

A-J. *p* *cresc.*
O - me to - fa:

H-Q. *p* *cresc.*
O - me to - fa:

S-L. *p* *cresc.*
- fa: O - me to

U-S. *p* *cresc.*
u - na lieve spi - ra - - re verso il Nir - va - na:

C-F. *p* *cresc.*
- fa: O - me to -

H-T. *p* *cresc.*
- fa: O - me to -

pp *cresc.*
O - me - to - fa: O - me - to - fa: O - me - to - fa:

pp *cresc.*
O - me - to - fa: O - me - to - fa: O - me - to - fa:

pp *cresc.*
O - me - to - fa: O - me - to - fa: O - me - to - fa:

pp *cresc.*
O - me - to - fa: O - me - to - fa: O - me - to - fa:

pp *cresc.*

A-J
O - me to - fa: O - me to - - -

H-Q
O - me to - fa: O - me - to - - -

S-L
-fa: O - me O - me - to - - -

U-S.
cresc. l'al - tra inabis - sar - si nell' in - fer - - - *ff*

C-F
-fa: O - me O - me - to - - -

H-T
-fa: O - me O - me - to - - -

cresc. *f* (si alzano.)
O - me - to - fa: O - me - to - fa: O - me - to - fa:

cresc. *f*
O - me - to - fa: O - me - to - fa: O - me - to - fa:

cresc. *f*
O - me - to - fa: O - me - to - fa: O - me - to - fa:

cresc. *f*
O - me - to - fa: O - me - to - fa: O - me - to - fa:

cresc. *f*

A-J. to - fa: 0 - - - me! *fff*

H-Q. to - fa: 0 - - - me! *fff*

S-L. to - fa: 0 - - - me! *fff*

U-S. - no!

C-F. to - fa: 0 - - - me! *fff*

H-T. to - fa: 0 - - - me! *fff*

cresc. O - me - to - fa: 0 - me - to - fa: O - me - to fa O - me to - *fff pp* (si inginocchiato)

cresc. O - me - to - fa: 0 - me - to - fa: O - me - to fa O - me to - *fff pp*

cresc. O - me - to - fa: 0 - me - to - fa: O - me - to fa O - me to - *fff pp*

cresc. O - me - to - fa: 0 - me - to - fa: O - me - to fa O - me to - *fff pp*

cresc. *fff pp*

A-J.

H-Q.

S-L.

U-S. *p* Hu - ci' è

C-F.

H-T.

ppp
- fa: O - me - to - fa:

CORO. *ppp*
- fa: O - me - to - fa:

ppp
- fa: O - me - to - fa:

ppp
- fa: O - me - to - fa:

ppp

A-J. *ppp* Ah!

H-Q. *ppp* Ah!

S-L. *ppp* Ah!

U-S. sal - vo.

C-F. *ppp* Ah!

H-T. *ppp* Ah!

ppp O - me - to - fa: (si rialzano e adagio si sperdono.)

CORO. *ppp* O - me - to - fa:

ppp O - me - to - fa:

ppp Ah!

pp

UIN - SCI.

HU - TSIN.

Quel mar - ti - rio... quella tra - gi - ca

U. S.

Vie - ni! o - ra di - ver - ti la men - te dal lei -

H. T.

om - bra....

U. S.

- ma - gi - ni do - lo - ro - se!

H. T.

Don - na! per la cit -

H. T.

- tà è grande fol - la: men - tre portano il Dra - go Hu - ci potrebbe correrpe.

H. T.

- ri - co - lo: ab - bia cu - ra di lui!

44 (solleva il bambino e lo bacia)

Allegro moderato.

rit. *pp*

p marcato il canto

cresc.

f

ff

ff

45

ff mp

Allegro Moderato.

(molto lontani)

CORO.

mf

Il Dra - go! il Dra - go! date il

mf

Il Dra - go! il Dra - go! date il

mf

Il Dra - go! il Dra - go! date il

mf

Il Dra - go! il Dra - go! date il

CORO.

pas - so del - le fe - con - dan - ti piog - ge al

pas - so del - le fe - con - dan - ti piog - ge al

pas - so del - le fe - con - dan - ti piog - ge al

pas - so del - le fe - con - dan - ti piog - ge al

re! Lon - ta - no ten - ga le tem -

CORO.
re! Lon - ta - no ten - ga le tem

re! Lon - ta - no ten - ga le tem -

re! Lon - ta - no ten - ga le tem -

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are "re! Lon - ta - no ten - ga le tem -". The piano accompaniment consists of a right-hand part with sixteenth-note chords and a left-hand part with a simple bass line. There are triplets and sixteenth-note patterns in the piano part.

