

X TVER, 2014

FICT 1

Musical score for "CURTAIN, SIPARIO". The score is written for piano (p) and xylophone (Xylophone). The piano part is in G major, 2/4 time, and features a melody with a key signature of one sharp (F#) and a tempo marking of "mod." (moderato). The xylophone part is in G major, 2/4 time, and features a melody with a key signature of one sharp (F#) and a tempo marking of "mod." (moderato). The score is divided into two systems. The first system contains the piano and xylophone parts. The second system contains the piano part and a xylophone part marked "Xylophone (Sitar)".

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MANDARIN
MANDARINO

Peop.le of Pek . ing! —
Po . pe . lo di Pe . ki . noi

(Chinese Song in orchestra)
(Song Chinese in orchestra)

1

sostenendo

dim. *p*

Red. *p* Red.

MANDARIN
MANDARINO

Thalaw la
Lalag - god

(Xylophone)
(Xilofono)

p

Red. *p* Red.

MANDARIN
MANDARINO

Una: questa: Turan dot the
Turandot, la

p

Red. *p* Red.

MANDARIN
MANDARINO

3

chaste, shall be the bride of him of royal
pu . ra . spo . sa , sa . ra di chi, di san . gue

The first system of the musical score. The vocal line is in G major, 2/4 time, with a key signature of one sharp (F#). The lyrics are written below the vocal line. The piano accompaniment consists of a right hand with chords and a left hand with a bass line. A fermata is placed over the final chord of the piano part.

MANDARIN
MANDARINO

In e - age, who can solve her three an -
re - gio, sple - ghit tra a - ntig - mi oh'el - la pro - por -

The second system of the musical score. The vocal line continues with the same melody. The piano accompaniment continues with the same accompaniment. A fermata is placed over the final chord of the piano part.

MANDARIN
MANDARINO

ig - mas. But he whose attempts are un - suc -
- rd. Ma oh'el - fra - ta - il of men - to evin - to

The third system of the musical score. The vocal line continues with the same melody. The piano accompaniment continues with the same accompaniment. A fermata is placed over the final chord of the piano part.

MANDARIN
MANDARINO

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

The fourth system of the musical score. The vocal line continues with the same melody. The piano accompaniment continues with the same accompaniment. A fermata is placed over the final chord of the piano part.

4 MANDARIN
MANDARINO

THE CROWD-LA FOLLA

head | The Prince of
Il prin : ot. pe di

Sop. *te - sta!* (medium note) (suono medio) *slow note!* (suono basso) *d'inf.*

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

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

(Wood)
(Wind)
(Legni)

mf *dim.* *p*

MANDARIN
MANDARINO

Per - sia has not been favour'd by fort - une! and,
Per - sia av - par - sa - 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

dim. *allarg.*

pp *Red.*

MANDARIN
MANDARINO

(The Mandarin withdraws and the crowd breaks up into increasing tumult)
(Il Mandarin si ritira e la folla rompe in una immobilità con crescente tumulto)

THE CROWD - LA FOLLA

Sop. *soaf - fold!*
muo - ja!

Ten. I. *soaf - fold!* The *soaf - fold!*
Muo - ja! St, *muo - ja!*

Ten. II. *soaf - fold!* The *soaf - fold!*
Muo - ja! St, *muo - ja!*

Basses
Bassi *soaf - fold!* The *soaf - fold!*
Muo - ja! St, *muo - ja!*

3 Allegro ♩: 112

Sop. We must have the ex - e - out - ion - er! Hur - ry, hur - ry! He must
Noi vo - glia - mo il car - ne - st - oe! Pre - sto, pre - sto! Muo - ja!

Ten. We must have the ex - e - out - ion - er! Hur - ry, hur - ry! He must
Noi vo - glia - mo il car - ne - st - oe! Pre - sto, pre - sto! Muo - ja!

Basses - Bassi We must have the ex - e - out - ion - er! Hur - ry!
Noi vo - glia - mo il car - ne - st - oe! Pre - sto!

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

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

die! Ho must die! Do not
 nuo - ja! nuo - 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 - glio.

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

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

bed! rem! Pu. Tin. Pao! Pu. Tin. Pao! Pu. Tin. Pao! To the Al. la

bed! rem! Pu. Tin. Pao! Pu. Tin. Pao! Pu. Tin. Pao! To the Al. la

bed! rem! Pu. Tin. Pao! Pu. Tin. Pao! Pu. Tin. Pao! To the Al. la

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

Pal - aco! the Pal - aco! the Pal - aco! the
reg - giatalla reg - giatalla reg - giatalla

Pal - aco! the Pal - aco! the Pal - aco! the
reg - giatalla reg - giatalla reg - giatalla

Pal - aco! the Pal - aco! the Pal - aco! the
reg - giatalla reg - giatalla reg - giatalla

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)
(*Raspingono la folla. Molti sono caduti*)
Get back your ab - ble!
In die - tro, o - ni!

(A confused din of frightened people: Shrieks, Protesta, Pleadings)
(*Confuso vocare di gente impaurita, Urla, Proteste, Invocazioni.*)

(Horns)
(*Corne*)

Largo mod^{to} $\text{♩} = 68$

Pa.

wretch - es! Oh show us mer - cy!
 .de - ill! Pe - te - ro, for - mit

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

wretch - es! Oh show us mer - cy!
 .de - ill! Pe - te - ro, for - mit

For love of heav - en!
 Pe - te - ro, for - mit

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

(Horus)
 (Corni)

Red. * Red. *

Ahl! ——— Oh! my child - ren!
 Ah! ——— I misst him - bil

Barbar - ians! Oh! mother mine! Barbar - ians!
 Cru - de - lil O ma - dra mia! Cru - de - lil

Barbar - ians! Oh! have pit - y! Pit - y!
 Cru - de - lil Pet ole - lo, fer - mi!

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

Got back you
 In - die - tro,

(Horn)
 (Cornet)

* * *

And (in despair)
(desperatamente)

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

O thou Saviour!
O madre mia!

