chord in measure 7. The second staff (treble clef) contains a whole note chord in measure 5, a half note chord in measure 6, and a whole note chord in measure 7. The third staff (treble clef) contains a whole note chord in measure 5, a half note chord in measure 6, and a whole note chord in measure 7. The fourth staff (bass clef) contains a whole note chord in measure 5, a half note chord in measure 6, and a whole note chord in measure 7. A fermata is placed over the whole note chord in measure 7 of the third staff. The word "stentando" is written above the third staff in measure 8, and the word "f" is written below the third staff in measure 8.

29 a tempo sostenendo

Third system of music, measures 9-12. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff (treble clef) contains a whole note chord in measure 9, a half note chord in measure 10, and a whole note chord in measure 11. The second staff (treble clef) contains a whole note chord in measure 9, a half note chord in measure 10, and a whole note chord in measure 11. The third staff (treble clef) contains a whole note chord in measure 9, a half note chord in measure 10, and a whole note chord in measure 11. The fourth staff (bass clef) contains a whole note chord in measure 9, a half note chord in measure 10, and a whole note chord in measure 11. A fermata is placed over the whole note chord in measure 11 of the third staff.

Fourth system of music, measures 13-16. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff (treble clef) contains a whole note chord in measure 13, a half note chord in measure 14, and a whole note chord in measure 15. The second staff (treble clef) contains a whole note chord in measure 13, a half note chord in measure 14, and a whole note chord in measure 15. The third staff (treble clef) contains a whole note chord in measure 13, a half note chord in measure 14, and a whole note chord in measure 15. The fourth staff (bass clef) contains a whole note chord in measure 13, a half note chord in measure 14, and a whole note chord in measure 15. A fermata is placed over the whole note chord in measure 15 of the third staff.

(The eight wise men pass, very tall and pompous. They are old, very much alike, huge and massive. They
(Passano gli otto sapienti, altissimi e pomposi. Sono vecchi, quasi uguali, enormi e massicci. Il loro gesto
 Sop.

CHORUS - CORO

Tén.

Basses
Bassi*p*

See the eight wise men ar -
 Gravi, e - nor - mi ed im - po -

p

See the eight wise men ar -
 Gravi, e - nor - mi ed im - po -

p

See the eight wise men ar -
 Gravi, e - nor - mi ed im - po -

Sostenendo

*ff**p*

move slowly and simultaneously. Each one carries three sealed silken scrolls, which contain the answers
è lentissimo e simultaneo. Hanno ciascuno tre rotoli di seta sigillati in mano. Sono i rotoli che contengono

- riv - ing, full of dig-nit-y and learn - ing; in their
 - nen - ti col mi - ster dei chiu-si e - nig - mi già s'a -

- riv - ing, full of dig-nit-y and learn - ing; in their
 - nen - ti col mi - ster dei chiu-si e - nig - mi già s'a -

- riv - ing, full of dig-nit-y and learn - ing; in their
 - nen - ti col mi - ster dei chiu-si e - nig - mi già s'a -

p

to Turandot's enigmas.)
 la soluzione degli enigmi di Turandot.)

I. Soli

scrolls, they have the ans- - wers to the om.in-ous en-
 - van - za - no i sa - pien - ti, col mi - ster dei chiu - si e -

scrolls, they have the ans- - wers,
 - van - za - no i sa - pien - ti,

scrolls, they have the ans- - wers,
 - van - za - no i sa - pien - ti,

p

(Incense begins to rise from the tripods at the top of the staircase.)
 (Incensi cominciano a salire dai tripodi che sono sulla sommità della scala.)

Tutti

- ig - mas. See the eight wise men ar - riv - ing!
 - nig - mi già s'a - van - za - no i sa - pien - ti.

p

See the eight wise men ar - riv - ing!
 già s'a - van - za - no i sa - pien - ti.

p

See the eight wise men ar - riv - ing!
 già s'a - van - za - no i sa - pien - ti.

(The three masks appear through the incense; they are now dressed in ceremonial coats of yellow.)
 (Le tre maschere si fanno largo tra gli incensi; indossano, ora, l'abito giallo di cerimonia.)

Here is Ping!
 Ec-co Ping.

Here is Pong!
 Ec-co Pong.

Here is Pang!
 Ec-co Pang.

(Flute & Piccolo)
 (Flauto e Ottavino)

30 I. Tempo

pp

p

(The white & yellow standards of the Emperor pass through the clouds of incense.)
 (Passano gli standardi bianchi e gialli dell'Imperatore tra le nuvole degli aromi.)

(Wood Wind)
 (Legni)

(Wooden drum)
 (Tamburo di legno)

cresc. a poco...

31

a poco...

(- The standards of war pass -)
(- Passano gli stentardi di guerra -)

(6 Trumpets. 2 Trombones - off stage)
(6 Trombe. 2 Tromboni - interni)

(Violins)
(Violins)

Meno

This musical score is for a piece featuring Violins and Piano. The score is divided into two systems, each with four measures. The top system includes a Violin part with a melodic line and a Piano accompaniment with chords and a bass line. The bottom system continues the same parts. The key signature is B-flat major (two flats). The tempo/mood is marked 'Meno' (Moderato). The score is written in a standard musical notation with a treble clef for the Violins and a grand staff (treble and bass clefs) for the Piano. The Violin part has a melodic line with some slurs and accents. The Piano part has a bass line with some slurs and accents. The score is divided into two systems by a vertical dashed line. The first system has four measures, and the second system has four measures. The key signature is B-flat major (two flats). The tempo/mood is marked 'Meno' (Moderato). The score is written in a standard musical notation with a treble clef for the Violins and a grand staff (treble and bass clefs) for the Piano. The Violin part has a melodic line with some slurs and accents. The Piano part has a bass line with some slurs and accents.

(Trumpets)
(Trombe)

(off stage)
(interni)
(Trombones)
(Tromboni)

32

(The incense slowly disperses)
(Lentamente l'incenso si dirada)

Ben sostenuto vibrato e ritmico

poco rall.

Solenne

(At the head of the staircase, seated on a big ivory throne, is the Emperor Altoun.
(Sulla sommità della scala, seduto sull'ampio trono d'avorio, apparisce l'Imperatore Altoun.)

He is very old, quite white, venerable, sacred, like a god appearing through the clouds.)
È tutto bianco, antico, venerabile, ieratico. Pare un dio che apparisca di tra le nuvole.)

Sop.

Ten.