- pe - ste, i tuo - ni i lampi il tur - bi - ne da

CORO.
- pe - ste, i tuo - ni i lampi il tur - bi - ne da

- pe - ste, i tuo - ni i lampi il tur - bi - ne da

- pe - ste, i tuo - ni i lampi il tur - bi - ne da

The second system of music continues the vocal and piano parts. The lyrics are "- pe - ste, i tuo - ni i lampi il tur - bi - ne da". The piano accompaniment features a more complex right-hand part with sixteenth-note chords and a left-hand part with a steady bass line. There are triplets and sixteenth-note patterns in the piano part.

CORO.

noi! Nel ma - re im - mer - so il dio dor -

noi! Nel ma - re im - mer - so il dio dor -

noi! Nel ma - re im - mer - so il dio dor -

noi! Nel ma - re im - mer - so il dio dor -

CORO.

- mi! Dall' on - de il Dra - go si de -

- mi! Dall' on - de il Dra - go si de -

- mi! Dall' on - de il Dra - go si de -

- mi! Dall' on - de il Dra - go si de -

stò. Nel cie - lo az - zur - ro nu - bi

CORO. stò. Nel cie - lo az - zur - ro nu - bi

stò. Nel cie - lo az - zur - ro nu - bi

stò. Nel cie - lo az - zur - ro nu - bi

sal - go - no! Dall' on - de il Dra - go si de -

CORO. sal - go - no! Dall' on - de il Dra - go si de -

sal - go - no! Dall' on - de il Dra - go si de -

sal - go - no! Dall' on - de il Dra - go si de -

CORO.

Piu mosso.

stò! O - ho! O - ho!

stò! O - ho! O - ho!

stò! O - ho! O - ho!

stò! O - ho! O - ho!

The vocal staves are arranged in four parts. Each part has a treble clef and a common time signature. The lyrics are 'stò! O - ho! O - ho!' repeated across the staves. The music features long, flowing lines with slurs and fermatas.

46 *Piu mosso.*

cresc. *pp*

The piano accompaniment consists of two staves. The right hand has a treble clef and the left hand has a bass clef. It features triplets and dynamic markings like 'cresc.' and 'pp'. There are also accents (^) over some notes.

The piano accompaniment continues with two staves. It features a steady rhythmic pattern with accents (^) over the notes.

The piano accompaniment continues with two staves. It features a steady rhythmic pattern with accents (^) over the notes and dynamic markings like 'cresc.'.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many chords and some melodic movement in both hands.

The second system continues the piece with similar harmonic and melodic elements. It features a treble and bass clef with various chords and melodic lines. A fermata is present over a chord in the upper staff.

47

The third system begins with a measure marked '47'. It features a treble and bass clef. The upper staff contains several triplet figures. The lower staff provides harmonic support with chords. The dynamic marking *mp* is present.

The fourth system features a melodic line in the treble clef with a slur over it. The bass clef contains chords. The dynamic marking *mp* is present.

The fifth system features a melodic line in the treble clef with a slur over it. The bass clef contains chords. The dynamic marking *cresc.* is present.

48

(più vicini)

Allegro moderato.

CORO.

Il Dra - go! il Dra - go! date il

Il Dra - go! il Dra - go! date il

Il Dra - go! il Dra - go! date il

Il Dra - go! il Dra - go! date il

Allegro moderato.