Oh please do not
Non fa - te ci

Barbar - ians!
Crude - li!

Are you human?
State u - ma - ni!

Barbarians!
Crude - li!

Are you human?
State u - ma - ni!

Rejoice of heaven!
Poi oia la forni!

Bar - barians!
Cru - de - li!

rah - ble!
ca - ni!

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

affrett. rall.

mf

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

Will not one of you come and help - me to save his life?
 Ohi m'a-tu - ta, ohi m'a-tu - ta a sorregger lo,

harm us!
 ma - lo!

a. tempo

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

Full:

LIU
help!...
- *Al!*...

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
Legno)
5 a tempo
espress.
p
m.d.

THE PRINCE
IL PRINCIPE

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

GUARDS
GUARDIE
Barbar - ians!
Cruda - li!

back there!
die - tro!

m.s.
m.d.

LID.

O my mast - er!
Nio si - g'no - re!

**THE PRINCE
IL PRINCIPE**

Am I dream - ing?
Non è so - gno!

Fath - er! Thy
Pa - dre! A.

Sop. Solo.

Oh why do you beat us like this?
Perché ci bat - te - te? ah! mè!

A - las!
Pia - tà!

Contr.

Oh why do you beat us like this?
Perché ci bat - te - te? ah! mè!

A - las!
Pia - tà!

THE CROWD - LA FOLLA

Ad.

m.d.

ms.

** **

**THE PRINCE
IL PRINCIPE**

son is here List - en! My fath - er!
soi - ta - mi! Pa - dre! Son i - ol.

poco affrett. rall.

pp

THE PRINCE
IL PRINCIPE

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

a tempo

THE PRINCE
IL PRINCIPE

— since now the gods... have grant-ed our re-
per' que-sta gio-ja che ot-to-nam Dio pie-

rall.

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

THE PRINCE
IL PRINCIPE

un-ion! Hush!
to-ge-ther! Tu-ci!

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

a tempo

6

dolce

pp

pp

Cres.

Cres.

Cres.

THE PRINCE
IL PRINCIPE

The usurper of thy crown is seeking to track us! And where
Chi usurpò la tua co-ro-na me cerca a te per se-gue! Non c'è a-

THE PRINCE
IL PRINCIPE

-ev - er we go, he will find us!
-st - lo per noi, padre quel mondo!

TIMUR

I have sought thee, and thought my soul thou must have
Thoc - er - st - lo, mio fi-glio, e l'ho ora du-to

poco affrett. rall.

THE PRINCE
IL PRINCIPE

And I have mourn'd thee. O! let me kiss thy sainted hands!
Tho planto, pa-dre... e bacio questa ma-ni san-te!

TIMUR

per lei! di
mor-to!

rall:.....

THE CROWD - LA FOLLA

TIMUR

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

Sop.

The ex-er-cit-ions are coming!
Ecco i ser-vi del bo-ja!

Ten.

The ex-er-cit-ions are coming!
Ecco i ser-vi del bo-ja!

Basso
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!

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

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

TIMUR

bat - tle lost and I, a poor old throne - less King - was
 - di - ta la bat - ta - gila, neo - chia Ho sen - za re - gno e fug -

(vocal Drama in Orchestra)
 (Tamburo fuciere a Cassa in orchestra)

And^{te} mosso $\text{♩} = 76$

pp piano ma sensibile

TIMUR

flee - ing, when I heard someone at my side who
 - gon - te, u - na vo - ca sen - tit oia mi di -

TIMUR

whis - per'd "Come with me and I will guidethes!" It was
 - oo - va: Vien con me, an - to tua gui - da... E - ra

pp *pp*

THE PRINCE
IL PRINCE

49

Bles - sing up - on thee!
Sta be - ne - dit ta!

And when I fell, ex.
Ed to on - de - va af.

Timor

Liù
Liù

haust - ed, 'twas she who dried my bit - ter tears and
fran - co, e m'a - so - ra - va - ll pian - to, men - di.

Timor

THE PRINCE
IL PRINCE

Liù... who
Liù... oh!

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

rit. espress.

poco rall. *a tempo*

THE PRINCE
IL PRINCIPE

(humbly)
(umilmente)

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

art thou?
sei?

Sop. (outside)
(interno)

Sharpen the
Gt-ra la

Ten.

8 a tempo 4=60

pp

THE PRINCE
IL PRINCIPE

But why didst thou share in all our suf-fering?
E perché tanta angos-tia hai di-vi-so?

whetstone!
oo-te!
(outside)
(interno)

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

Sharpen the whetstone!
Gt-ra la oo-te!

Sharpen the
Gt-ra la

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

Just because one day... in the Pal - ace,
Per - oh un day... nel - la reg - gia,

(a group entering)
(un gruppo entrante)

Sharpen the whetstone!
Al - ra la - oo - te!

whetstone!
oo - te!

(sharpening the big sword)
(da sminciare del boia.)

thoudid'st smile at me!
inhu - sor - rd - so.

rall.

Allegro ♩ = 132

pp p pp

poco cresc.

THE CROWD-LA POLLA

Sop.
Ten.
Basses
Bass

Sharpen the whetstone, grind it,
Gt. - ra la oo - to, gt. - ra,
Sharpen the whetstone, grind it, grind it, Sharpen the whetstone, grind it,
Gt. - ra la oo - to, gt. - ra, gt. - ra! Gt. - ra la oo - to, gt. - ra,
Sharpen the whetstone, grind it,
Gt. - ra la oo - to, gt. - ra,

p *creno*

grind it!
Gt. - ra!

grind it!
Gt. - ra!

grind it!
Gt. - ra!

grind it!
Gt. - ra!

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

10

THE EXECUTIONER'S ASSISTANTS
I SERVI DEL ROJA

28

12 Basses (savage)
in Barak (selvaggio)

Grind the sword un - til the blade is sharp and.
Un - giar - ro - la, ohe la la - ma gua - at,

(Trumpets & Trombones in the sing, muted)
(Trombe e Trombini sulla scena, con sord.)

staccato non cord.

pp

shin - ing, sharp and shin - ing! We are
spris - at 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. or id - lo,*
do - ve re - gna,

Ten. *nev. or id - lo,*
Mat non lan - gua

Bassos
Bassi *nev. or id - lo,*
Mat non lan - gua

nev. or id - lo,
Mat non lan - gua

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

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 on! Death a - waits ye!
 Un - gi! Ar - ro tal! Fuo - ooe san - gue!