Basses
Bassi

CHORUS - CORO

May you live for ev - er, our
 Die - ci - mi - la an - ni al

May you live for ev - er, our
 Die - ci - mi - la an - ni al

May you live for ev - er, our
 Die - ci - mi - la an - ni al

(Trumpets)
(Trombe)(off stage)
(interni)
(Trombones)
(Tromboni)

33

tutta forza

(The whole crowd falls pros-
(Tutta la folla si prosterna

Emp - er - or of Chin - a! _____
no - stro Im-pe - ra - to - re! _____

Emp - er - or of Chin - a! _____
no - stro Im-pe - ra - to - re! _____

Emp - er - or of Chin - a! _____
no - stro Im-pe - ra - to - re! _____

Solenne

sempre fff

trate in an attitude of deep respect. The square is bathed in a rosy light. The Prince stands at the foot of
faccia a terra, in attitudine di grande rispetto. Il piazzale è avvolto in una viva luce rossa. Il Principe è ai

ff Glor - y be
Glo - ria a

ff Glor - y be
Glo - ria a

Glor - y be
Glo - ria a

Allargando

the staircase. Timur and Liù are on the left among the crowd, but visible to the audience.)
 piedi della scala. Timur e Liù a sinistra, confusi tra la folla, ma bene in vista del pubblico.)

thine!
te!

thine!
te!

thine!
te!

fff

Largamente

fff

rall:.....

p

ancora.....

diminuendo..... fino..... al..... pp

(Off stage)
(interni)

ff
(Trumpets)
(Trombe)
(Trombones)
(Tromboni)

34

(Wooden Drum)
(Tamburo di legno)

Andante energico e solenne ♩ = 66

(Bass Xylophone)
(Xilofono Basso)

THE EMPEROR
L'IMPERATORE

(with the weary voice of a very old man)
(con voce stanca da vecchio decrepito)

A fearful oath has pledg'd me to this
Un giu-ra-men-to a-tro-ce mi co-

35

sf *pp*

THE EMPEROR
L'IMPERATORE

comp-act and I am bound to it in hon-our!..
strin-ge a te-ner fe-de al fo-sco pat-to.

pp *sf*

THE EMPEROR
L'IMPERATORE

Un-till, a-las my hol-y scep-tre reeks of the blood shed!
E il san-to scet-tro ch'io strin-go, gron-da di san-gue!

pp

[36]

Too much blood shed! Youth, get thee hence!
Ba - sta san - gue! Gio - vi - ne, va'!

sf

THE PRINCE (firmly)
IL PRINCIPE (*con fermezza*)

Son of heav - en, I claim the right to try my fort - une!
Fi - glio del cie - lo, io chie - do d'affrontar la pro - ra!

THE EMPEROR
L' IMPERATORE

(almost beseeching him)
(*quasi supplichevole*)

Will you not let me
Fa ch'io pos - sa mo -

p

THE EMPEROR
L' IMPERATORE

die without the ag - on - niz'd rem - orse for an - oth - er young vict - im?
-rir sen - sa portare il pe - so del - la tua gio - vi - ne vi - ta!

THE PRINCE
IL PRINCIPE(still more insistently)
(con maggiore forza)

37

Son of heav - en! I claim the right to try my
Fi - glio del cie - lo! Io chie - do d'affrontar la

sf

THE PRINCE IL PRINCIPE

fort - une!
pro - va!

mf

THE EMPEROR
L'IMPERATORE

Not a - gain, not a - gain, will I al - low my
Non vo - ler, non vo - ler che s'empia ancor d'or -

THE EMPEROR
L'IMPERATORE

rule stain'd by this hor - ror!
-ror la Reg - gia, il mon - do!

38

sf

THE PRINCE (with increasing strength)

IL PRINCIPE (con forza crescente)

Son of heav - en! I claim the right to try my fort - une!
 Fi - glio del cie - lo! Io chie - do d'affrontar la pro - va!

cresc. e affrettando

tornando a.....

f staccato

THE EMPEROR (with anger but majestically)

L' IMPERATORE (con ira, ma con grandiosità)

.... tempo

O mad man rushing to death! So be it!
 Stra - nie - ro eb - bro di mor - te! E sia!

THE EMPEROR
L' IMPERATORE(The crowd rises from its knees)
(La folla si alza.)

Un - to thy fate I leave thee!
 Si compia il tuo de - sti - no!

39

lunga

(Gong)

f

sf lunga

Largo ♩ = 56

p

Sop. *pp*

Hund-red thousand more years — to our il-lustrious Emp-'ror! —
Die-ci-mi-la an-ni — al nostro Impe-ra-to-re!

Ten. *pp*

Hund-red thousand more years — to our il-lustrious Emp-'ror! —
Die-ci-mi-la an-ni — al nostro Impe-ra-to-re!

Basses Bassi *pp*

Hund-red thousand more years — to our il-lustrious Emp-'ror! —
Die-ci-mi-la an-ni — al nostro Impe-ra-to-re!

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

CHORUS - CORO

Sop.

ppp

Hundred thousand more years to our il - lustrious Emp - 'ror!
Die - ci - mi - la an - ni al nostro Impe - ra - to - re!

Ten.

ppp

Hundred thousand more years to our il - lustrious Emp - 'ror!
Die - ci - mi - la an - ni al nostro Impe - ra - to - re!

Basses

Bassi

ppp

Hundred thousand more years to our il - lustrious Emp - 'ror!
Die - ci - mi - la an - ni al nostro Impe - ra - to - re!

(The Mandarin steps forth with the decree.)

(Il Mandarin si presenta coll'editto.)

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

(Xylophone)
(Xilofono)

ff

THE MANDARIN
MANDARINO

(among the general silence, proclaims:)

(Fra il generale silenzio, il Mandarinò s'avanza. Dice:)

f

Peop - le of Pek -
Po - po - lo di Pe -

sostenuto

(Gong)
f

THE MANDARIN
MANDARINO

-ing!
- ki - no! *p*

(Xylophone)
(Xilofono)
mf

The law is
La leg - ge è

(Gong)
mf

THE MANDARIN
MANDARINO

this:
que - sta: *p*

p

THE MANDARIN
MANDARINO

sostenendo

Tur. an - dot the chaste shall be the
Tu - ran - dot la pu - ra spo - sa sa -

THE MANDARIN
MANDARINO

bride of him of roy. al lin - eage who shall
- rà di chi, di san - gue re - gio, spie - ghi gli e -

THE MANDARIN
MANDARINO

solve her three en - ig - mas! But
- nig - mi ch'el - la pro - por - rà. Ma chi af -

THE MANDARIN
MANDARINO

non diminuendo

he whose attempts are un - suc - cess - ful, pays for his
- fron - ta il ci - men - to e vin - to re - sta, por - ga al - la

dimin.

fail - ure and shall be be -
scu - re la su - per - ba

This musical score is for a vocal and piano piece. The vocal line is written in a single staff with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are: "fail - ure and shall be be - scu - re la su - per - ba". The piano accompaniment consists of two staves. The right hand plays a series of chords, while the left hand plays a continuous eighth-note pattern. The piece ends with a double bar line and a repeat sign.

THE MANDARIN
MANDARINO

- head - ed!
te - sta!

(Violas & Horns)
(Violee Corni)

41 Allegro ♩ = 120
8

This musical score continues the vocal and piano piece. The vocal line is written in a single staff with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are: "- head - ed! te - sta!". The piano accompaniment consists of two staves. The right hand plays a series of chords, while the left hand plays a continuous eighth-note pattern. The piece ends with a double bar line and a repeat sign.

This musical score continues the piano accompaniment. It features two staves. The right hand plays a series of chords, while the left hand plays a continuous eighth-note pattern. The piece ends with a double bar line and a repeat sign.