CORO.

pas - so del - le fe - con - dan - ti piogge al re! Lon -

pas - so del - le fe - con - dan - ti piogge al re! Lon -

pas - so del - le fe - con - dan - ti piogge al re! Lon -

pas - so del - le fe - con - dan - ti piogge al re! Lon -

CORO.

ta - no ten - ga le tem - pe - ste, i tuo - ni i lampi, il tur - bi - ne da

ta - no ten - ga le tem - pe - ste, i tuo - ni i lampi, il tur - bi - ne da

ta - no ten - ga le tem - pe - ste, i tuo - ni i lampi, il tur - bi - ne da

ta - no ten - ga le tem - pe - ste, i tuo - ni i lampi, il tur - bi - ne da

CORO.

noi! Nel ma - re immen - soil dio dor - mi! Dall'

noi! Nel ma - re immen - soil dio dor - mi! Dall'

noi! Nel ma - re immen - soil dio dor - mi! Dall'

noi! Nel ma - re immen - soil dio dor - mi! Dall'

on - deil Dra - go si de - stò! nel cie - loaz - zur - ro nu - bi

CORO.
 on - deil Dra - go si de - stò! nel cie - loaz - zur - ro nu - bi

on - deil Dra - go si de - stò! nel cie - loaz - zur - ro nu - bi

on - deil Dra - go si de - stò! nel cie - loaz - zur - ro nu - bi

sal - go - no! Dall' on - deil Dra - go si de - stò O - ho!

CORO.
 sal - go - no! Dall' on - deil Dra - go si de - stò O - ho!

sal - go - no! Dall' on - deil Dra - go si de - stò O - ho!

sal - go - no! Dall' on - deil Dra - go si de - stò O - ho!

49

Più mosso.

CORO.

Four vocal staves for a chorus, each with the lyrics "O - ho!". The music is in a single melodic line across all staves, with a long note followed by a shorter note and a rest. The tempo is marked "Più mosso."

Piano accompaniment for the first system. The right hand features a triplet of eighth notes and a series of chords. The left hand has a steady eighth-note accompaniment. Dynamics include *ff* and *mp*. The tempo is marked "Più mosso."

Piano accompaniment for the second system. The right hand has a complex chordal texture with many sharps and naturals. The left hand continues with eighth notes. A *cresc.* marking is present.

Piano accompaniment for the third system. The right hand features a melodic line with many accidentals. The left hand has a steady eighth-note accompaniment.

The first system consists of two staves. The upper staff is in treble clef and contains dense, vertical chordal textures with some melodic movement. The lower staff is in bass clef and features a more active melodic line with eighth and sixteenth notes, interspersed with chordal accompaniment.

The second system begins with a measure rest of 8 measures, indicated by a dotted line and the number '8'. A box containing the number '50' is placed above the first measure of the treble staff. The treble staff contains a melodic line with several triplet markings (indicated by '3' above the notes). The bass staff continues with chordal accompaniment. A dynamic marking of *pp* (pianissimo) is present in the bass staff.

The third system continues the melodic and harmonic development. The treble staff features a melodic line with multiple triplet markings. The bass staff provides harmonic support with chords. A fermata is placed over the final notes of the treble staff.

The fourth system shows a melodic line in the treble staff with a fermata over the final notes. The bass staff continues with chordal accompaniment. The instruction *cresc. e accelerando* (crescendo and accelerating) is written in the lower right of the system.

The fifth system is similar to the fourth, featuring a melodic line with a fermata in the treble staff and chordal accompaniment in the bass staff. The instruction *cresc. e accelerando* is also present in the lower right.

cresc. e accelerando

51

(lontanissimi)

pp Allegro moderato.

CORO.

Il Dra - go! il Dra - go! date il pas - so del - le fe - con -

Il Dra - go! il Dra - go! date il pas - so del - le fe - con -

Il Dra - go! il Dra - go! date il pas - so del - le fe - con -

Il Dra - go! il Dra - go! date il pas - so del - le fe - con -

Allegro moderato.

fff *assai rit.*

fff *pp subito*

CORO.

- dan - ti piog ge al re

- dan - ti piog ge al re

- dan - ti piog ge al re

- dan - ti piog ge al re

pp

CORO.

ppp

Nel ma_re im_mer_so il dio dor_mi!

ppp

Nel ma_re im_mer_so il dio dor_mi!

ppp

Dall'

ppp

Dall'

ppp

CORO.

on_de il Dra_go si de stò!

on_de il Dra_go si de stò!

dim.

HU-TSIN.

Don_na, non ve_do il bam_

52

HUA QUI.

bi_ no! E_ ra

f *Presto* *ff*

H.-Q. qui! non s'è mos-so!