-dot!
 -dot!

-dot!
 -dot!

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

-dot!
 -dot!

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

f Hap - less lov - ers, death a -
 Dot - et a - man - ti, a - van - ti, a -

(obluoso Gong in orchestra)
 (Gong obluoso in orchestra)

Sostenuto

walts ye!
- van - til

f 0 hap - less lov - ers,
dol - of a man - til

f 0 hap - less lov - ers,
dol - of a man - til

(Violin II & Viola)
(Violini II. & Violoncelli)

11

ff selvaggio marcato

♩ = 104

Hap - less
Dol - of a

death - a waltz - ye!
- van - til - van - til

death - a waltz - ye!
- van - til - van - til

(Bassoon)
(Fagotti)

tornando tempo (Mossé)

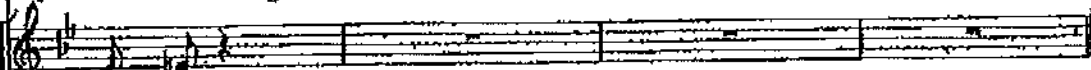
THE EXECUTIONER'S ASSISTANTS

27

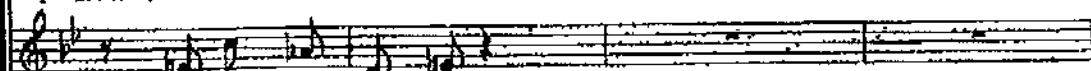
12 BASSES - 12 Basses



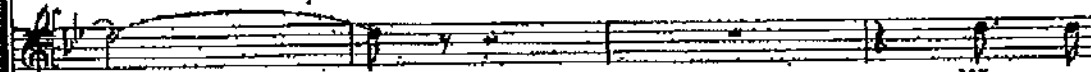
Sop. I. With our in - struments of tor - ture,
Con. gl'ia - ti - no coi sol - ta - ti.



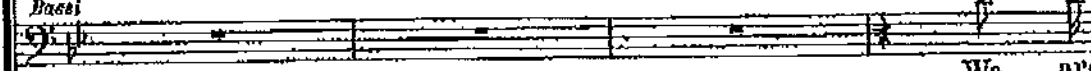
lov .. ers!
Sop. II. num .. ti!



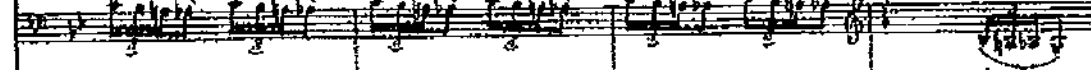
Ten. Yes death a .. waits you!
A .. van .. ta .. van .. ti!



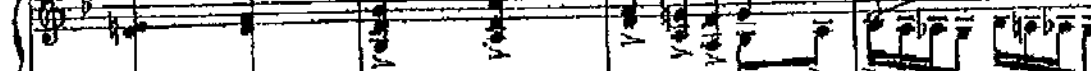
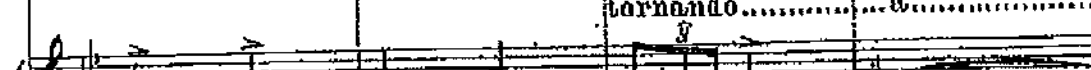
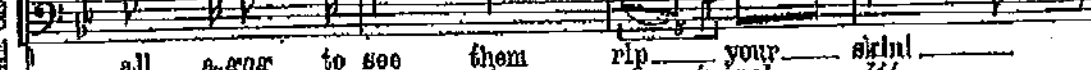
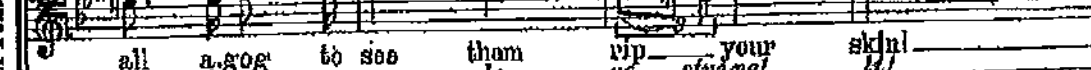
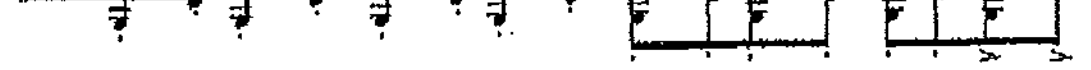
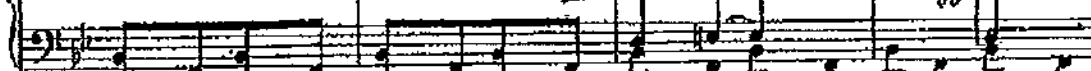
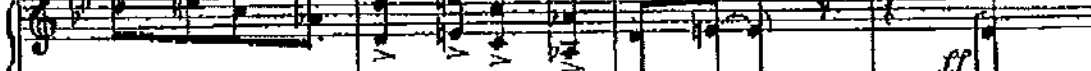
We are
Not slain



We are
Not slain



(Viola & Cello) (Viola & Cello)
sostenuto



THE CROWD - LA FOLLA

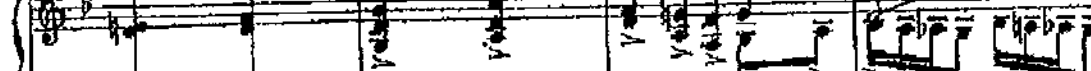
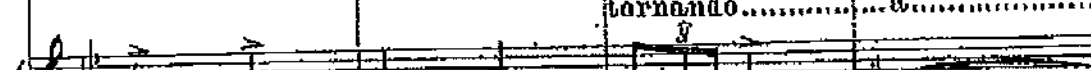
THE CROWD - LA FOLLA



Ten. all a - goe to see them rip - your skin!
pron - tiar ti - o - mar le vo - stre pet - ti!



