

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)

The first system shows a bass line with a melodic line starting on a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

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

The second system includes a piano and treble clef staff. The piano part features a melodic line with dynamics *dim.* and *f*, and a bass line with dynamics *p*. The treble clef staff contains chords and melodic fragments.

PING

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

The third system includes a piano and treble clef staff. The piano part features a melodic line with dynamics *f* and a bass line. The treble clef staff contains chords and a melodic line that ends with a trill marked with a '10'.

PING

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

The fourth system includes a piano and treble clef staff. The piano part features a melodic line with dynamics *f* and a bass line. The treble clef staff contains chords and a melodic line.

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

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

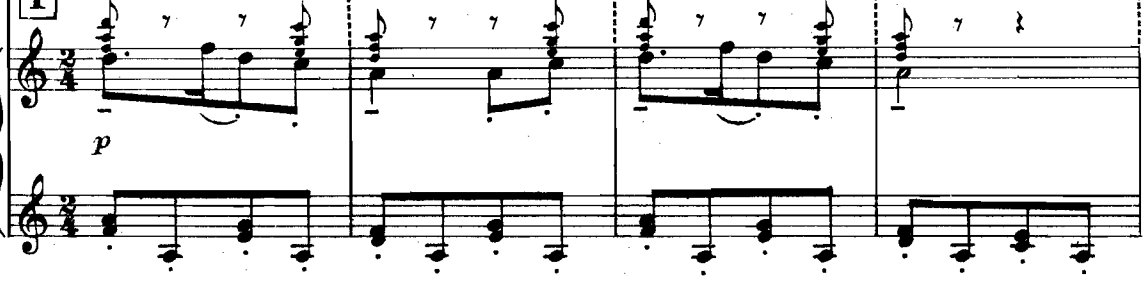
(funereally)
(cupamente) *p*

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

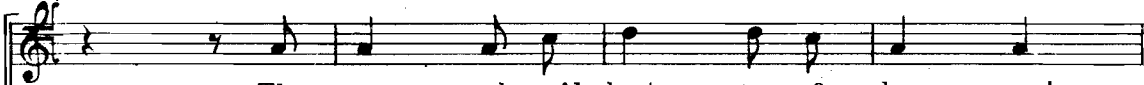
(Bass Drum D. Bass)
(G. Cassa C. Bassi)



1 Allegretto ♩ = 112



PONG

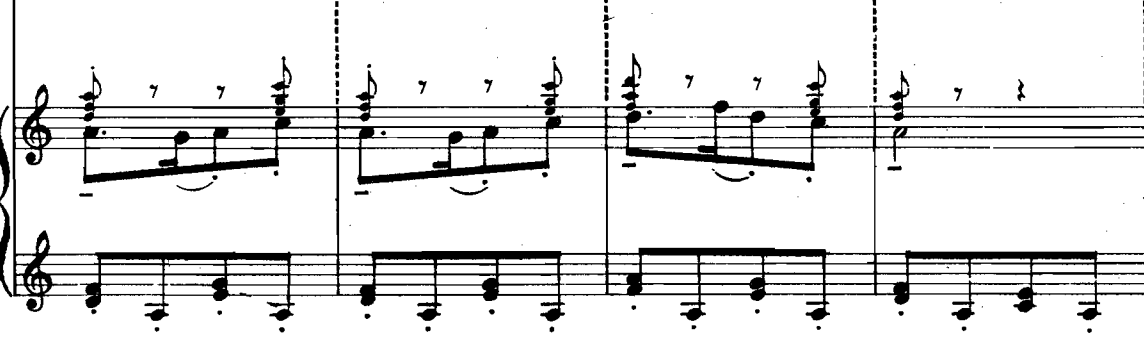


The gay, colour'd lant - erns of pleas - ure!
Le ros - se lan - ter - ne di fe - sta!

