

Giacomo Puccini

Turandot

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RICORDI

OPERA VOCAL SCORE SERIES



RICORDI

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
LIÜ - 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 I

RICORDI

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

fff m.s.

Red.

I. Tempo

fff

Red.

(Xylophone)
(Xilofono)

p *cresc.*

CURTAIN.
SIPARIO

mf

p Red.

MANDARIN
MANDARINO



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

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

1

dim. *p* **sostenendo**

p *Red.* * *p* *Red.*

MANDARIN
MANDARINO



The law is
La leg-ge è

(Xylophone)
(Xilofono)

(Gong)

p *mf* *Red.* *

MANDARIN
MANDARINO



this:
questa:

Tu-ran-dot the
Tu-ran-dot, la

p *mf* *Red.* *

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

p *Red.*

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

p *Red.*

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

p *Red.*

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

p *Red.*

MANDARIN
MANDARINO

THE CROWD - LA FOLLA

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

mf Ah! Ah!
 Ten. (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) Ah! Ah!
 (Legni)

mf *dim.* *p*

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 *mf*

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! Sì, muo - ja!

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

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

3 Allegro ♩ = 112
8-

Sop.
We must havethe ex - e - cut.ion.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 - cut.ion.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 - cut.ion.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! Pu_Tin_Pao! Pu_Tin - Pao, Pu_Tin_Pao! To the
 _rem! Pu_Tin_Pao! Pu_Tin - Pao, Pu_Tin_Pao! Al - la

bed! Pu_Tin_Pao! Pu_Tin - Pao, Pu_Tin_Pao! To the
 _rem! Pu_Tin_Pao! Pu_Tin - Pao, Pu_Tin_Pao! Al - la

bed! Pu_Tin_Pao! Pu_Tin - Pao, Pu_Tin_Pao! To the
 _rem! Pu_Tin_Pao! Pu_Tin - Pao, Pu_Tin_Pao! Al - la

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

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

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

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

THE CROWD - LA FOLLA

Sop. I.

Oh! you
Oh, cru.

Sop. II.

Oh! you
Oh, cru.

Ten.

Oh! you
Oh, cru.

Basses
Bassi

GUARDS

GUARDIE

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

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

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

(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

ff

Red.

* Red.



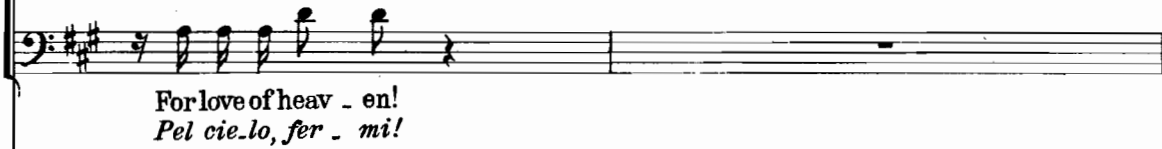
wretch - es! Oh! show us mer - cy!
- de - li! Pel cie - lo, fer - mi!



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!

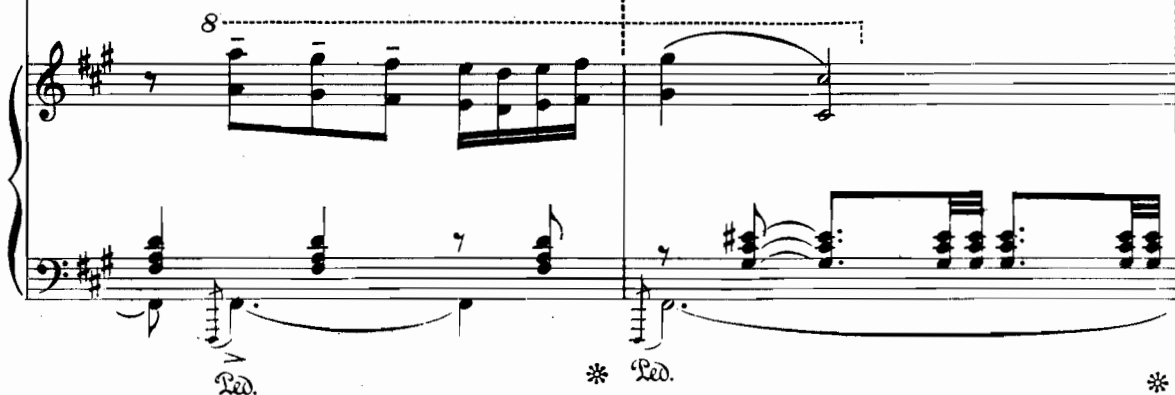


For love of heav - en!
Pel cie - lo, fer - mi!



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

(Horns)
(Corni)

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)

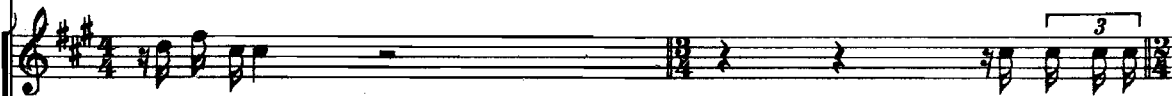
8

ped. * ped. *

LIÙ (in despair)
(disperatamente)



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

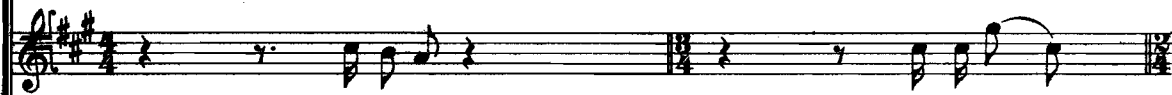


Oh mother mine!
O madre mia!

Oh please do not
Non fa - te - ci



Barbar - ians! Are you human?
Crude - li! Siate u - ma - ni!



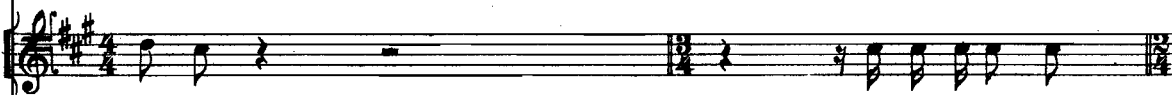
Barbarians!
Crude - li!

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.



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 -

dim. *rall.*



LIU

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.

Red.

*

THE PRINCE
IL PRINCIPE

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

Sop.

GUARDS
GUARDIE

Barbar - ians!
Cru - de - li!

back there!
-die - tro!

m.s.

m.d.

Red.

*

LIÙ

O my mast - er!
Mio si - gno - re!

THE PRINCE
IL PRINCIPE

Am I dream - ing?
Non è so - gno!..

Fath - er! Thy
Pa - dre! A -

Sop. I.e II.

Oh! why do you beat us like this?
Perchè ci bat - te - te? ahi mè!

A - las!
Pie - tà!

Contr.

Oh! why do you beat us like this?
Perchè ci bat - te - te? ahi mè!

A - las!
Pie - tà!

Red.

m.d.

m.s.

THE PRINCE
IL PRINCIPE

son is here — List - en! — My fath - er!...

-scol - ta - mi! — Pa - dre! — Son i - o!..

poco affrett. rall.

pp

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

un-ion! Hush!
-to-so! Tu-ci!

TIMUR

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

6

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!

TIMUR
I have sought thee, and thought my son thou must have
Thocer - ca - to, mio fi - glio, e t'ho cre - du - to

poco affrett. rall.

pp

Red. *

THE PRINCE
IL PRINCIPE

And I have mourn'd thee!... Oh! let me kiss thy sainted hands!
Th'opianto, pa - dre... e bacio que - ste ma - ni san - te!

TIMUR
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

TIMUR

The
 Per.

Kill him! Kill him! Kill him! Kill him!
Muo-ja! Muo-ja! Muo-ja! Muo-ja!

Kill him! Kill him! Kill him! Kill him!
Muo-ja! Muo-ja! Muo-ja! Muo-ja!

f
 Kill him! Kill him!
Muo-ja! Muo-ja!

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

TIMUR

bat - tle lost and I, a poor old throne - less King - was
 - du - ta la bat - ta - glia, vec - chio Re sen - za re - gno e fug -

(Funeral Drums in Orchestra)
 (Tamburo funebre e Cassa in orchestra)

And^{te} mosso $\text{♩} = 76$

7

pp piano ma sensibile

TIMUR

flee - ing, when I heard some one at my side who
 - gen - te, u - na vo - ce sen - tii che mi di -

TIMUR

whis - per'd "Come with me and I will guide thee!... It was
 - ce - va: Vien con me, sa - rò tua gui - da... E - ra

pp *pp*

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

Liù!
Liù!

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

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

THE PRINCE
IL PRINCIPE

Liù... who
Liù... chi

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

rit:.....
pespress.

poco rall. a tempo

Red. * Red. *

LIU
(humbly)
(umilmente)

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

THE PRINCE
IL PRINCIPE

art thou?
sei?

Sop. (outside)
(interno)

Ten.

Sharpen the
Gi - ra la

8 a tempo ♩ = 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)

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

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

Sharpen the
Gi - ra la

(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 - chè 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! Grind it! Grind it! Grind it!
gi - ra! Gi - ra! Gi - ra! Gi - ra!

grind it! Grind it! Grind it! Grind it!
gi - ra! Gi - ra! Gi - ra! Gi - ra!

grind it! Grind it! Grind it! Grind it!
gi - ra! Gi - ra! Gi - ra! Gi - ra!

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

10

THE EXECUTIONER'S ASSISTANTS
I SERVI DEL BOJA

12 Basses
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 - zi 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. *Nev - er id - le*
Mai non lan - gue

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

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!

-dot!
-dot!

Death a - waits ye!
Fuo_coe san - gue!

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,
dol - cia man - ti, a

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

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

11

f *ff* *selvaggio* *marcato*

$\text{♩} = 104$

I.

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*)

f

THE EXECUTIONER'S ASSISTANTS

I SERVI DEL BOJA

12 Basses - 12 Bassi

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 Violoncelli)

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 CROWD - LA FOLLA

THE CROWD - LA FOLLA

THE EXECUTIONER'S ASSISTANTS
I SERVI DEL BOJA

12 Bases-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.

Basses
Bassi

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

(Trombone I.)

tempo (Mosso) 8

THE CROWD - LA FOLLA

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 *f* sostenuto ♩ = 116

THE EXECUTIONER'S ASSISTANTS
 I SERVI DEL BOJA
 12 Basses - 12 Bassi

THE CROWD - LA FOLLA

And the Prin.cess will ap -
 Ap - pa - ri - re la ve -

clear, and the Prin.cess will ap - pear!
rà *ap - pa - ri - re la ve - drà!*

clear, and the Prin.cess will ap - pear!
rà *ap - pa - ri re la ve - drà!*

clear, and the Prin.cess will ap - pear! and the Prin.cess will ap -
rà *ap - pa - ri - re la ve - drà!* *ap - pa - ri - re la ve -*

(Wood Wind) (*Legni*) *mf* (Trumpets & Trombones on stage) (*Trombe e Tromboni sulla scena*) *mf con sordina*

I. Tempo ♩ = 132

THE CROWD-LA FOLLA

Ten.
 pear! Fair and rad - iant as a jew - el,
 - drà, 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,

THE CROWD-LA FOLLA

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.

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

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

f *p*

THE CROWD - LA FOLLA

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 = 104

THE EXECUTIONER'S ASSISTANTS

I SERVI 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 -

THE CROWD - LA FOLLA

Sop.
 Ten.
 Basses Bassi

long! Love must have
 bo - ja! Va - no è l'a -

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

Love's un av - ail - 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)

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

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

f

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

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!

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!

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!

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!

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!

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!

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!

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

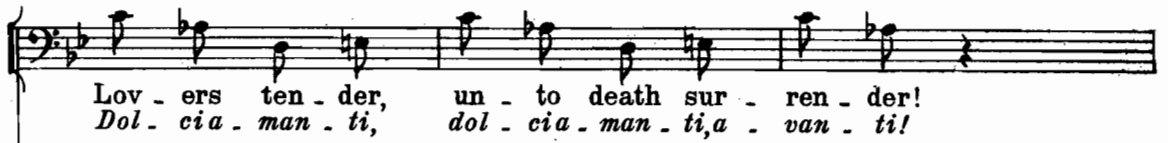
three and death is one!
tre, la morte è u - na!

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

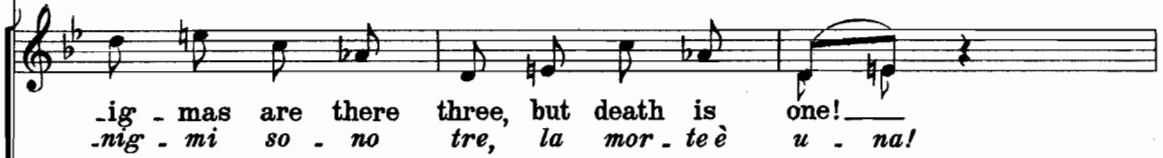
tornando..... a..... Tempo

8

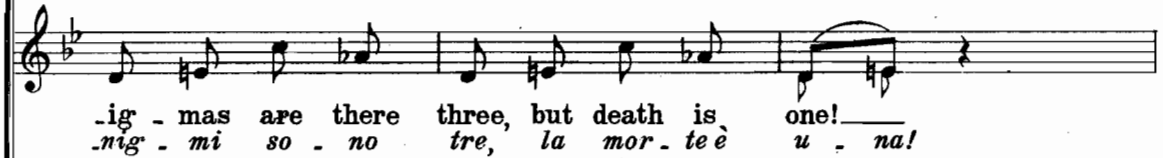
sempre ff



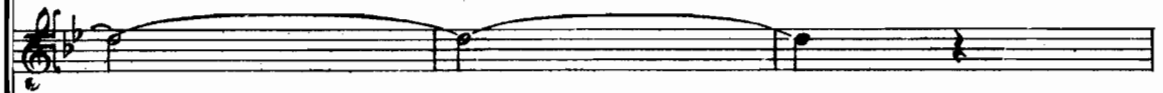
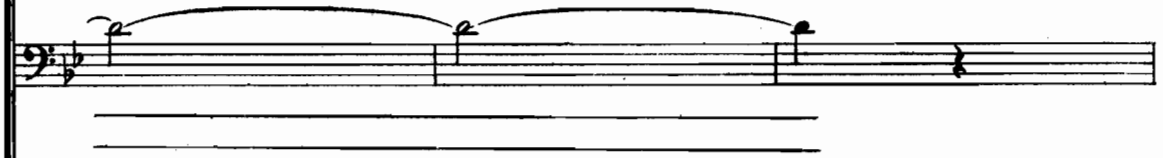
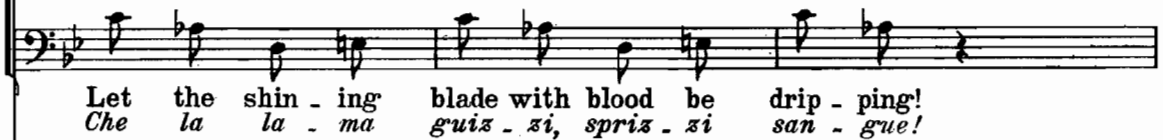
Lov - ers ten - der, un - to death sur - ren - der!
Dol - cia - man - ti, dol - cia - man - ti, a - van - ti!



-ig - mas are there three, but death is one! —
-nig - mi so - no tre, la mor - te è u - na!



-ig - mas are there three, but death is one! —
-nig - mi so - no tre, la mor - te è u - na!

Let the shin - ing blade with blood be drip - ping!
Che la la - ma guis - si, spris - si san - gue!



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)

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-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!
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!
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!
do-ve re-gna Tu-ran-dot! do-ve re-gna Tu-ran-dot!

cresc. sempre

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

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

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

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

- 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 -

-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!

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-dot,
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-dot,
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-dot.

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

16 *ff*

-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,
-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,
-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.

-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.

fff

._dot! Ah!
._dot! Ah!

fff

._dot! Ah!
._dot! Ah!

fff

._dot! Ah!
._dot! Ah!

fff

._dot! Ah!
._dot! Ah!

The score consists of five vocal staves and a grand piano accompaniment. The vocal parts are arranged in four systems, each with a soprano and bass line. The piano accompaniment is at the bottom. The score is in A major (two sharps) and 4/4 time. The vocal parts feature long, sustained notes with 'fff' (fortissimo) dynamics and 'Ah!' lyrics. The piano accompaniment features a complex harmonic texture with many accidentals and dynamics, including '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

The score shows a grand piano accompaniment with a treble and bass staff. It begins with a dynamic marking of 'fff tutta forza' (fortissimo, with great force). The music consists of sustained chords in the treble and bass registers. The key signature is two sharps and the time signature is common time (C).

Sop.
Ten.

Is the moon never
Perchè tar-da la

17 **And.^{te} molto sostenuto** ♩ = 56

f p *sempre movimento di sestina*

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-zà!

Di-aph-anous!
O squal-li-da!

Basses
Bassi

Sop. I.

Hast-en!
Spun-ta!

Silver-y
O te-sta

Hast-en!
Vie-ni!

Rise in the heavens!
Mostra ti incie-lo!

Sop. I.

god - dess!
mox - sa!

Sop. II.

Transpar - ent!
Oe - san - gue!

Oh! why so
O ta - ci -

Silver and lum - inous!
Oe - sangue o squal - li - da!

Sop. I. e II.

Ten.

tard - y!
- tur - na!

(Violins & Piccolo)
(Violini ed Ottavino)

p

Detailed description: This system contains the vocal parts for Soprano I & II and Tenor, and the beginning of the piano accompaniment. The vocal staves are in G major (one sharp). The Tenor part has a long melisma over the words 'tard - y! - tur - na!'. The piano accompaniment features a triplet in the right hand and a steady eighth-note bass line in the left hand.

Sop. I.

Sop. II.

Ten.

Thou lov - er of the de -
O aman - te smun - ta dei

Thou lov - er of the de -
O aman - te smun - ta dei

p *sensibile*

Detailed description: This system continues the vocal parts and piano accompaniment. The Soprano I and II parts have a triplet melody. The Tenor part continues with a long note. The piano accompaniment includes a triplet in the right hand and eighth notes in the left hand, with the instruction 'p sensibile'.

-part - ed!
mor - ti!

-part - ed!
mor - ti!

Sil - ver - y god - dess,
O ta - ci - tur - na,

espressivo

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines begin with the lyrics '-part - ed!' and 'mor - ti!'. The piano accompaniment includes triplet markings. The tempo/style marking 'espressivo' is placed above the piano part.

how im - pat - ient.ly the yawn - ing
Co - me a - spet - ta - no il tuo fu -

O sil - ent
O ta - ci -

rise in the heav - eus!
mo - stra - ti in cie - lo!

Detailed description: This system contains the second two systems of the musical score. It continues the vocal and piano parts. The vocal lines continue with the lyrics 'how im - pat - ient.ly the yawn - ing' and 'Co - me a - spet - ta - no il tuo fu -'. The piano accompaniment continues with triplet markings. The lyrics 'O sil - ent' and 'O ta - ci -' are positioned between the vocal staves.

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

Sec.



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. e 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

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The piano part begins with a dynamic marking of *p* (piano) and includes a *dolce* (sweet) instruction. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with a *tr* (trill) and a *h* (harmonics) symbol.

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

mf

f p subito

The second system of the musical score continues the vocal and piano parts. The vocal staves feature triplets of eighth notes. The piano accompaniment includes a dynamic marking of *f p subito* (forte piano subito) and a *mf* (mezzo-forte) marking. The piano part features a prominent triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

Do not tar - ry
O e - san - gue,
de - it - y!
pal - li - da!

(Clarinet)
(Clarinetto)

mf
f

long - er!
pal - li - da!

rit.
espressivo

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

p

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. *

f

Red. *

mar
mor

tyrs!
ti!

tar
spun

ry!
ta!

tar
spun

ry!
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 - ga in

ff

to light the
Di - la - ga in

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

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

cresc. *ff* *Largamente*

dark - ness
cie - lo

dark - ness
cie - lo

3

3

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

8

dim.

with its sil - ver
la sua lu - ce

3

3

with its sil - ver
la sua lu - ce

p

3

3

3

*

rad_iance! _____ Pu_Tin - Pa - o! The moon has
 smor - ta! _____ Pu_Tin - Pa - o! La lu - na è

rad_iance! _____ Pu_Tin - Pa - o! The moon has
 smor - ta! _____ Pu_Tin - Pa - o! La lu - na è

rad_iance! _____ Pu_Tin - Pa - o! The moon has
 smor - ta! _____ Pu_Tin - Pa - o! La lu - na è

ff *cresc.* *f*

ff *Red.* *

ris - en! _____ Pu_Tin - Pa - o! The moon has
 sor - ta! _____ Pu_Tin - Pa - o! La lu - na è

ris - en! _____ Pu_Tin - Pa - o! The moon has
 sor - ta! _____ Pu_Tin - Pa - o! La lu - na è

ris - en! _____ Pu_Tin - Pa - o! The moon has
 sor - ta! _____ Pu_Tin - Pa - o! La lu - na è

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

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

mf

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 features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a melodic phrase in a minor key, 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 continues the musical score. The vocal line has three distinct phrases, each with a corresponding translation below. The piano accompaniment includes dynamic markings such as *pp* (pianissimo) in the lower staves, indicating a soft playing style.

pp

pp

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

21 Andante triste $\text{♩} = 40$
(Tempo di Marcia funebre)

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

Plegato (dolente)

(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.)

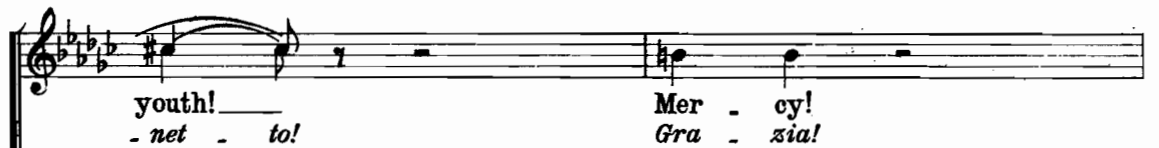
THE CROWD - LA FOLLA

Sop. I.

Un - hap - py
O gio - vi

Sop. II.

p



youth! — Mer - cy!
- net - to! Gra - zia!



Mer - cy!
Gra - zia!



pp
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

THE PRINCE
IL PRINCIPE

f *b* *b*

Ah! have
Ah! la

Sop. I.
In his eyes joy is shin - ing!
Ha - ne - gli oc - chi la gio - ja!

Sop. II.
A - las!
Pie - tà

Ten. I. II.
In his eyes joy is shin - ing!
Ha ne - gli oc - chi la gio - ja!

Basses
Bassi
Par - don him, a - las!
Pie - tà, pie - tà!

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 Prince - ss!
Prin - ci - pes - sa!

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! A - las!
Pie - tà! Pie - tà!

Ten. I.

A - las! A - las!
Pie - tà! Pie - tà!

Ten. II.

A - las!
Pie - tà!

Basses
Bassi

- don!
- tà!

ff

THE PRINCE
IL PRINCIPE

curse thee! Thou tyr - ant, let me see and
di ca! Cru - de - le, ch'io ti ma - le.

curse thee! Thou tyr - ant, let me see and
di ca! Cru - de - le, ch'io ti ma - le.

curse thee! Thou tyr - ant, let me see and
di ca! Cru - de - le, ch'io ti ma - le.

curse thee! Thou tyr - ant, let me see and
di ca! Cru - de - le, ch'io ti ma - le.

curse thee! Thou tyr - ant, let me see and
di ca! 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!

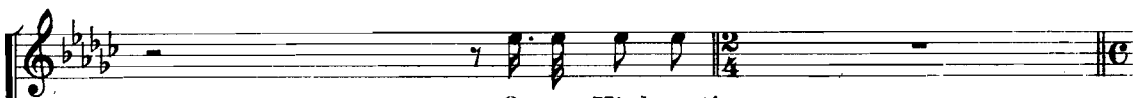
Basses
Bassi

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!
lui! A-las!
pietà!

A-las!
pie-tà!

Oh! par - donhimwe
pie-tà! pie-tà di



pray!
lui!

