

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. The key signature has three flats, and the time signature is 3/4. Vertical dashed lines indicate measure boundaries.

Second system of musical notation, continuing the Piano part from the first system. It shows the continuation of the piano accompaniment with various chordal textures and melodic lines in both hands.

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. A box containing the number "28" is placed above the piano part in the fourth measure. The dynamic marking *pp* (pianissimo) is present in the piano part. The system concludes with a double bar line.

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 trills and a dynamic marking of *p*. The piano accompaniment continues with similar 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 an off-stage trumpet part on the top staff, a violin part on the second staff, and a piano accompaniment on the third and fourth staves. The off-stage trumpet part is marked *(Off Stage) (4 Trps. - 4 Trb. non interno)*. The violin part is marked *(Violins) (Violini)*. The piano accompaniment includes a dynamic marking of *p*. The trumpet and trombone parts are also indicated as *(Trumpet I. Trombone I. in Orch.)* and *(Tromba I. Trombone I. in Orch.)*.

Un poco sostenuto

Fourth system of musical notation. It features a piano accompaniment on the top and bottom staves. The right-hand part includes a sixteenth-note figure with a slur and a dynamic marking of *mf*. The left-hand part continues with rhythmic patterns.

First system of musical notation, featuring a treble and bass clef with a grand staff. The key signature is three flats (B-flat, E-flat, A-flat). The music includes a melodic line in the treble and a bass line in the bass. A sixteenth-note figure is marked with a '6' above it. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. It features a treble and bass clef with a grand staff. The key signature is three flats. The music includes a melodic line in the treble and a bass line in the bass. A section of the music is marked with the instruction **stentando** and a dynamic marking of **f**. The system concludes with a double bar line.

29 a tempo sostenendo

Third system of musical notation, starting with the section number 29 and the tempo marking 'a tempo sostenendo'. It features a treble and bass clef with a grand staff. The key signature is three flats. The music includes a melodic line in the treble and a bass line in the bass. The system concludes with a double bar line.

Fourth system of musical notation, continuing the section. It features a treble and bass clef with a grand staff. The key signature is three flats. The music includes a melodic line in the treble and a bass line in the bass. The system concludes with a double bar line.

(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,

(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.

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

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

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

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 consisting of chords and eighth-note patterns. The bottom system continues the Violin part with a more complex melodic line and the Piano accompaniment. The score includes dynamic markings such as *f* and *Meno*, and various musical notations like slurs, accents, and articulation marks. Vertical dashed lines indicate measure boundaries.

(Trumpets)
(Trombe)

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

Musical score for Trumpets and Trombones. The score consists of two staves. The top staff is for Trumpets (Trombe) and the bottom staff is for Trombones (Tromboni). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes a rehearsal mark '32' in a box. The music features a melodic line in the trumpets and a more rhythmic, harmonic accompaniment in the trombones.

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

Ben sostenuto vibrato e ritmico

Musical score for piano. The score consists of two staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes dynamic markings 'ff' (fortissimo) and 'm.d.' (mezzo-dolce). The music features a melodic line in the right hand and a more rhythmic, harmonic accompaniment in the left hand.

poco rall.

Musical score for piano. The score consists of two staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes a rehearsal mark '6' in a box. The music features a melodic line in the right hand and a more rhythmic, harmonic accompaniment in the left hand.

Solenne

Musical score for piano. The score consists of two staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes dynamic markings 'ff' (fortissimo) and 'm.d.' (mezzo-dolce). The music features a melodic line in the right hand and a more rhythmic, harmonic accompaniment in the left hand.

(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

rall:

fff

p

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*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note D5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the piano part, which then transitions to *pp* (pianissimo) at measure 35, indicated by a box containing the number 35.

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 *f*

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, C5, and a half note D5. The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the left hand and *f* (forte) in the right hand. The piano part includes chords and moving lines in both hands.

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

Detailed description: This system contains the final vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, C5, and a half note D5. The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the left hand. The piano part includes chords and moving lines in both hands.

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

sf

THE PRINCE IL PRINCIPE

fort - une!
 pro - va!

mf

THE EMPEROR
L' IMPERATORE

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

THE EMPEROR
L' IMPERATORE

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

38

sf

THE PRINCE (with increasing strength)
IL PRINCIPE (con forza crescente)

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

cresc. e affrettando tornando a.....

f staccato

THE EMPEROR (with anger but majestically)
L' IMPERATORE (con ira, ma con grandiosità)

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

(The crowd rises from its knees)
(La folla si alza.)