PANG



The
Le



PONG

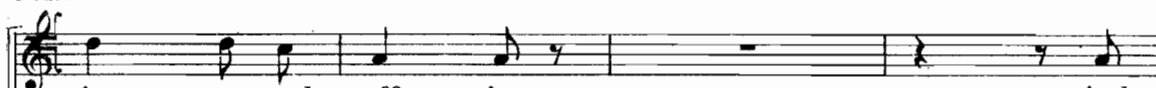
The
Gli in -

PANG

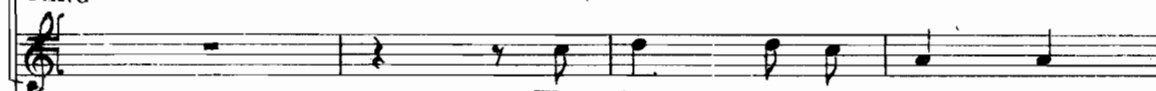
gloom - y white lant - erns of mourn - ing!
bian - che lan - ter - ne di lut - to!

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!

(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 - bled 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 the 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 slur and a fermata over the first measure, and a bass line in the left hand with a similar slur and fermata.

PING

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

The second system continues the musical piece. The vocal line has a long note on 'hap' followed by a rest, then 'PY' with a long line. The piano accompaniment features a melody in the right hand with a slur and a fermata over the first measure, and a bass line in the left hand with a similar slur and fermata.

PING

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

The third system continues the musical piece. The vocal line has a long note on 'strong' followed by a rest, then 'and ser - ene thro' sev'n - ty thousand'. The piano accompaniment features a melody in the right hand with a slur and a fermata over the first measure, and a bass line in the left hand with a similar slur and fermata.

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)
 (Viola 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 -

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

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!...

The year of the
L'an - no del

PANG

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

6

PING

PONG

dog there were eight.

PANG

ca - ne fu - ron ot - to.

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

PING



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)

PING

- y
 - mo.

PONG

tre to Num ber Twent -
 di - ce si - mo,

PANG

tre to Num ce ber Twent -
 di - ce si - mo,

(Violas solo)
 (Viole sole)

PING

How ex -
Che la -

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

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

(Clarinet)
(Clarinetto)

7

PING

-haust - - ing!
vo - ro!

What
Che

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

(Violin I.)
(Violini I.)

(Flutes)
(Flauti)

pp.

pp.

PING *p*
 What a wor - ry!
 Che la - vo - ro!

PONG
 wor - ry!
 no - ja! What
 Che

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

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

PONG *pp*
 wor - ry! See to what we three have come! We're of -
 no - ja! 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 rasserena 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 is indicated with a circled '9' above it.

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

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

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

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

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

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

(Viola)

PING

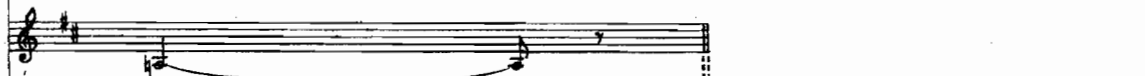


all sur - round - ed by bam - boo!...

PONG

tut - to cin - to di bam - bù!..

PANG

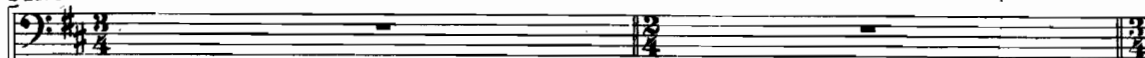
I have for - ests, — near Chang -
Ho fo - re - ste, — pres - so

Meno

molto rit.

a tempo

PING



PONG

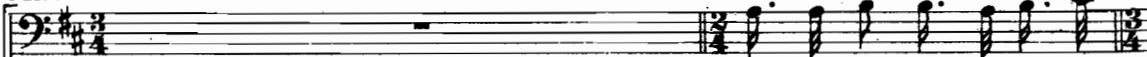
Te, fin - er ones you ne'er could see, —