A-las!
pie-tà!

A-las!
di lui!

Oh! par - donhimwe
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



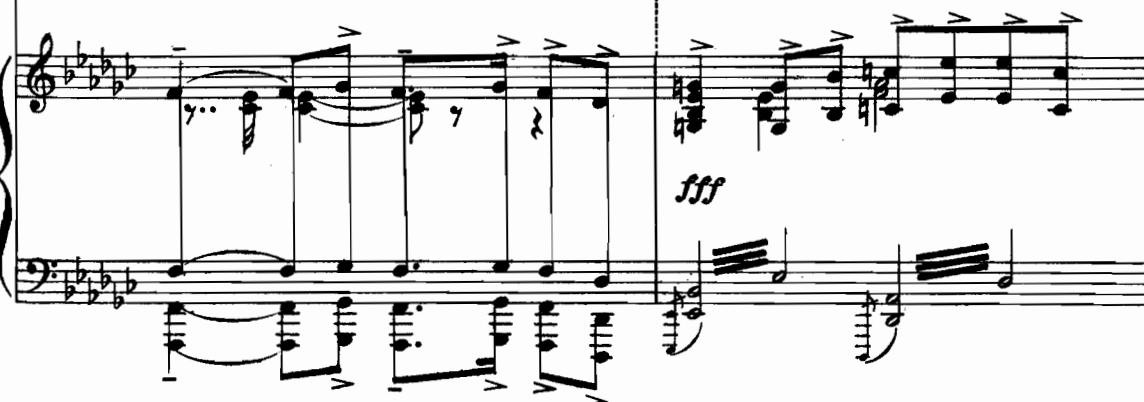
pray! Oh! par - don him — Princ . ess! — O your
 lui, la gra - zia, Princi - pes - sa! — Princi -

(Trumpets on stage)
(Trombe sulla scena)

(Trombones on stage)
(Tromboni sulla scena)



fff



fff

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

pp

THE PRINCE (dazzled at the sight of Turandot)
IL PRINCIPE (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

THE PRINCE
IL PRINCIPE

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

p

pp

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

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......

THE PRINCE
IL PRINCIPE

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

WHITE PRIESTS OF THE PROCESSION
SACERDOTI BIANCHI DEL CORTEO

dim.
O ——— great Koung - tzè! May the spirits of the
O ——— gran Koung - tzè! 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)

(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

Oh!
Non

TIMUR

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 -

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 $\text{♩} = 72$

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! Tu - ran -

TIMUR

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

cresc.

THE PRINCE
IL PRINCIPE

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

THE PRINCE
IL PRINCIPE

dot!
dot!
(Trumpets and Horns in Orchestra)
(Trombe e Corni in Orchestra)
ff

Largamente

affrett.

ff

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

THE PRINCE OF PERSIA
IL PRINCIPE DI PERSIA

(interno)

ten.

CHORUS-CORO

Musical staff with notes and rests.

Sop. Turandot!
Turandot!

(sharp cry)
(grido acuto) ff

Musical staff for Soprano.

Ten. Ah!
Ah!

(sharp cry)
(grido acuto) ff

Musical staff for Tenor.

Basses Bassi Ah!
Ah!

(sharp cry)
(grido acuto) ff

Musical staff for Basses.

Musical staff with notes and rests.

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

27 Allegro ♩ = 120

Orchestral score for Trumpets and Trombones, including dynamics like ff and p.

TIMUR

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

rall:.....

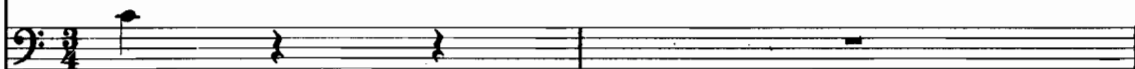
Vocal and piano accompaniment for Timur, including lyrics and dynamics like dimin.

THE PRINCE
IL PRINCIPE



Not to die, but to triumph over 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! Triumphant vict - or - y
Vin - ce - re glo - rio - sa -

TIMUR (holding him back)
(trattenendolo)



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



p

(He is about to throw himself on the gong; the three grotesque masks bar his way)
(*Si slancia verso il Gong; le tre maschere 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 LE TRE MASCHERE

PING *f*

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 *f*

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 *f*

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

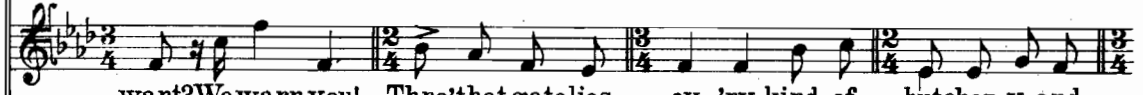
f *f* *p*

PING



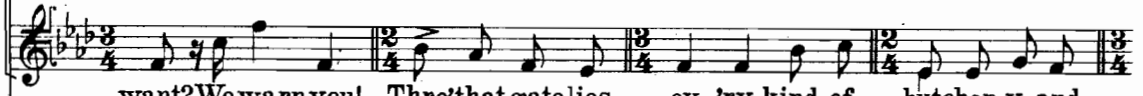
want? We warn you! Thro' that gatelies ev-'ry kind of butcher-y and
vuoi? Va' vi - a! va', la por-ta è que-sta del-la gran becche.

PONG

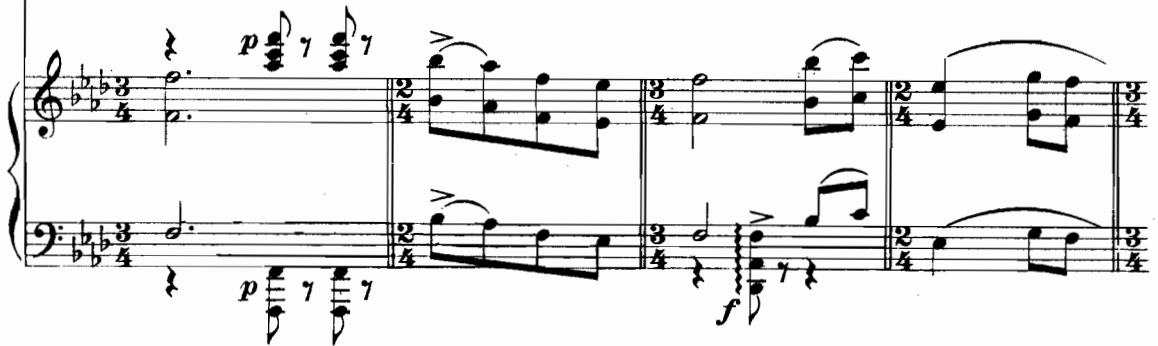


want? We warn you! Thro' that gatelies ev-'ry kind of butcher-y and
vuoi? Va' vi - a! va', la por-ta è que-sta del-la gran becche.

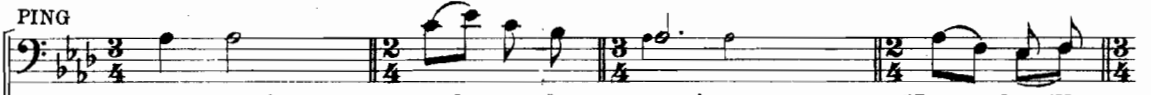
PANG



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



PING



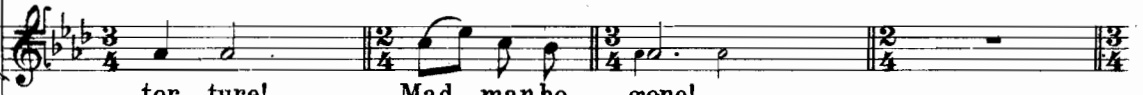
tor - ture! Mad - man, be - gone! Here they'll -
- ri - a! Paz - zo, va' vi - a! Qui - si -

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

PING

We've no
Non vo.

PONG

here — are ov - er - flow - ing!
- te - ri so . no oc - cu - pa - ti!

PANG

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

FANG

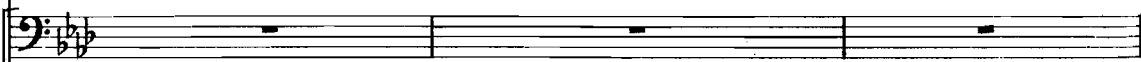
Escape be - fore a cert - ain
O scappi, o il fu - ne - ral per

THE PRINCE
IL PRINCIPE

Stand back and let me pass! —

La - sciate mi pas - sar! —

PING



PONG



death a - waits - you

And —

PANG *te s'ap - pres - sa!*

Per —



death a - waits - you

And —

PANG *te s'ap - pres - sa!*

Per —

PING

PONG

PANG

all for a Princ_ess! Pooh!... What is
 u - na Prin - ci - pes - sa! Peuh!... Che co -

all for a Princ_ess! Pooh!...
 u - na Prin - ci - pes - sa! Peuh!...

31

m.s.

p

PING

PONG

PANG

she? she?
 - s'è?

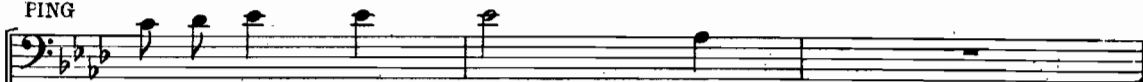
But -
 Ma -

And with a regal
 E il man to col la

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

m.d.

PING



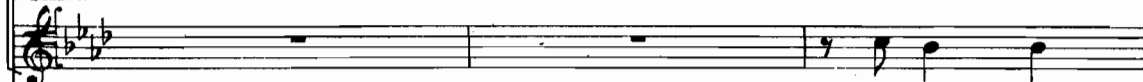
if you saw her naked,
se la spo - gli nu - da,

PONG



mant - le! Just - flesh!
fran - gia! È - car - ne!

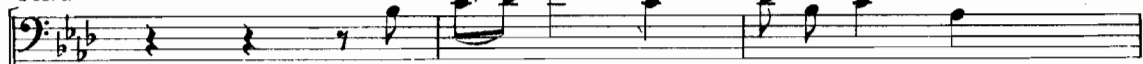
PANG



Like ev - 'ry
È car - ne



PING



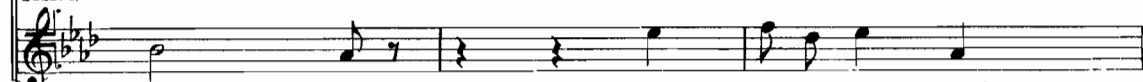
not ev - en flesh that's good for eat - ing!
è ro - ba che non si man - gia!

PONG



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

PANG



oth - er! Not good for eat - ing!
cru - da! che non si man - gia!



Standback 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 - pou - se 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, si, bel - le, im - pe - ria - li,

33

PING

oh! yes, ver - y! but al - ways the
 si, si, bel - le, si, 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 -

Ped.

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

THE MASKS - LE MASCHERE

mf *p*

9

*

(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,

f

f

ped.

THE PRINCE
IL PRINCIPE

(violently)
(*con violenza*)

Stand back and let me pass!

(still holding the Prince back)
(*tattenendo 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!

f

ped.



PING



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

PONG



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

PANG



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

34

ff *ff*

PING



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

PONG



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

PANG



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

(Strings)
(Archi)

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

Sopranos
Soprani

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

PING

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

PONG

- way!
via!

PANG

- way!
via!

- 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

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

In
E

(cantando)

p

dim.

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

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

clos - es.
 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,
Via di là,you chatter box_es!
*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-

way!
là!

'Ware of the gong!
Attenti al gong!

'Ware of the gong!
Attenti al gong!

'Ware of the gong!
Attenti al gong!

'Ware of the gong!
Attenti al gong!

'Ware of the gong!
Attenti al gong!

(Flute)
(Flauto)

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

hour!
-tà!

PING

Look at him,
Guarda.lo,

PONG

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

PANG

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

36 All^{to} moderato ♩ = 116

PING

Pang!
Pang!

Hal.luc.in.
Al.lu.ci.

PONG

He is craz.y!
In.ton.tl.to!

PANG

He is loon.y!
E in.sor.di.to!

TIMUR

Musical staff for TIMUR, bass clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The staff contains a few notes and rests.

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

PING

Musical staff for PING, bass clef, key signature of two sharps, and a 3/4 time signature. The staff contains a few notes and rests.

- at - ed!
 - na - to!

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, key signature of two sharps, and a 3/4 time signature. It includes chords, arpeggios, and a triplet of eighth notes.

PING

Musical staff for PING, bass clef, key signature of two sharps, and a 3/4 time signature. It features a triplet of eighth notes.

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

PONG

Musical staff for PONG, treble clef, key signature of two sharps, and a 3/4 time signature. It features a triplet of eighth notes.

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

PANG

Musical staff for PANG, treble clef, key signature of two sharps, and a 3/4 time signature. It features a triplet of eighth notes.

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

THE MASKS - LE MASCHERE

rall:..... a tempo

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs, key signature of two sharps, and a 3/4 time signature. It includes chords, arpeggios, and a triplet of eighth notes.

(The masks surround the Prince in grotesque attitudes.)

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

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs, key signature of two sharps, and a 3/4 time signature. It includes chords, arpeggios, and a triplet of eighth notes.

THE MASKS - LE MASCHERE

PING

...are more
...son più

PONG

Chim-ney fluwith - out a glimmer...
...go - 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

pp

PING

...are less
... son men

PONG

...or your stubborn pate, young master...
... l'o - sti - na - ta tua ca - poc - cia...

PANG

Ir - on, flint or al - ab - ast - er...
Fer - ro, bron - zo, mu - ro, roc - cia...

PING

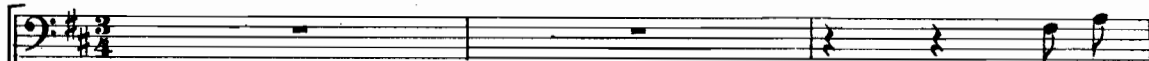
hard than the enigmas of Tur - an - dot!

PONG

du - ri degli e - nig - mi di Tu - ran - dot!

PANG

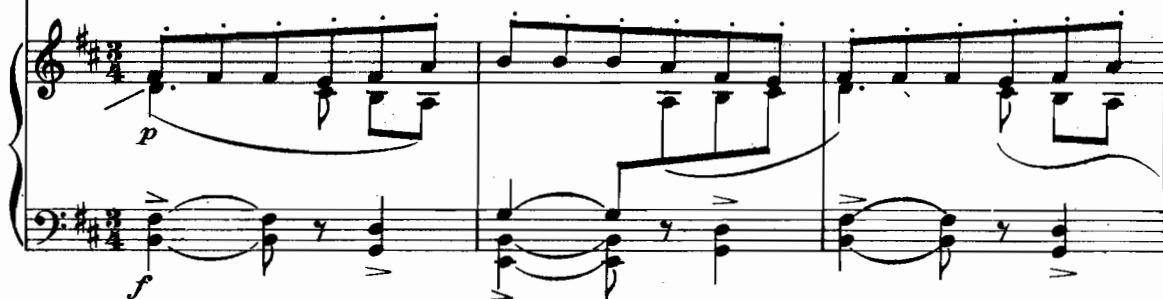
PING

Wash your
Sta alla

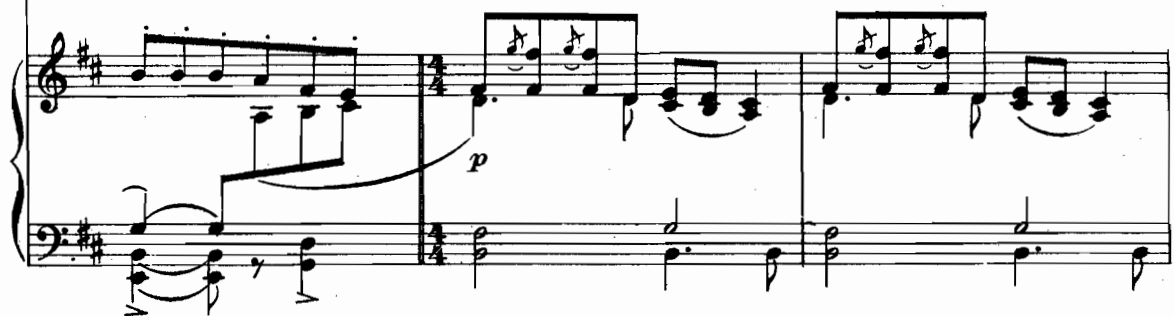
PONG

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

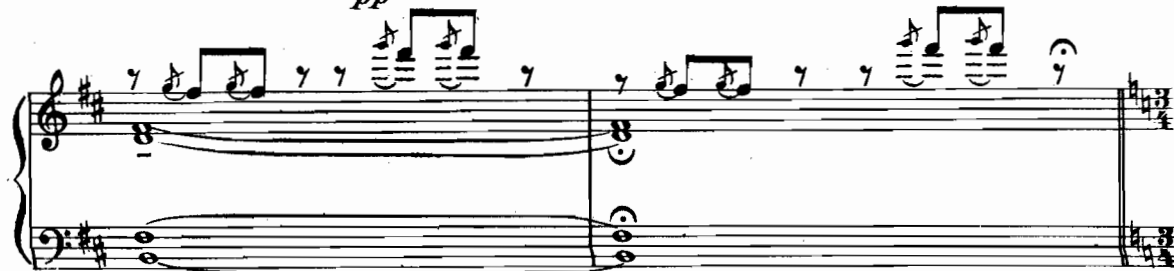
PANG

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

THE SHADOWS - FANTASMI

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

due Ped.

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 -

* Ped.

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)

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!

THE PRINCE
IL PRINCIPE

THE MASKS - LE MASCHERE

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

p

Love her? What non-sense! Whom? Tur-andot? Ah!
PONG *L'a - mi? Che co - sa? Chi? Tu - randot? Ah!*

Love her? What non-sense! Whom? Tur-andot? Ah!
PANG *L'a - mi? Che co - sa? Chi? Tu - randot? Ah!*

Love her? What non-sense! Whom? Tur-andot? Ah!
L'a - mi? Che co - sa? Chi? Tu - randot? Ah! (Flutes & Oboes)
(Oboes) (Flauti e Ohoi)

39 **Allegro** ♩ = 120 *mf*

PING

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

PONG 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!

PING



Ah!
Ah!

PONG



Ah! Fool-ish youth, you're de-ment-ed!
Ah! O ra-gas-zo de-men-te!

PANG



Ah! Tur-an-dot is a
Ah! Tu-ran-dot non e



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)



PING




ist - ent !..
nul - li !..

PONG

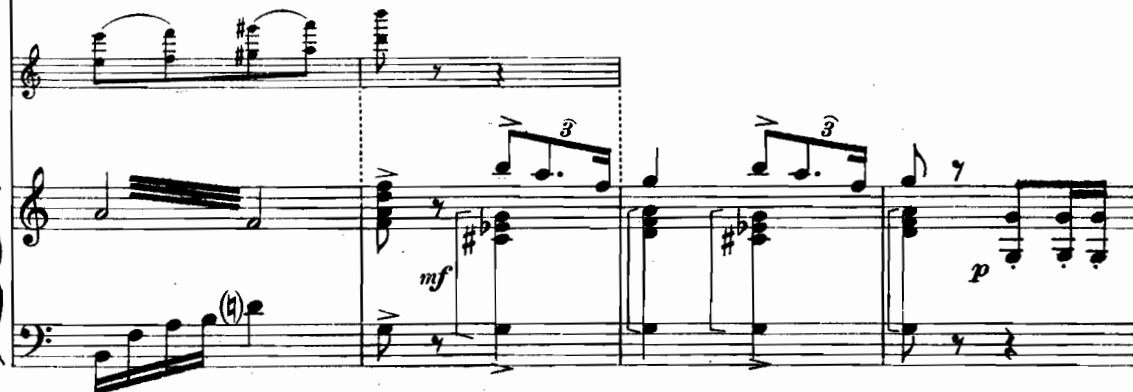


Tur - an - dot is a myth and non - ex - ist - ent !
Tu - ran - dot non e - si - ste, non e - si - ste !

PANG



Tur - an - dot is a myth and non - ex - ist - ent !
Tu - ran - dot non e - si - ste, non e - si - ste !



mf *p*

PING



Tur - an - dot is a myth, like you and all oth - er
Tu - ran - dot ! co - me tut - ti qui ci - trul - li tuoi

PONG



PANG



40



p

PING

id - iots! and — so am I!... So's ev - 'ryone!... god or
pa - ri! L'uomo! Il Di - o! Io!... I *po - po-li!...* I so -

PONG

PANG

You are
Tu ti an.

PING

mort - al!... Pu-Tin - Pao!... Pu-Tin - Pa - o! Thou a -
bra - ni!... Pu-Tin - Pao!... *Pu-Tin - Pa - o! Non e -*

PONG

She's a myth like you and all oth - er
Co - me tut - ti quei ci - trul - li tuoi

PANG

rushing to destruct.ion just like all — the — oth - er
nul - li co - me quei ci - trul - li, quei ci - trul - li tuoi

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

Ped. * Ped. *

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

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

THE PRINCE
IL PRINCIPE

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

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!

PING

Musical staff for PING, showing a series of eighth notes in a descending line.

PONG
 'Tisthus the moon will kiss your pal . lid
 Co . si la lu . na ba . cerà il tuo

Musical staff for PONG, showing a series of eighth notes in a descending line.

PANG
 'Tisthus the moon will kiss your pal . lid
 Co . si la lu . na ba . cerà il tuo

Musical staff for PANG, showing a series of eighth notes in a descending line.

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

Piano accompaniment for the first section. It features a complex rhythmic pattern with sixteenth and thirty-second notes. A box containing the number '41' is present. Performance markings include 'rall:.....', 'a tempo, ma poco meno', and 'p'.

(entreating him in despair)
(con supplica disperata)

TIMUR

Musical staff for TIMUR, featuring a triplet of eighth notes.

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

Musical staff for PING, showing a single note.

PONG
 vis - age!
 vol - to!

Musical staff for PONG, showing a single note.

PANG
 vis - age!
 vol - to!

Musical staff for PANG, showing a single note.

vis - age!
 vol - to!

Piano accompaniment for the second section. It features a melodic line with a fermata and a triplet. Performance markings include 'pesante e sost.to', 'f', and 'p'. A tempo marking of '♩ = 54' is present.

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?

rall:.....

pp

(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

LIÙ

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 -

p

rit.

p *pp* *p*

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 *Ed.*

*

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. 2

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. * Red. * Red. *

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

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 -

Red. *

THE PRINCE
 IL PRINCIPE

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

Red. *

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. * *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.* *

THE PRINCE
IL PRINCIPE

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

p *mf*

Red. * Red. *

THE PRINCE
IL PRINCIPE

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

p *mf*

Red. *

LIÙ

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 - ve -

TIMUR

We shall die!
 Noi mor - rem!

THE PRINCE
 IL PRINCIPE

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

THE PRINCE
 IL PRINCIPE

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

45

*

THE PRINCE
IL PRINCIPE

Liù, thy heart cannot refuse 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. *f* *m.s.*

Red. *m.s.* *Red.* *

THE PRINCE
IL PRINCIPE

smile again!
- ri - de più!

dim.

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

LIC

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

(desperately)
(disperatamente)

TIMUR

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

46

a tempo
con calma tragica

p tremolo stretto

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

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 - si bel - la!

PONG

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

PANG

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

THE MASKS - LE MASCHERE

Ped.

* Ped.

* Ped.

*

LIÙ

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

Have
Si -

THE PRINCE
 IL PRINCIPE

TIMUR

me — for me!
me — pietà!

For love of
Ab-bi di

PING

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

PONG

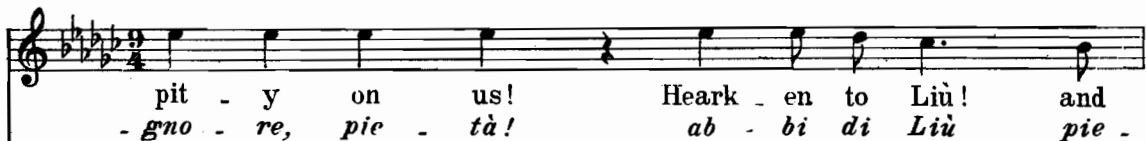
Has life no more at - traction?
La vi - ta è co-sì bel-la!