From a - far - do you hear a thousand voices sigh - ing
Dal de - ser - to al mar non o - di mille vo - ci so - spi -

(Backs to the audience) - (volgendo il dorso al pubblico)
(à bouche fermée) (a bocca chiusa)

Sop

pp

Ten.

(à bouche fermée) (a bocca chiusa)

pp

Basses

(à bouche fermée) (a bocca chiusa)

Bassi

pp

(2 Saxophones on stage, but hidden)
(2 Saxofoni in scena, ma nascosti)

Andantino

42

♩ = 69

p

Red.

* Red.

* Red.

* Red.

* Red.

* Red.

*

clear:
- rar:

Come O Prin - cess down to me!
Prin - ci - pes - sa, scendi a me!

Red.

* Red.

* Red.

* Red.

* Red.

* Red.

*

Sum - mer here will be, will be, will
Tut - to splen - de - ra, splende - rà, splende -

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

be!
-rà!

Red.

*

(takes up her place at the foot of the throne. Beautiful, impassive as a golden image, she gives the Prince a cold glance and says, solemnly)

(va a collocarsi ai piedi del trono. Bellissima, impassibile, è tutta una cosa d'oro. Guarda con freddis.

TURANDOT *simi occhi il Principe. Solennemente dice:*)

43 **Molto lento** ♩ = 46

With in this Pal-ace, a thous-andthous-and years a-go,—
In que-sta Reg-gia, or son mil-l'an-nie mil-le

TURANDOT

a cry of tor-tur'd ang-uish rent the air,—
un gri-do di spe-ra-to ri-so-nò.

TURANDOT

Cry of ang-uish, that, trav'ling down the ag-es, in my
E quel gri-do, tra-ver-so stir-pe e stir-pe, qui nel-

TURANDOT

heart has at last found a rest-ing-place!
-l'a-ni-ma mi-a-si ri-fu-giò!

TURANDOT

44 Nob - le Princ - ess Lo-u - - - Ling
 Prin - ci - pes - sa Lo-u - - - Ling.

Lento $\text{♩} = 66$

p

TURANDOT

thou ex - amp - le of wis - dom, who did 'st
 a - va dol - ce e se - re - na che re -

TURANDOT

rule in strict se - clus - ion and glor - y o'er thy peop - le, and de -
 - gnavi nel tuo cu - po si - lenzio in gio - ja pu - ra, e sfi -
 poco rit:..... a tempo

p

pp

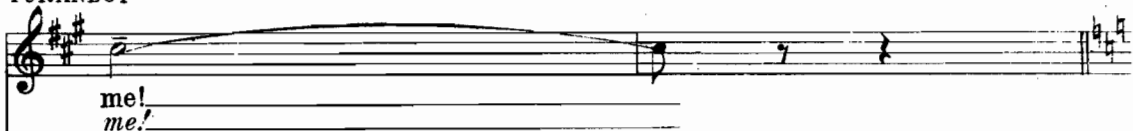
TURANDOT

fy - ing with firm unyielding will the rule of man, thou liv - est still in
 - da sti in fles - si - bi - lee si - cu - ra l'a - spro dominio, og - gi ri - vi, vi in
 poco rit:..... a tempo

f

TURANDOT

CHORUS - CORO



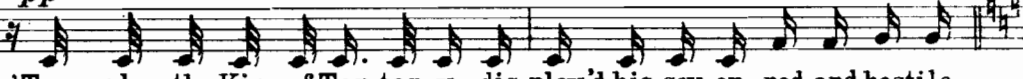
Sop. (very softly)
(sommessamente)



'Twas when the King of Tar-tar-y dis-play'd his sev-en red and hostile
Fu quando il Re dei Tar-ta-ri le set-te sue ban-die-re di-spie-

Ten.

pp

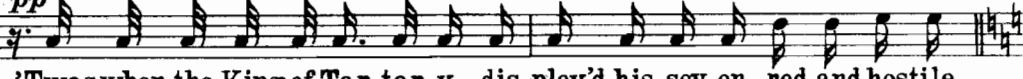


'Twas when the King of Tar-tar-y dis-play'd his sev-en red and hostile
Fu quando il Re dei Tar-ta-ri le set-te sue ban-die-re di-spie-

Basses

Bassi

pp



'Twas when the King of Tar-tar-y dis-play'd his sev-en red and hostile
Fu quando il Re dei Tar-ta-ri le set-te sue ban-die-re di-spie-

a tempo

sostenendo sempre



TURANDOT (evoking distant memories)
(come cosa lontana)

p

Yet in those days as ev'ry one rem-em-bers, war broke out with the
Pu-re nel tem-po che ciascun ri-cor-da, fu sgo-men-to e ter-

flags!

-gò!

flags!

-gò!

flags!

-gò!

45 Movendo appena

pp

p

cresc:.....

TURANDOT

clash of arms and ter - ror! Her realm was conquer'd! Her realm was conquer'd!
 - ro - re e rom - bo - d'ar - mi! Il re - gno vin - to! Il re - gno vin - to!

(Trumpets in orchestra)
 (Trombe in orchestra)

mf

TURANDOT

p
 And Lo - u - ling, nob - le Princ.ess, rough - ly cap - tur'd by a
 E Lo - u - ling, la mia a - va tra - sci - na - ta da un

p

TURANDOT

man, a man like thee, like to thee, O strang - er,
 uo - mo, co - me te, co - me te, stra - nie - ro,

mf *meno f*

TURANDOT

cruelly dragg'd to torture, till her imploring voice was still for
 là nel-la not-te a-tro-ce, do-ve si spen-se la sua fre-sca

rit:..... a tempo..... e rall:.....

p subito *dim.*

TURANDOT

ev - er!
 vo - ce!

Sop.

pp

For ag-es with-out num-ber, Peaceful-ly doth she
 Da se-co-li el-la dor-me nel-la sua tom-ba e.

Ten.

pp

For ag-es with-out num-ber, Peaceful-ly doth she
 Da se-co-li el-la dor-me nel-la sua tom-ba e.

Basses
Bassi

pp

For ag-es with-out num-ber, Peaceful-ly doth she
 Da se-co-li el-la dor-me nel-la sua tom-ba e.

46

46

TURANDOT

Ye Princes who, in caravans and splendour, from the
O Prin-ci-pi, che alunghe caro - va - ne d'o-gni

slum - ber!

- nor - me!

slum - ber!

- nor - me!

slum - ber!

- nor - me!

(Wood Wind - Legni) (Glockenspiel)

(Celeste) (Harp - Arpa)

pp

I. Tempo

poco rit:.... a tempo

pp

TURANDOT

cresc. e fremendo

four corners of the world come hith - er, in tent to try your fortune, I will avenge on
par - te del mondo qui ve - ni - te a get - tar la vo - stra sor - te, io ven - di - co su

8

rit:.... a tempo

TURANDOT

you, — on you who broke that lil - y, that ag - on - iz - ing cry! — That
 voi, — su voi quel - la pu - rez - za, quel gri - do e quel - la mor - te! Quel

sostenendo

f

TURANDOT

(resolutely)
(con energia)

cry that dy - ing cry! — Ne'er shall I be
 gri - do e quel - la mor - te! Mai nes - sun m'a

Largamente ♩ = 56

allarg. molto..... **47**

ff *p* *cresc.*

Red. *

TURANDOT

wed!
- vrà!