PANG Tsiang,

che più bel - le non ce n'è,

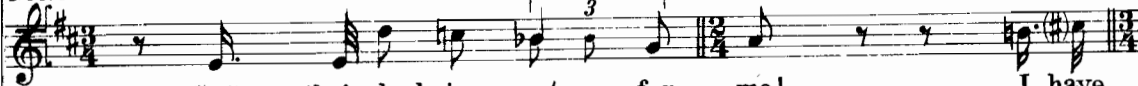
I've a gard - en, — close to Kiù, — and I
Ho un giardi - no, — pres - so Kiù, — che la -

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

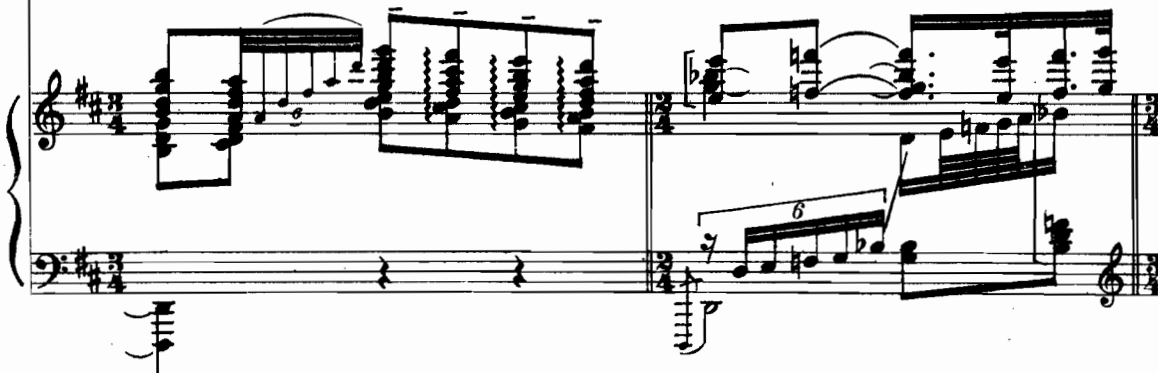


for - ests, fin - er ones you can not see!
- re - ste che più bel - le non ce n'è!

PANG



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



PING

p sottovoce

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

PONG

sottovoce

I'm here!
Stiam qui

PANG

sottovoce

I'm here!
Stiam qui

11

PING

racking my brains on sacred writings!

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

dolce

on sacred writings! Oh! that I were back at
sui li-bri sa-cri! E po - trei tor-na-re a

PANG

on sacred writings!
sui li-bri sa-cri!

PING

Oh! that I were back there too...

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

PANG

Chang...
Tsiang...

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)
(Corns)

(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, —

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

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! —

PING

PONG

PANG

How man - y!
O quan - ti!

How man - y hope - ful
Ne ab - bi - am vi - sti ar - ri -

How man - y!
O quan - ti!

PING



fools we've seen ar - riv - ing!

O

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

O

PONG



How man - y!

O quan - ti!

PANG



A.las, how man - y!

O quan - ti, quan - ti!



PING

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

B

14 Allegretto

♩ = 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

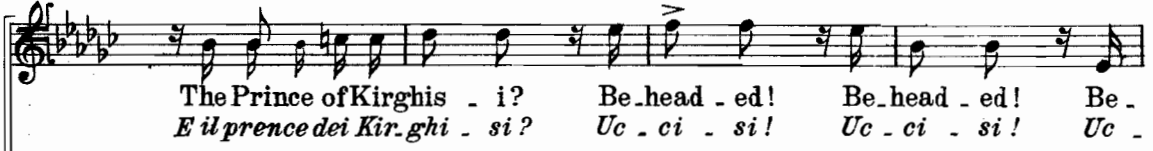
He ask'd for love, and they cut his head off!
A - mo - re chie - se, fu de - ca - pi - ta - to!