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, pie - tà! ab - bi di Liù pie -

THE PRINCE
IL PRINCIPE



TIMUR



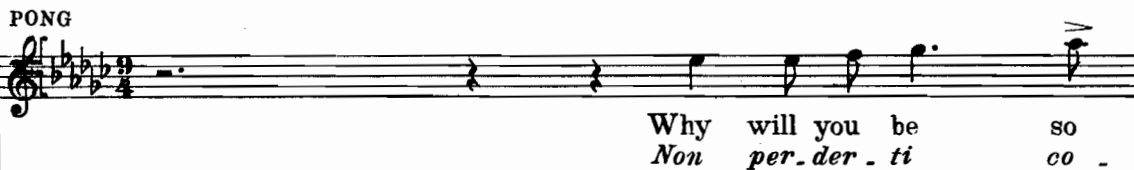
me! for love of me! Oh!
me, di me pie - tà, pie -

PING



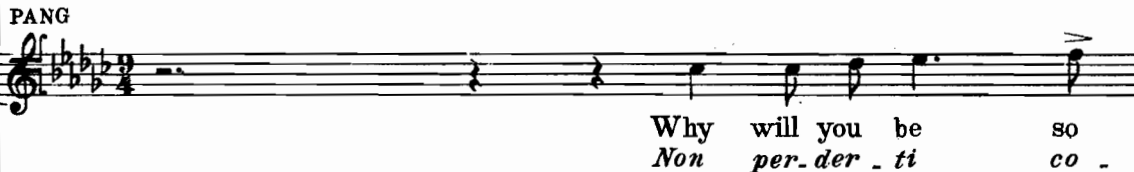
Why will you be so
Non per - der - ti oo -

PONG



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

PANG



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



Ped. * Ped. * Ped. *

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 ask.ing 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.....

Red.

Red.

Red.

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

LIU

come! -
- tà! -

THE PRINCE
IL PRINCIPE

Her exquis_ite face is be . fore me! I see her! She is
Io vedo il suo ful-gi-do vol-to! Lave-do! Mi

TIMUR

Must I be ab-andon'd by thee? My son! My
Non vo-glio stac-car-mi da te! Pie-tà! Pie-

PING

way! Here, get_him a way the id-iot!
via! su, por-ta-lo via, quel paz-zo!

PONG

man-iac! Here, get_him a way the id-iot!
paz-zo! su, por-ta-lo via, quel paz-zo!

PANG

man-iac! Here, get_him a way the id-iot!
paz-zo! su, por-ta-lo via, quel paz-zo!

Red. * Red. * Red. *

LIÙ

Musical staff for Liù, treble clef, 4/4 time signature, key of B-flat major. The staff contains a few notes and rests, ending with a double bar line and repeat sign.

Have
Pie -

THE PRINCE
IL PRINCIPE

Musical staff for The Prince, treble clef, 4/4 time signature, key of B-flat major. The staff contains a few notes and rests, ending with a double bar line and repeat sign.

cal - ling! She is there!
chia - ma! Es - sa è là!

TIMUR

Musical staff for Timur, bass clef, 4/4 time signature, key of B-flat major. The staff contains a few notes and rests, ending with a double bar line and repeat sign.

son! Up - on my knees I ask, im-
- tà! Mi get - to ai tuoi pie - di ge -

PING

Musical staff for Ping, bass clef, 4/4 time signature, key of B-flat major. The staff contains a few notes and rests, ending with a double bar line and repeat sign.

Catch hold of that gib - ber - ing
Trat - tie - ni quel paz - zo fu -

PONG

Musical staff for Pong, treble clef, 4/4 time signature, key of B-flat major. The staff contains a few notes and rests, ending with a double bar line and repeat sign.

Catch hold of that gib - ber - ing
Trat - tie - ni quel paz - zo fu -

PANG

Musical staff for Pang, treble clef, 4/4 time signature, key of B-flat major. The staff contains a few notes and rests, ending with a double bar line and repeat sign.

Catch hold of that gib - ber - ing
Trat - tie - ni quel paz - zo fu -

Piano accompaniment for the scene, consisting of two staves (treble and bass clef) in 4/4 time, key of B-flat major. The music features chords and melodic lines with various ornaments and dynamics. There are asterisks and 'Ped.' markings below the bass staff.

LIÙ *cresc. sempre*

pit - y!
- tà! _____

Oh!hear us, I beg, I pray!
Si - gno - re, pie.tà, pie.tà!

THE PRINCE
IL PRINCIPE

O fath - er 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

Musical staff for LIÙ, treble clef, 4/4 time signature. The staff contains a few notes and rests, ending with a double bar line and a repeat sign.

Oh! heark - en
Pie - tà, si -

THE PRINCE
IL PRINCIPE

Musical staff for THE PRINCE, treble clef, 4/4 time signature. The staff contains a few notes and rests, ending with a double bar line and a repeat sign.

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

TIMUR

Musical staff for TIMUR, bass clef, 4/4 time signature. It features a triplet of eighth notes. The staff ends with a double bar line and a repeat sign.

Soft - en thy heart! Must I die thro' thy
Ab - bi pie - tà! non vo - ler la mia

PING

Musical staff for PING, bass clef, 4/4 time signature. The staff contains a few notes and rests, ending with a double bar line and a repeat sign.

mad! Does life not at -
sei! La vi - ta è

PONG

Musical staff for PONG, treble clef, 4/4 time signature. It features a triplet of eighth notes. The staff ends with a double bar line and a repeat sign.

Rav - ing mad! Does life not at -
fol - le tu sei! La vi - ta è

PANG

Musical staff for PANG, treble clef, 4/4 time signature. It features a triplet of eighth notes. The staff ends with a double bar line and a repeat sign.

Rav - ing mad! Does life not at -
fol - le tu sei! La vi - ta è

Piano accompaniment for the scene, consisting of two staves (treble and bass clef). The music includes a triplet of eighth notes in the bass line and an 8-measure rest in the treble line. The piece concludes with a double bar line and a repeat sign.

LIÙ

Sire _____ to me!
- gno - - - re!

THE PRINCE
IL PRINCIPE

smile _____ a - gain!
- ri - - - de più!

TIMUR

fol - - - ly?
- mor - - - te!

PING

- tract you? Now, all pull to - geth - er and get him a -
bel - - - la! *Su, un ul - ti - mo sfor - zo, por - tia - mo - lo*

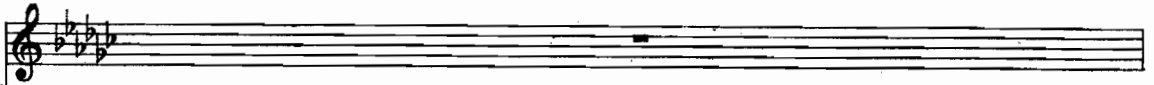
PONG

- tract you?
bel - - - la!

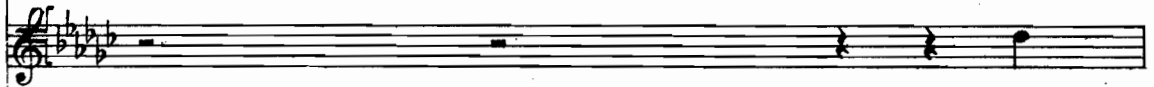
PANG

- tract you?
bel - - - la!

LIU

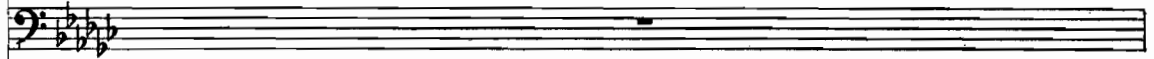


THE PRINCE
IL PRINCIPE



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!

poco rit.

Ped. * Ped. * Ped. *

LIC

p ma con calore crescenteTHE 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

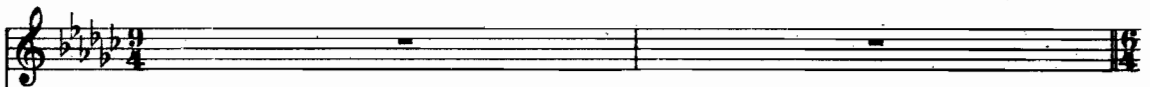


The face that you see is a phantom!
Il vol-to che ve-di è il lu - sio-ne!

47



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

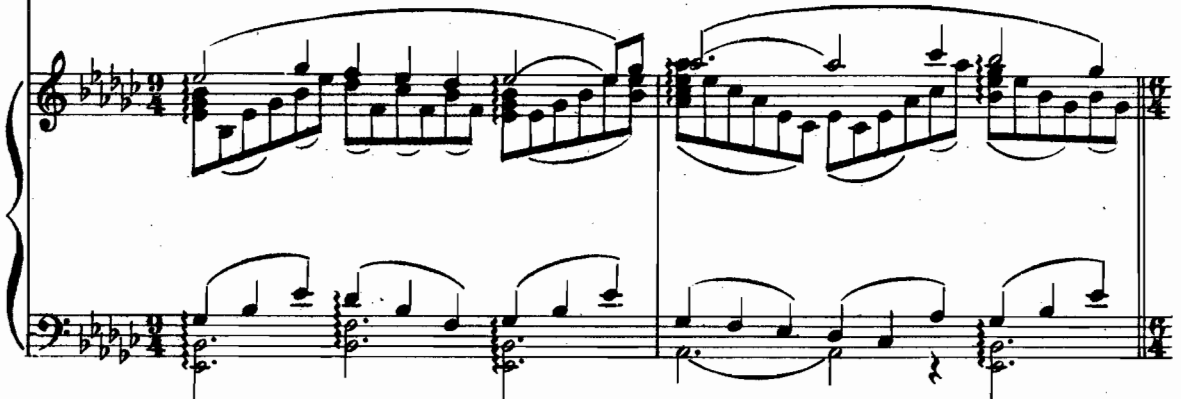


You're los-ing your life for a phant - om! For a
La lu-ce che splende è fu - ne - sta! è il-lu -

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 phan - tom! Before you is loom - ing the
 - sio - ne fu - ne - sta! Tugio - chi la te - sta, la

PANG



myth and a phan - tom! Before you is loom - ing the
 - sio - ne fu - ne - sta! Tugio - chi la te - sta, la

sciolte

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

LIÙ

incalz.e cresc.sempre

Musical staff for Liù, treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a fermata over the first measure and a repeat sign at the end.

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 signature. The staff contains a melodic line with a fermata over the first measure and a repeat sign at the end.

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 signature. The staff contains a melodic line with a fermata over the first measure and a repeat sign at the end.

life! _____
 - bò! _____

Musical staff for Ping, bass clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a fermata over the first measure and a repeat sign at the end.

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

Musical staff for Pong, treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a fermata over the first measure and a repeat sign at the end.

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

Musical staff for Pang, treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a fermata over the first measure and a repeat sign at the end.

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

Musical staff for Soprano, treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a fermata over the first measure and a repeat sign at the end.

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

Musical staff for Tenor, bass clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a fermata over the first measure and a repeat sign at the end.

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

Musical staff for Brass instruments, treble clef, key signature of three flats, 4/4 time signature. The staff contains a chordal accompaniment with a fermata over the first measure and a repeat sign at the end.

Musical staff for Piano, treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a fermata over the first measure and a repeat sign at the end.

Musical staff for Bass, bass clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a fermata over the first measure and a repeat sign at the end.

incalz.e cresc.sempre

*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.

LiC
 scaffold, we, all three to- geth- er, 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 suffer- ing torture!
 - li- rio O - gni sen- so è un mar- ti- rio fe- ro- ce!

PING
 I lie at thy
 Mi get- to ai tuoi

PONG
 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

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

sciolte
 Ped. * Ped. * Ped. * Ped. *

CHORUS - CORO

LIÙ

tar - ry longer, Do not tar - ry long - er!
 - gia - mo, si - gnore, ah, fug - gia - mo, fug - gia - mo!

THE PRINCE
IL PRINCIPE

Ev - 'ry nerve of my soul and my bod - y is cry - ing:
 O - gni fi - bra del - l'ani - ma ha una vo - ce che gri - da:

TIMUR

feet! Thou wilt kill thy old fath - er!
 pie - di! non vo - ler la mia mor - te!

PING

straight to perd - it - ion! I as - sure you you'll lose your
 al - la ro - vi - na! Non gio - car - la vita, non gio -

PONG

rush - ing straight to perd - it - ion! Oh! you'll lose your
 cor - ri al - la ro - vi - na! La vita, non gio -

PANG

rush - ing straight to perd - it - ion! Oh! you'll lose your
 cor - ri al - la ro - vi - na! La vita, non gio -

ev - er - last - ing gloom will cov - er your cru - el
 c'è se - gna - to, ah - mè, il tu - o cru - del - de -

ev - er - last - ing gloom will cov - er your cru - el
 c'è se - gna - to, ah - mè, il tu - o cru - del - de -

ev - er - last - ing gloom will cov - er your cru - el
 c'è se - gna - to, ah - mè, il tu - o cru - del - de -

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

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!

'Tis death!
La morte!

'Tis death!
La morte!

- car!

fate!

- stin!

Ah! _____
Ah! _____

Ah! _____
Ah! _____

fate!

- stin!

Ah! _____
Ah! _____

Ah! _____
Ah! _____

fate!

- stin!

Ah! _____
Ah! _____

Ah! _____
Ah! _____

fff

fff

8

8

LIU

Musical staff for LIU, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with a fermata over the final note.

'Tis death!
La mor.te!

THE PRINCE
IL PRINCIPE

(sounds the gong thrice)
(batte i tre colpi al gong)

Musical staff for THE PRINCE, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with a fermata over the final note.

Turandot!
Turandot!

TIMUR

Musical staff for TIMUR, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with a fermata over the final note.

'Tis death!
La mor.te!

PING

Musical staff for PING, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with a fermata over the final note.

'Tis death!
La mor.te!

PONG

Musical staff for PONG, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with a fermata over the final note.

'Tis death!
La mor.te!

PANG

Musical staff for PANG, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with a fermata over the final note.

'Tis death!
La mor.te!

Musical staff for the first 'Ah!' vocal line, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with a fermata over the final note.

Ah!
Ah!

Musical staff for the second 'Ah!' vocal line, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with a fermata over the final note.

Ah!
Ah!

Musical staff for the third 'Ah!' vocal line, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with a fermata over the final note.

Ah!
Ah!

Musical staff for percussion, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a series of rhythmic patterns represented by oval shapes.

Musical staff for percussion, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a series of rhythmic patterns represented by oval shapes.

rall.

(Bass Drum & Tympani)
(Cassa e Timpani)

Musical staff for percussion, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a series of rhythmic patterns represented by oval shapes.

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

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

fff

Red.

3

3

3

3

poco rall:.....

fff

Red.

3

3

3

3

a tempo

sostenendo

con forza crescente.....

Red.

Red.

Red.

poco rall.

CURTAIN
SIPARIO

ffff

Red.

Red.

End of Act I.
Fine dell'Atto I.



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

ELSAK

All^o moderato ♩ = 120

f staccato

PING

Hallo
O - là,

PING

Pang! _____ Hallo, Pong! _____
Pang! _____ O - là, Pong! _____

PING

(mysteriously)
(misteriosamente)

Musical notation for the first system, featuring a bass line with a melodic line and a piano accompaniment.

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

Piano accompaniment for the first system, including treble and bass staves with dynamic markings like "dim." and "p".

PING

Musical notation for the second system, featuring a bass line with a melodic line and a piano accompaniment.

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

Piano accompaniment for the second system, including treble and bass staves with dynamic markings like "f" and a fermata.

PING

Musical notation for the third system, featuring a bass line with a melodic line and a piano accompaniment.

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

Piano accompaniment for the third system, including treble and bass staves with dynamic markings like "f" and a fermata.

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.

(gaily)
(gaiamente) *p*

PONG

I'll prep -
Io pre -

poco rall.

dim.

PONG



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

PANG

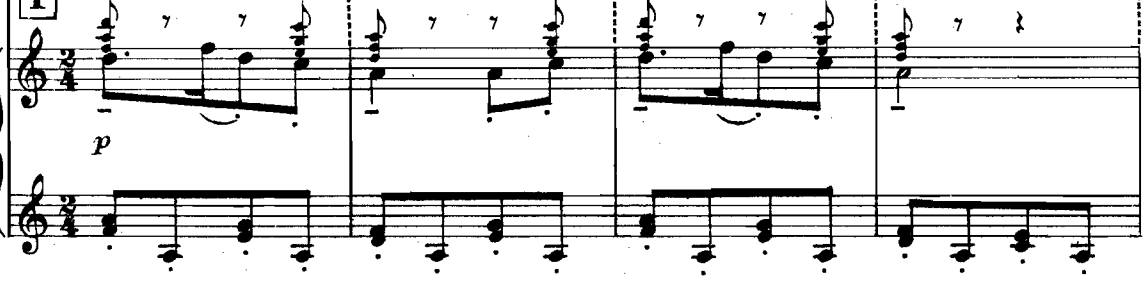
(funereally)
(cupamente) *p*

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

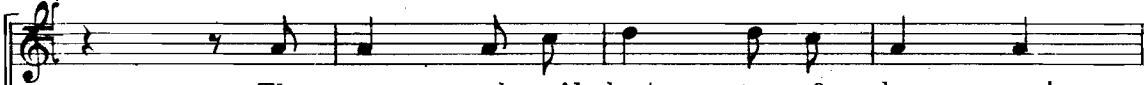
(Bass Drum D. Bass)
(G. Cassa C. Bassi)



1 Allegretto ♩ = 112



PONG

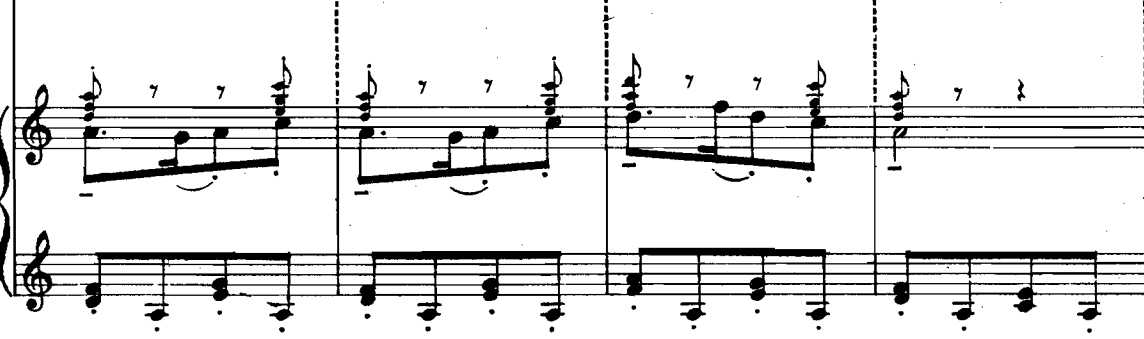
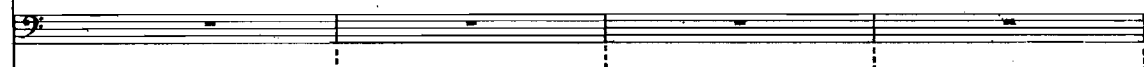


The gay, colour'd lant - erns of pleas - ure!
Le ros - se lan - ter - ne di fe - sta!

PANG



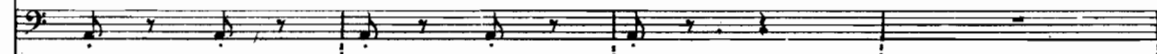
The
Le



PONG

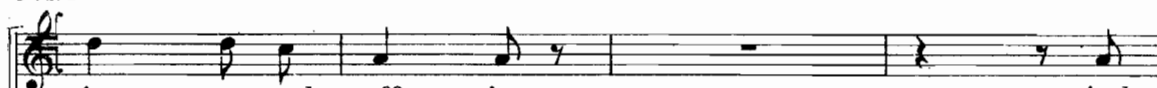
The
Gli in -

PANG

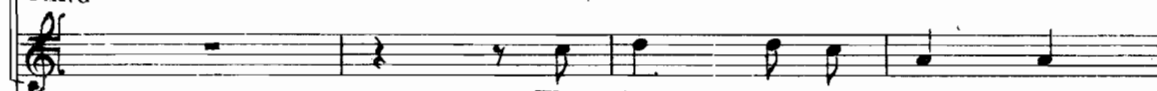
gloom - y white lant - erns of mourn - ing!
bian - che lan - ter - ne di lut - to!

dim.

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...

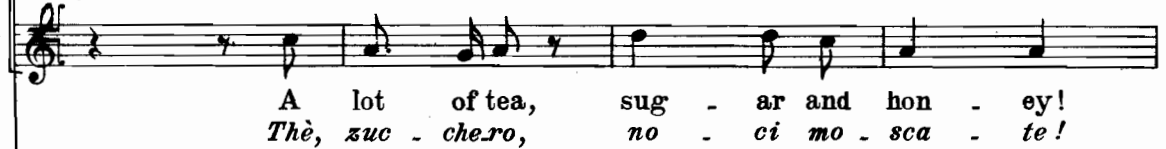
p

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!

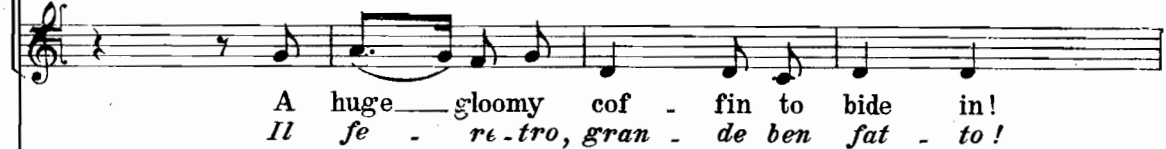


PONG



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!

f

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

PING

3

pp *p dolce*

PING

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

p

PING

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

p

PING

ang - - - uish, _____ that wert so
 - quie - - - - ta, _____ co - me dor -

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a long note on 'ang' followed by a rest, then 'uish' with a long line indicating a sustained note. The piano accompaniment features a melody in the right hand with a trill on the first measure and chords in the left hand.

PING

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

The second system continues the vocal line and piano accompaniment. The vocal line has notes for 'hap' and 'PY', followed by a rest, then 'dream' and 'ing'. The piano accompaniment has a more active melody in the right hand with sixteenth notes and chords in the left hand.

PING

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

The third system concludes the vocal line and piano accompaniment. The vocal line has notes for 'strong' and 'and', followed by a rest, then 'ser' and 'ene', followed by a rest, then 'thro'' and 'sev'n - ty thousand'. The piano accompaniment features a melody in the right hand with a trill and chords in the left hand.

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. And then came
 - do. Poi nac - que

PANG

ing. And then came
 - do. Poi nac - que

Sostenuto

cresc. *f* *mf*

PING

p dim.

then came Tur - an - dot...
 nac - que Tu - ran - dot...

PONG

p

Tur - an - dot...
 Tu - ran - dot...

PANG

p

Tur - an - dot...
 Tu - ran - dot...

(Violas & Bassoons)
 (Viole e Fagotti)

p dim.

a tempo

p

p dim.

PING

p

And now for ag - es
 E so - no an - ni

(Flute I.)
 (Flauto I.)

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

trump

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,

(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

dog there were eight.

PONG

ca - ne fu - ron ot - to.

PANG

And in the pres - ent year, in this

Nel - l'anno in cor - so, il ter -

PING



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

PONG



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

PANG



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

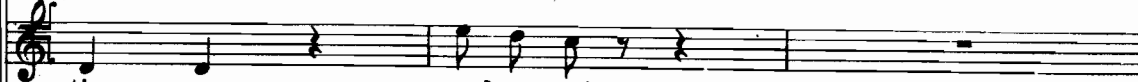
Ped.

PING



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...

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

PING *2.*
 got to Number Twent -
 già 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
p 7
 tre to Num ber Twent -
 di - ce si - mo,

PANG
p 7
 tre to Num ce ber Twent -
 di - ce si - mo,

(Violas solo)
 (Viole sole)

p

PING

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!

How ex -
Che la -

(Clarinet)
(Clarinetto)

PING

-haust - - ing!
vo - ro!