Ne'er shall man pos - sess —
 Mai nes - sun, nes - sun m'a

espress.

Red. *

TURANDOT

me! The hate of him who kill'd her lives in my
- vrà! L'orror di chi l'uc - ci - se vi - vonel

rit. col canto a tempo

ten.

p *mf* *p*

Red. *

TURANDOT

heart _____ for e'er! No, _____
cor. _____ mi sta! No, _____

(Harp & Cellos)
(Arpa e Celli)

cresc.

Red. *

TURANDOT

no! Never mortal man! Ah! I ne'er will betray the
no! Mainesun m'a vrà! Ah, ri - na - sce in me l'or.

Più sostenuto

mf *cresc.* *ff* *mf*

(menacingly to the Prince)
(e minacciosa al Principe)glor- - y of such chastit y!
-go - - glio di tan - ta pu - ri - ta!Then
Stra-(Horn - Trumpet I.)
(Corno - Tromba I.)

TURANDOT

stranger! Do not chal - lenge thy fort - - une! Myen -
- nie - ro! Non ten - tar la for - tu - - na! Gli e -

TURANDOT

- ig - mas none can solve, so death must fol - low!
- nig - mi so - no tre, la mor - te è u - na!THE PRINCE
IL PRINCIPE(impetuously)
(con impeto)No! No! The en -
No! No! Gli e -

48

TURANDOT

THE PRINCE *cresc.*
IL PRINCIPE *ten.*

No! No! The en -
No! No! Gli e -

-ig - mas I shall solve, and life will follow!
- nig - mi so - no tre, una è la vi - ta!

The en -
Gli e -

Allargando

cresc.

p

ff

TURANDOT

-ig - mas none can solve, and death will fol. low!
- nig - mi so - no tre, la mor - te è u - na!

THE PRINCE
IL PRINCIPE

-ig - mas I shall solve, and life will fol. low!
- nig - mi so - no tre, u - na è la vi - ta!

Sop.

Ten.

Basses
Bassi

Now must the valiant stranger
Al Princi. pestranie - ro

Now must the valiant stranger
Al Princi. pestranie - ro

Now must the valiant stranger
Al Princi. pestranie - ro

(Trumpets & Trombones off stage)
(Trombe e Tromboni interni)

be__ allow'd the tri-al, O Turan - dot! Tur - andot!
 of-fri la pro - va ardi - ta, o Turan - dot! Tu - randot!

be__ allow'd the tri-al, O Turan - dot! Tur - andot!
 of-fri la pro - va ardi - ta, o Turan - dot! Tu - randot!

be__ allow'd the tri-al, O Turan - dot! Tur - andot!
 of-fri la pro - va ardi - ta, o Turan - dot! Tu - randot!

poco rit......
m.d.
ff 3

49 a tempo ma molto sost?

espress.

mf

rit:..... 3

dim.

rit:.....

a tempo..... rall.

pp

ppp

(The trumpets sound. Silence. Turandot proclaims the first enigma.) (*a piacere*)

TURANDOT (*Squillano le trombe. Silenzio. Turandot proclama il primo enigma.*)

pausa

Then list - en, O
Stra - nie - ro, a .

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

Largo

50

TURANDOT

stranger!
- scol - ta!

"In the night's dark shadow, bright and el.
"Nel - la cu - pa not - te vo - la un fan -

Andante sostenuto ♩ = 66

TURANDOT

- us - ive hov - ers a phant - om.
- ta - sma i - ri - de - scen - te.

TURANDOT

Up - ward it soars and spreads its wings a - bove the gloomy hum - an
 Sa - le e di - spie - ga l' a - le sul - la ne - ra in - fi - ni - ta u - ma - ni.

TURANDOT

crowd!
 - tà!

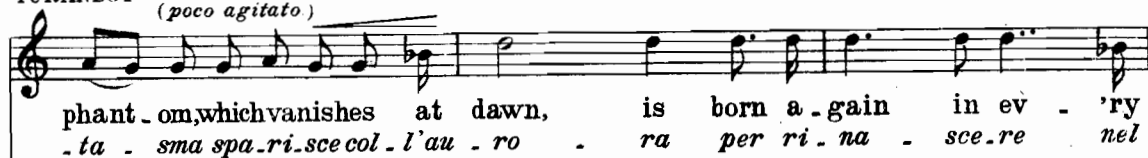
Ev - 'ry bod - y in - vokes it
 Tut - to il mon - do l' in - vo - cu

TURANDOT

and ev - 'ry bod - y im - plores it.
 e tutto il mon - do l' im - plo - ra!

But the
 Ma il fan -

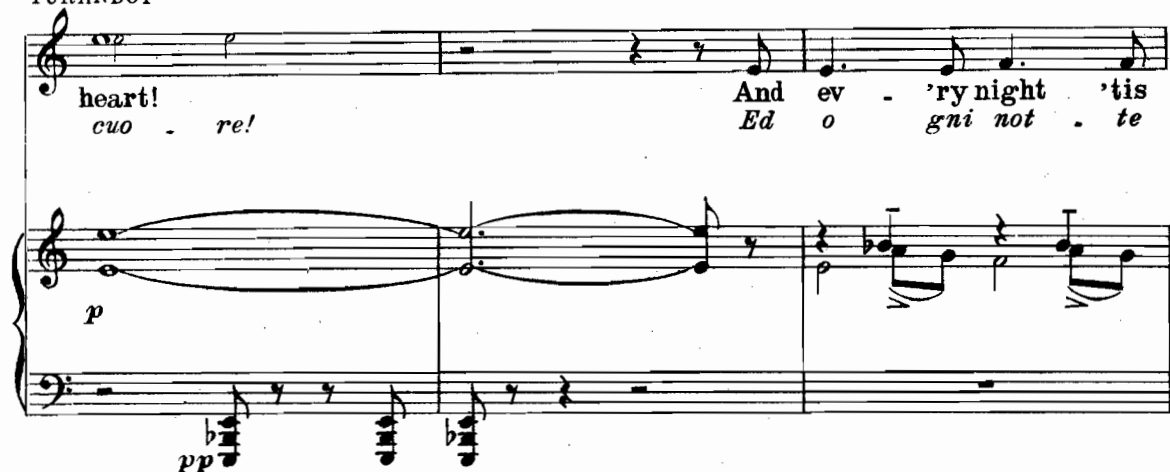
TURANDOT (with increasing agitation)
(*poco agitato*)