PANG

And the Burm.
Ed il Bir -

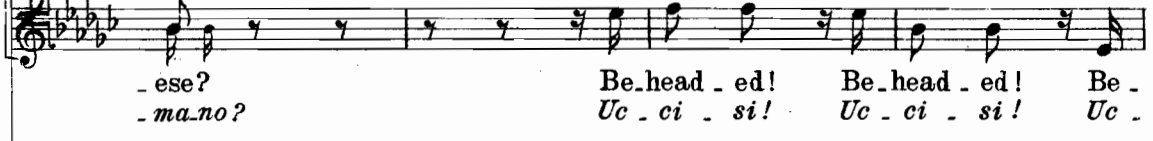
pp

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

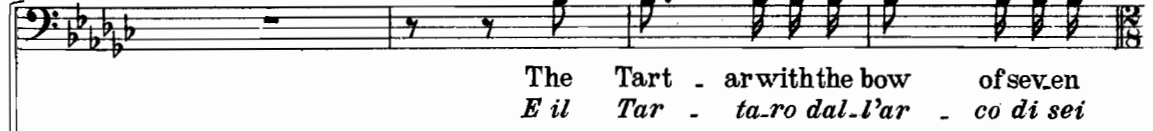


-ese? Be-head-ed! Be-head-ed! Be-
-ma.no? Uc - ci - si! Uc - ci - si! Uc -



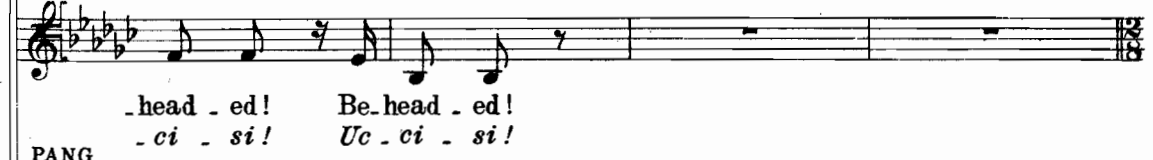
f

PING



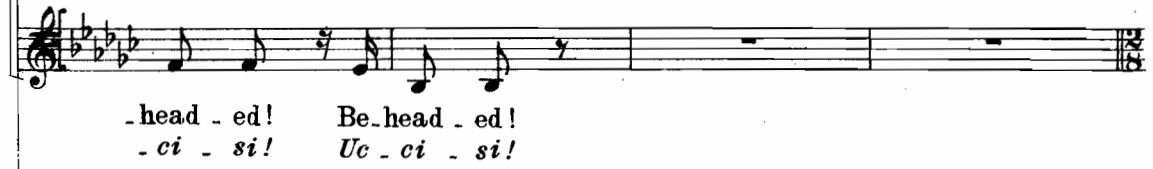
The Tart - arwiththe bow ofseven
E il Tar - ta-ro dal-l'ar - co di sei

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 - rygarm - 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

CHORUS - CORO

(Trumpets)
(Trombe)

(On the stage)
(Sulla scena)

(Trombones)
(Tromboni)

PING

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

PONG

Be - headed!
E - stin - to!

PANG

Be - head - ed! 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!

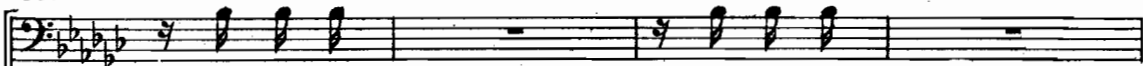
realm of Tur - an - dot, we are nev - er nev - er id - le!
regna Tu - ran - dot, il la - vo - ro mai non lan - gue!

(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...
- ci . di... e - stin . gui ... uc - ci - di

un - end . ing! Un -
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! *dim.* Fare -
f Uc. ci. di! Am. maz. za! Ad -

PONG

Un. end. ing! Fare -
f Am. maz. za! Ad -

PANG

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

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

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

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

8

f *dim.* poco rall.

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, -

Red.

*

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

dim.