PONG
 - - - - -

PANG
 - - - - -

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

p
What
Che

(Violin I.)
(Violini I.)

(Flutes)
(Flauti)

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 rasserenava 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. And I'm
— tut - to cin - to di bam - bù. 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

Musical score for the first system. It includes a vocal line in bass clef and piano accompaniment in treble and bass clefs. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music is marked 'a tempo'.

PING

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

Musical score for the second system. It includes a vocal line in bass clef and piano accompaniment in treble and bass clefs. The key signature is two sharps and the time signature is 3/4. The music is marked 'pp' (pianissimo).

PING

(confirming)
 (assentendo)
pp

PONG

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

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

PANG

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

10

Musical score for the third system. It features piano accompaniment in treble and bass clefs. The key signature is two sharps and the time signature is 3/4. The music is marked 'pp' (pianissimo). A measure rest of 10 measures is indicated at the beginning of the system.

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!

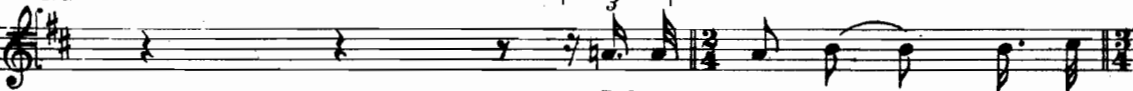
(Viola)

PING



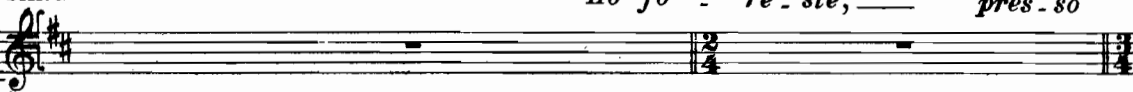
all sur - round - ed by bam - boo!...
 tut - to cin - to di bam - bù!..

PONG



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

PANG

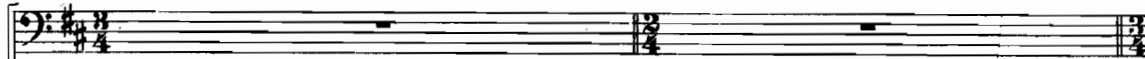


Meno

molto rit.

a tempo

PING



PONG



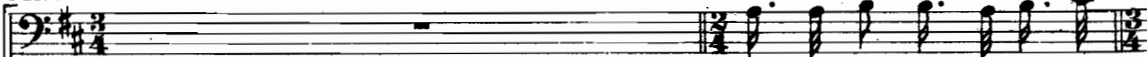
Te, fin - er ones you ne'er could see, —

PANG



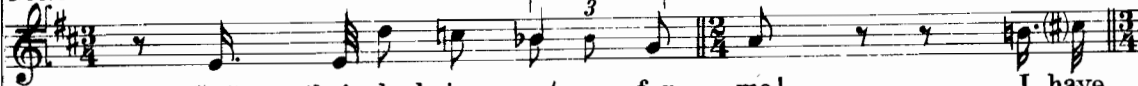
I've a gard - en, — close to Kiù, — and I
 Ho un giardi - no, — pres - so Kiù, — che la -

PING



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

PONG



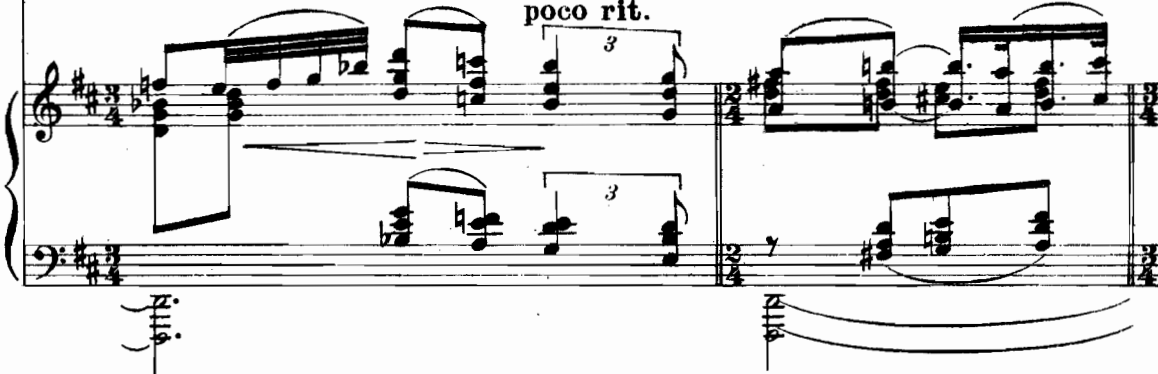
but their shade is not _____ for me! I have
che non han - no om_bra per me. Ho fo -

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

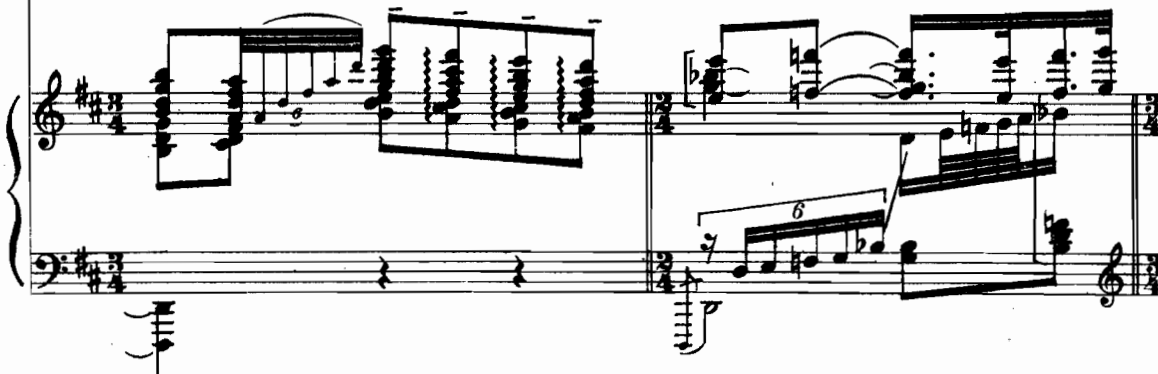


for_ests, fin_er ones you can_not see!
- re - ste che più bel - le non ce n'è!

PANG



see you, pret_ty gard_en an_y more?
- drò, non ri - ve - drò mai più, mai più!



PING

All surrounded by bam - boo! But I'm here ev - er
Tut - to cin - to di bam - bù! *E stiam qui a stil.*

PONG

I'm here!
Stiam qui

PANG

I'm here!
Stiam qui

11

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!

7

PING

Oh! that I were back there too...

PONG

E potrei tornar lag-giù...

home...
Tsiang...

PANG

dolce

Oh! that I were back at
E po - trei tor - nar a

cominciando a rall.

dim.

PING

to enjoy my lake of blue
a godermi il la-go blu

Kansou...
Honan...

PONG

Chang...
Tsiang...

PANG

Kiù...
Kiù...

Kiù...
Kiù...

rall.

*dolcemente
calando*

dim.

PING

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

PONG

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

PANG

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

Lo stesso movimento
ma più sostenuto quasi Andante

a tempo
sostenendo e rall.

12

$\text{♩} = 92$

pp

espress.

ppp

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

(Horns)
 (Corni)

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

rall.

pp

mf

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

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

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

13 Andante mosso ♩ = 96

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

PONG
 - sane and craz - y lov - ers! —

PANG
 paz - zi in - na - mo - ra - ti! —

How man - y,
 Ne ab - biam, —

How man - y,
 Ne ab - biam, —

* A B (Optional Cut)
 (Taglio.)

PING

PONG

PANG

how man - y hope - ful fools we've seen ar - riv - ing! —

ne abbi-am vi-sti ar-ri - var de - gli a - spi - ran - ti! —

how man - y hope - ful fools we've seen ar - riv - ing! —

ne abbi-am vi-sti ar-ri - var de - gli a - spi - ran - ti! —

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings 'p' and '7'.

PING

How man - y!
*O quan - ti!*How man - y hope - ful
Ne ab-biam vi-sti ar-ri -

PONG

How man - y!
O quan - ti!

PANG

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes a dynamic marking 'p'.

PING

fools we've seen ar - riv - ing! 0
var de-gli a-spi-ran - ti! 0

PONG

How man - y!
 O quan - ti!

PANG

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-zì in - na - mo - ra - ti!

p

B**14** Allegretto 8

♩ = 126

leggero e staccato

PING

Do you rem - em - ber the im - perial Prince of
Vi ri - cor - da - te il 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

CHORUS - CORO

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 - cov.er'd Ind.ian 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

PONG

- ik - a, who wore such curious bell - shap'd ear - rings?
- ri - ka, cogli o-rec-chi-ni co - me cam-pa - nel - li?

drip - ping!
san - gue!

drip - ping!
san - gue!

drip - ping!
san - gue!

16

pp

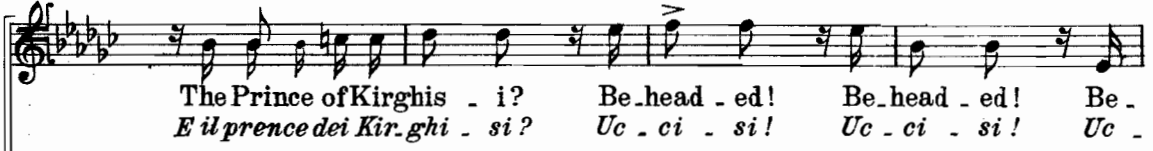
PONG

He ask'd for love, and they cut his head off!
A - mo - re chie - se, fu de - ca - pi - ta - to!

PANG

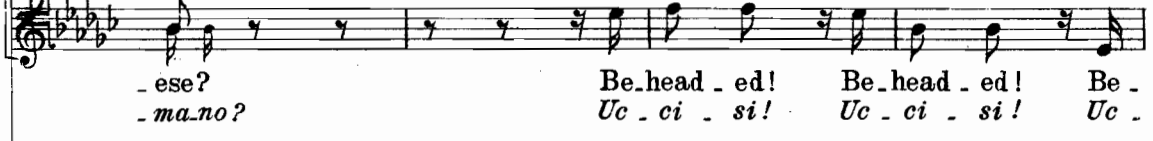
And the Burm.
Ed il Bir -

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

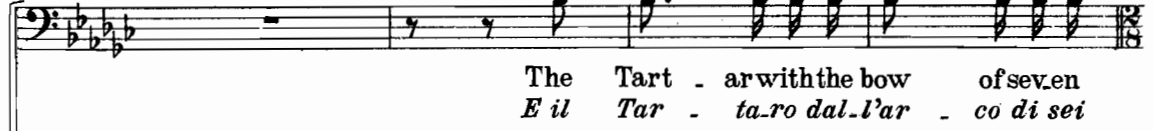


-ese? Be-head-ed! Be-head-ed! Be-
-ma.no? Uc - ci - si! Uc - ci - si! Uc -



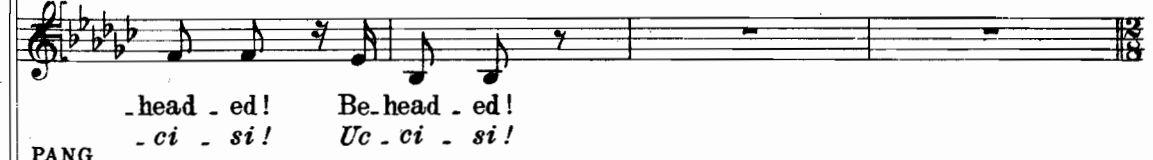
f

PING



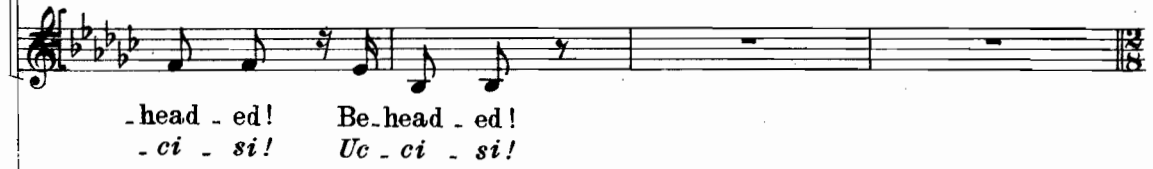
The Tart - arwiththe bow ofseven
E il Tar - ta-ro dal-l'ar - co di sei

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?

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

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

Grind and sharpen, till the blade with blood is drip - ping! _____ 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)

CHORUS - CORO

PING

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

PONG

Be - headed!
E - stin - to!

PANG

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

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!

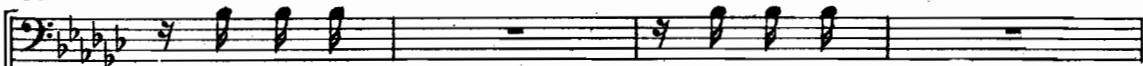
realm of Tur - an - dot, we are nev - er nev - er id - le!
regna Tu - ran - dot, il la - vo - ro mai non lan - gue!

(Piccolo)
(Ottavino)

8...
pp

PING

cresc:.....



and slaught.er!
Uc . ci . di !

and slaughter!
Uc . ci . di !

PONG



Un . end . ing!...
Am . maz . za ...

Un . end . ing!...
Am . maz . za ...

PANG



head . ed!... Un . end . ing! 'Tis slaughter... un . end . ing! Un .
- ci . di... e - stin . gui ... uc - ci - di e - stin . gui ... uc -



Grind and sharp - en, _____ till the blade with _____
Ungi, ar - ro - ta, _____ che la la - ma _____



Grind and sharp - en, _____ till the blade with _____
Ungi, ar - ro - ta, _____ che la la - ma _____



Grind and sharp - en, _____ till the blade with _____
Ungi, ar - ro - ta, _____ che la la - ma _____



8.....

8.....



cresc:.....

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!

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 -

Molto moderato ♩ = 86

18

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, -

PING

laught - er!
ras - - - sa!

Fare_well, div_ine race here.
Ad - dio, - stir - pe di -

PONG

laught - er!
ras - - - sa!

Fare_well, div_ine race here.
Ad - dio, - stir - pe di -

PANG

laught - er!
ras - - - sa!

Fare_well, div_ine race here.
Ad - dio, - stir - pe di -

m.s.

p

Red.

*

PING

cresc.

cresc. sempre

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

PONG

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

PANG

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 *pp*
 — 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 *pp*
 — 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 *pp*
 — 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)

allarg. *f* *pp* *tornando a tempo sostenendo*

PING (falsetto) (For the cut) (per il taglio) But when Ma se
 Chin - a! — Fare_well,divine__ race here aft - er!
 Chi - na! — Ad - dio stir - pe di - vi - na!

PONG (falsetto) (sits down again) (torna a sedere)
 Chin - a! — Fare_well,divine__ race here aft - er!
 Chi - na! — Ad - dio stir - pe di - vi - na!

PANG (falsetto) (sits down again) (torna a sedere)
 Chin - a! — Fare_well,divine__ race here aft - er!
 Chi - na! — Ad - dio stir - pe di - vi - na!

poco rall. *rit.* * C

pp dim.

* 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 cie - lo! Fa che giunga la gran

PONG

p

O thou almighty king of the heavens!
 O gran - de mare - scial - la del cie - lo!

PANG

p

Do thou hasten on that
 Fa che giunga la gran

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! Thenight of sur-
 Fa che giunga la gran notte at te - sa, la not te del-la

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

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 out)
(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! And then all three, in the
lu - me! Poi tut-t'e tre, in giar -

PONG

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

PANG

And then all
Poi tut-t'e

PING

gard - en we will sing...

PONG

- di - no noi can - te - rem...

PANG

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

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

pp

pp

PING

p

Like this. _____
 co - si: _____

PONG

morn - ing...

PANG

- ti - no...

p

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

♩ = 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.)

pp

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

tends from the Tse - Kiang to the mighty Jang - Tse!
sten - de dal Tse - Kiang al - l'immen.so Jang - Tsè!

PONG

tends from the Tse - Kiang to the mighty Jang - Tse!
sten - de dal Tse - Kiang al - l'immen.so Jang - Tsè!

PANG

tends from the Tse - Kiang to the mighty Jang - Tse!
sten - de dal Tse - Kiang al - l'immen.so Jang - Tsè!

PING

But there, — ard — ent with in thy —
Ma là, — den — tro al le sof — fi — ci

(à bouche fermée)
(a bocca chiusa)

PONG

PANG

(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*

pp dolce

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

PING



PONG

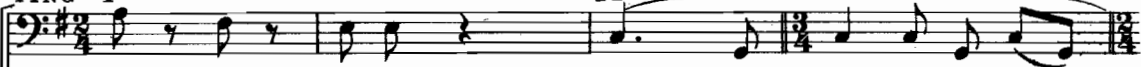


er - ious night that grants our des - ire!
 di - gio o - ra ve - de com - pir!

PANG



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

PING *p*

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 curt - ains.
 Al - la gial - la co - per - ta di se - ta

PANG



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

23



PING

for!
- ta!

pp *Opt.* *Opp.* **F** (falsetto)

Gold.en
Nel giar.

PONG

to the hour of car - es - ses and sighs! Gold.en
te - sti - mo - ne dei dol - ci so - spir! Nel giar.

pp (falsetto)

PANG

for!
- ta!

pp (falsetto)

Gold.en
Nel giar.

p *pp* *pp*

PING

night of hap - py sur - rend -
- din su - sur - ran le co -

PONG

night of hap - py sur - rend -
- din su - sur - ran le co -

PANG

night of hap - py sur - rend -
- din su - sur - ran le co -

(Harp)
(Arpa) *glissato*

pp

pp

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 *p dolce*

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

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)
 p

rit. a tempo

p

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 -

S...

PING
 sec - ret of love ev - er - more! _____ Glor - y to
 - ste - ro i - gno - ra - to o - ra sa! _____ Glo - ria all'eb.

PONG
 sec - ret of love ev - er - more! _____ Glor - y to
 - ste - ro i - gno - ra - to o - ra sa! _____ Glo - ria all'eb.

PANG
 sec - ret of love ev - er - more! _____ Glor - y to
 - ste - ro i - gno - ra - to o - ra sa! _____ Glo - ria all'eb.

8

rit. **a tempo**
p

cresc. e string.

PING
 him whose dev - ot - ion shall tri - umph and to Chin - a her peace shall rest.
 - brez - za e all'a - mo - re che ha vin - to, e al - la Chi - na la pa - ce ri -

PONG
 him whose dev - ot - ion shall tri - umph and to Chin - a her peace shall rest.
 - brez - za e all'a - mo - re che ha vin - to, e al - la Chi - na la pa - ce ri -

PANG
 him whose dev - ot - ion shall tri - umph and to Chin - a her peace shall rest.
 - brez - za e all'a - mo - re che ha vin - to, e al - la Chi - na la pa - ce ri -

cresc. e string.

PING

ore, and to Chin - a her peace shall rest - ore, her peace shall rest.

PONG

dà, al - la Chi - na la pa - ce ri - dà, la - pa - ce ri -

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 -
poco allarg.

dim. con comica paura *decrecendo di tono*

PING

- ore!

PONG

dà!

PANG

- ore!

- dà!

(Trumpets)
(Trombe)

ben ritmato

(All muted)
(Off stage) (Tutti con sordina)
(Interni) (Trombones-Bass Trombone)
(Tromboni, Trombone basso)

(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, balsando 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.

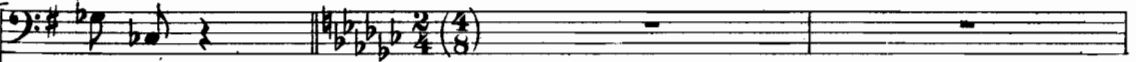
PING



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)

ff



26 Moderatamente (alla marcia)
♩ = 72 ♩ = 144

p



PONG

trumpets? Peace, where art thou!

PANG

trombe! *al-tro che pa-ce!*

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

p

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

PING

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!

p



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

(Flute & Celeste)
(Flauto e Celeste)

(Violins)
(Violini)

First system of musical notation. The top staff is for Flute and Piccolo, starting with a piano (*p*) dynamic. The bottom two staves are for Piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music consists of four measures, with vertical dashed lines separating them.

Second system of musical notation, continuing the Piano accompaniment from the first system. It consists of four measures, with vertical dashed lines separating them.

Third system of musical notation. The top staff is for Violins, with the label "(Violins) (Violins)" above it. The bottom two staves are for Piano accompaniment. A box containing the number "28" is placed above the piano staff in the fourth measure. The dynamic marking *pp* (pianissimo) is placed below the piano staff in the fourth measure. The system consists of four measures, with vertical dashed lines separating them.

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line features a melodic line with some grace notes and slurs. The piano accompaniment consists of rhythmic patterns in both hands.

Second system of musical notation. It includes a trumpet part on the top staff, a vocal line on the second staff, a piano right-hand part on the third staff, and a piano left-hand part on the fourth staff. The trumpet part has a melodic line with trills and a dynamic marking of *p*. The piano accompaniment continues with rhythmic patterns. A *Cresc.* marking is present at the end of the system.

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

Third system of musical notation. It features several parts: an off-stage trumpet and trombone section (4 Trps. - 4 Trb. non interno), a first trumpet and first trombone in the orchestra (Trumpet I, Trombone I. in Orch.), violins (Violini), and a piano accompaniment. The piano part is marked *mf* and includes a section labeled *Un poco sostenuto*. The key signature remains three flats and the time signature is 4/4. A sixteenth-note figure is marked with a '6' above it.

First system of musical notation. It consists of four staves: a single treble staff at the top, a single treble staff below it, and a grand staff (treble and bass) at the bottom. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The music features a melodic line in the upper staves and a bass line in the lower staves. A sixteenth-note figure is marked with a '6' in the second measure of the grand staff.

Second system of musical notation, continuing from the first. It features the same four-staff layout. The music continues with similar melodic and bass lines. The word "stentando" is written above the right-hand side of the grand staff, indicating a gradual deceleration. A dynamic marking of "f" (forte) is present in the right-hand treble staff.

29 a tempo sostenendo

Third system of musical notation, starting with the section header "29 a tempo sostenendo". It consists of a grand staff with treble and bass staves. The key signature has five flats. The music is characterized by a steady, sustained melodic line in the right hand and a rhythmic accompaniment in the left hand.

Fourth system of musical notation, continuing the piece. It features the same grand staff layout. The music concludes with a final cadence in the right hand and a sustained bass line in the left hand. The key signature remains five flats.

(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

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.

p

(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.)

p
Here is Ping!
Ec-co Ping.

p
Here is Pong!
Ec-co Pong.

p
Here is Pang!
Ec-co Pang.

(Flute & Piccolo)
(Flauto e Ottavino)

8

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 divided into two systems. The top system features a Violin part with a melodic line of eighth notes and sixteenth notes, and a Piano accompaniment with chords and eighth-note patterns. The bottom system continues the Violin part with a more complex melodic line and the Piano accompaniment with sustained chords and eighth-note patterns. The score includes dynamic markings such as *f* and *Meno*, and various musical notations like slurs, accents, and articulation marks.

(Trumpets)
(Trombe)

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

Musical score for Trumpets and Trombones. The top staff is in G major (one sharp) and the bottom staff is in B-flat major (two flats). The music consists of rhythmic patterns with some melodic lines. A measure number '32' is enclosed in a box in the second system. Vertical dashed lines indicate rehearsal marks.

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

Ben sostenuto vibrato e ritmico

Piano accompaniment for the section 'Ben sostenuto vibrato e ritmico'. The score is in B-flat major. The right hand features chords and melodic lines, while the left hand has a steady rhythmic accompaniment. Dynamics include *ff* and *m.d.* (mezzo-dolce).

poco rall.

Piano accompaniment for the section '*poco rall.*'. The music is in B-flat major and features a slower tempo. The right hand has a melodic line with a fermata and a sixteenth-note figure. The left hand continues with a rhythmic accompaniment. A measure number '6' is shown above the final measure.