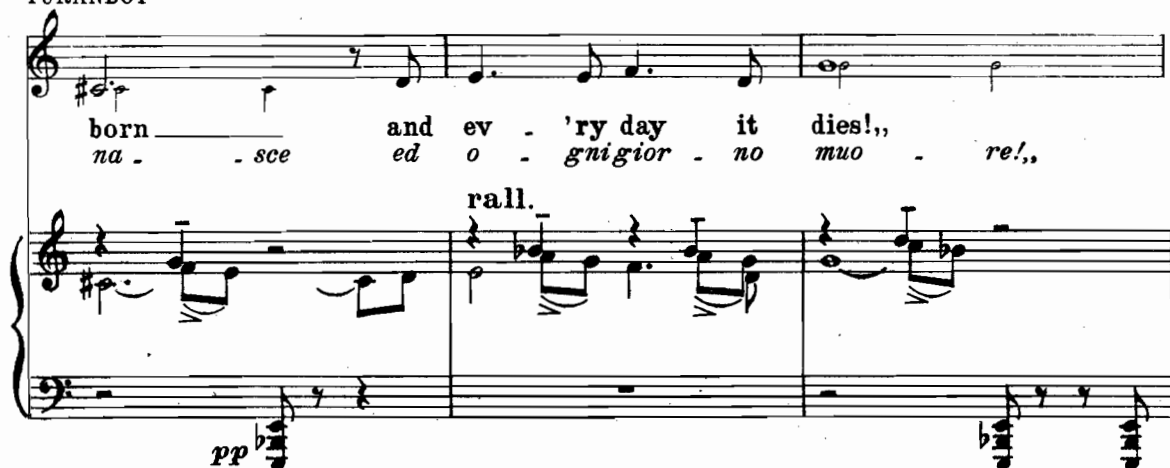
51 a tempo



TURANDOT



TURANDOT



THE PRINCE
IL PRINCIPE

Yes! Born a -
Sì! Ri -

52 And^{te} mosso ♩ = 92

THE PRINCE
IL PRINCIPE

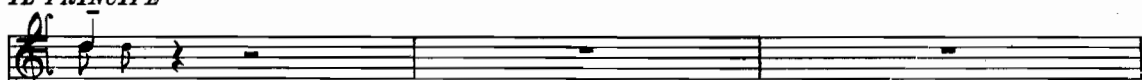
-gain! 'Tis born a-gain ex - ult - ing and
-na.sce! Ri - na.sce e in e - sul - tan - za mi

THE PRINCE
IL PRINCIPE

car - ries me a - way, Tur - an - dot: for 'tis
por - ta via con sè, Tu - ran - dot, la Spe.

allarg.

THE PRINCE
IL PRINCIPE



Hope!____
- ranza!

(They open the 1st. scroll rhythmically)
(aprono ritmicamente il primo rotolo)

(4 only)
(4 soli)

'Tis____
La spe.

8 Bases

8 Bassi

53 a tempo affrettando
(dopo la parola)

ritornando.....

ffe strepitoso

p

TURANDOT

(angrily)
(declamato con ira)

Yes! It is
Sì! La spe.

Hope!____
- ran - za!

(the other 4)
(gli altri 4)

'Tis Hope!____
La speran - za!

'Tis Hope!____
La speran - za!

'Tis Hope!____
La speran - za!

a tempo

dim.

ppp

TURANDOT

(She nervously comes halfway down the staircase)
(Turandot scende alla metà della scala nervosamente)

hopethat false-ly lures you onward!
 - ran - sa che de - lu - de sempre!

f *mf*

54

p

TURANDOT

"Like a flame it is flar - ing,
 "Guiz - sa al pa - ri di fiam - ma,
 (Flutes)
 (Flauti)

p *mf* *f*

Yet it is no
e non è fiam

TURANDOT

flame!
.ma!

Sometimes it is de -
È tal . vol . ta de -

TURANDOT

-lir - ium! and fev - er, burn - ing and
-li - - rio! È feb - bre d'im - pe - to ear.

mf

TURANDOT

ard. - - ent! In -
do - - re! L'i -

TURANDOT

ert.ia will transmute it in - to lan - guor! If your
ner.sia lo tra.mu.ta in un lan - guo - re! Se ti

55

pp

TURANDOT

life — you are los. ing, it grows cold! But
per - di o tra.pas - si, si raf - fred - da! Se

f

pp

TURANDOT

when you dream of con-quest it is flam- ing! When you
so - gni la con-qui-sta avvam - pa, av-vam - pa! Ha u - na

TURANDOT

hearken to its voice you are a - tremb - le. And, like the
vo - ce che tre - pi - do tu a - scol - ti, e del tra-

sostenuto

TURANDOT

sun - set, 'tis dyed in crim-son glow!,,
- mon - to il vi - vi - do ba - glior!,,

rit:..... a tempo

THE EMPEROR
L'IMPERATORE

Think well and long, O stranger!
Non per - der - ti, stranie - ro!

Sop.

mf

Your life's at stake!
È per la vi - ta!

Ten.

mf

Your life's at stake!
È per la vi - ta!

Basses
Bassi

CHORUS - CORO

56

All^o moderato

mf

p

Think well and long, O strang - er!
Non per - der - ti, stra - nie - ro!

Think well and long, O strang - er!
Non per - der - ti, stra - nie - ro!

Your life's at stake! Ans.wer!
È per la vi - ta! Par - la!

un poco incalz.

m.s.

The musical score is arranged in two systems. The first system contains three staves: two vocal staves (Soprano and Alto) and one Bass staff. The second system contains two staves: a Treble staff and a Bass staff, representing the piano accompaniment. The vocal parts have lyrics in German: "Ans - wer! Par - la!" and "Ans - wer! Par - la!". The piano accompaniment includes a section marked "m.s." (mezzo-soprano) in the Treble staff. The score is written in 4/4 time with a key signature of one flat (B-flat).

LIU (beseechingly)
(supplice)

It is for love's sake!
È per l'a - mo - re!

57

THE PRINCE
IL PRINCIPE

Yes, might - y Princ - ess! It flames and yet doth
Sì, Prin - ci - pes - sa! Av - vam - pa e insie - me

Andante mosso

THE PRINCE
IL PRINCIPE

lang uish, Yes, when thine
lan gue, se tu mi

THE PRINCE
IL PRINCIPE

eyes in mine are gaz - ing: 'tis
guar - di nel - le ve - ne il

allarg.
rit:.....

THE PRINCE
IL PRINCIPE

Blood!
san - gue!

a tempo, poco affrettando
ff

58

(opening the second scroll)
(aprendo il secondo rotolo)(4 only)
(4 soli)8 Basses
8 Bassi'Tis blood!
Il san - gue!(the other 4)
(gli altri 4)'Tis
Il

tornando a tempo

Piano accompaniment for the first system, featuring a treble and bass staff. The music includes triplets and a 'dim.' (diminuendo) marking. The bass staff has a 7-measure rest followed by a triplet of eighth notes.

'Tis blood!
Il san - gue!blood!
san - gue!'Tis blood!
Il san - gue!

Sop.

Ten.

Basses
BassiTake
Co.Take
Co.Take
Co.

Piano accompaniment for the second system, featuring a treble and bass staff. The music includes a 'p' (piano) marking. The bass staff has a 7-measure rest followed by a triplet of eighth notes.