H.-T. Te l'hamo ru - ba - to, il mio bam -

un poco riten.

a tempo p

p un poco riten.

H.-Q.

H.-T. - bi - no! ma - la fem - mi - na! Ti veu - de - rò! ti bat - te -

cresc. e accel.

cresc. e accel.

H.-Q. Cim - Fen, por - ta mi

H.-T. - rò! Cer - ca - te - lo! cer - ca - te - lo!

ff

f a tempo

H-Q. *via!* là - ve - vi giu - ra - - to! so - no

H-Q. *tua!* pie - tà! Hu - Tsin miuc - ci - de -

H-Q. *rà!* **CIM-FEN. (gridando furiosamente)**
Anima dannata!

C-F. **53** *(con decisione)* **ff**
L'ami -

C:F. 


- ci - zia è sa - cra, Hu - Tsin, da - rò il mio sangue per sal - va - re Hu -

Andante mosso.

mf

C:F. 

- ci! Cer - to l'hanno ru - ba - to! Vuoi

C:F. 

tu far - mi do - no di Ah - Joe?

H:T. 

HU-TSIN.

Si, Ah-Joe, se tro - ve - rai mio

f

SAN-LUI. (risolutamente)

f

Io sa-prò tro - var - lo! la poten-za di - vi-na di mio pa-dre m'a_iute-

H-T.

fi - glio!

p *accelerando* *cresc.*

-rà! Sa-rà Ah - Joe la mia spo - sa? Ah-

H-T.

pp *accelerando* *cresc.*

54

cresc. *f* *piu mosso*

-Joe la mia spo - sa!

H-T.

ff *piu mosso*

Si - e do-ro e di

f *piu mosso*

H.-T.

gem-me ri-splen-den-te come u-na dea!

H.-T.

Por-ta-te mi Hu-ci!

Andante.

UIN-SHI. (tutto piano - amorosamente)

Figlio mio, dal-la guancia co-lo-ra-ta dall'au-ro-ra, dall'oc-chio lu-

U.-S.

- cen-te, in-vo-che-rò gli dei! Vo-glia-no es-si che tau-to a-

U.-S.

- mo - re non va - da per - du - to!

SAN-LUI. (con emozione)

Ah - Joe...

S.-L.

U - no sgo - men - to im - prov - vi - so m' in - va - de...

S.-L.

lo pen - so a - te... al vecchio pa - dre in un lim - pi - do

cresc. 3 3

S.-L. *f* so - gno in - ter - mi - na - to... *p* for - se un at - ti - mo di spe -

dim. *pp*

S.-L. - ra - to mi per - de - rà... Ca - sta crea -

S.-L. - tu - ra, *cresc.* tu e - sal - ta il mio spi - ri - to... *f* un *pp*

p

S.-L. ba - cio... *accel. e cresc.* re - si - ste - rò... *f* *3* rit. *3* vin - ce - rò nel tuo

pp *accel. e cresc.* *rit.*

56

AH-JOE.

mf *cresc.*

Tu vai contro la mor - te! tu vai contro la mor - te!

S.-L. *ff*
no - me! Ah -

p a tempo *cresc.*

ff *p*

re - sta, San-Lui! Non lasciarmi so - la u - na povera fanciulla... ho pa -

S.-L. - Joe!

f accel. *ff*

mf *a tempo* *pp* *pp*

- u - ra... re - sta... re - sta San - Lui!

57

A.-J. (sussurrato) *6* *6* SAN LUI. *pp*

non pos-so, non posso perderti Sa-rai

S.-L. mia; che m'impor-ta vi-ve-re sen-za di

ppp

S.-L. te? là nella nostra terra so-latia in un e-re-mo a

S.-L. - sco - so, tra va - rio - ver - - di fron - di.

AH-JOE.

S.-L.

A.-J. *p* San - Lui!

S.-L. *p* là, nel - la te - pi - da

58

pp

S.-L. *cresc.*

lu ce di am - bra va - po - ro - sa,

S.-L. *f accel.*

len - ti nell' om - bra, sen -

S.-L. *rit. dim. 3 pp*

- tir la vi - ta cal - da nell' i - dil - li - co ri - so Un

AH-JOE.

f 6 3 *ff*

Se ti perdessi San-Lui, Oh

S.-L. *3 accel.* *cresc.* *3* *ff*

bacio, Ah-Joe! un bacio, Ah-Joe! Ah -

pp accel. *cresc.* *a tempo*

A.-J. *f*

me!