Basses all a - goe to see them rip - your skin!
Basses pron - tiar ti - o - mar le vo - stre pet - ti!



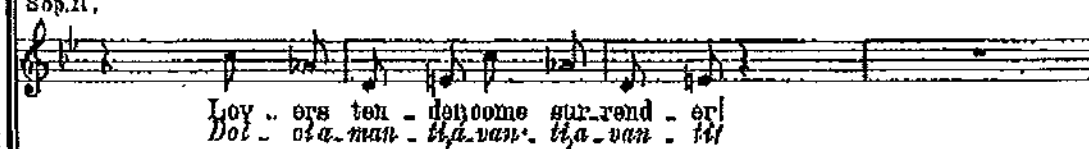
THE EXECUTIONER'S ASSISTANTS
 LIBERTY DEL ROJA
 1st Basses - 1st Bass



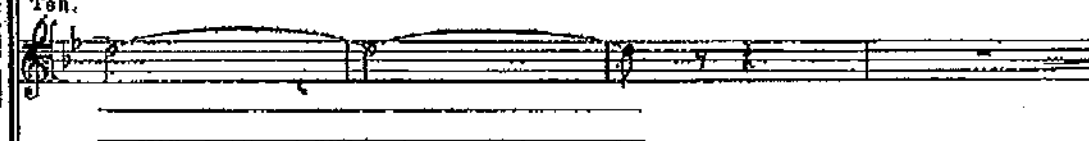
Sop. I.



Sop. II.



Ten.

Basses
Bass

(Trombone 1.)



tempo (Molto) 8



Sup. III.

THE CROWD - LA FOLLA

Strike the gong a loud and
 Oh! quel gong per-ono to.

Strike the gong a loud and
 Oh! quel gong per-ono le.

Strike the gong a loud and
 Oh! quel gong per-ono to.

(Chinese Gong) (Gong chinois)

12 sostenuto ♩ = 110

THE EXCEPTIONER'S ASSISTANTS
 I SERVI DEL ROJA
 12 Basses - 12 Basses

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

THE CROWD - LA FOLLA

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

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

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

(Wood Wind) (Horn) (Trumpets & Trombones on stage) (Trombones & Trombones on stage)

I. Tempo ♩ = 132

mf con sordina

THE CROWD-LA FOLLA

pearl Fair and rad - lant as a jew - el
 Ten. dra, bian.co al pa - rt del . la g'ia - da,

Bassos
 Bassi
 dra, bian.co al pa - rt del . la g'ia - da,

THE CROWD-LA FOLLA

— cold as mar - ble — cold and oru - el — is the
 Sop. fred.da oo - me — quel . la spa - da — è la

Ten. cold as mar - ble — cold and oru - el —
 fred.da oo - me — quel . la spa - da —

Bassos
 Bassi cold as mar - ble — cold and oru - el —
 fred.da oo - 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! Loy-ers
à la bel - la Tu - ran - dot! Dol - et 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

Sup.

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

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

p

THE CROWD - LA FOLLA

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

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

(Chimes play in orchestra)
(Gong played in orchestra)

13 Sostenuto $\text{♩} = 104$

THE EXORCUTIONER'S ASSISTANTS
IL SERV DEL BOS
12 Basses - Basses

When you've sound - ed the gong, we will come a -
Quan - do ran - go - la! gong gong - go - la! be

Sop.
long! do - ja! Love must have
do - ja! Va no è l'a:

Ten.
long! Love's un - ay - all - ing with - out a bit of
do - ja! Vano è l'a - mo - re se non o'è for - tu -

Basses
Basses
Love's un - ay - all - ing with - out a bit of
Vano è l'a - mo - re se non o'è for - tu -

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

senza sordina

ff *colpaggio*

THE CROWD-LA FOLLA

long! - fa!

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

Hop. I.
luck! - mor!

En - ig - mas are there
gile - nig - ni so - no

Hop. II.
luck! - mor!

Oh! sharp - en
- la - mor - te!

Ten.
luck! - na!

Basses I.
Bass I.
luck! - na!

Basses II.
Bass II.
luck! - na!

Sharp - en
g't - ra,

tornando Tempo

but death comes on-ly once!
la mor-te é u-nal

When you've sound-ed the
Quan-do van-go-lu il

three, but death comes on-ly once!
tre, la mor-te é u-nal

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

three, but death comes on-ly once!
u-nal Un-gi-ar-ro-tal

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

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

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

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

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

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

sostenuto

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

three and death is one! En-
tre, la morte è u - na! gli e.