TURANDOT (pointing out the crowd to the guards)
(*additando la folla alle guardie*)

Make those wretches be
Per - cuo - te - te quei

cour - age, thou who solv - est the en - ig - mas!
- rag - gio, scio - gli - to - re de - gli e - nig - mi!

cour - age, thou who solv - est the en - ig - mas!
- rag - gio, scio - gli - to - re de - gli e - nig - mi!

cour - age, thou who solv - est the en - ig - mas!
- rag - gio, scio - gli - to - re de - gli e - nig - mi!

pp

TURANDOT (comes to the bottom of the staircase and leans towards the Prince, who falls on his knees)
(*Turandot scende giù dalla scala. Si china sul Principe che cade in ginocchio.*)

qui - et!
vi - li!

f *mf* *p*

59

(opt.)
(opp.)

TURANDOT

"Ice that fire doth give thee and from thy fire more
"Ge - lo che ti dà fo - co e dal tuo fo - co

"Ice that fire doth give thee and from thy
"Ge - lo che ti dà fo - co e dal tuo

TURANDOT

ice is be - got - ten!
più ge - lo pren - de!

fire more ice is be - got - ten!
fo - co più ge - lo pren - de!

TURANDOT

Clear as day, yet in - scrut - ab - le! The
Can - di - da ed o - scu - ra! Se

p (*come un lamento*)

force that wills you free, a slave will make you!
 li - be - ro ti vuol, ti fa più ser - vo!

TURANDOT

Yet, ac - cept - ing you as slave, will make you
 Se per ser - vo t'ac - cet - ta, ti fa

p *mf*

TURANDOT

(The Prince scarcely breathes. Turandot bends over him, as over a prey.....
 (Il Principe non respira più. Turandot è su lui, curva come sulla sua preda.....

King!"
 Re!"

f *calando* *p*

TURANDOT

and sneers)
 e sogghigna)

Now, sur - rend - er! Your cheeks are white with ter - ror!
 Su, stra - nie - ro! Ti sbian - ca la pa - u - ra!

f *p* *ff*

TURANDOT

For you know it is hope - less!
E ti sen - ti per - du - to!

60

p *mf* *f* *calando*

TURANDOT

Tell me,
Su, stra -

p *f* *sciolte*

TURANDOT

strang - er, the ice that turns to fire, what can it
- nie - ro, il ge - lo che dà fo - co, che co -

poco allarg:.....
cresc.

be?
-s'è?

a tempo

ff

Red.

ppp
*

p

61

THE PRINCE (bounding to his feet, exclaims)
IL PRINCIPE (*balza in piedi con forza, esclama:*)

Ah! thou hast told me; my
La mia vit - to - ria or

cedendo un poco

f

6

6

THE PRINCE
IL PRINCIPE

life to thee I owe!
-mai t'ha da - ta a me!

a tempo *cedendo un poco*

THE PRINCE
IL PRINCIPE

And my fire shall dis - solve thee: Tur - an -
Il mio fuo - co allarg. ti sge - la: Tu - ran -

a tempo *ff* *rall.*

THE PRINCE
IL PRINCIPE

-dot!
-dot!

62 *a tempo* *affrett. un poco*

THE WISE MEN
I SAPIENTI(opening the scroll)
(aprendo il rotolo)(4 only)
(4 soli)8 Basses
8 BassiTur.an - dot!
Tu_ran - dot!(the other 4)
(gli altri 4)Tur.an -
Tu_ran -

tornando a tempo

mf

Tur.an dot!
Tu_ran dot!Tur.an
Tu_ran -

CHORUS - CORO

-dot!
-dot!Sop. -dot!
-dot!

Ten.

Basses
BassiTur.an dot!
Tu_ran dot!Tur.an dot!
Turandot!Tur.an dot!
Tu_ran dot!Tur.an dot!
Turandot!Tur.an dot!
Tu_ran dot!Tur.an dot!
Turandot!

cresc: molto

CHILDREN
RAGAZZICORO
—
CHORUS

f

Glor - y, glor - y to the conq - u'ror! Glor - y, glor - y to the
Glo - ria, gloria, o vin - ci - to re! Glo - ria, gloria, o vin - ci -

Sop. I. *f*

Glor - y, glor - y to the conq - u'ror! Glor - y, glor - y to the
Glo - ria, gloria, o vin - ci - to re! Glo - ria, gloria, o vin - ci -

Sop. II. *f*

Glor - y, glor - y to the conq - u'ror Glor - y, glor - y to the
Glo - ria, gloria, o vin - ci - to re! Glo - ria, gloria, o vin - ci -

Ten. I. *f*

Glor - y, — glor - y to the conq - u'ror! Glor - y, — glor - y to the
Glo - ria, — gloria, o vin - ci - to re! Glo - ria, — gloria, o vin - ci -

Ten. II. *f*

Glor - y, — glor - y to the conq - u'ror! Glor - y, — glor - y to the
Glo - ria, — gloria, o vin - ci - to re! Glo - ria, — gloria, o vin - ci -

Basses
Bassi *f*

Glor - y, — glor - y to the conq - u'ror! Glor - y, — glor - y to the
Glo - ria, — gloria, o vin - ci - to re! Glo - ria, — gloria, o vin - ci -

(Trumpets)
(Trombe)

fff (on the stage)
(sulla scena)
(Trombones)
(Tromboni)

Sostenuto ♩ = 69

fff

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

conq - u'ror! Thine is life and tri - umph!
- to - re! Ti sor - ri - da la vi - ta!

conq - u'ror! Thine is life and tri - umph!
- to - re! Ti sor - ri - da la vi - ta!

conq - u'ror! Thine is life and tri - umph!
- to - re! Ti sor - ri - da la vi - ta!

conq - u'ror! Thine is life and tri - umph!
- to - re! Ti sor - ri - da la vi - ta!

conq - u'ror! Thine is life and tri - umph!
- to - re! Ti sor - ri - da la vi - ta!

conq - u'ror! Thine is life and tri - umph!
- to - re! Ti sor - ri - da la vi - ta!

8

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

Thine is life and love!
Ti sor-ri-da l'a-mor!

Sop. e Contr. *p* Ev - er - last - ing
Die-ci-mi-la

Ten. *p* Ev - er - last - ing
Die-ci-mi-la

Basses *p* Ev - er - last - ing
Die-ci-mi-la

Thine is life and love!
Ti sor-ri-da l'a-mor!

Ev - er - last - ing
Die-ci-mi-la

Sop. I. *pp* glo - y to our il - lustr - ious Emp - 'ror!
an - ni al no-stro Im-pe-ra-to-re!

Sop. II. *pp* glo - y to our illustrious Emp-'ror! Light and Rul - er of all the
an - ni al nostro Impe-ra-to-re! Lu-ce, Re-di tutto il

Contr. *pp* glo - y to our illustrious Emp-'ror! Light and Rul - er of all the
an - ni al nostro Impe-ra-to-re! Lu-ce, Re-di tut-to il

Ten. *pp* glo - y to our illustrious Emp-'ror! Light and Rul - er of all the
an - ni al nostro Impe-ra-to-re! Lu-ce, Re-di tut-to il

Basses *pp* glo - y to our illustrious Emp-'ror! Light and Rul - er of the
an - ni al nostro Impe-ra-to-re! Lu-ce, Re-di tut-to il

Light and Rul - er ov - er the Un - iverse!
Lu - ce, Re - di - tut - to il mon - do!

