

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 ♩ = 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.)

p legato (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.)

Sop. I.

Un - hap - py
O gio - vi

Sop. II.

p

cc

224 (A gay procession of women scatters flowers on the big staircase.)
 (In chiaro corten di donne sparge fiori sulla grande scala.)

Largo ♩ = 56

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

Second system of piano introduction. Treble clef, bass clef, common time. Dynamics: *pp*. Continues the arpeggiated texture with more complex chordal structures.

CHORUS - COHO

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 chorus. Treble clef, bass clef, common time. Dynamics: *pp*, *m.d.*, *pp*. Features arpeggiated chords in the right hand and sustained bass notes in the left hand.

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!

CHORUS - CORO

(The Mandarin steps forth with the decree.)
 (Il Mandarin si presenta coll'editto.)

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

tr

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

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

Sop.

pp

Ten.

pp

(à bouche fermée) (a bocca chiusa)

Basses

(à bouche fermée) (a bocca chiusa)

Bassi

pp

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

CHORUS - CORO

Andantino

42 ♩ = 69

p

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

clear:
- rar:

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

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

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

The first system of music features a vocal line with lyrics, a piano accompaniment with chords and arpeggios, and a figured bass line. The lyrics are: "Sum - mer here will be, will be, will Tut - to splen - de - rà, splende - rà, splende -". The piano part includes a series of chords and arpeggios, with the figured bass line below it containing the following figures: *Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, and ***.

be!
- rà!

The second system of music continues the vocal line with the lyrics "be!" and "- rà!". The piano accompaniment and figured bass continue. The piano part includes a series of chords and arpeggios, with the figured bass line below it containing the following figures: *Red.* and ***.

(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 freddi.

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 - nie 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, què nel -

TURANDOT

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

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.
 - gna. vi nel tuo cu - po si - lenzio ingio - ja pu - ra, e sfi -

poco rit:..... a tempo

p
pp

TURANDOT

- fy - ing with firm unyielding will the rule of _ _ man, thou liv. est still in
 - da. sti infles - si - bi - le e si - cu - ra l'a - spro dominio, og - gi ri - vi - vi in

poco rit:..... a tempo poco rit.

TURANDOT

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.

CHORUS - CORO

a tempo sostenendo sempre

p

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.*