Solenne

Piano accompaniment for the section '**Solenne**'. The score is in B-flat major and features a grand, solemn character. The right hand has chords and a melodic line, while the left hand has a powerful accompaniment with *ff* dynamics. Dynamics include *ff* and *m.d.*

(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.)

CHORUS - CORO

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

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

Basses
Bassi
ff
 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

Glor - y be
Glo - ria a

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

p

rall:

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

.....**ancora**.....

(Trumpets)
(Trombe)

ff
(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

f *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 - til, 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

THE EMPEROR
L' IMPERATORE

36

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

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 - va!

THE EMPEROR
L' IMPERATORE

(almost beseeching him)
(quasi supplichevole)

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

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

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

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

First system of piano introduction. Treble clef, bass clef, common time. Dynamics: *p*. Features arpeggiated chords in the right hand and sustained chords in the left hand.

Second system of piano introduction. Treble clef, bass clef, common time. Dynamics: *pp*. Features arpeggiated chords in the right hand and sustained chords in the left hand.

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! —

Piano accompaniment for the vocal parts. Treble clef, bass clef, common time. Dynamics: *pp*, *m.d.*, *pp*. Features arpeggiated chords in the right hand and sustained chords in the left hand.

CHORUS - CORO

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* $\text{♩} = 40$

(Xylophone)
(Xilofono)

ff

THE MANDARIN (among the general silence, proclaims:)
MANDARINO (*Fra il generale silenzio, il Mandarinò s'avvanza. Dice:*) *f*

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

sostenuto

(Gong)
f

THE MANDARIN
MANDARINO

- ing!
- ki - no!

The law is
La leg - ge è

(Xylophone)
(Xilofono)
mf

(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 first system of the musical score for 'The Mandarin' features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and A3. The piano accompaniment consists of a steady eighth-note pattern in the bass and a chordal accompaniment in the treble.

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 second system continues the musical score. The vocal line has a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and A3. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

THE MANDARIN
MANDARINO

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

The third system continues the musical score. The vocal line has a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and A3. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

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.

The fourth system concludes the musical score. The vocal line has a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and A3. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems. The instruction 'dimin.' is placed below the piano part.

THE MANDARIN
MANDARINO

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

The first system of the score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "fail - ure and shall be be - scu - re la su - per - ba". The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 2/4 time signature. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line.

THE MANDARIN
MANDARINO

- head - ed!
 te - sta!

(Violas & Horns)
 (Viole e Corni)

41 Allegro ♩ = 120

The second system begins with a tempo marking of "41 Allegro ♩ = 120" in a box. The vocal line continues with the lyrics "- head - ed! te - sta!". The piano accompaniment is marked with a forte "f" dynamic. A section for "Violas & Horns (Viole e Corni)" is indicated by a dashed line and includes a melodic line in treble clef. The piano part features a prominent eighth-note accompaniment in the bass line.

pp

The third system continues the piano accompaniment. It features a dynamic marking of "pp" (pianissimo). The piano part includes various textures, including chords and moving lines in both the treble and bass staves. The system concludes with a double bar line and a key signature change to two sharps.

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

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

CHORUS - COHO

Sop *pp*

Ten. *pp* (à bouche fermée) (a bocca chiusa)

Basses *pp* (à bouche fermée) (a bocca chiusa)

Bassi *pp*

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

42 Andantino
 ♩ = 69

p

p

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

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

p

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

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

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "Sum - mer here will be, will be, will" and "Tut - to splen - de - ra, splende - rà, splende -". The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in bass clef. The fourth staff is a piano accompaniment line in bass clef. Below the piano accompaniment staves, there are markings: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally an asterisk.

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef with the lyrics "be!" and "-rà!". The second staff is a vocal line in treble clef. The third staff is a piano accompaniment line in treble clef. The fourth staff is a piano accompaniment line in bass clef.

The fourth system of the musical score consists of four staves. The top staff is a piano accompaniment line in treble clef. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in bass clef. The fourth staff is a piano accompaniment line in bass clef. Below the piano accompaniment staves, there are markings: "Ped." followed by an asterisk.

(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-and thous-and years a-go, —
 In que - sta Reg - gia, or son mil - l'an - ni e 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 un - yielding will the rule of man, thou liv - est still in
- da - sti infles - si - bi - lee si - cu - ra l'a - spro dominio, og - gi ri - vi, vi in
poco rit:..... a tempo

TURANDOT

CHORUS - CORO

me!
me!

Sop. (very softly)
(sommessamente)
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.

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)

TURANDOT

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, stran - nie - ro,

mf *meno f*

TURANDOT

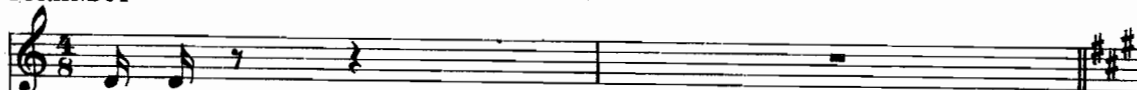


cruelly dragg'd to tort_ure, till her im-plor-ing voice was still for
 là nel-la not-te a-tro-ce, do-ve si spen-se la sua fre-sca

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



TURANDOT



ev - er!
 vo - ce!

Sop.



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.



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



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



CHORUS - CORO

TURANDOT

Ye Princes who, in caravans and splendour, from the
 O Prin-ci-pi, che a lunghe 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

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

(resolutely)
 (con energia)

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*

ten.

mf

TURANDOT

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

(Harp & Cellos)
 (Arpa e Celli)

cresc.

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.)

Musical score for the first system. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef. The piano part starts with a fortissimo (ff) dynamic and includes a sixteenth-note figure in the right hand and a bass line in the left hand. Dynamics include *ff* and *dim.* There are various articulations like accents and slurs. A *Red.* (Reduction) marking is present at the bottom left. A star symbol is at the bottom right.

TURANDOT

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

Musical score for the second system. The vocal line continues in treble clef. The piano accompaniment features chords and moving lines in both hands. Dynamics include *p subito*, *dim.*, and *mf*. A *Red.* marking is at the bottom left, and a star symbol is at the bottom right.

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

Musical score for the third system. The vocal line for The Prince is in treble clef. The piano accompaniment features a series of chords in the left hand, some with tremolos, and a melodic line in the right hand. Dynamics include *p* and *f*. A *Red.* marking is at the bottom left, and a star symbol is at the bottom right.

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)

CHORUS - CORO

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

7

49 a tempo ma molto sost?

espress.

mf

rit:.....

3

rit:.....

dim.

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 hu - man
 Sa - le e di - spie - ga l'a - le sul - la ne - ra in - fi - ni - ta u - ma - ni.

veloce

TURANDOT

crowd!
 - tà!

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

p

veloce *veloce* *veloce* *f*

TURANDOT

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

rall.

veloce *veloce* *veloce*

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

phant - om, which vanishes at dawn, is born a - gain in ev - 'ry
- ta - sma spa - ri - sce col - l'au - ro - ra per ri - na - sce - re nel

51 *a tempo*

TURANDOT

heart!
cuo - re!

And ev - 'ry night 'tis
Ed o gni not - te

p

pp

TURANDOT

born _____ and ev - 'ry day it dies!.,
na - - sce ed o - gni gior - no nuo - re!.,

rall.

pp

THE PRINCE
IL PRINCIPE

Yes! — Born a —
Si! — 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

THE WISE MEN
I SAPIENTI

Hope!
-ranza!

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

(4 only)
(4 soli)

8 Basses
8 Bassi

'Tis
La spe.

53 a tempo affrettando
(dopo la parola)

ffe strepitoso

ritornando.....

TURANDOT

(angrily)
(declamato con ira)

Yes! It is
Si! La spe.

Hope!
-ran -za!

'Tis Hope!
La speran - za!

(the other 4)
(gli altri 4)

'Tis Hope!
La speran - za!

'Tis Hope!
La speran - za!

a tempo

dim.

pp

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!

54

TURANDOT

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

TURANDOT

Yet it is no - - -
e non è fiam - - -

TURANDOT

flame!
.ma! Some times 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.*

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 conquest it is flaming! When you
 so - gni la con - qui - sta avvam - pa, avvam - pa! Ha u - na

f *p*

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 -

p *p* **sostenuto**

TURANDOT

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

rit:..... a tempo

f

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! Answer!
È per la vi - ta! Par - la!

un poco incalz.

m.s.

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

58

ff

(opening the second scroll)
(aprendo il secondo rotolo)

(4 only)
(4 soli)

THE WISE MEN
I SAPIENTI

8 Basses
8 Bassi

'Tis blood!
Il san - gue!

(the other 4)
(gli altri 4)

'Tis
Il

tornando a tempo

dim.

'Tis blood!
Il san - gue!

blood!
san - gue!

'Tis blood!
Il san - gue!

CHORUS - CORO

Sop.

Ten.

Basses
Bassi

Take
Co.

Take
Co.

Take
Co.

p

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!

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!

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

The first system of music features a vocal line for Turandot and a piano accompaniment. The vocal line consists of two staves with lyrics in both English and Italian. The piano accompaniment is written for a grand piano, with a treble and bass clef. It includes a melodic line with a triplet of eighth notes and a bass line with a sixteenth-note figure. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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!

The second system of music continues the vocal line and piano accompaniment. The vocal line has two staves with lyrics in English and Italian. The piano accompaniment features a melodic line with a triplet of eighth notes and a bass line with a sixteenth-note figure. The key signature remains two flats, and the time signature is 4/4.

TURANDOT

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

p
p (come un lamento)

The third system of music shows the vocal line and piano accompaniment. The vocal line has one staff with lyrics in English and Italian. The piano accompaniment is written for a grand piano, with a treble and bass clef. It includes a melodic line with a triplet of eighth notes and a bass line with a sixteenth-note figure. The key signature has two flats, and the time signature is 4/4. The instruction *p* (piano) is present, along with the performance instruction *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, accept - 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

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

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 *rall.*

ff

THE PRINCE
IL PRINCIPE

-dot!
-dot!

62 *a tempo* *affrett. un poco*

ff

THE WISE MEN
I SAPIENTI

(opening the scroll)
(aprendo il rotolo)

(4 only)
(4 soli)

8 Basses
8 Bassi

Tur.an .dot!
Tu_ran .dot!

Tur.an.
Tu_ran.

(the other 4)
(gli altri 4)

tornando a tempo

Tur.an.dot!
Tu_ran.dot!

Tur.an
Tu_ran.

mf

.dot!
.dot!

.dot!
Sop. .dot!

Tur.an.dot!
Tu_ran.dot!

Turandot!
Turandot!

Tur.an.dot!
Tu_ran.dot!

Turandot!
Turandot!

Basses
Bassi

Tur.an.dot!
Tu_ran.dot!

Turandot!
Turandot!

cresc. molto

f

CHORUS - CORO

CHILDREN
RAGAZZI

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CORUS

(Trumpets)
(Trombe)

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

Sostenuto ♩ = 69

fff

Red. *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. * Red. *

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

Sop. e Contr. *p*

Ten. Thine is life and love! Ev - er - last - ing
Ti sor-ri - da l'a - mor! Die - ci - mi - la

Basses Bassi Thine is life and love! Ev - er - last - ing
Ti sor-ri - da l'a - mor! Die - ci - mi - la *p*

Thine is life and love! Ev - er - last - ing
Ti sor-ri - da l'a - mor! 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 the
an - ni al nostro Impe.ra - to - re! Lu - ce, Re di tut - to il

Basses Bassi *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 $\text{♩} = 88$

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
 - nie - ro! No, non

(rebelliously)
 (con ribellione)

THE EMPEROR
L'IMPERATORE

(solemnly)
 (solenne)

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

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

TURANDOT

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

Ped. * *Ped.* * *Ped.* *

TURANDOT

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

sostenendo

sempre p

Ped. * *Ped.* * *Ped.* *

TURANDOT

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

dim......

dim.

rall.

Ped. * *Ped.* *

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 - si! 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 - si! 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)

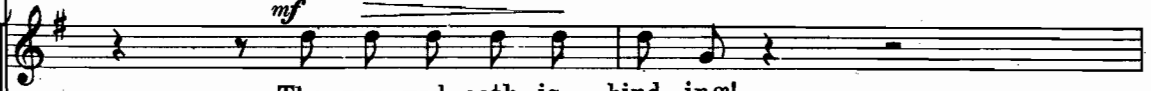
My sac - red oath is
 E sa - cro il giu - ra -

64

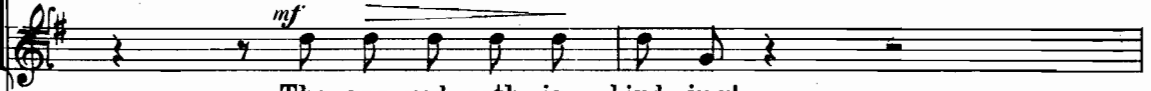
TURANDOT

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

Sop.

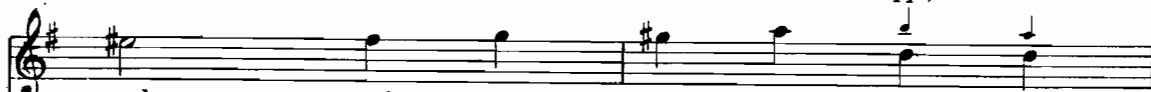
The sac - red oath is bind - ing!
È sa - cro il giu - ra - men - to!

Ten.

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

Piano accompaniment for the first system, showing both treble and bass staves with chords and melodic fragments. Dynamics include piano (p) and pianissimo (pp).

TURANDOT

(Opt.)
(Opp.)- rend - - - er! Ah, no! I'll not sur.
- dar - - - mi co - - si, non sa - rò*cresc. e poco incalzando*

Piano accompaniment for the second system, showing both treble and bass staves with chords and melodic fragments. Dynamics include piano (p) and piano-forte (p-f).

TURANDOT

CHORUS - CORO

rend - er!
Sop. tu - a.

The Prince has triumph'd, Princ_ess! He stak'd his life to
Ha vin to, Prin-ci - pes - sa! 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)

Un - willing in thine arms - would't 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

ff

*Red. * Red. **

TURANDOT



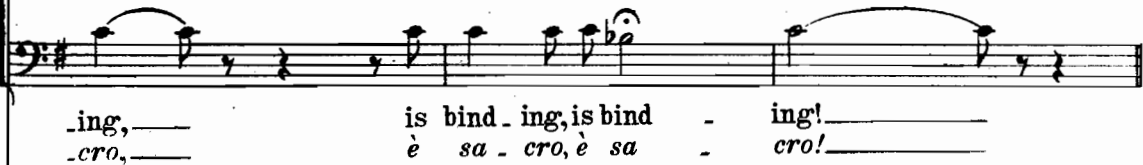
have me? In thine arms? Ah! never!
for - - sa ri-lut-tante, fre-men - te!



-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 - ing!
-cro, è sa - cro, è sa - cro!

(Trumpets)
(Trombe)

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



ff



Red.

* Red.

* Red.

* Red.

*

THE PRINCE
IL PRINCIPE

Opt.
Opp.

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

No, No, thou haughty Princess! I want thee - ard - ent with
No, no, Princi - pes - sa al - te - ra! Ti voglio tut - ta arden - te d'a -

65 Grandiosamente

allarg.

Red.
THE PRINCE
IL PRINCIPE
Opt.
Opp.

love!
-mor!

CHORUS - CORO

Sop.
Ten.
Basses
Bassi

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

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

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

(Piccolo)
(Ottavino)

- 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

f

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:

Moderato sostenuto

poco rit.

p
espressivo

THE PRINCE
IL PRINCIPE

p *3*

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

Red. * *Red.* *

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.

Red. * *Red.* *

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*
pp *dim.*

Red. *

THE EMPEROR
L'IMPERATORE

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

p

pp

ped.

Detailed description: This system contains the vocal line and the beginning of the orchestral accompaniment. The vocal line starts with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamic markings include pp and p. Performance instructions include 'Molto sostenuto', 'solenne e austero', and 'ped.'.

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.

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has lyrics: 'that, at break of day thou shalt be my son!' and 'che col pri.mo so.le mio fi.glio - lo tu si - a!'. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include 'rall.' and 'dim.'. The system concludes with a fermata over the final notes.

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

(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

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

Bassi

CHORO

CHORUS

(Trumpets)
 (Trombe)

(on stage)
 (sulla scena)

(Trombones)
 (Tromboni)

(Organ on stage)
 (Organo sulla scena)

68

Andante maestoso e sostenuto ♩ = 69

pp cresc. molto

ff

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

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

Un - iv - erse! For thy wond'rous wisdom and thy pi - et - y,
 mon - do! Per la tua sag-ges-sa, 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!

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

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!

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

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. d.*
fff *m. s.* *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 Emp - eror!
Die - ci - mi - la an - ni al gran - de Im - pe - ra - to - re!

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

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

m.d.
fff
m.s.

m.d.
fff
m.s.

Raise on high the banners! Gloria to thee!
Al - te, al - te le ban - die - re!

Raise on high the banners! Gloria to thee!
Al - te, al - te le ban - die - re!

Raise on high the banners! Gloria to thee!
Al - te, al - te le ban - die - re!

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!

Three vocal staves (Soprano, Alto, Bass) with lyrics 'thee!' and 'te!' and musical notation.

Piano accompaniment staves with musical notation.

allarg.

fff

Piano accompaniment staves with musical notation and dynamic marking 'fff'.

End of Act II.
Fine dell' Atto secondo



ACT III



SCENE 1

The Palace garden, very vast and undulating; between the bushes are bronze divinities, lightly illuminated from below by the reflex of the glow from the incense-burners.

On the right - five steps lead to a Pavilion, closed by a richly-embroidered curtain. This Pavilion forms an antechamber to one of the wings of the Palace on the side of Turandot's chambers.

It is Night. From very far are heard the voices of the Heralds proclaiming the Royal edict all over the city. Other voices, from near and far, re-echo the order.

Reclining on the steps of the Pavilion, in the silence of the night, the Unknown Prince listens to the Heralds, as if he were living in another world.

ACT III

SCENE I

EISARI

Andante mosso, misterioso ♩. = 44

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/8. It begins with a forte (*f*) dynamic and contains a melodic line with a fermata over the first measure. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. Dynamic markings include *f* and *p*.

The second system continues the musical piece. It features the same two-staff structure. Above the first measure of the upper staff, the direction "rall." is written, followed by a dotted line and "stent:" in the second measure. The music continues with melodic and rhythmic patterns.

The third system of music begins with the direction "a tempo" above the first measure. The dynamic marking *p lamentoso* is placed below the first measure of the upper staff. The musical notation continues across the two staves.

The fourth system starts with "rall." above the first measure. In the second measure, the direction "rit.:..... a tempo" is written. The dynamic marking *p* appears below the first measure of the upper staff. The system concludes with musical notation on both staves.

rit:.....rall:.....

THE HERALDS (8 tenors)

ARALDI (8 tenori)

(with full voice)

(a voce spiegata)

'Tis thus de_creed by Turan.

Co_sì co.man_da Turan.

.....stent.

1

Molto sostenuto ♩ = 40

_dot: _____
_dot: _____

"In Pek -

"Que - sta

- ing," she commands
not - te nes_sun

"No one shall sleep to night!"
dormain Pe - ki - no!"

CHORUS OFF STAGE (far away)
CORO INTERNO (lontano)

(plaintively)
(come un lamento)
pp

None shall sleep tonight! None shall sleep tonight!
Nes - sun dor - ma! Nes - sun dor - ma!

pp

None shall sleep tonight! None shall sleep tonight!
Nes - sun dor - ma! Nes - sun dor - ma!

pp

None shall sleep tonight! None shall sleep tonight!
Nes - sun dor - ma! Nes - sun dor - ma!

(Deep Gong off stage, far away)
(Gong grave interno lontano)

espressivo

(Violins)
(Violini)

Come prima

rit:.....

rall:.....

2 Sostenuto

THE HERALDS

ARALDI

(further off)
(più lontano)

"On pain of death, the name of the
"Pe - na la mor - te, il no - me del - l'I -

strangers shall be dis - cov - er'd, ere break of morn - ing!"
- gno - to sia ri - ve - la - to pri - ma del mat - ti - no!"

(far off)
(lontano) p

On pain of death! On pain of death!
Pe - na la mor - te! Pe - na la mor - te!

On pain of death! On pain of death!
Pe - na la mor - te! Pe - na la mor - te!

On pain of death! On pain of death!
Pe - na la mor - te! Pe - na la mor - te!

(Gong further off)
(Gong più lontano)

Three vocal staves (Soprano, Alto, Tenor) with musical notation. The notes are mostly whole and half notes, with some rests.

Piano accompaniment for the first system, featuring a melodic line in the right hand and a bass line in the left hand. The tempo/mood is marked *espressivo*.

Piano accompaniment for the second system, continuing the melodic and bass lines. Performance markings include *rit:.....*, *rall:.....*, and *stent:.....*.

THE HERALDS
ARALDI

(still further off)
(ancora più lontano)

Single musical staff with a triplet of eighth notes and a fermata over the final note.

"In Pek-ing, she commands "No one shall
"Que - sta not - te nes - sun dormain Pe -

3 Sostenuto

Piano accompaniment for the *Sostenuto* section, featuring a melodic line in the right hand and a bass line in the left hand.

CHORUS - C O R O

sleep to night!"
 - ki - no!"

(further off)
(più lontano)

None shall sleep tonight!
 Nes - sun dor - ma! None shall
 Nes - sun

None shall sleep tonight!
 Nes - sun dor - ma! None shall
 Nes - sun

None shall sleep tonight!
 Nes - sun dor - ma! None shall
 Nes - sun

(Gong still further off)
(Gong ancora più lontano)

sleep tonight!
 dor - ma!

sleep tonight!
 dor - ma!

sleep tonight!
 dor - ma!

rall:.....

THE PRINCE
IL PRINCIPE

p

None shall sleep tonight!... None shall sleep tonight!...
Nes_sun dor - ma!... Nes_sun dor - ma!...

4 Andante sostenuto

pp

Red. * Red. * Red.

THE PRINCE
IL PRINCIPE

Princess, thou too art wak - ing, in thy lone - ly
Tu pu - re, o Prin - ci - pes - sa, nel la tua fred - da

* Red. *

THE PRINCE
IL PRINCIPE

cham - ber, watch - ing the stars, which throb with love and
stan - za guar - di le stel - le che tre - ma - no d'a -

Red. * *pp staccate* Red. *

THE PRINCE
IL PRINCIPE

long - ing; with hope and long - ing!
- mo - re e di spe - ran - za!

dim. *rit.*.....

Red. * *Red.* *

THE PRINCE
IL PRINCIPE

With in my heart my sec - ret lies, and what my name is none shall
Ma il mio mi - ste - ro è chiuso in me, il no - me mio nessun sa -

a tempo
ben cantato

p *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

THE PRINCE
IL PRINCIPE

know! None, none, till on thy heart. I con -
- prà! No, no, sul - la tua boc - - ca lo di -

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

THE PRINCE
IL PRINCIPE

-fess it, as soon as morn - ing light shall
- rò, quan-do la lu - ce splen - de-

Red. * Red. * Red. *

THE PRINCE
IL PRINCIPE

dawn!
- rà!

Princess, then
Ed il mio

Gong

mf

Red. *

THE PRINCE
IL PRINCIPE

shall my kis-ses break the sil - ence that makes the mine!
bacio scioglierà il si - len - zio che ti fa mi - a!

Red. * p Red. *

(behind the scenes - rather distant)
(*interno un po' lontano*)

CHORUS OF WOMEN
COEO DONNE

Ah! what his name is none shall know... And all of us, a-las, shall
Il no-me suo nes-sun sa-prà... E noi do-vrem ahi-mè, mo-

Ah! what his name is none shall know... And all of us, a-las, shall
Il no-me suo nes-sun sa-prà... E noi do-vrem ahi-mè, mo-

ppp

THE PRINCE
IL PRINCIPE

con anima

O night de-part! O ye stars grow
Di-le-gua, o not-te! tra-mon-ta-te,

die! Shall die!
-rir, mo-rir!...

die! Shall die!
-rir, mo-rir!...

poco rit.

p *f*

Red.