THE EMPEROR
L' IMPERATORE

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 section. Treble clef, bass clef, 5/4 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 Mandarino 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 Mandarino s'avvanza. Dice:*)

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 MANDARIN
MANDARINO

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

THE MANDARIN
MANDARINO

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

THE MANDARIN
MANDARINO

non diminuendo

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

dimin.

THE MANDARIN
MANDARINO

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

The first system of the score includes a vocal line in bass clef with lyrics, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

THE MANDARIN
MANDARINO

- head - ed!
 te - sta!

(Violas & Horns)
 (Viole e Corni)

41 Allegro ♩ = 120

The second system begins with the tempo marking 'Allegro' and a quarter note equal to 120 beats per minute. It includes a vocal line with lyrics, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature remains one flat. A section for 'Violas & Horns' is indicated with a treble clef staff. The piano accompaniment features a prominent eighth-note pattern in the right hand and a bass line in the left hand.

pp

The third system continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The piano part includes a dynamic marking of 'pp' (pianissimo). The key signature changes to two sharps (D major) at the end of the system. The piano accompaniment consists of a melodic line in the right hand and a bass line in the left hand.

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

p

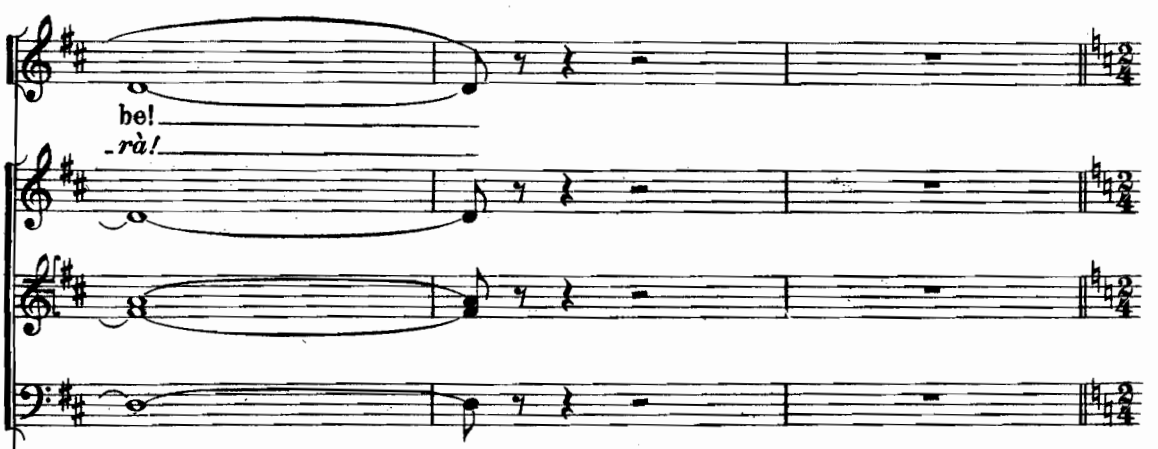
Red. * Red. * Red. * Red. * Red. * Red. *



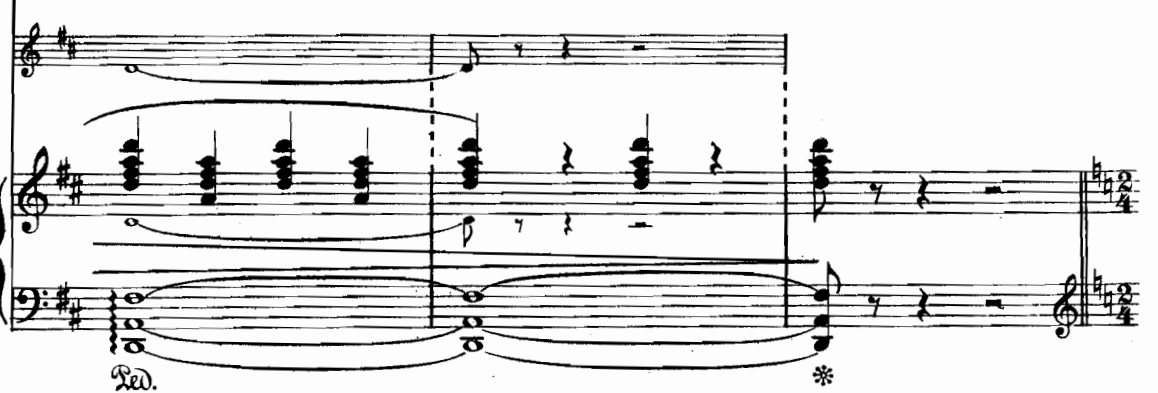
Sum - mer here will be, will be, will
Tut - to splen - de - ra, splende - rà, splende -



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



be!
- rà!



Red. *