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

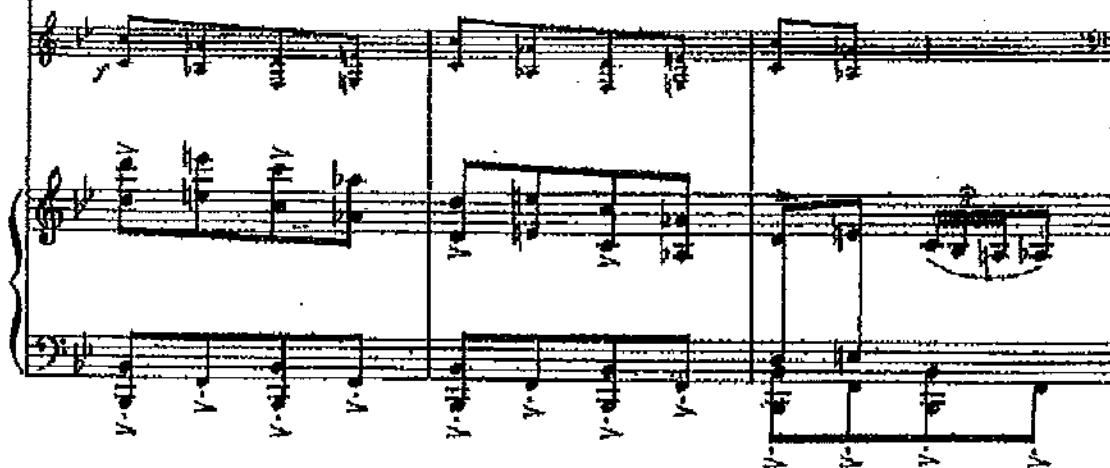
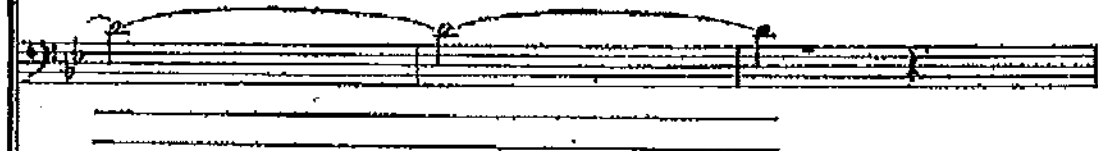
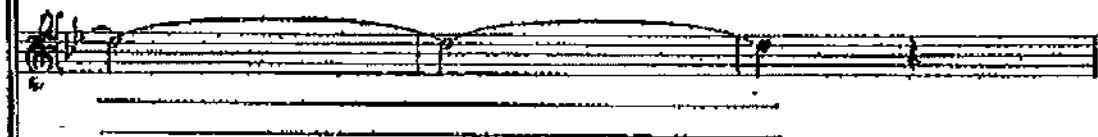
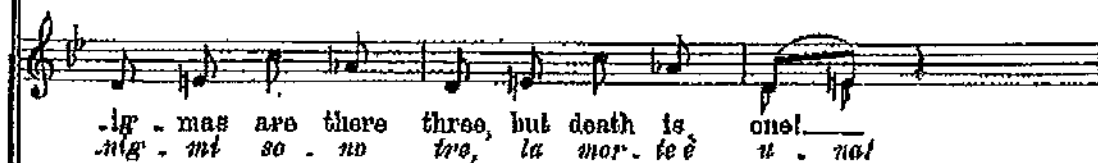
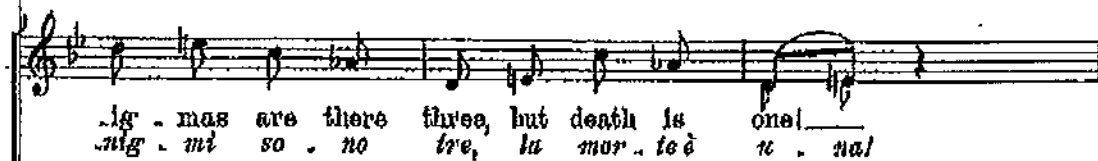
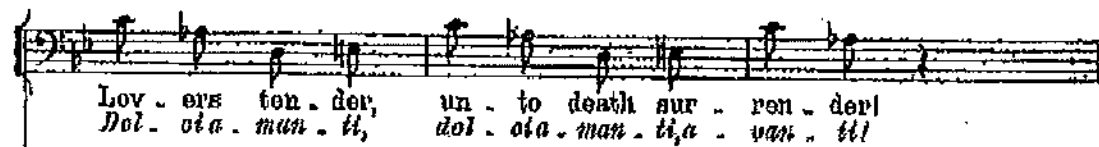
three and death is one!
tre, la morte è u - na!

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

sempre ff



THE CROWD-LA POLLA

Sop. I, II.
Who will strike the gong at
Oh! quel gong per-ouo te

Ten.
Who will strike the gong at
Oh! quel gong per-ouo te

(Chinese Song in orchestra)
(Gong solo in orchestra)

14

THE EXPOSITIONER'S ASSISTANTS
(SERV. DEL BOJA)
(Bassoon-Bass)

Grind and sharpen, sharpen till the slin-ing bladewithblood is
Un-gi-ar-ro-ta, che la la-ma gulis-si, spris-si fuo-oo

Sop.
last? Sharpen! Oh!
-ra! Un-gi, ar-

Ten.
last? Sharpen! Oh!
-ra! Un-gi, ar-

Bassoon
Bass!

Grind and sharpen, sharpen till the slin-ing bladewithblood is
Un-gi-ar-ro-ta, che la la-ma gulis-si, spris-si fuo-oo

(Trumpets & Trombones onstage)
(Trombones & Trombones in scene)

Pavese

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

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

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

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

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

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

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

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

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

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

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

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

Cresc. sempre

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

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

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

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

.dot!
 .dot!
 We are
 It is

.dot!
 .dot!
 No, we're nev - or
 It is do - ro

.dot!
 .dot!
 No, we're nev - or
 It is lu - ro

.dot!
 .dot!
 We are
 It is

(Chinese Gong lu orchestra)
 (Gong Chinese in orchestra)

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

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

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

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

Id - lo, in the realm of Tur - an -
re - gna, do - ve re - gna Tu - ran -

Id - lo, in the realm of Tur - an -
re - gna, do - ve re - gna Tu - ran -

Id - lo, in the realm of Tur - an -
re - gna, do - ve re - gna Tu - ran -

Id - lo, in the realm of Tur - an -
re - gna, do - ve re - gna Tu - ran -

dot! Kill him! Kill him! Kill him! Kill him!
dot! mortal! mortal! mortal! mortal!

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

(They burst out laughing)
(sight-singing)

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

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

ff

ff *ff* *ff*

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

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

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

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

*(Cornets & Trombones on stage)
(Tutti e Tromboni sulla scena)*

10

Red. *

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

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

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

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

Red. *

fff

dot! *Ahl*

dot! *Ahl*

dot! *Ahl*

dot! *Ahl*

dot! *Ahl*

dot! *Ahl*

fff

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 scurato.)

fff tutta forza

Bop.
Ten.

Is the moon never
Perchè tar-da la

17 And^{to} molto sostenuto ♩ = 50

f p sempre movimento di sestina

com-ing?
lu-na?

Rise in the heav-ens!
No-strum in oie-to!

Shed thy light on us!
No-oia pal-li-da!

Hasten! Quick-ly!
Presto! Vio-nt!

Hast-on!
Spir-it!

O pal-lid vis-age!
O to-ter-na mor-tal!

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

Sop. I.