S.-L.

-Joe!

f cresc.

H.-Q.

cresc. *ff*

HUA-QUI.

(Si volge alla Taverna di Cim-Fen.)

mf

Non mi bat-te-rà più! Non t'avessi mai co-noscin - to!

pp

AH-JOE. (da lontano)

San - Lui!

p

H-Q. m'ha inganna-ta, ca-pi-sci — e te vo-le-va tradi - re e Ah

A.-J.

Ah!

H-Q.

- Joe! vuole il de - na - ro... il de-na.ro d'Hu-Tsin!

SAN LUI.

Ah!

pp

dim.

ppp

pp

Andantino.

SAN-LUI *f* (deliberatamente)

Si: scendo giù. Li, nella tua

CIM-FEN. *mf*

60 Dove?

Andantino. *f*

S-L. ta-na! Via!

(sinistramente)

C-F. Che burbanza! Sei più ar-

ff

S-L. *ff* E sa-rò vio-

C-F. di to che pru-den-te, gio-vi-not-to...

S-L. (parlato) - len to! via!

C-F. (gridando) Questa è casa mia, non si scende!

61

61 In uno. *pp*

First system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music features a sequence of eighth and sixteenth notes in the upper staff and a bass line with chords and eighth notes in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with eighth and sixteenth notes. A *cresc.* marking is present in the lower staff.

Third system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with eighth and sixteenth notes. A *cresc.* marking is present in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with eighth and sixteenth notes. A *cresc.* marking is present in the lower staff.

Fifth system of musical notation, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with eighth and sixteenth notes.

62

The first system of music consists of four measures. The right hand (treble clef) features a series of chords and arpeggiated figures, with a dynamic marking of *f* (forte) at the beginning and *p* (piano) shortly after. The left hand (bass clef) provides a rhythmic accompaniment with chords and moving lines. A *cresc.* (crescendo) marking is placed above the right hand in the fourth measure.

The second system contains four measures. The right hand continues with complex chordal textures, while the left hand maintains a steady accompaniment. A dynamic marking of *f* (forte) and *p* (piano) appears above the right hand in the sixth measure.

The third system spans four measures. The right hand shows a mix of chords and melodic fragments, with a dynamic marking of *f* (forte) and *p* (piano) in the tenth measure. The left hand continues with a consistent accompaniment.

The fourth system consists of four measures. The right hand features a melodic line with some grace notes, accompanied by a *f* (forte) dynamic marking. The left hand has a more active accompaniment with eighth-note patterns.

The fifth system contains four measures. The right hand has a melodic line with a *p* (piano) dynamic marking. The left hand continues with a rhythmic accompaniment.

First system of musical notation. It consists of two staves (treble and bass clef) with a brace on the left. The key signature has two sharps (F# and C#). The first staff contains a series of chords and notes, with a *cresc.* marking below the first few measures. The second staff contains a rhythmic accompaniment of eighth notes. The system ends with a *ff* dynamic marking and a fermata over the final notes.

Second system of musical notation. It consists of two staves with a brace on the left. The key signature has two sharps. The first staff features chords and notes, with some notes marked with accents (>). The second staff continues the rhythmic accompaniment. The system concludes with a fermata over the final notes.

Third system of musical notation. It consists of two staves with a brace on the left. The key signature has two sharps. The first staff contains chords and notes, with a *b* (flat) marking above the first few measures. The second staff features a rhythmic accompaniment with some notes marked with accents (>). The system ends with a fermata over the final notes.

Fourth system of musical notation. It consists of two staves with a brace on the left. The key signature has two sharps. The first staff contains chords and notes, with a *b* (flat) marking above the first few measures. The second staff features a rhythmic accompaniment. The system ends with a fermata over the final notes.

Fifth system of musical notation. It consists of two staves with a brace on the left. The key signature has two sharps. The first staff contains a series of notes, with an *8* marking above the first few measures. The second staff contains a rhythmic accompaniment, with a *cresc.* marking below the first few measures. The system ends with a fermata over the final notes.