Un - iverse! Rul - er ov - er all the Un - iverse!
mon - do! Lu - ce, Re di tut - to il mon - do!

Un - iverse! Light and Rul - er, Ruler over all the Un - iverse!
mon - do! Lu - ce, lu - ce, lu - ce, Re di tut - to il mon - do!

Un - iverse! O Light and Rul - er, Rul - er over all the Un - iverse!
mon - do! Lu - ce, lu - ce, Re di tutto, di tutto il mon - do!

Light and Rul - er of the Un - iverse!
Lu - ce, Re di tut - to il mon - do!

(filled with anguish, mounts the stairs again, close to the Emperor's throne.)
TURANDOT (*ch'è risalita affannosamente presso il trono dell'Imperatore.*)

Hear me, my fath - er! Son of Heav - en!
Fi - glio del cie - lo! Pa - dre au - gu - sto!

63 ♩ = 88

pp

TURANDOT

Thou can'st not throw thy daughter in the arms of this unknown
No! Non get tar tua fi - glia nel - le brac - cia del - lo stra -

p espressivo

p Red. *

TURANDOT

strang - er! No, thou No, thou No, non

(solemnly) (solenne)

My sac - red oath is bind - ing!
E sa - cro il giu - ra - men - to!

Red. *

TURANDOT

can'st not! Thy daughter is sac - red! Thou can'st not give me to
di - re! Tua fi - glia è sa - cra! Non puoi do - nar - mi a

Red. *

TURANDOT

him, — as tho' I were a slave. Ah!
 lui, — a lui — co - me u - na schia - va. Ah!

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

TURANDOT

No! Thy daught.er is sac - red! Thou can'st not give me to
 No! Tua fi - glia è sa - cra! Non puoi do - nar - mi a

sostenendo

sempre p

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

TURANDOT

him — like — a slave, — al - most dead with shame and
 lui — come u - na schia - va mo - ren - te di ver -

dim.

rall.

dim.

Red. * *Red.* *

TURANDOT

(angrily to the Prince)
(al Principe, con ira)*poco cresc.*loath - ing!
-go - gna!Do not look thus at me! Thou who
Non guar - dar - mi co - sì! Tu che ir.**Animando***pp**molto espress.**poco cresc.*

TURANDOT

mock - - - est my pride,
-ri - - - di al mio or - go - glio,Do not
non guar -

TURANDOT

look thus at me! I'll not be
-dar - - - mi co - sì! Non sa - rò

TURANDOT

thine! No, no! I'll not be thine! I will not, I
 tua! No, no, non sa - rò tua! Non vo - glio, non

(Horn)
(Corno)

p

poco rit: *a tempo*

TURANDOT

will not! No, no, I'll not be thine!
 vo glio! No, no, non sa - rò tua!

THE EMPEROR
 L'IMPERATORE (still more solemnly)
 (conferma solennemente)

My sac - red oath is
 E sa - cro il giu - ra -

64

TURANDOT

(with increasing fury)
(con calore crescente)THE EMPEROR
L'IMPERATOREI'll not sur-
No, non guar-bind - ing!
- men - to!

Sop.

mf
The sac - red oath is bind - ing!
È sa - cro il giu - ra - men - to!

Ten.

mf
The sac - red oath is bind - ing!
È sa - cro il giu - ra - men - to!

CHORUS - CORO

TURANDOT

(Opt.)
(Opp.)

- rend - - er! Ah, no! I'll not sur-
- dar - - mi co - si, non sa - rò

cresc. e poco incalzando

TURANDOT

_rend - er!

Sop. tu - a.

The Prince has triumph'd, Princ_ess!

Ha vin - to, Prin - ci - pes - sa!

He stak'd his life to

Of - frì per te la

Ten.

The Prince has triumph'd, Princ_ess!

Ha vin - to, Prin - ci - pes - sa!

Basses
Bassi

The Prince has triumph'd, Princ_ess!

Ha vin - to, Prin - ci - pes - sa!

*mf**p*

TURANDOT

No man shall win me!

Mai nes - sun m'a - vrà!

win thee!

vi - ta!

And he must be re -

Sia premio al suo ardi -

And he must be re - ward - ed!

Sia pre-mio al suo ardi - men - to!

*mf**p**cresc:*

He stak'd his life to win thee! The sac red oath is
 Of fri per te la vi ta! È sa cro il giu ra

ward ed!
 men to!

His life he stak'd to win thee! The sac red oath is
 Of fri per te la vi ta! È sa cro il giu ra

ancora

TURANDOT (to the Prince, rebelling with all her might)
(*con suprema ribellione, al Principe*)

TURANDOT (so the Prince, rebelling with all her might)
(con suprema ribellione, al Principe)

Un - willing in thine arms - would'st
Mi vuoi nel - le tue brac - cia a

bind - ing, is bind - ing, is bind -
men - to! è sa - cro, è sa -

The sac - red oath is bind - ing, is bind -
È sa - cro il giu - ra - men - to, è sa -

bind - ing, is bind - ing, bind - ing, is bind -
men - to, è sa - cro, sa - cro, è sa -

8. *rall.* **Largamente**

TURANDOT



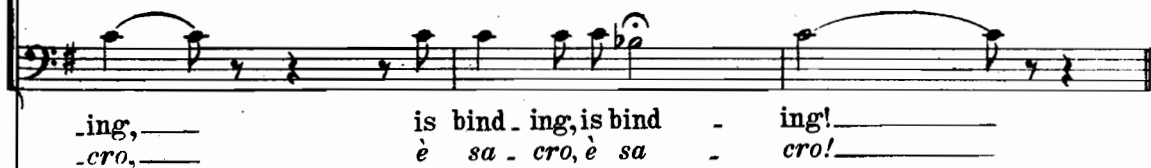
have me? In thine arms? Ah! never!
for - za ri-lut-tante, fre-men - te!



-ing, The sacred oath is binding, is binding!
-cro, è sa cro il giura-men-to, è sa - cro!



-ing, The sacred oath is binding, is binding!
-cro, è sa cro il giura-men-to, è sa - cro!



-ing, is binding, is binding!
-cro, è sa - cro, è sa - cro!

(Trumpets)
(Trombe)

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



ff

ff

Red.

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

THE PRINCE
IL PRINCIPE

f

No, No, thou haughty Princess! I want thee — ard — ent with
No, no, Princi_pes-sa al_te - ra! Ti vogliotut.ta arden - te d'a_

Opt
Opp.

want thee ard - ent with
vo - glio ar - den - te d'a -

65 Grandiosamente

allarg.

mf *m.s.* *cresc.*

Red.

*

Red.

* Red.

*

THE PRINCE
IL PRINCIPE

Opt.
Opp.

love! —
Sop - mor!