Hast-on!
Spi-ri-tal

Sil-ver-y
O-te-sa

Hast-on!
Vie-ti!

Rise in the heavens!
Mostra-ti no-te-to!

Sop. I.

god - dess!
mor - sal

Sop. II.

Trans-par - ent!
Oe - san - gue!

Oh! why so
O ta - ot -

Sil-ver and lam - in-ous!
Oe - san-gue equal - li-da!

Sop. I. & II.

Ten.

hard - yl -
tur - nal

(Violins & Flauto)
(Violoncello & Oboe)

Sop. I.

Sop. II.

Ten.

Thou lov - er of the de -
Oman - te saun - ta del

Thou lov - er of the de -
Oman - te saun - ta del

pensabile

part - od!
mor - ti!

part - od!
mor - ti!

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

espressivo

how im - pat - iently the yawn - ing
Co - me a - spect - ta - no it too fu -

O sil - ent
O ta - di -

rise in the heav - ens!
mo - stra - tion ota - lol

lum - in - ous!
squal - H - da!

Oh! light the
O te sta

Orchestro.

And.

Yonder a ray is dawning!..
Eo-oo laggit in barlu mel..

Yonder a ray is dawning!..
Eo-oo laggit in barlu mel..

dark - ness!
nos - sa!

(Harp)
(Arpe)

(Flute & Oboe)
(Flauto & Oboe)

pp

Sop. I & II.

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

Ten.

Basses
Bassi

long - er!
spun - tal

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

Hur - ry!
Vie - nt!

Hur - ry!
spun - tal

Light on the dark - ness quick - ly!
O te - sta mon - su, vie - nt!

18
dolce

Show thy - self, ser - ene and lum - in - ous!
Mo - stra - ti, o fa - cta pul - li - da!

Trans - par - ent
O fa - cta

sf p subito *mf*

Do not tar ry
O e san gue,

do - it - yl.
pal - li - dal.

(Olarinet)
(Clarinetto)

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "Do not tar ry" and "O e san gue," with musical notation including eighth and sixteenth notes, some beamed together, and a fermata. The middle staff is a vocal line in treble clef with the lyrics "do - it - yl." and "pal - li - dal." It features a long, sustained note with a fermata. The bottom staff is a piano accompaniment in bass clef, showing a rhythmic pattern of eighth notes.

long arl
pal - li - dal

rit.

espressivo

The second system of the musical score continues the vocal and piano parts. The top staff is a vocal line in treble clef with the lyrics "long arl" and "pal - li - dal." It features a long, sustained note with a fermata. The middle staff is a vocal line in treble clef, mostly empty. The bottom staff is a piano accompaniment in bass clef, showing a rhythmic pattern of eighth notes. The system concludes with a piano part in treble clef marked "rit." (ritardando) and "espressivo" (expressive), featuring a long, sustained note with a fermata.

p

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

p dolento

p

Red.

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

Oh! do not
 Vlen, vio - nt,

mar - tyrs
 mor - ti

Oh! do not
 Vlen, via - nt,

f

Red.

mar mor tyas
tar spun ryf tal

(Xylophone) (Xylophone) *ff* *dim.* *passionato*

(the moon appears)
(que la luna splende)

Yon-der a ray is dawn-ing! to light the
Ea-co lag-gin unbar-lu-me, di-la-gain
to light the
Di-la-gain

Yon-der a ray is dawn-ing
Ea-co lag-gin unbar-lu-me

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

Largamente

ff

dark . ness
o - to - lo

dark . ness
o - to - lo

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

dim.

with its all - ver
la sua lu - ce

with its all - ver
la sua lu - ce

rad. lanoel ————— Pu. Tin - Pa - ol The moon has
 smor. tal ————— Pu. Tin - Pa - ol La lu - na d

rad. lanoel ————— Pu. Tin - Pa - ol The moon has
 smor. tal ————— Pu. Tin - Pa - ol La lu - na d

rad. lanoel ————— Pu. Tin - Pa - ol The moon has
 smor. tal ————— Pu. Tin - Pa - ol La lu - na d

or acc.

ris - enl Pu. Tin - Pa - ol The moon has
 sor - tal Pu. Tin - Pa - ol La lu - na d

ris - enl Pu. Tin - Pa - ol The moon has
 sor - tal Pu. Tin - Pa - ol La lu - na d

ris - enl Pu. Tin - Pa - ol The moon has
 sor - tal Pu. Tin - Pa - ol La lu - na d

ris . onl *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-*
sor . tal *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-*

ris . onl *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-*
sor . tal *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-*

ris . onl *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-*
sor . tal *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-*

(Trumpets & Trombones callado)
(Trombones & Trombones callado)

callando *p dim.*

-Paol *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-*
-Paol *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-*

-Paol *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-*
-Paol *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-*

-Paol *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-*
-Paol *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-Paol* *Pu-Tin-*

callando *p dim.*

CHILDREN (outside, coming nearer)
 RAGAZZI (interni, avvicinandosi)

Oy - er the hills, ... far a - way, ... doth the
 Là, su - i mon - ti del - l'est, ... la ol -

(a bouche fermée)
 (la bocca chiusa)

-Paol *pp*
 -Paol

-Paol
 -Paol (a bouche fermée)
 (la bocca chiusa) *pp*

(2 Alto Saxophones off stage)
 (2 Saxofoni contralti dietro le scene)

19 Andantino $\text{♩} = 78$

pp *pp* *pp*

stork - sing her lay, ... But no spring has
 co - sta an - to, ... Ma l'a - pril non -

Bassoon
 Bassi

flow - er'd yet, and the snowles cold and wet.
 ri flo - ri, ma la ne - os non age - id.

pp

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

20

pp

thous . and . . . volaes alighting clear: "Come O Prince . ess
 mil . le . . . vo . ai so . spi . rati Prin . ai . pas . sa,

The first system of music consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The music is in a 4/4 time signature. The vocal melody is characterized by long, flowing lines with many ties. The piano accompaniment provides a harmonic foundation with chords and moving lines.