THE PRINCE
IL PRINCIPE

pal - er! O ye stars grow pal - er! At daybreak she'll be
 stel - le! Tra - mon - ta - te, stel - le! Al - l'al - ba vin - ce -
 poco rit.

Red. * Red. *

THE PRINCE
IL PRINCIPE

cresc.
 mine! Mine at last! Mine at last!
 - rò! Vin - ce - rò! Vin - ce - rò!

(Horns)
(Corni)

(Gong)
f

6
 a tempo affrett. rall.

cresc. molto *poco allarg.*

p *ff*

Red. * Red. *

a tempo affrett. rit. a tempo

stent.

Red. * Red. * Red. *

(The three masks emerge from the bushes followed by a small crowd of figures, dim in the darkness of the night and gradually increasing in number)

(Strisciando fra i cespugli, le tre maschere sono alla testa di una piccola folla di figure confuse nel buio della notte, che poi cresceranno sempre più numerose.)

PING

(Ping approaches the Prince)
(Ping s'accosta al Principe)

Take your
Tu che

PONG

PANG

Allegro ♩ = 108

PING

eyes off the stars above and give us your at - tent - ion!
guar - di le stel - le, abbassa gli oc - chi, abbassa gli oc - chi!

PONG

Do you not know our life is in your pow - er!
La no - stra vi - ta è in tuo po - te - re!

PANG

We're in your pow - er!
La no - stra vi - ta!

PING

You heard the ord - er? Thro' the al - leys and
U - di - stil ban - do? Per le vie di Pe -

(Violins)
(Violini)

The first system features a vocal line in bass clef with lyrics. Above the vocal line, there are two measures of a triplet of eighth notes. Below the vocal line, a violin part in treble clef plays a sixteenth-note pattern with accents. The piano accompaniment consists of a right hand in treble clef with a triplet of eighth notes and a left hand in bass clef with a triplet of eighth notes. A dynamic marking of *f* is present.

PING

high - ways, through out the cit - y,
ki - no ad o - gni por - ta

The second system continues the vocal line. The piano accompaniment features a right hand in treble clef with a triplet of eighth notes and a left hand in bass clef with a triplet of eighth notes. A dynamic marking of *f* is present.

PING

cresc.
 Death and destruct ion are cry - ing: "Who is he?"
bat - te la mor - te e gri - da il no - me!

PONG

"Who
 II

PANG

cresc.

The third system includes a vocal line for PING and a piano accompaniment. The piano part features a right hand in treble clef with a triplet of eighth notes and a left hand in bass clef with a triplet of eighth notes. A dynamic marking of *cresc.* is present. There are also two vocal lines for PONG and PANG, which are mostly silent in this system.

THE PRINCE
IL PRINCIPE

PING Well, Che what vo -

PONG Oh! tell us!
O san - gue!

PANG artthou? Who artthou? Oh! tell us!
no-me, il no-me! O san - gue!

Who artthou? Oh! tell us!
Il no-me! O san - gue!

THE PRINCE
IL PRINCIPE

PING- is it you ask?
le - te da me?

PONG Say what you want!
Di' tu, che vuoi!

PING *p*

Say what you want! Is it
Di' tu, che vuoi! È l'A

PONG *p*

Say what you want!
Di' tu, che vuo - i!

PANG

(Cellos) *(Vcellii)* *p*

(Violas) *(Viole)* *p*

PING

love you are seek - ing? Say, what you
- mo - re che cer - chi? Di' tu, che

PONG

PANG *p*

Say what you want!
Di' tu, che vuoi!

(Clarinet) *(Clarinetto)* *p*

(Flute) *(Flauto)* *p*

PING

want!
vuo - i!

PONG

PANG

(Flute)
(Flauto)

(Cellos & Violas)
(Vcello e Viola)

8

(Clarinet)
(Clarinetto)

PING

'Tis here, then
Eb - be - ne:

(Harp-like an echo)
(Arpa come eco)

rall.

(He pushes a group of alluringly beautiful and semi-nude maidens towards
(sospinge a' piedi del Principe un gruppo di fanciulle bellissime, seminude,

PING

take it!
prendi!

(Bassoons Violas & Cellos)
(Fagotti Viole e Vcelli)

Lento ♩ = 58

The first system of music consists of a vocal line (PING) and piano accompaniment. The vocal line begins with the lyrics "take it! prendi!". The piano accompaniment features a prominent triplet figure in the right hand, with a dynamic marking of *p* (piano). The tempo is marked "Lento" with a quarter note equal to 58 beats per minute. The key signature has one flat. The system concludes with a dynamic marking of *f* (forte) and the instruction "cresc." (crescendo).

the Prince)
proca-ci.)

PING

Look!
Guarda,

How lovely!
son bel-le,

The second system of music continues the vocal line (PING) and piano accompaniment. The vocal line includes the lyrics "Look! Guarda," and "How lovely! son bel-le,". The piano accompaniment continues with the triplet figure, now marked with a dynamic of *f* (forte). The system concludes with a dynamic marking of *dim.* (diminuendo).

PING

Be - hold their rare al - lur - ing
 son bel - le fra lu - cen - ti

(Violas e Cellos)
(Viole e Vcelli)

PING

beauty!
 ve - li!

PING

En - raptur.ing vis - ions of
Tutte ebbrezza e promes - se d'am.

PONG

Sinu - ous bodies...
Corpi flessu - o - si...

PANG

Sinu - ous bodies...
Corpi flessu - o - si...

PING

hap - pin - ess - en - chant -
- ples - si pro - di - gio -

PING

CHORUS OF WOMEN
CORO DONNE

Bass clef staff with a whole rest.

- ing!
- si!

(surrounding the Prince)
(circondando il Principe)

6 Sopr. I.

Musical staff for Soprano I with lyrics: Ah, Ah! Ah, Ah!

6 Sopr. II.

Musical staff for Soprano II with lyrics: Ah, Ah! Ah, Ah!

(Violins & Harp)
(Violinie Arpa)

Ah, Ah!
Ah, Ah!

Ah, Ah!
Ah, Ah!

Violin and Harp accompaniment staff with a piano (p) dynamic marking.

9 Allegro ♩ = 116

Piano accompaniment staff with a piano (p) dynamic marking.

Piano accompaniment staff with a mezzo-forte (mf) dynamic marking.

THE PRINCE
IL PRINCIPE

(resisting)
(con un movimento di ribellione)

Musical staff for The Prince with a whole rest.

No!
No!

No!
No!

PONG

Musical staff for Pong with a whole rest.

Then
Che

PANG

Musical staff for Pang with a whole rest.

Then
Che

Violin and Harp accompaniment staff with a piano (p) dynamic marking.

Piano accompaniment staff with a piano (p) dynamic marking.

cresc. e stringendo.....

Piano accompaniment staff with a mezzo-forte (mf) dynamic marking.

Piano accompaniment staff with a mezzo-forte (mf) dynamic marking.

PING

Pos - sess - ions? See all this wealth — is
Ric - ches - se? Tut - tii te - so - ri a

PONG

what? Pos - sess - ions? See all this wealth — is
vuoi? Ric - ches - se? Tut - tii te - so - ri a

PANG

what? Pos - sess - ions? See all this wealth — is
vuoi? Ric - ches - se? Tut - tii te - so - ri a

PING

thine! Is thine! Is thine! Is
te! A te! A te! A

PONG

thine! Is thine! Is thine! Is thine!
te! A te! A te! A te!

PANG

thine! Is thine! Is thine! Is
te! A te! A te! A

(At a sign, baskets, chests & bags filled with gold and precious stones are brought in)
 (Ad un suo cenno vengono portati canestri, cofani, sacchi ricolmi d'oro e di gioielli.)

PING

thine!
te!

PONG

PANG

thine!
te!

10 **Meno mosso - ben ritmato** ♩ = 98
 (Allegro moderato)

ben ritmato

PING

Light . ing the dark . est shad . ows...
 Rom . pon la not . te ne . ra...

see the glit . ter . ing
 que . ste ful . gi . de

PONG

Pearls and diam . onds!
 Fuo . chi azzur . ri!

PANG

(Piccolo. Fl. Xyl. Cel.)
 (Ott. Fl. Xyl. Cel.)

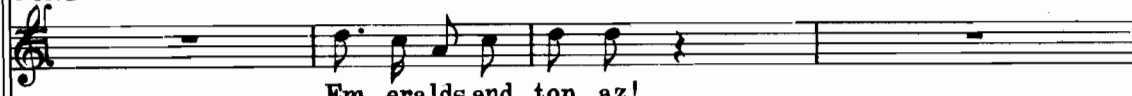
8

PING



jew.els!
gem.me!

PONG



Em.eralds and top.az!

PANG



Pal.li.di gia.cin.ti!

Op.al and sapphire!

And rub.ies gleaming ros.y

Ver.di splen.do.ri!

Le vam.pe ros.se.dei ru.

8



PING



Gold.en fragments of star.land!

Take them all; they are

PONG



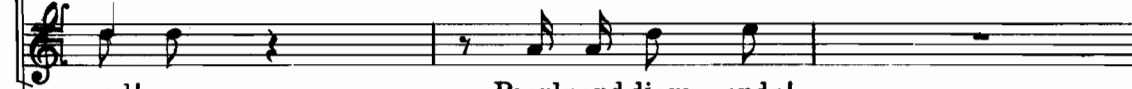
So.no.goc.cio.le d'a.stri!

Pren.di! È tut.to

Pearls and diam.onds!

Fuochi azzur.ri!

PANG



red!_
bi.ni!

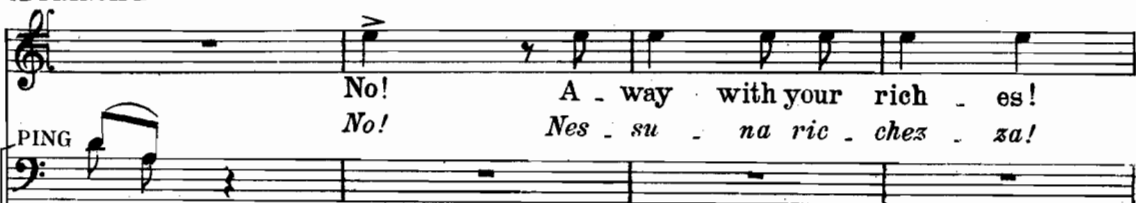
Pearls and diam.onds!

Fuochi azzur.ri!

8



THE PRINCE
IL PRINCIPE



 No! A - way with your rich - es!
 No! Nes - su - na ric - chez - za!

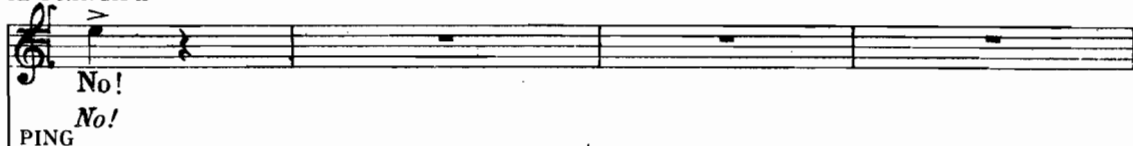
thine!
PONG *tu - o!*

They are all thine!
PANG *Vam - pe ros - se!*

They are all thine!
Vam - pe ros - se!
(Piccolo solo) (Ott. solo)



THE PRINCE
IL PRINCIPE



 No!
 No!

Would'st thou have glor - y? We will assist thy
 PONG *Vuo - - i la glo - ria? Noi ti farem fug.*

Would'st thou have glor - y? We will assist thy
 PANG *Vuo - - i la glo - ria? Noi ti farem fug.*

Would'st thou have glor - y? We will assist thy
Vuo - - i la glo - ria? Noi ti farem fug.



PING

flight!
- gir!

PONG

cresc.

flight! And far a - way, be - yond the mountains, thou shalt be
- gir, e an - drai lon - ta - no con le stel - le ver - so im -

PANG

flight! And far a - way, be - yond the mountains, thou shalt be
- gir, e an - drai lon - ta - no con le stel - le ver - so im -

cresc.

PONG

Ru - ler of the Em - pire!...

PANG pe - ri fa - vo - lo - si!...

Ru - ler of the Em - pire!...

Sop. pe - ri fa - vo - lo - si!...

Do not tar - ry, cru - el death a -
Fug - gi! Va' lon - ta - no, va' lon -

Do not tar - ry!
Fuggi! Fug - gi!

Do not tar - ry!
Fuggi! Fug - gi!

CHORUS - CORO

waits you! Cru - el death_ a - waits you! Cru - el death_ a -
 - ta - no! fug - gi, va, — lon - ta - no, fug - gi, va' — lon -

A - way!
 Va' Va'

Oh! hast - en!
 Lon - ta - no!

p cresc:

- waits you! Haste a - way, oh! haste a -
 - ta - no! fug - gi, fug - gi, va' lon -

Do not tar - ry!
 Va' lon - ta - no!

Haste a - way, oh! haste a -
 fug - gi, fug - gi, va' lon -

Do not tar - ry! Haste a - way, oh! haste a -
 Va' lon - ta - no, fug - gi, fug - gi, va' lon -

f

THE PRINCE (raising his arms in invocation)
 IL PRINCIPE (tendendo alte le braccia come ad invocazione)

Hast - en morn - ing! Dis -
 Al - ba, vie - ni! Que -

way! Save - thy - self and - all of - us!
 tan e - noi - tut - ti ci sal - viam!

way! Save - thy - self and - all of - us!
 - tan e - noi - tut - ti ci sal - viam!

way! Save - thy - self and - all of - us!
 - tan e - noi - tut - ti ci sal - viam!

12

THE PRINCE
 IL PRINCIPE

- pel this aw - ful night - mare!...
 - st' in - cu - bo - dis - sol - vi!...
 (more and more threatening and desperate)

PING (con crescente minacciosa disperazione)

Oh! —
 Stra —

rall:..... tornando.....

PING

strang - er, you don't know, you don't
nie ro tu non sai, tu non

a tempo ♩ = 100

PING

know all the tort - ure and ag - on - iz - ing
sai di che co - sa è ca - pa - ce la Cru -

PING

pain in - store for - us!
- de - le, - tu non - sai!

PONG

All the ghist - ly new dev -

PANG

Tu non sa - i qua - li or -

All the ghist - ly new dev -
Tu non sai - qua - li or -

sensibile

PING

You don't know!
Tu non sai!

You don't know!
Tu non sai!

PONG

- ic - - - es of tort - - - ure that we shall
- ren - - - di mar - ti - - - ri la Chi.na in.

PANG

- ic - - - es of tort - - - ure that we shall
- ren - - - di mar - ti - - - ri la Chi.na in.

PING

p

For—
L'in -

PONG

suf - fer, if you stay— here and still re - fuse to re -
ven - ti, se tu ri - ma.ni e non ci sve - li il

PANG

suf - fer, if you stay— here and still re - fuse to re -
ven - ti, se tu ri - ma.ni e non ci sve - li il

Sop.

p

For—
L'in -

CHORUS - CORO

Basses
Bassi

p

For—
L'in -

PING

she is un - rel - ent - ing!
- son - ne non per - do - na!

PONG

- veal to us your name! A - las, we all shall be be -
no - me, *siam per - du - ti!siam per - du - ti!siam per -*

PANG

- veal to us your name! A - las, we all shall be be -
no - me, *siam per - du - ti!siam per - du - ti!siam per -*

Sop. I.

she is un - rel - ent - ing! We shall all of us be
- son - ne non per - do - na! *siam per - du - ti!siam per -*

Sop. II.

she is un - rel - ent - ing! We are
- son - ne non per - do - na! *siam per -*

Ten.

p
We shall be slaught - er'd! For
Noi *siam per - du - ti!* l'in -

Basses

Bassi

she is un - rel - ent - ing! We are
- son - ne non per - do - na! *siam per -*

Piano accompaniment for the vocal parts, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines with various ornaments and dynamics.

PING

We shall be slaughter'd! Oh! what a ter - rib - le
Noi siam per - du - ti! Sa - rà mar - ti - rio or -

PONG

- head - ed!
 - du - ti!

PANG

- head - ed!
 - du - ti!

slaughter'd! Oh! what a ter - rib - le
 - du - ti! Sa - rà mar - ti - rio or -

done for! Oh! what a ter - rib - le
 - du - ti! Sa - rà mar - ti - rio or -

she is un - rel - ent - ing! Oh! what a ter - rib - le
 - son - ne non per - do - na! Sa - rà mar - ti - rio or -

done for! Oh! what a ter - rib - le
 - du - ti! Sa - rà mar - ti - rio or -

incalzando.....

PING



shambles! The sharpen'd knife, the wheel of
ren - do! I fer - ri a - guz - xi! l'ir - te

torture! The burning grip of red-hot
ruo - te! il cal - do mor - so delle ta

PONG



The sharpen'd knife, the wheel of
I fer - ri a - guz - xi! l'ir - te

tort - ure! A death drawn out by
ruo - te! la morte a sorso a

PANG



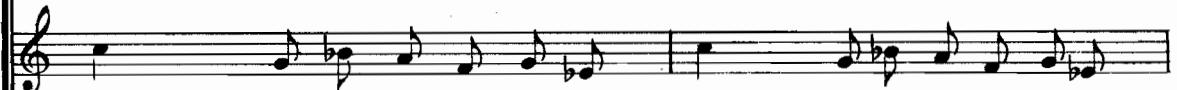
The sharpen'd knife, the wheel of
I fer - ri a - guz - xi! l'ir - te

tort - ure! A death drawn out by
ruo - te! la morte a sorso a



shamb - les! An aw - ful, aw - ful
ren - do! sa - rà mar - ti - rio or - ren

shamb - les! A death drawn out by
do! la morte a sorso a



shamb - les! An aw - ful, aw - ful
ren - do! sa - rà mar - ti - rio or - ren

shamb - les! A death drawn out by
do! la morte a sorso a



shamb - les! An aw - ful, aw - ful
ren - do! sa - rà mar - ti - rio or - ren

shamb - les! A death drawn out by
do! la morte a sorso a



shambles! The sharpen'd knife, the wheel of
ren - do! I fer - ri a - guz - xi! l'ir - te

torture! The burning grip of red-hot
ruo - te! il cal - do mor - so delle ta

incalzando.....

.....*incalzando*.....*e*.....*cresc:*.....

PING

pin - ers! A death drawn out by inch - es! Oh! save us from
 - na - glie! la morte a sorso a sor - so! Non far - ci mo -

PONG

inch - es! Oh! save us from slaught - er! Oh! — save us from
 sor - so! Non fur - ci mo - ri - re! no, non far - ci mo -

PANG

inch - es! Oh! save us from slaught - er! Oh! — save us from
 sor - so! Non fur - ci mo - ri - re! no, non far - ci mo -

inch - es! A death drawn out by inch - es! Oh! save us from
 sor - so! la morte a sorso a sor - so! Non far - ci - mo -

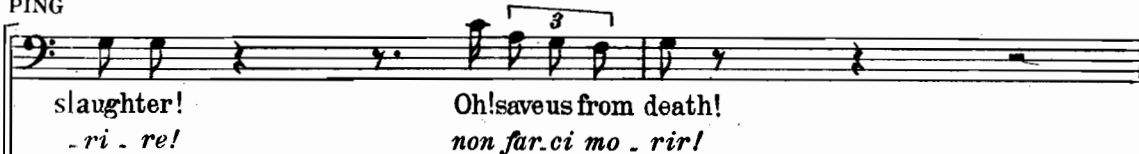
inch - es! A death drawn out by inch - es! Oh! save us from
 sor - so! la morte a sorso a sor - so! Non far - ci - mo -

inch - es! A death drawn out by inch - es! Oh! save us from
 sor - so! la morte a sorso a sor - so! Non far - ci - mo -

pin - ers! A death drawn out by inch - es! Oh! save us from
 - na - glie! la morte a sorso a sor - so! Non far - ci - mo -

.....*incalzando*.....*e*.....*cresc:*.....

PING



slaught - er! Oh! save us from death!
- ri - re! non far - ci mo - rir!

PONG



slaught - er! Oh! save us from death!
- ri - re! no, non far - ci mo - rir!

PANG



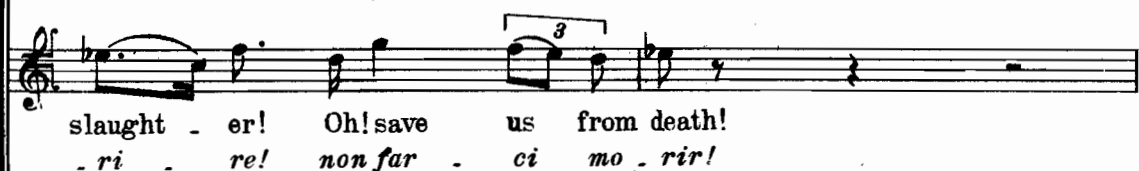
slaught - er! Oh! save us from death!
- ri - re! no, non far - ci mo - rir!



slaught - er! Oh! save us from death!
- ri - re! non far - ci mo - rir!



slaught - er! Oh! save us from death!
- ri - re! non far - ci mo - rir!

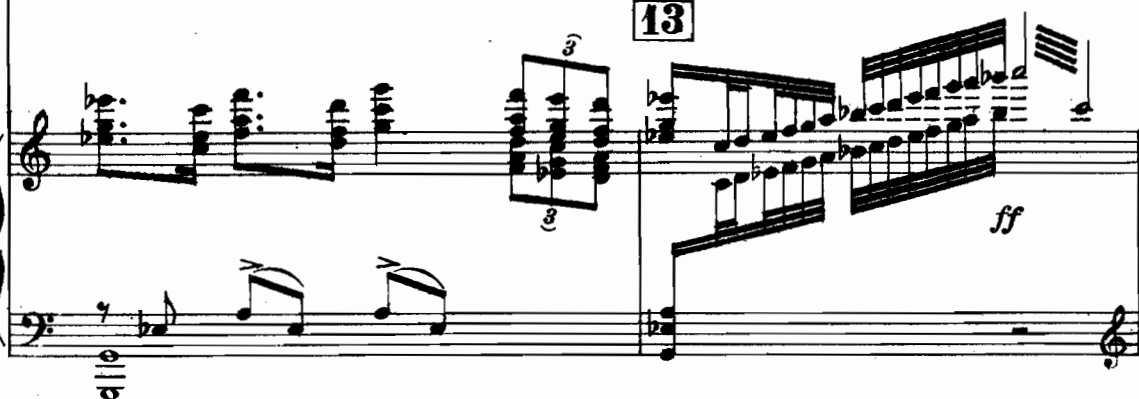


slaught - er! Oh! save us from death!
- ri - re! non far - ci mo - rir!



slaught - er! Oh! save us from death!
- ri - re! non far - ci mo - rir!

13



ff

THE PRINCE (absolutely firm)
 IL PRINCIPE (con suprema fermezza)

cresc:.....

In vain are your en-treat-ies! In vain your threats and warn-ings!
 I - nu - ti - li pre-ghie - re! I - nu - ti - li mi - nac - ce!

p *cresc:*
m. s.
ff

THE PRINCE
 IL PRINCIPE

The world may die but I want Tur-an-dot!
 Cro-las-se il mon-do, vo-glio Tu-ran-dot!

Sostenendo

f

(fiercely threatening the Prince with daggers)
 (con ferocia, minacciando il Principe con pugnali)

CHORUS - CORO

Sop.
 You shall not! Before you win here you'll die at our hands!
 Non l'a - vrai! No, non l'a - vrai! Morrai pri.ma di noi!

Ten.
 You shall not! Before you win here you'll die at our hands!
 Non l'a - vrai! No, non l'a - vrai! Morrai pri.ma di noi!

Basses
 You shall not! Before you win here you'll die at our hands!
 Non l'a - vrai! No, non l'a - vrai! Morrai pri.ma di noi!

Bassi
 You shall not!
 No, non l'a - vrai!

Accurs-èd
 Tu ma - le .

14 Come prima ♩ = 96

ff

incalzando.....

You shall die at our hands! You shall die at our hands! Your name, your

Mor. rai pri - ma di noi, tu, spie - ta - to, cru - de - le! il no - me, il

You shall die at our hands! You shall die at our hands! Your name, your

Mor. rai pri - ma di noi, tu, spie - ta - to, cru - de - le! il no - me, il

scound - rel!
- det - to!

