



Kalmus Opera Library

GIACOMO PUCCINI

TURANDOT

Act III, Scene 1, Aria:

Nessun dorma

Short and Extended (James Barnes) Concert endings included
Italian libretto by Giuseppe Adami and Renato Simoni

for Solo Tenor or Trombone and Orchestra
with optional Chorus

SC 91

FULL SCORE

EDWIN F. KALMUS, CO.

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PROGRAM NOTE

Nessun Dorma (*None shall sleep*) is an aria from the final act of **Giacomo Puccini's** opera **Turandot**, and is one of the best-known tenor arias in all of opera. It is sung by Calaf, *il principe ignoto* (the unknown prince), who falls in love at first sight with the beautiful but cold Princess Turandot. Any man, however, who wishes to wed Turandot must first answer her three riddles; if he fails, he will be beheaded.

In the act before this aria, Calaf has correctly answered the three riddles put to all of Princess Turandot's prospective suitors. Nonetheless, she recoils at the thought of marriage to him. Calaf offers her another chance by challenging her to guess his name by dawn. (As he kneels before her, the *Nessun Dorma* theme makes a first appearance, to his words, "*Il mio nome non sai!*"). If she does so, she can execute him; but if she does not, she must marry him. The cruel and emotionally cold princess then decrees that none of her subjects shall sleep that night until his name is discovered. If they fail, all will be killed.

As the final act opens, it is now night. Calaf is alone in the moonlit palace gardens. In the distance, he hears Turandot's heralds proclaiming her command. His aria begins with an echo of their cry and a reflection on Princess Turandot.

Nessun Dorma achieved pop status after Luciano Pavarotti's 1972 recording of it was used as the theme song of BBC television's coverage of the 1990 FIFA World Cup in Italy. It subsequently reached No. 2 on the UK Singles Chart. Although Pavarotti rarely sang the role of Calaf on stage, *Nessun Dorma* became his signature aria.

ABOUT THE ORCHESTRA EDITION

This edition of *Nessun Dorma* has been designed so that it may be used as an accompaniment to a tenor soloist singing Puccini's original text (with or without chorus), or for orchestra alone. When used to accompany a tenor, it should be noted that the introduction has been extended an additional measure to help create the nighttime scene of the aria; the additional measure may be omitted if desired. An orchestral performance without tenor is possible asking the trombone soloist of the orchestra to play the cued vocal line. The hidden chorus from the opera may be used if present or substituted by muted trumpets.

A concert ending is necessary due to the aria's placement within the third act of the opera, in which the dramatic situation demands a continuation of the scene with no opportunity to reflect on Puccini's brilliant aria.

The shorter concert ending is supplied to match the recordings made so famous by Luciano Pavarotti.

The extended concert ending was written by James Barnes, University of Kansas (retired), the composer of no less than nine symphonies, with an extensive catalog of music in every genre.

INSTRUMENTATION

Piccolo

2 Flutes

2 Oboes

English Horn

2 Clarinets in B-flat

Bass Clarinet in B-flat

2 Bassoons

Contrabassoon

4 Horns in F

3 Trumpets in C*

3 Trombones

Tuba or Bass Trombone

Timpani

Percussion (1-2 players)

Chinese Gong, Cymbals, Bass Drum

Celesta

Harp

Solo Tenor**

Chorus (opt.)**

Strings

*Original and transposed keys included

**Vocal score available separately

(in absence of these parts the solo tenor can be substituted by 1st Trombone
and the chorus can be substituted by 1st and 2nd Trumpets)

Duration: approx. 4 minutes

a tempo Fine to Continue *rallentando*

Fls. 1 2 *ff* *f* *mf*

Picc. *ff* *f* *mf*

Obs. 1 2 *ff* *f* *mf* *unis.*

E. Hn. *ff* *f* *mf*

Clars. 1 2 *ff* *f* *mf*

Bs. Cl. *ff* *f* *mf*

Bsns. 1 2 *ff* *f* *mf*

C. Bsn. *ff* *f* *mf*

Horns 1 2 3 4 *ff* *f* *mf*

Trpts. 1 2 3 *ff* *f* *mf* *3rd* *2nd*

Tbns. 1 2 3 *ff* *f* *mf* *unis.*

Tuba *ff* *f* *mf*

Timp. *ff* *f* *mf*

Perc. Crash Cyms. Bass Drum *f* *f* *f*

Cel.

Harp

Chorus

Prince

a tempo Fine to Continue *rallentando*

Vlns. 1 2 *ff* *f* *mf*

Vlas. *ff* *f* *mf*

Vcls. *ff* *f* *mf* *unis.*

Basses *ff* *f* *mf* *div.* *unis.*

35 *ff* *f* *mf* 36 37 38 *mf*

rallentando

a tempo

44

Fls. 1 2

Picc.

Obs. 1 2

E. Hn.

Clars. 1 2

Bs. Cl.

Bsns. 1 2

C. Bsn.

Horns 1 2 3 4

Trpts. 1 2 3

Tbns. Tuba 1 2 3

Timp.

Perc.

Cel.

Harp

Chorus

Prince

D C \flat B \sharp / E F \sharp G \flat A

sfz *mf* *f* *ff*

tr

unis.

ff

rallentando

a tempo

Vlns. 1 2

Vlas.

Vcls.

Basses

sfz *mf* *f* *ff*

mf *ff*