PING

p

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

PONG

p

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

PANG

p

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

rall:.....

8

(for the 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

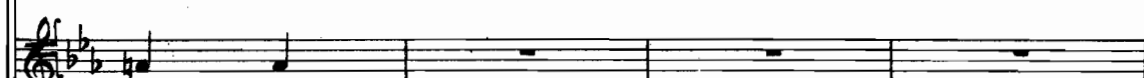


The brid-al pair I'll guide and bear the
Gli spo-si gui-de - rò reg-gen-do il

PONG



PANG




perf - umes!
 - ma - re!

20




PING



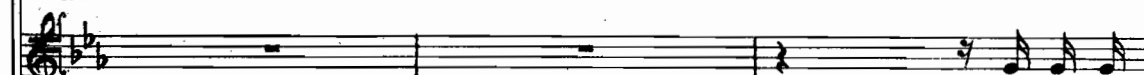
lant - ern! And then all three, in the
lu - me! Poi tut-t'e tre, in giar -

PONG



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

PANG



And then all
Poi tutt'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...

- ti - no...

PANG

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

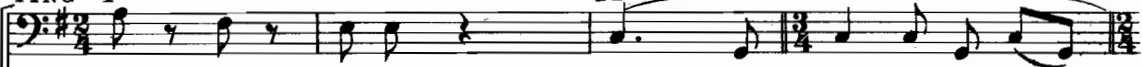


er - ious night that grants our des - ire!
 di - gio o - ra ve - de com - pir!

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 -

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!

- 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

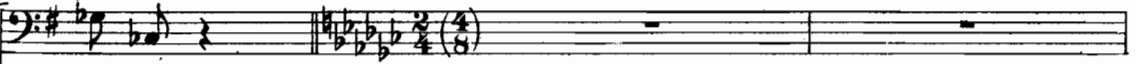


drum of the big green
- bu - ro del tem - pio

Temp.le? The clat - ter of the clogs — up - on the Pek - ing
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. It consists of three staves. The top staff is for Flute and Piccolo, starting with a piano (*p*) dynamic. The middle and bottom 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 features a melodic line in the flute and a rhythmic accompaniment in the piano.

Second system of musical notation, continuing the piano accompaniment from the first system. It consists of two staves. The music continues with the same key signature and time signature, showing a steady rhythmic pattern in the right hand and a more active bass line in the left hand.

Third system of musical notation. It includes two staves for Violins, labeled "(Violins)" and "(Violins)", and two staves for Piano accompaniment. The piano part continues from the previous system. A measure number "28" is enclosed in a box in the middle of the piano staff. The dynamic marking *pp* (pianissimo) appears in the piano part. The flute part in this system is mostly rests.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part is written in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line has several measures with slurs and ties.

Second system of musical notation. It includes a trumpet part at the top with trills and a piano accompaniment below. The piano part continues in grand staff. The key signature and time signature remain the same. A *Cresc.* marking is present in the piano part.

(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 orchestral parts for (Off Stage) (4 Trps. - 4 Trb. non interno), (Trumpet I. Trombone I. in Orch.), and (Violins) (Violini). The piano accompaniment is also present. The key signature and time signature are consistent. A *p* (piano) dynamic marking is shown.

Un poco sostenuto

Fourth system of musical notation. It shows the piano accompaniment in grand staff. A sixteenth-note figure is marked with a '6' above it. The key signature and time signature are consistent. A *mf* (mezzo-forte) dynamic marking is present.

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 treble staff in the third measure, indicating a gradual deceleration. A dynamic marking of "f" (forte) is present in the grand staff.

29 a tempo sostenendo

Third system of musical notation, starting with the section header. It consists of a grand staff (treble and bass). The key signature has five flats. The music is characterized by a steady, sustained melodic line in the treble and a rhythmic accompaniment in the bass.

Fourth system of musical notation, continuing the piece. It features the same grand staff layout. The music concludes with a final cadence in the treble staff and a sustained bass 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