Ans - wer us, Your
Par - la! il no - me, il

incalzando.....

cresc.

name! Your name! _____ Ans - wer! Ans - wer! Ans - wer! tell us, who
no - me, il no - me! *Par - la, par - la, par - la! il no - me, il*

name! Your name! _____ Ans - wer! Ans - wer! Ans - wer! tell us, who
no - me, il no - me! *Par - la, par - la, par - la! il no - me, il*

name! Your name! _____ Ans - wer! Ans - wer! Ans - wer! tell us, who
no - me, il no - me! *Par - la, par - la, par - la! il no - me, il*

cresc.

SOLDIERS (8 Basses)
SGHERRI (8 Bassi)

(behind the scenes, shouting)
(interno - gridando)

Here is the name! it is
Ec - colo il no - me! È

art thou?
no - - me!

art thou?
no - - me!

art thou?
no - - me!

15

pp

(a group of soldiers drag in old Timur and Liù exhausted)

(Un gruppo di sgherri trascina il vecchio Timur e Liù, logori, pesti, affranti, insanguinati.)

here! 'Tis here!
qua! È qua!

(half) (on stage)
(metà) (in scena)

Here is his name! 'Tis here! 'Tis here!
Ec - colo il no - me! È qua! È qua!

THE PRINCE
IL PRINCIPE

(rushes forward crying)
(*si precipita gridando:*)

THE SOLDIERS (closer)
SGHERRI (*più vicini*)

These two know no - thing! How
Co - stor non san - no! I -

Here is the name! It is here! 'Tis here!
Ec - colo il no - me! È qua! È qua!

THE PRINCE
IL PRINCIPE

- ev - er should they know it!...
- gnorano il mio no - me!..

PING

That old man and the maid - en were
So - no il vecchio e la giovane che ier -

THE PRINCE
IL PRINCIPE

Let go of them!
La - sciate - li!

PING

talk - ing with you yes - ter - day!
- se - ra par - la - va - no con te!

Of course they know your se - cret!
Co - no - scono il se - gre - to!

(to the soldiers)
(agli sgherri)

(running towards the pavilion)
(correndo, volgendosi verso il padiglione)

PING

Where did you come across them?
Do - ve li a - ve - te col - ti?

Might y Princ.ess!
Princi - pes - sa!

PONG

PANG

THE SOLDIERS
SGHERRI

They were wand.ering be.side the ramparts!
Mentre er - ra - va - no là, presso le mu - ra!

PING

Roy.al Princ.ess!
Princi - pes - sa!

PONG

Roy.al Princ.ess!
Princi - pes - sa!

PANG

Roy.al Princ.ess!
Princi - pes - sa!

Sop.

Roy.al Princ.ess!
Princi - pes - sa!

Ten.

Roy.al Princ.ess!
Princi - pes - sa!

Basses
Bassi

Roy.al Princ.ess!
Princi - pes - sa!

CHORUS - CORO

PING

coup - - le! But we have tools wherewith to prize them
 - len - - ti. *E ab-bia.mo fer - ri per schiodar quei*

PING

op - - en! and we have pinc - ers that will drag out the
 den - - ti, *e un-ci-ni ab-bia - mo per strappar quel*

PING

name! _____
 no - me!

18

cresc. molto

(haughty and ironical)

TURANDOT (*piena d'imperio e d'ironia*)

THE PRINCE
IL PRINCIPE

Ah! you are growing pal - er! (haughtily)
Sei pal.li.do, stra-nie - ro! (alteramente) *opp.*

'Tis but thy
Il tuo sgo.

(Horns)
(Corni)

Meno
largo

meno

THE PRINCE - IL PRINCIPE

ter - ror seeing the dawn of day upon my vis - age!
- men - to vede il pallor dell'al. basul mio vol - to!

TURANDOT

THE PRINCE - IL PRINCIPE

These two do not know who I am!
Co - stor non mi co no - scono!

Thou li - est!
Ve - dre - mo!

(challenging him)
(come in sfida)

dim. p m. d.

TURANDOT

I bid you answer!
Sul'parla, vecchio!

I
Io

ff *meno f*

(They seize Timur again)
(Timur è riafferrato)

TURANDOT

ord - er you to ans - wer!
vo - glio ch'e - gli par - li!

Who is he?
Il no - me!

19

fp *pp*

Red. *

LIÙ (stepping quickly up to Turandot)
(avansando rapida verso Turandot)

The name you want is known to none but
Il no - me che cer - ca - te io so - la

Red. * Red. * Red.

LIÙ

me!
so.

THE PRINCE - IL PRINCIPE

Thou knowest nothing! nothing!
Tu non sai nul_la, schiava!

Sop.

We are del - iv'er'd, sav'd from certain death!
La vita è salva, -- l'in - cu - bo sva - ni!

Ten.

We are del - iv'er'd, sav'd from certain death!
La vita è salva, -- l'in - cu - bo sva - ni!

Basses
Bassi

CHORUS - CORO

LIÙ

I know his name... and the height of my joy is to keep his
Io so il suo nome... M'è su - pre - ma de - li - zia te - ner - lo se -

LIU

secret lock'd within my heart!—
 - greto e pos-se-der-lo io so-la!

p *cresc.*
 Clap her in to chains and
 Sia le-ga-ta! sia stra-

p
 Clap her in to chains and
 Sia le-ga-ta! sia stra-

p
 Clap her in to chains and
 Sia le-ga-ta! sia stra-

20 *poco rall:*..... *Allegro* $\text{♩} = 116$
 Clap her in to chains and
 Sia le-ga-ta! sia stra-

p *cresc.*

THE PRINCE
 IL PRINCIPE

(standing in front of Liù to protect her)
 (ponendosi davanti a Liù per proteggerla)
 (threateningly) (minaccioso)

f You shall pay for all her
 Scon-te-re-te le sue

flay her! Make her ans-wer or be-head her!
 -zia-ta! per-chè par-li! per-chè muo-ja!

flay her! Make her ans-wer or be-head her!
 -zia-ta! per-chè par-li! per-chè muo-ja!

flay her! Make her ans-wer!
 -zia-ta! per-chè par-li!

f *Meno*

TURANDOT

(violently to the guards)
(violenta, alle guardie)THE PRINCE
IL PRINCIPEAr - rest the man!
Te - ne - te - lo!suf - fer - ing! You shall pay for all her tor - ment!
la - grime! Scon - te - re - te i suoi tor - men - ti!

rit:..... a tempo

espress.

(A soldier shackles the Prince's feet and holds the rope-ends, while two other soldiers seize hold of his arms. Turandot resumes her aloof attitude.)

(Il Principe viene legato ai piedi con una cordicella da uno sgherro, che rimane a terra tenendo i capi della corda, e due altri sgherri lo tengono fermo per le braccia. Turandot riprende la sua attitudine ieratica.)

LIÙ

dolce

My Lord! I shall not speak!
Si - gnor, non par - le - rò!

rall:..... 21 Andante ♩ = 72

espress.

Pm.d. 3

espress.

LIÙ (Liù is held down kneeling on the ground)
(Liù è tenuta inginocchiata a terra)

LIÙ

dolcemente

No!
No!

Latua

PING

His name!
Quel nome!

His name!
Quel nome!

poco cresc.

pp

LIÙ

humb - ly ask for your pardon, but I can - not tell!
ser - va chie de per - do - no, ma obbe - dir non può!

LIÙ (a soldier twists her wrist)
(uno sgherro le stringe i polsi)

Ah!
Ah!

THE PRINCE
IL PRINCIPE

Let go of her!..
La - sciatela!..

TIMUR

What was that scream?
Per - chè gri - di?

22

Sostenuto ♩ = 54

dolente
p

LIÙ

No... no... I'll scream no more! They are not hurt-ing! No, no one has
 No... no... Non gri-do più! Non mi fan ma-le! No, nes-sun mi

LIÙ

(to the soldiers)
(agli sgherri)

hurt me! Come on then... but gag— me I beg you, lest he should
 toc-ca. Strin-ge-te... ma chiu-de-te-mi la boc-ca ch'einon mi

LIÙ

(weakening)
(sfibrata)

hear me! I can stand no more!
 Spp. sen-ta! Non re-si-sto più!

(in strangled tones)
(con voce soffocata)

Ans-wer! What's his name?
 Par-la! Il suo no-me!

Ans-wer! What's his name?
 Par-la! Il suo no-me!

Ans-wer! What's his name?
 Par-la! Il suo no-me!

CHORUS - CO RO

23

LIÙ Set her free now! Ans-wer!
Sia la-scia-ta! *Par-la!*

I rath-er will
Piut-to-sto mor-
 rall:.....

The first system of the score consists of three staves. The top staff is the vocal line for Liù, with lyrics 'Set her free now!' and 'Ans-wer! / *Sia la-scia-ta!* / *Par-la!*'. The middle staff is the vocal line for Turandot, with lyrics 'I rath-er will / *Piut-to-sto mor-* / rall:.....'. The bottom staff is the piano accompaniment, featuring a melodic line with triplets and a bass line with chords. Dynamics include *pp*.

TURANDOT

LIÙ

What can it be that
Chi po-se tan-ta

die!
 -rò!

a tempo sostenendo

The second system of the score consists of three staves. The top staff is the vocal line for Liù, with lyrics 'What can it be that / *Chi po-se tan-ta*'. The middle staff is the vocal line for Turandot, with lyrics 'die! / -rò!'. The bottom staff is the piano accompaniment, featuring a melodic line with a *pp* dynamic and a bass line with chords. The tempo marking changes from 'a tempo' to 'sostenendo'.

TURANDOT

LIÙ gives you such en - dur - ance?
for - za nel tuo cuo - re?

Thy
L'a -

Might - y Princ - ess, my love!
Prin - ci - pes - sa, l'a - mo - re!..
 rall:.....

The third system of the score consists of three staves. The top staff is the vocal line for Liù, with lyrics 'gives you such en - dur - ance? / *for - za nel tuo cuo - re?*'. The middle staff is the vocal line for Turandot, with lyrics 'Thy / *L'a -*'. The bottom staff is the piano accompaniment, featuring a melodic line with a *p* dynamic and a bass line with chords. The tempo marking is 'rall:.....'.

TURANDOT

love?
- mo - re?.. (raising her eyes full of tenderness)
(sollevando gli occhi pieni di tenerezza)

LIÙ

p

Lento
rit:..... a tempo

Such the love that I bear him, Such true dev -
Tanto a - mo - re se - gre - to, e in - con - fes -

24

pp un po' rubato a tempo

LIÙ

- ot - ion, sec - ret and deep that all these tort - ures are but
- sa - to, gran. de co - si che que - sti stra - zi son dol -

LIÙ

sweet - ness to me, be - cause I glad - ly give _____ them to my
- ces - ze per me, per - chè ne fac - cio do - - - no al mio si -

mf *dim.*

LIÙ

lov'd one... For by my sil - ence, I shall
 - gno - re... Per - ché, ta - cen - do, io gli

p

rit:..... a tempo

LIÙ

give, shall give him thy love... Thine shall he be, Princ - ess, while I lose
 do, gli do il tuo a - mo - re... Te gli - do, Principessa, e per - do

LIÙ

ev - 'rything! While I lose ev - 'rything! Yea, ev - en to the hope, I know is
 tut - to! e per - do tut - to! per - si - nol'impos - si - bi - le spe -

mf

rall:.....

LIÜ

hope - less!.. Re - new my fet - ters if you will!
 - ran - za!.. Le - ga - te - mi! stra - zia - te - mi!
con anima

cresc.

LIÜ

— Im - pris - on me in chains! Tort - ure me! Ah! I am
 — Tor - men - ti e spa - si - mi da - te a me! Ah! Co - me of -
molto allarg.

trm *f* *pp*

TURANDOT

(violently)
(violenta)

She
Strap -

of - f'ring my life, my love's crown - ing glor - y!
 - fer - ta su - pre - ma del mio a - mo - re!
molto rit:.....

25 *And^{te} mosso* ♩ = 92

pp

TURANDOT

shall reveal these secrets!
 PING -pa - tele il se-gre - to!

con forza

Go send for Pu-Tin-Pa - o!
 Chia - ma - te Pu-Tin-Pa - o!

Red * Red * Red *

THE PRINCE (struggling violently)
 IL PRINCIPE (scattando)

No! you accursed bar - bar-ians!
 Sop. I. No, ma-le-det-to! Ma-le - det - to!

Behead her!
 Sop. II. (yelling) Il bo - ia!
 (come un urlo)

Behead her!
 Ten. I. Il bo - ia!

Behead her!
 Ten. II. Il bo - ia!

Behead her!
 Basses Bassi Il bo - ia!

Behead her!
 Il bo - ia!

PING

Musical staff for PING, showing a rhythmic pattern of eighth notes.

She must be rack'd and tortur'd!
 Sia messa al-la tor-tu-ra!

Sop.

(savagely)
 (selvaggiamente)

Lether be tort - ur'd!
 Al-la tor-tu - ra!

Ten.

Lether be tort - ur'd!
 Al-la tor-tu - ra!

Basses
 Bassi

Lether be tort - ur'd! Yes, Be-
 Al-la tor-tu - ra! Si! il

All^o moderato ♩ = 116

Piano accompaniment for the first system, featuring a staccato texture with chords and moving lines in both hands.

staccato

(executioner appears)
 (appare il boja)

Musical staff for Soprano, showing a triplet of eighth notes.

Lether be tort - ur'd!
 Al-la tor-tu - ra!

Musical staff for Tenor, showing a triplet of eighth notes.

Answer!
 Par-li!

Musical staff for Basses, showing a triplet of eighth notes.

- head her! Lether be tort - ur'd!
 bo - ja! Al-la tor-tu - ra!

Piano accompaniment for the second system, featuring a staccato texture with chords and moving lines in both hands, including a fortissimo (ff) section.

I can no
Piu non re-

26

p lamentoso

Red.

LIÙ

long_er! I am los_ing my strength! Release me, I im_plore you!
-si - sto! Ho pa - u - ra di me! La_scia - te - mi pas - sa - re!

cresc. e string:.....

LIÙ (trying to break through the crowd that surrounds her)
(cercando d'aprirsi un varco tra la folla che la serra)

Sop. Oh! let me go, I beg you!
La_scia - te - mi pas - sa - re!

Ten. Answer! Ans_wer!
Par - la! Par - la!

CHORUS - COEO Answer! Ans_wer!
Par - la! Par - la!

Answer! Ans_wer!
Par - la! Par - la!

mf

LIÙ

Yes, I will ans - wer thee, Princess!
Si, prin-ci-pes-sa, a-scol - ta-mi!

p *sostenendo*.....
espress.

.....*rall.*.....

pp

LIÙ
con dolorosa espressione

Thou, who with ice art gird - I'd
 Tu, che di gel sei cin - ta,

27 *And^{no} mosso* ♩ = 69
(con un poco d'agitazione)
con dolorosa espressione

p

must melt be - neath such pas - sion,
 da tan - ta fiam - ma vin - ta,

LIÙ

and his loves shall waken thine! and his loves shall waken
 l'a_mera_i an_che tu! l'a_me_ra_i an_che

rit:.....

LIÙ

thine! For ere the day is break - ing, —
 tu! Prima di questa au - ro - ra, —

(Fl. I.)
 (Flauto I.)

a tempo

pp

LIÙ

his - secret with me tak - ing, my eyes shall close for
 i - o chiudo stanca gli oc - chi, perchè Egli vinca an_

rit:.....

a tempo

poco rit:.....

pp stacc.

LIÙ

ev - er... shall close for ev - er...
 - co - ra... *Ei vin.ca an - co - ra...*

28 a tempo poco rit:..... a tempo

LIÙ

To see... to see his face no more!
 Per non... per non ve.der.lo più!

rall:..... a tempo

LIÙ

cresc. con calore

Yes, when the stars are wan - ing, the pale stars are
Pri.ma di que.sta au.ro - ra, di que - sta au.

cresc. con calore

LIC

p

wan - ing, my eyes shall close for
 - ro - ra, io chiu-do stan-ca
 cominciando a rall.

The musical score for LIC consists of a vocal line and a piano accompaniment. The vocal line is in a 2/4 time signature with a key signature of three flats. It features a melodic line with a long note on 'wan' and 'ing', followed by a series of eighth notes. The piano accompaniment is in the same time and key, with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *p* and *pp*.

LIÙ

cresc. e allarg.

ev - er to see his face no
 gli oc - chi per non ve - der - lo

The musical score for LIÙ consists of a vocal line and a piano accompaniment. The vocal line is in a 2/4 time signature with a key signature of three flats. It features a melodic line with a long note on 'ev' and 'er', followed by a series of eighth notes. The piano accompaniment is in the same time and key, with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *cresc. e allarg.*

LIÙ

(In a flash, she snatches a dagger from a soldier and stabs herself mortally. She looks
Prende di sorpresa un pugnale a un soldato e si trafigge a morte. Gira intorno gli occhi)

CHORUS-CORO

more!
 Sopr. più! (yelling) (urlo)
 Ah! Answer! Answer!
 Par-la! Par-la!
 Ah! Answer! Answer!
 Par-la! Par-la!
 Ah! Answer! Answer!
 Par-la! Par-la!

The musical score for CHORUS-CORO consists of three vocal lines: Soprano, Tenor, and Basses. The Soprano line starts with 'more!' and 'più!' followed by '(yelling) (urlo)'. The Tenor and Basses lines start with 'Ah!' followed by 'Answer! Answer!' and 'Par-la! Par-la!'. The music is in a 2/4 time signature with a key signature of three flats. Dynamics include *ff*.

29 a tempo, ma sostenendo

ff con molta espress.

The musical score for the 29th measure consists of a piano accompaniment. It is in a 2/4 time signature with a key signature of three flats. The music is marked *ff con molta espress.* and features a complex, rhythmic pattern in the right hand and a more active bass line in the left hand. Dynamics include *ff*.

around with agonized eyes-looks at the Prince with intense tenderness, staggers towards him and
perduti, guarda il Principe con dolcezza suprema, va, barcollando, presso di lui, e gli stramazza

His name! — His name! —
Il no - me! Il no - me!

THE PRINCE
IL PRINCIPE falls dead at his feet)
ai piedi, morta)

Ah! you have died, have died for me, O my — poor little
Ah! Tu sei mor-ta, tu sei morta, o mi a pic-cola

rall. a tempo sost.^{do} sempre

THE PRINCE
IL PRINCIPE (Long terrified silence)
(Grande silenzio pieno di terrore)

Liù!...
Liù!...

30

rit.

p *dolcissimo*

p

(totters up & kneels down by her)
(*si accosta barcollando, S'inginocchia.*)

TIMUR

Liù!... Liù!... Come!... Rise!... It is the
Liù!... Liù!... sor-gi! sor-gi! È l'o-ra

a tempo rit.

TIMUR

hour when day is breaking! 'Tis
chia-ra d'o-gni ri-sve-glio! È

a tempo rit.

pp

TIMUR

morning, little Liù... Op-enyoureyesmy darl-ing!...
l'alba, o mia Liù... A-pri gli oc-chi, co-lom-ba!...

a tempo rall:..... 31

dolce

cresc. e incalzando rall:.....

(with a cry)
(come un urlo)

TIMUR

Ah! ac - curs - ed
Ah! de - lit - to or -

PING

(goes up to Timur)
(va verso il vecchio Timur)

Come away, old man! She's dead!
Al - za - ti, vec - chio! è mor - ta!

a tempo, sostenendo

TIMUR

out - rage! Poor in - noc - ent vic - im! Veng - eance will
- ren - do! L'e - spi - e - re - mo tut - ti! L'a - ni - ma of -

cresc:.....

TIMUR

surely follow us all from on - high!
- fe - sa, l'a - ni - ma of - fe - sa si vendi - che - rà!

allarg.

rall:.....

(With religious solemnity the little corpse is carried away, in the midst of the deep respect of the crowd)
 (Con religiosa piet  il piccolo corpo viene sollevato tra il rispetto profondo della folla.)

Sop. *pp*
 Oh! grant us thy pard-on, thy
 Non far - ci del ma - le! Per -

Ten. *pp*
 Dol - or - ous spir - it, do not pun - ish us! O martyr'd
 Om - bra do - len - te non far - ci del ma - le! Om - bras de -

Basses *pp*
 Oh! grant us thy pard-on! Thy
 Non far - ci del ma - le! Per -

32

Largo sost.^{to} = 86

ppp

pard - on, thy pard-on! Do not pun - ish
 - do - na, per - do - na! non far - ci del

spir - it, thy pard-on, thy pard-on! O martyr'd spir - it, thy pard-on, thy
 - gno - sa, per do - na, per - do - na! om - bra do - len - te! non far - ci del

pard - on! Thy pard-on! Oh! grant us thy
 - do - na, per - do - na! non far - ci del

poco cresc.

us! Thy pard - on, thy par - don!
mal! Per - do - na! Per - do - na!

pard on! Dol - orous spir - it, thy pard on, thy pard on!
ma - le! Om - bras de - gno - sa, per do - na, per - do - na!

pard on! Thy pard - on! thy pard on!
ma - le! Per - do - na! Per - do - na!
 rall:.....

..... al I Tempo ♩ = 60

espress. **33** *ma più sostenuto*
 (Quasi Andante)

molto dolcemente

TIMUR

Liù! so
 Liù! bon -

TIMUR

good!
-tà!

p Liù!.. so gent.le!
Liù!.. dol - ces - za!

rit.

TIMUR

(taking the dead girl's little hand in his)
(Prende la piccola mano della morta)

p

Come, let us once more take the road to - geth - er...
Ah! Cam - mi - nia - mo in - sie - me un - al - tra vol - ta...

a tempo

pp

TIMUR

Like this, thy lit - tle hand in mine to guide me!
co - si, con la tua man nel - la mia ma - no!

rit......

TIMUR *p espress.*

I shall follow thee. I know wherethouartgone and I shall rest be -
Do-ve vai ben so. Ed io ti se-gui-rò per po - sare a te vi.

a tempo *rall.* *a tempo*

p *pp* *pp*

TIMUR

- side thee in thenight which has no morning!
- ci - no nel - la notte chenon ha mat - ti - no!

PING (front of stage) *(sul davanti della scena)*

p *3*

Never can I rem.
Ah! Per la prima

PONG (with profound compassion) *(con angosciosa pietà)*

p *3*

Tendernesslong for.
Svegliato s'è qui

PANG

p *3*

Poorlittle martyr'd
Quella fanciulla
 molto *rall.* = 92

rall. *a tempo*

34

pp

PING

- em - ber to have look'd up - on death without a snig - ger!
vol - ta al ve - de - re la mor - te non sog - ghi - gno!

PONG

- got - ten awakes and stirs my heart with woe and pit - y!
den - tro il vec - chio ordi - gno, il cuo - re, e mi tor - men - ta!

PANG

maid - en, thou wilt weigh on my heart and soul for ev - er!
spen - ta pe - sa so - pra il mio cuor co - me un ma - ci - gno!

rall:.....

(The sad procession moves away)
(Il mesto corteo si avvia)

dolcissimo

Sop. I.

Liù, for - give us, — grant us thy pard - on!
Liù, bon - tà, per - do - na, per - do - na!

Sop. II.

(behind the scenes)
(fuori di scena)

Ten.

(behind the scenes)
Basses (fuori di scena)
Bassi

Sostenuto $\text{♩} = 60$

pp

(far off) *Liù, so good! Liù, so gent - le! Sleep! For -*
 (lontani) *Liù, bon - tà, Liù, dol - cez - za, dor - mi!O.*

pp

Liù, so good! Liù, so gent - le! Sleep! For -
Liù, bon - tà, Liù, dol - cez - za, dor - mi!O.

pp

(far off) *Liù, so good! Liù, so gent - le! Sleep! For -*
 (lontani) *Liù, bon - tà, Liù, dol - cez - za, dor - mi!O.*

rall...