Ten.
Be undaunt - ed! Show thy cour - age! Be undaunt - ed! In -
Coraggio - so! A_u - da - ce! Coraggio - so! O

CHORUS - CORO
Be undaunt - ed! Show thy cour - age! Be undaunt - ed! In -
Coraggio - so! A_u - da - ce! Coraggio - so! O

Basses
Bassi
Be undaunt - ed! Show thy cour - age! Be undaunt - ed! In -
Coraggio - so! A_u - da - ce! Coraggio - so! O

(Piccolo)
(Ottavino)
s.

ff *p*

- trep - id!
for - te!

- trep - id!
for - te!

- trep - id!
for - te!

dim.

Ped.

THE PRINCE
IL PRINCIPE

energico

You 'set me three en_ig_mas! All three I___ solv'd!
Tre e_nig_mi m'hai propo sto! e tre ne_sciol_si!

Largo sostenuto ♩ = 56

f *energico*

THE PRINCE
IL PRINCIPE

Now on_ly one I will give to thee to solve:
U no soltan_to a te ne pro_por_rò:

f

A

Moderato sostenuto

poco rit.

p
espressivo

THE PRINCE
IL PRINCIPE

p
espressivo

My name is un - known! — Tell me my name, —
Il mio no - menon sai! — Dim - mi il mio no - me,
rit.

THE PRINCE
IL PRINCIPE

tell me my name, — be - fore the morn - ing, and, at
dim - mi il mio no - me, pri - ma del - l'al - ba! E al -
rit.

THE PRINCE
IL PRINCIPE

break of day, I'll die!
- l'al - ba mo - ri - rò!

(Turandot bows her head in assent)
(Turandot piega il capo, annuendo)

67 *Largamente* *rall. molto*
dim.
pp

I pray the heav - ens
Il cie - lo vo - glia

(Xylophone - Celeste - Cellos)
(Xilofono - Celeste - Vcelli)

pp

(Drum)
(Tamburo)

pp

Molto sostenuto ♩ = 69
solenne e austero

2 Trumpets
(2 Saxophones - 2 Trombe } muted-on stage-invisible)
(2 Saxofoni - 2 Trombones } c. sord. - sulla scena, invisibile)
2 Trombones
2 Tromboni

p

pp

mod.

THE EMPEROR
L'IMPERATORE

that, at break of day thou shalt be my son!
che col pri-mo so-le mio fi-glio - lo tu si - a!

rall.

dim.

Sop.



At thy feet we prostrate fall, Light and Ruler of the
Ai tuoi pie-di ci pro-striam, Lu-ce, Re di tutto il

Ten.



At thy feet we prostrate fall, Light and Ruler of the
Ai tuo pie-di ci pro-striam, Lu-ce, Re di tutto il

CORO

CHORUS

(The Court rises. Banners are waved.
 The Prince mounts the stairs while the
 Imperial hymn is sung once more.)

(*La Corte si alza. Ondeggiano le bandiere.
 Il Principe sale la scala, mentre l'inno
 Imperiale riprende solenne.*)

Basses

Bassi

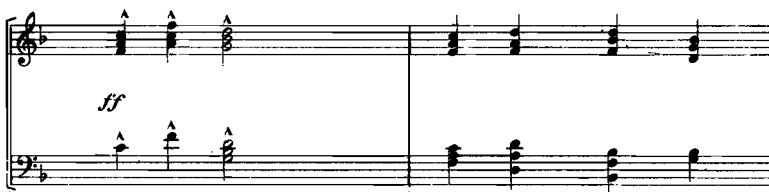


At thy feet we prostrate fall, Light and Ruler of the
Ai tuoi pie-di ci pro-striam, Lu-ce, Re di tutto il

(Trumpets)
 (Trombe)

(on stage)
 (sulla scena)

(Trombones)
 (Tromboni)



(Organ on stage)
 (Organo sulla scena)



68

Andante maestoso e sostenuto ♩ = 69





Un - iv - erse! For thy wond'rous wisdom and thy pi - et - y,
mon - do! Per la tua sag-gez-zà, per la tua bon - ta,



Un - iv - erse! For thy wond'rous wisdom and thy pi - et - y,
mon - do! Per la tua sag-gez-zà, per la tua bon - ta,



Un - iv - erse! For thy wond'rous wisdom and thy pi - et - y,
mon - do! Per la tua sag-gez-zà, per la tua bon - ta,





all our hearts are thine, full of joy and pride!
 ci do-nia-mo a te, lie-ti in u-mil-tà!

(Trumpets, Trombones on the stage)
 (Trombe, Tromboni sulla scena)

All our hom-age and our love!
 A te sal-ga il no-stro a-mor!

69

ff

Ev - er - last - ing glori - ous to our il - lustrious Em - per - or! With
 Die - ci - mi - la an - ni al no - stro Impe - ra - to - re! A

ff

Ev - er - last - ing glori - ous to our il - lustrious Em - per - or! With
 Die - ci - mi - la an - ni al no - stro Impe - ra - to - re! A

ff

Ev - er - last - ing glori - ous to our il - lustrious Em - per - or! With
 Die - ci - mi - la an - ni al no - stro Impe - ra - to - re! A

ff

Sostenendo $\text{♩} = 58$

fff *m. d.* *fff* *m. s.*

thee, great sci - on of Hien - Wang, we re - joice:
 te, e - re - de di Hien - Wang, noi gridiam:

thee, great sci - on of Hien - Wang, we re - joice:
 te, e - re - de di Hien - Wang, noi gridiam:

thee, great sci - on of Hien - Wang, we re - joice:
 te, e - re - de di Hien - Wang, noi gridiam:

Ev - er - last - ing glori - y to our illustrious Em - per - or!
 Die - ci - mi - la an - ni al gran - de Im - pe - ra - to - re!

Ev - er - last - ing glori - y to our illustrious Em - per - or!
 Die - ci - mi - la an - ni al gran - de Im - pe - ra - to - re!

Ev - er - last - ing glori - y to our illustrious Em - per - or!
 Die - ci - mi - la an - ni al gran - de Im - pe - ra - to - re!

m.d.
fff
m.s.

Raise on high the ban - ners! Glori - y to thee!
 Al - te, al - te le ban - die - re! Glo - ria a te!

Raise on high the ban - ners! Glori - y to thee!
 Al - te, al - te le ban - die - re! Glo - ria a te!

Raise on high the ban - ners! Glori - y to thee!
 Al - te, al - te le ban - die - re! Glo - ria a te!

allarg.

Glor - y to thee! Glor - y to thee! Glor - y to
Glo - ria a te! Glo - ria a te! Glo - ria a

Glor - y to thee! Glor - y to thee! Glor - y to
Glo - ria a te! Glo - ria a te! Glo - ria a

Glor - y to thee! Glor - y to thee! Glor - y to
Glo - ria a te! Glo - ria a te! Glo - ria a

(Trumpet)
(Trombe)

(on stage)
(sulla scena)

ff

(Trombones)
(Tromboni)

(Organ)
(Organo)

ff

QUICK CURTAIN
SIPARIO RAPIDO

thee!
te!

thee!
te!

thee!
te!

allarg.

fff

End of Act II.
Fine dell' Atto secondo