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

The second system of music continues the vocal and piano parts. It includes the same three vocal staves and piano accompaniment. The lyrics are in Italian. The piano accompaniment includes dynamic markings: *pp* (pianissimo) and *ppp* (pianissimissimo). The music continues with similar melodic and harmonic patterns to the first system.

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

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

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

Plagato (dolente)

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

Sop. I.

Un - hap - py
O gio - vt.

Sop. II.

youthl. ——— Mor - oyl
 - nel - - tol Gra - sial

Mer - oyl
 Gra - sial

dim. *pp*
 Red.

Mer - oyl
 Gra - sial

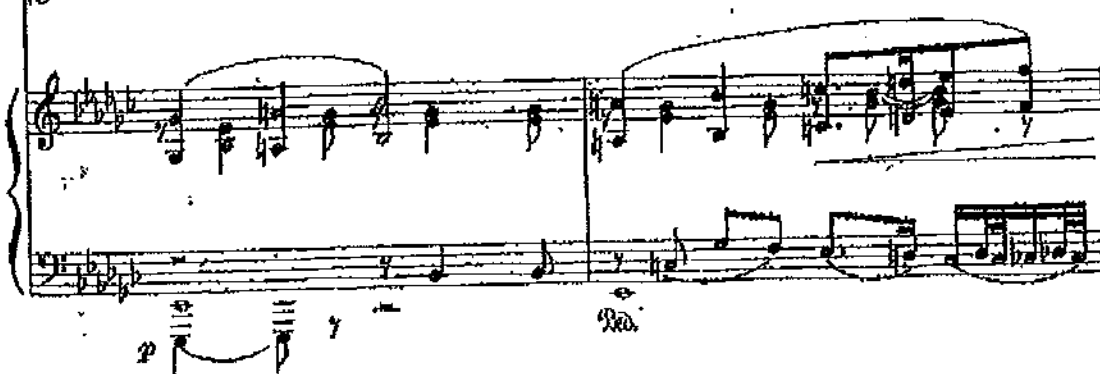
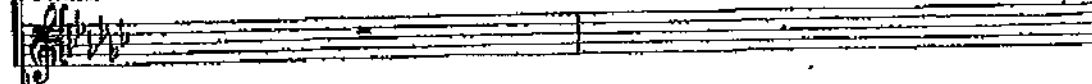
Ten. I.
 How cour-ago - ous his bear - ing!
 Co-m'e fer - moleno pas - sol.

Ten. II.

Ten. I.



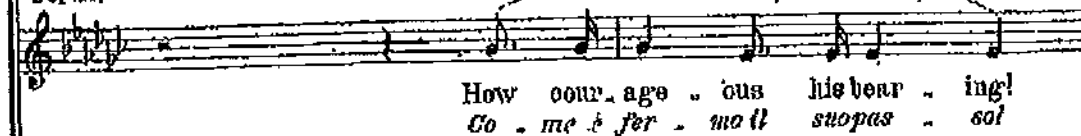
Ten. II.



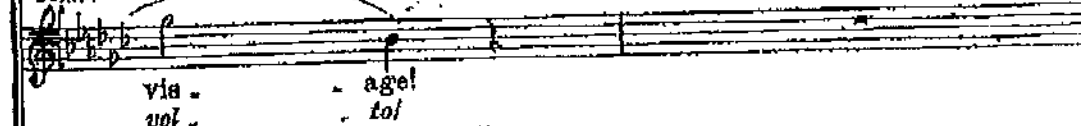
Sop. I.



Sop. II.



Ten. I.



Ten. II.



THE PRINCE
IL PRINCIPE

Sop. I. Ah! have
Ah! la

Sop. II. In his eyes joy is shin - ing!
Ha - ne - gli oo - ah! la gio - ja!

Ten. I. II. A - las!
Pie - tà

Basses
In his eyes joy is shin - ing!
Ha - ne - gli oo - ah! la gio - ja!

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

Sop. I. mar - oyl
gra - via!

Sop. II. Oh! par - don him! Oh! par - don par - don
Pie - tà di lui! pie - tà! pie - tà di

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

Mighty Prince! Prin - cess!
Prin - cess!

Sop. I.
himl Mer - oyl
lut! pie - tal

Sop. II.
- las! Mer - oyl
lut! pla - tal

Ten. I.
Mer - oyl
pie - tal

Ten. II.
Mer - oyl
pie - tal

Bassos
Bassi
Might - y Prin - cess
Prin - ce - ses - sal

22

pp p

we en - treat thee, to grant thy par
Gra - tias Gra - tias Pleas de lui! ple -

cresc.

THE PRINCE
IL PRINCIPE

con forza

Come then, that I may see thee and
Oh! ti ve - da e Oh! ti ma - le

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

Sop. II.
A - las!
Pie - tà!

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

Ten. II.
A - las!
Pie - tà!

Basset Bass!
A - las!
Pie - tà!

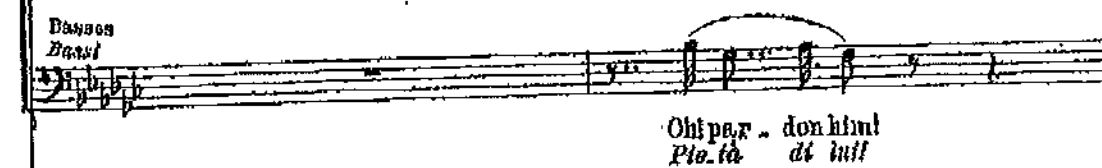
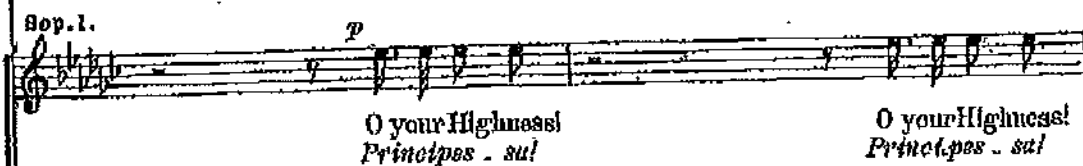
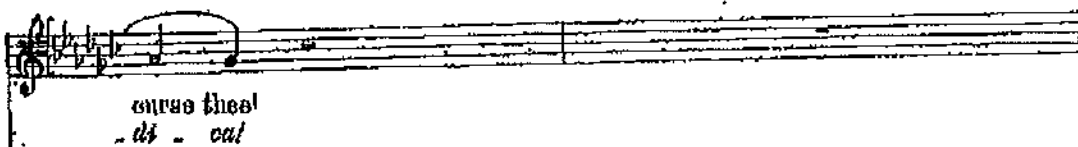
- don!
- tà!