8

(They have now all departed)
 (Tutti ormai sono usciti)

- get! O love - ly spir - it!
 - blia! *Liù! Po - e - si - a!*

- get! O love - ly spir - it!
 - blia! *Liù! Po - e - si - a!*

- get! O love - ly spir - it!
 - blia! *Liù! Po - e - si - a!*

O love - ly spir - it!
Liù! Po - e - si - a!

..... *sempre*

pp

(The Prince and Turandot remain alone, facing each other.
The Princess, rigid as a statue under her ample veil, remains motionless.)
(*Rimangono soli, l'uno di fronte all'altro, il Principe e Turandot.*
La Principessa, rigida, statuarica sotto l'ampio velo, non ha un gesto, non un movimento.)

THE PRINCE (with sombre impetuosity)
IL PRINCIPE (*con impeto cupo e soffocato*)

35

Andante sostenuto $\text{♩} = 40$

Thou with heart unrel - ent - ing!...
Princi - pes - sa di mor - te!...

THE PRINCE
IL PRINCIPE

Cold as ice, unrel - ent - ing! Come thou forth from thy port - als,
Princi - pes - sa di ge - lo! Dal tuo tra - gi - co cie - lo

THE PRINCE
IL PRINCIPE

Down to earth with us mort - als! Tear thy veil — a - sund - er!
scen - di giù sul - la ter - ra! Ah! Sol - le - va quel ve - lo

THE PRINCE
IL PRINCIPE

Look in pit - y and wond - er, on this in - nocent maid - en...
Guar - da guar - da, cru - de - le, quel pu - ris - si - mo san - gue

sf sfz

(he rushes towards her and
tears off her veil)

THE PRINCE
IL PRINCIPE

(*si precipita su di lei strappan -
dole il velo*)

whom you sent to her death!
che fu spar - so per te!

man.....mano.....rit.....e.....stent.

(authoritatively)
TURANDOT (*con fermezza jeratica*)

Ah! Unhand me! How dare you?
Che mai o - si, stra - nie - ro!

meno f
 I am no human
Co - sau - ma - na non

36 *Sostenuto (in 2) d. = d precedente*

ff pp p poco

TURANDOT

più f

be_ing... But the daught_er of heav.en... Your dar_ing
 so_no... Son la fi_glia del cie.lo... li_be_rae

Poco più mosso

The first system of music includes a vocal line with lyrics and a piano accompaniment. The piano part features a complex texture with many beamed notes and rests, typical of Puccini's style. The tempo marking 'Poco più mosso' is placed below the piano part.

TURANDOT

p dolciss.

hand may tear my veil a - sund - er, my soul is far, far a -
 pu - ra. Tu stringi il mio freddo ve - lo, ma l'a - ni - ma è las -

rall.

pp

The second system continues the vocal line and piano accompaniment. The tempo is marked 'rall.' (rallentando) and the dynamics are 'pp' (pianissimo). The piano part has a more sustained and melodic quality in this section.

TURANDOT

Più sostenendo

_ way!
 - sù!

f *f cresc.*

The third system shows the piano accompaniment for the vocal line. It features a driving, rhythmic pattern with triplets and a ten-note run. The dynamics are marked 'f' (forte) and 'f cresc.' (forte crescendo). The tempo is 'Più sostenendo'.

THE PRINCE
IL PRINCIPE*dolce*

Yes, thy soul may be yond - er,
La tua a - ni.ma è in al - to!

37 *Stesso tempo* $\text{♩} = \text{♩}$ *precedente**p*THE PRINCE
IL PRINCIPE

But thy bod - y is be - side me!
Ma il tuo cor - po è vi - ci - no. *rit.*

THE PRINCE
IL PRINCIPE*mf*

And with rapt.urous fing - ers, I'm car - ess - ing the
Con le ma - ni bru - cian - ti *strin-ge - rò i lem-bi*

*a tempo**p subito*

THE PRINCE
IL PRINCIPE

gold - em - broid - er'd hem of thy mant - le!...
d'o - ro del tuo man - to stel - la - to... e.

rit. a tempo.....

THE PRINCE
IL PRINCIPE

While my pas - sion - ate kis - ses, I im - print on thy
Lu mia boc - ca fre - men - te pre - me - rò su di

animando..... sempre..... piu

ff

TURANDOT

THE PRINCE
IL PRINCIPE

Do not prof - ane me!...
Non profa - nar - mi ff

lips!... te... Ah! to feel thee
te... Ah! Sen - tir - ti

TURANDOT

THE PRINCE Un-hand me! Un-hand me!
 IL PRINCIPE In-die-tro! In-die-tro!

liv-ing! To feel thee liv-ing! To feel thee
 vi-va! Sen-tir-ti vi-va! Sen-tir-ti

pp

rit.

TURANDOT

THE PRINCE Do not profane me! I am not mort-al!
 IL PRINCIPE Non profa-nar-mi! Non pro-fa-nar-mi!

liv-ing! Thy heart is ice no
 vi-va! Il ge-lo tuo è men-

a tempo e incalzando

TURANDOT

THE PRINCE Un-hand me! No! no one shall win me!
 IL PRINCIPE In-die-tro! No! mai nes-sun m'avrà!

long-er! I see no long-er! And mine thou
 -so-gna! E men-zo-gna! Ti vo-glio

Molto sost.

38

ff

My an-cest-ors cries still areringing in my ears! Ah! No! _____
 Del - l'a - va lo stra - zio non si rin.no.ve - rà! Ah! no _____

THE PRINCE - IL PRINCIPE

art!
mia!

p

ten.

Red.

TURANDOT

Dare not to touch me, strang - er!
Non mi toc.car, stra - nie - ro!

THE PRINCE
IL PRINCIPE

You're mine, I say!
Ti vo - gliomìa!

animando

f *p*

Red.

TURANDOT

'Twere sac - ril - eg - ious!
È un sa - cri - le - gio!

THE PRINCE - IL PRINCIPE

No! a kiss from thee begets et - ern - al
No! il ba - cio tuo mi dà l'e - ter - ni -

Sostenendo

cresc.

(In saying these words, strong in the conviction of his right and of his love, he takes Turandot in his arms and kisses her passionately. Turandot offers no resistance against so much impetuosity, her voice fails her, she has no more strength or will. The bewildering contact has transfigured her.)

TURANDOT

Sacril - eg

THE PRINCE
IL PRINCIPE

Sa - cri - le

ious! (E in così dire, forte della coscienza del suo diritto e della sua passione, rovescia nelle sue braccia Turandot, e freneticamente la bacia. Turandot — sotto tanto impeto — non ha più resistenza, non ha più voce, non ha più forza, non ha più volontà. Il contatto incredibile l'ha trasfigurata.)

life!
-fà!

moltissimo

Largo

TURANDOT

(With accents of supplication, almost childlike, she murmurs:)
(Con accento di supplica quasi infantile, mormora:)

(long pause)
(grande pausa)

Poco più mosso

What hast thou
Che è mai di

P dolcissimo

TURANDOT

done?
me?..

Have pit - y!....
per - du - ta!....

THE PRINCE - IL PRINCIPE

p dolce

My flow - er!
Mio fio - re!

rit:.....

.....molto.....

THE PRINCE
IL PRINCIPE *p sempre assai espressivo*

Oh! my rare unfold.ing flow - er! Thy fragrance I am
Oh! Mio fio - re mat - tu - ti - no! Mio fio - re ti re -

WOMEN'S VOICES (off stage)
VOCI FEMMINILI (interne)

39

Ah!
Ah!Ah!
Ah!

Stesso tempo ♩ = 84

pp

THE PRINCE
IL PRINCIPE

breath - ing! Thy bosom, white as marb - le, Up - on my breast is
- spi - ro! I se - ni tuoi di gi - glio, ah! tre man sul mio

poco indugiando.....

WOMEN'S VOICES - VOCI FEMMINILI

Ah!
Ah!Ah!
Ah!

indugiando

THE PRINCE
IL PRINCIPE

tremb - ling! In my arms I can feel thee faint with
pet - to! Già ti sen - to man - ca - re di dol -

f ma dolce

WOMEN'S VOICES - VOCI FEMMINILI

Ah!
Ah!*Più sostenuto**a tempo*

THE PRINCE
IL PRINCIPE

p

sweet - nees; fair as lil - y in thy silver - y mant - le!
- ces - za, tut - ta bian - ca nel tuo monto d'ar - gen - to!

riprendendo il I. Tempo

rit.

p delicatamente

pp

dolce
p 3

TURANDOT

THE PRINCE
IL PRINCIPE

Thou hast conquer'd! —
Co - me vin - ce - sti? —

40

a tempo

Tu

p molto espressivo

TURANDOT

THE PRINCE
IL PRINCIPE

p e sempre dolce

Tis morn - ing! Tis morn - ing! Tis
E l'al - ba! E l'al - ba! E

Weep - est thou? —
Pian - gi? —

CHORUS OFF STAGE
CORO INTERNO

morn . ing! Turan . dot is vanq - uish'd!
l' al - ba! Tu - ran . dot tra - mon - ta!

THE PRINCE - IL PRINCIPE *cresc.*

Children Ragazzi 'Tis morn . ing! 'Tis
cresc. È l' al - ba! È

Tenori Morn . ing! Light and glor - y! All is rad . iant
l' al - ba lu - ce e vi - ta! Tut - to è pu - ro!

Morn . ing! Light and glor - y! Hap - py Princ - ess
l' al - ba lu - ce e vi - ta! Prin - ci - pes - sa,

2 E^b Alto Saxophones - 2 Saxofoni Contralti Mib

a tempo (ma poco meno) ♩ = 72 *poco affrett.*

pp *mano a mano cresc.*

TURANDOT

THE PRINCE
IL PRINCIPE

morn . ing! and love and love wakes with the sun - shine!
l' al - ba! Ea - mor e a - mor na - sce col so - le!

All is hol - y! Sweet - ness mingles in thy weep -
Tut - to è san - to! Che dol - ces - za nel tuo pian -

sweet . ness ming - les in thy weep -
che dol - ces - za nel tuo pian -

rit: *dim:*

TURANDOT

p

Ah! let no one see me... For my glory is
Che nes-sun mi ve-da... *La mia glo-ria è fi-*

-ing! _____
 -to! _____

-ing! _____
 -to! _____

a tempo..... rit:.....

The image shows a musical score for Turandot. It includes a vocal line with lyrics in Italian and English, and a piano accompaniment. The piano part features a tempo change from 'a tempo' to 'rit.' (ritardando). Dynamics include piano (*p*) and pianissimo (*pp*). The key signature has one sharp (F#).

TURANDOT

ov er! Sham'd am I!...
 - ni - ta! *On-ta su me!...*

THE PRINCE
 IL PRINCIPE (with impetuous fervour) *cresc.*
 (con impetuoso trasporto)

No! _____ Now'tis beg - in - ning! _____
 No! _____ *Es-sa in-co - min - cia!* _____

..... subito animando molto.....

pp cresc. *pp cresc.*

This section of the score features a vocal line and a piano accompaniment. The piano part is marked 'subito animando molto' (suddenly with much animation) and includes dynamics like pianissimo (*pp*) and crescendo (*cresc.*). The key signature has one sharp (F#).

THE PRINCE
IL PRINCIPE

ff *f*

Oh! mir - ac - le! For thy glor - y
Mi - ra - co - lo! La tua glo - ria ri -

Sostenuto

rit:.....

41

THE PRINCE
IL PRINCIPE

ar - is - es from the mag - ic of thy first car - es - ses,
- splen - de - nel - l'in - can - to - del pri - mo ba - cio,

subito mosso...ma poco a poco

p

THE PRINCE
IL PRINCIPE

thy first tears flow - ing!
del pri - mo pian - to

rit:.....

pp

(transformed - exaltedly)
(*esaltata, travolta*)

TURANDOT

p *p* *p*

My first tears flowing!
Del pri-mo pian-to...

Ah! _____ I
Ah! _____ Del

molto

TURANDOT

p sempre assai espressivo

p

nev-er wept be-fore, no, nev-er! But when I saw thee, o'er my quiv-'ring
pri-mo pian-to, sì, stranie-ro, quando sei giun-to, con an-goscia ho sen-

42 Con ansia, ma non troppo mosso

TURANDOT

espress. cresc.

espress. cresc.

sens-es stole a grim fore-bod-ing of this dis-ast-rous
-ti-to il bri-vi-do fa-ta-le di que-sto mal- su-

TURANDOT

end - ing. Ah! how man - y have I
 - pre - mo. Quan - ti ho vi - sto mo.

mf *pp* *f* *man mano:.....*

TURANDOT

dim.
 seen die for me! And have des -
 - ri - re per me! E li ho spre -

dim:..... *pp*

TURANDOT

- pis'd them; but was a-fraid of thee!
 - gia - ti; ma ho te - mu - to te!

poco rit:..... *pppp* *poco*

TURANDOT *p dolciss. indugiando*

For from thine eye was shin - - ing the as_sur_ance of _suc -
 C'e - ra ne_gli oc_chi tuo - i la_lu - ce de_gli e -

43 Poco più (*ondeggiante*)

p dolce

pp

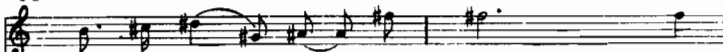
TURANDOT

più sonoro

- cess! _____ Yes, for thine eye was shin - ing
 - roi! _____ C'e - ra ne_gli oc_chi tuo - i

poco

Opp.
Opp.



with the rad - iance of vict - 'ry
la su - per - ha - cer - tez - za

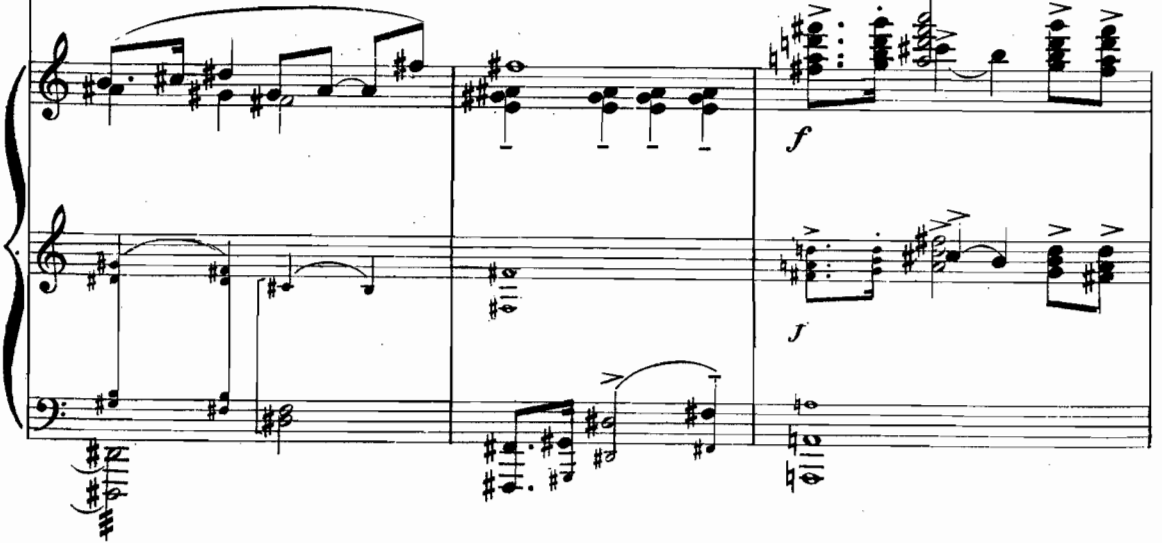
TURANDOT



with the rad - iance of vict - 'ry...
la su - per - ba cer - tez - za...

And for —
E t'ho o -

Sostenendo..... molto



TURANDOT



that did I hate thee...
- dia - to per quel - la ...

And — for
E — per

that did I love thee,
quel - la t'ho ama - to.

quasi

Sempre più sost^o



TURANDOT

p 3 3 3 3

torn hith-er and thith-er, by two con-flict-ing ter-rors:
 tormen-ta-ta e di-vi-sa fra due ter-ro-ri u-gua-li:

44 Più mosso (*molto concitato*)

pp

TURANDOT

più sonoro 3 3 *f*

Conq-uer thee or be conq-uer'd... And conq-uer'd I am... Ah! ___
 Vinc-er-ti o es-ser vin-ta... E vin-ta son... Ah! ___
 rit:.....

Più mosso

mp *ff*

TURANDOT

sempre ff 3 3 3 (in veiled tones) (con voce velata)

Not so much by the solv'd en-ig-mas, as by this
 Vin-ta, più che dal-l'al-ta pro-va, da que-sta

TURANDOT

fev - er, _____ which I get _____ from
 feb - bre _____ che mi vien _____ da

moltissimo

pp

TURANDOT

thee! _____ This _____ then,
 te! _____ Que - sto,

THE PRINCE - IL PRINCIPE

I've won thee! Won thee!
 Sei mi - a! mi - a!

Di nuovo concitato

45 I. tempo

pp cresc. *ff*

TURANDOT

which thou art seek - ing _____ Thou _____ hast ach.
 que - sto chie - de - vi _____ O - ra lo

mf *p*

rit.....

mp *pp* *pp*

TURANDOT

-iev'd!
 sa - - i.

De - part for thou art vict - or - i - ous!
 Più gran de vit - to - ria non vo - ler,
 Lento (♩ = ♩ precedente)

..... moltissimo

ppp *pp* *press.* *fpp*

TURANDOT

De - part, O strang er... with thy name un - known!
 par - ti, stranie - ro... col tu - o mi - ster!
 8. rit:..... Largo assai

ff *pp*

THE PRINCE
IL PRINCIPE

My name un - known? Nay! un - known no long - er!
 Il mio mi - ste - ro? Non ne ho più! Sei mi - a!

46 a tempo

man mano cresc. *ppp*

THE PRINCE
IL PRINCIPE

47

You who swoon beneath my kisses! You who tremble at my ardour, can kill me if you
Tu che tre-mi-se-ti sfioro! Tu che sbianchi se-ti ba-cio, puoi per-der-mi se

THE PRINCE
IL PRINCIPE

will, for my name, with my life, I freely give you. I am Cal-
voui. Il mio no-me e la vi-ta in-siem-ti do-no. Io son Ca-
 allarg:..... 48 ancora.... e stent.

sempre cresc.

TURANDOT

THE PRINCE
IL PRINCIPE

stentando

I know thy name! Ah! I know it!
So il tuo no-me! So il tuo no-me!

-af, son of Tim-ur!
 -luf, figlio di Ti-mur!

sostenendo molto

CALÀF

ff
 I have no glor - y but thy
 La mia glo - ria è il tuo am - ples -

49 Appena un po' più sostenuto

poco rit. a tempo

TURANDOT

ff
 Hear - en! Trum - pets are sound - ing!
 O - di! Squillan le trom - be!

CALÀF

kiss!

- so!

(Trumpets off stage)

(Trombe interne)

CALAF

I have no life but in thine
 La mi - a vi - ta è il tuo ba -

Poco più stent. e . . . rit. . . a tempo

TURANDOT

Heark - en 'tis morn - ing! 'Tis the
 Ec - col! È l'o - ra! È

CALAF

arms!
- cio!

TURANDOT

hour, the hour of tri - - -
 l'o - ra del - - la pro - - -

tr *tr* *tr* *tr* *tr*

poco rit. a tempo

TURANDOT

- al!
 - va!

CALAF

I do not fear it!
 Non la te - - - mo!

(Brass off stage)
 (Otoni interni)

tr *tr*

TURANDOT

Come! Cal - af, before the peop - le with me!
 Ah! Ca - laf, davanti al po - po - lo con me!

tr *rit.^{do} e stent.^{do}* *tr* *tr* *tr* *tr* *a tempo* *tr*

TURANDOT

CALAF

Now thou hast won!
 Hai vin - to tu!

(Brass off stage)
 (Ottoni interni)

tr *tr*

Stesso tempo (♩ = ♩ precedente) (in 2)

50

tr

sempre ff

tr

(Brass off stage)
(Ottoni interni)

ff

tr

rit *moltissimo*



SCENE 2

The outside of the Imperial Palace, all sculptured in white marble, tinted like flowers by the rosy reflection of the dawn.

On a high staircase in the centre of the scene, is the Emperor, surrounded by his court, his dignitaries, wise men and soldiers.

On both sides of the square the huge crowd forms a wide semi-circle.

SCENE II

Larghissimo (♩ = ♩. precedente)

51 8

(Brass off stage)
(Ottone interni)

52

Sop. and Cont.

CHORUS - CORO

Hund - red thous - and more - years to our il - lust - rious
 Die - ci - mi - la an - ni al no - stro Impe - ra -

Ten.

Hund - red thous - and more - years to our il - lust - rious
 Die - ci - mi - la an - ni al no - stro Impe - ra -

Basses
 Bassi

Hund - red thous - and more - years to our il - lust - rious
 Die - ci - mi - la an - ni al no - stro Impe - ra -

Emp - 'ror!
 - to - re!

Emp - 'ror!
 - to - re!

Emp - 'ror!
 - to - re!

(Brass off stage)
(Ottone interni)

Ottone interni *ff*

rit^{do} e stent^{do}

TURANDOT

p dolce

Roy - al fath - er, 'tis dawn, I know the name of the
Pa - dre Au - gu - sto, co - no - sco il no - me del - lo stra -

53

Lentissimo

pp *ppc* *pp*

(looking straight at Calaf who is at the foot of the staircase:)
(e fissando Calaf che è ai piedi della scalea:)

TURANDOT

strang - er! And his name is
- nie - ro! Il suo no - me è A -

ten.

rall:.....

Opt.

(Calaf runs swiftly up the stairs and the lovers embrace, while the crowd scatter flowers and burst into rejoicings)

(Calaf sale d'impeto la scala, e i due amanti si trovano avvinti perdutamente mentre la folla tende le braccia, getta fiori e acclama gioiosa.)

CHORUS - CORO

love! Sop. - mor!

Love! Amor! Contr.

Love! A. mor! Ten.

Love! A. mor! Basses Bassi

sempre.... più.... a tempo (sempre assai ampio)

O love for all et_ern - it -
O so - le! Vi.ta! Eter - ni.

O love for all et_ern - it -
O so - le! Vi.ta! Eter - ni.

O love for all et_ern - it -
O so - le! Vi.ta! Eter - ni.

O love for all et_ern - it -
O so - le! Vi.ta! Eter - ni.

rall..... moltissimo

54 Larghissimo

-y!
-tà!

Love is the torch that burns for ev - er and in
Lu - ce del mon - do e a - mo - re! Ri - de e

-y!
-tà!

Love is the torch that burns for ev - er and in
Lu - ce del mon - do e a - mo - re! Ri - de e

-y!
-tà!

Love is the torch that burns for ev - er and in
Lu - ce del mon - do e a - mo - re! Ri - de e

-y!
-tà!

Love is the torch that burns for ev - er and in
Lu - ce del mon - do e a - mo - re! Ri - de e

sf p *ff*

love can - we ex - ult in grat - it -
ta nel So - le l'in - fi -

love can - we ex - ult in grat - it -
ta nel So - le l'in - fi -

love can - we ex - ult in grat - it -
ta nel So - le l'in - fi -

love can - we ex - ult in grat - it -
ta nel So - le l'in - fi -

8

ude for safe - ty and hap - pin - ess! Ev - er - more! Ev - er -
 - ni - ta no - stra fe - li - ci - tà! Glo - ria a te! Glo - ria a

ude for safe - ty and hap - pin - ess! Ev - er - more! Ev - er -
 - ni - ta no - stra fe - li - ci - tà! Glo - ria a te! Glo - ria a

ude for safe - ty and hap - pin - ess! Ev - er - more! Ev - er -
 - ni - ta no - stra fe - li - ci - tà! Glo - ria a te! Glo - ria a

ude for safe - ty and hap - pin - ess! Ev - er - more! Ev - er -
 - ni - ta no - stra fe - li - ci - tà! Glo - ria a te! Glo - ria a

- more! Glor - - - y!
 te! Glo - - - ria!

- more! Glor - - - y!
 te! Glo - - - ria!

- more! Glor - - - y!
 te! Glo - - - ria!

- more! Glor - - - y!
 te! Glo - - - ria!

(Brass on stage)
 (Ottonei sulla scena)

121329

ac

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