THE PRINCE
IL PRINCIPE

ourso theal Thou tyr - ant, let me see and
at oal Cru - de - le, Oh! ti ma - to -

dim. *p espressivo*

THE PRINCE
IL PRINCIPE





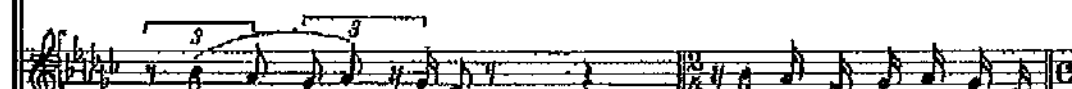
O your Highness!
Prin - ci - pes - sal



O your Highness!
Prin - ci - pes - sal

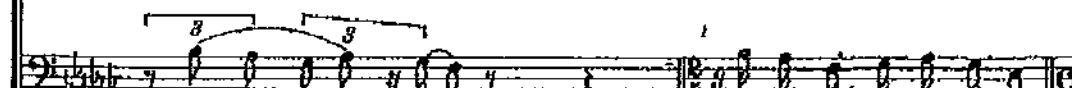


O your Highness!
Prin - ci - pes - sal



Grant him pardon, we pray!
Prin - ci - pes - sal, ple-tà!

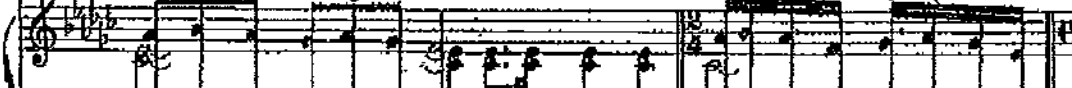
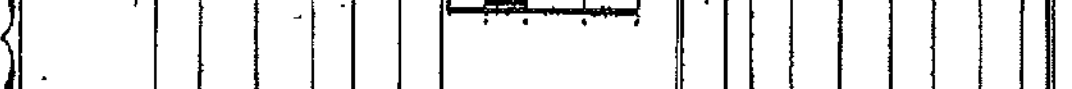
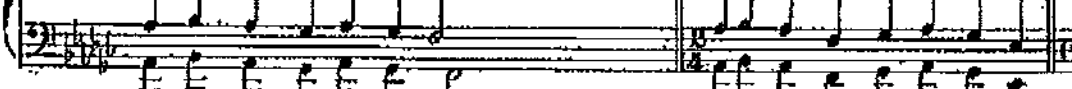
O Princess, pardon him we
Ple-tà di lui, ple-tà di



Grant him pardon, we pray!
Prin - ci - pes - sal, ple-tà!

O Princess, pardon him we
Ple-tà di lui, ple-tà di

23



(The crowd has turned towards the portico, where Turandot is to appear)
 (il popolo, rivolto al loggiate 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!

Oh! par - donhimwe
pie-tà! pie-tà di

pray! A. las!
lul! pietà!

A. las!
pie-tà!

Oh! par - donhimwe
pie-tà! pie-tà di

pray! A. las!
lul! pie-tà!

A. las!
di... lul!

Oh! par - donhimwe
pie-tà! pie-tà di

sempre cresc.

(Illuminated by the moon's rays and like a vision, Turandot appears. The crowd fell on their faces and only the young Prince of Persia, the huge executioner and the unknown Prince remain standing)
(Appare Turandot, come una visione, in raggio di luna la invade. La folla si prostra. In piedi sono soltanto il Principe di Persia, il Principe e il despota gigantesco.)

Sop.
 Oh! par . don him we pray — Prin . cess — O your
 ple . ta, la gra . sta, Prin . ces . sal — Prin .

Ten.
 pray! Oh! par . don him — Prin . cess — O your
 lui, la gra . sta, Prin . ces . sal — Prin .

Basses
Bassi
 pray! Oh! par . don him — Prin . cess — O your
 lui, la gra . sta, Prin . ces . sal — Prin .

(Trumpets on stage)
(Trombe sulla scena)

(Trombones on stage)
(Frenidant sulla scena)

High - nessi - pes - sal O your High - nessi - Princi - pes - sal O your Princi -

High - nessi - pes - sal O your High - nessi - Princi - pes - sal O your Princi -

High - nessi - pes - sal O your High - nessi - Princi - pes - sal O your Princi -

stridente

72 (Turandot makes an imperious and decisive gesture. It is the death sentence. The procession moves on.)
 (Turandot fa un gesto imperioso e definitivo. È la condanna. Il corteo si muove.)

Higliness! - pes - sal Oh! par-doni! La gra-tia!

Higliness! - pes - sal Oh! par-doni! La gra-tia!

Higliness! - pes - sal Oh! par-doni! La gra-tia!

We entreat thee! Princ. pes - sal Oh! par-doni! La gra-tia! Oh! La

We entreat thee! Princ. pes - sal Oh! par-doni! La gra-tia! Oh! La

We entreat thee! Princ. pes - sal Oh! par-doni! La gra-tia! Oh! La

dim.

par - don!
gra - zia!

par - don!
gra - zia!

par - don!
gra - zia!

F. Tempo

p dolente

pp staccato

THE PRINCE
IL PRINCIPE

(dazzled at the sight of Turandot)
(*abbacchiato dalla visione di Turandot*)

O di - vine ap - par - it - ion, mar - vel of
O di - vi - na bel - les - sa, o ms - ra -

24

p espressivo

