

RAYMOND YIU

THE ORIGINAL CHINESE CONJUROR

A Musical Diversion Suggested by the Lives of Chung Ling Soo  
(2003-06)

Libretto by Lee Warren

Full Score

Preview File Only

## Dramatis Personae

|   |               |
|---|---------------|
| William Robinson  | Baritone      |
| Dot Robinson  | Mezzo Soprano |
| Alexander Herrmann, Voice of Ching Ling Foo (Low)   | Bass          |
| Chai Ping   | Counter Tenor |
| Soldier, Audience Member, Donald Stevenson, Newspaper Boy,<br>Announcer, Reporter and Harry Elson, Voice of Ching Ling Foo (High) | Tenor         |

## Content

|          |  |
|----------|--|
| Prologue | Soldier (silent), Robinson (silent), Herrmann                                    |
| Scene 1  | Herrmann, Dot, Robinson, Audience Member, Donald Stevenson                       |
| Scene 2  | Newspaper Boy, Robinson  |
| Scene 3  | Robinson, Herrmann   |
| Scene 4  | Announcer, Herrmann, Robison   |
| Scene 5  | Dot, Reporter  |
| Scene 6  | Dot, Robinson, Herrmann  |
| Scene 7  | Dot, Chai Ping, Robinson   |
| Scene 8  | Chai Ping, Robinson, Dot, Harry Elson, Herrmann, Voices of Foo (High<br>and Low) |
| Scene 9  | Dot, Chai Ping, Robinson, Harry Elson, Herrmann                                  |
| Scene 10 | Robinson, Dot, Chai Ping   |
| Scene 11 | Herrmann, Robinson, Dot, Chai Ping   |
| Scene 12 | Herrmann, Robinson, Dot, Chai Ping, Soldier                                      |

Note: Names listed in order of appearance.

## Note on Scene 12

Musically, this scene is conceived for speaking voice (Herrmann), whose words are echoed by four singing voices, with harmonic background provided by the ensemble. The written parts for the singing voices can be interpreted as guidelines if they prove to be too difficult, except where fragments from previous scenes should be executed as accurately as possible.

To achieve the desired effect with improvisation, the singer must listen to the text recited by the speaking voice, pick up vowels that are obvious, and elaborate on them using the pitches indicated. Cues if required maybe taken from the chords sustained by the instruments.

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**Duration:** 70'00"

**Instrumentation:**

Clarinet (doubling Bass Clarinet)

Accordion

Piano (doubling Celesta, Toy Piano, Finger Cymbals, Chinese Temple Block,, Whirling Tube (in G) and Chinese Gong)

Percussion 2 Wood Blocks, Almglocken, Button Gongs, Chinese Gong, Chinese Palm Balls, Chinese Temple Blocks (large and small), Claves, Crotales  
Finger Cymbals, Glockenspiel, Gun Shot (on stage), Hi-Hat, Jew's Harp  
Marimba, Mark Tree, Metal Wind Chime, Pedal Bass Drum (optional as part of the Drum Kit), Rin (low), Small Chinese Clash Cymbals, Snare Drum, Suspended Cymbal, Tam-Tam, Tanggu, Triangle, Whirling Tube (in G)

Violin

Double Bass (doubling Small Chinese Clash Cymbals, can be shared with percussionist)

**World Première**

15<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> June 2006, Southwold Pier, Aldeburgh, Suffolk.  
1<sup>st</sup> 2<sup>nd</sup> and 7<sup>th</sup> July 2006, Almeida Theatre, Islington, London.

Richard Morris as William Robinson  
Sophie Louise Dann as Dot Robinson  
Paul Leonard as Alexander Herrmann  
Andrew Watts as Chai Ping  
Phillip Sutton as Harry Elson and other roles

Almeida Ensemble, conducted by Timothy Redmond.

Production directed by Martin Duncan.  
Design by Francis O'Connor.  
Lighting Design by Chris Ellis.

**Commission**

*The Original Chinese Conjuror* was commissioned and developed by Aldeburgh Almeida Opera with the support of the Genesis Foundation.

**Acknowledgements**

The composer would like to thank the following parties for their help and support to make this project possible: Julian Anderson, Richard Baker, British Music Information Centre, Mel Cooper, Patrick Dickie, Martin Duncan, John Fallas, Ben Foskett, Lukas Foss, Genesis Foundation, Gill Graham, Jonathan Gunthorpe, Andrew Kurawski, Christopher Lemmings, Odaline de la Martinez, Ian McQueen, Imogen Mitchell, Abigail Pogson, Timothy Redmond, Jonathan Reekie, David Sawyer, Society for the Promotion of New Music, Andrew Watts, John Woolrich, David Wordsworth.

Date of Score Printed: 25<sup>th</sup> June 2007

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**The Set**

The stage set should suggest a vaudeville theatre, but must be flexible enough to fluidly represent both on stage and off stage moments, as well as Herrmann's workshop, a street and Robinson's living room.

I imagine it as a dark box with some tables and small props, just enough to suggest the necessary places. Obvious footlight across the front.

**Note on Magic**

The magic that is performed in the opera is technically very basic and could easily be learnt in half a morning after a trip to a magic shop.

It would also be possible however to perform without using any magic tricks at all. For example, when Herrmann vanishes a flower, he could simply toss it behind him. In this case, we would rely on Robinson's reaction to tell the audience that he *had* seen magic. I leave it entirely to the discretion of the director and the actors.

Lee Warren

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# THE ORIGINAL CHINESE CONJUROR

A Musical Diversion Suggested by the Lives of Chung Ling Soo

LIBRETTO: LEE WARREN

## PROLOGUE

RAYMOND YIU  
(2003-06)

A dark stage.

On one side of the stage, in the manner of Music Hall, is an easel with a card resting on it. The card changes with each scene.  
At the moment, the card reads **'The Original Chinese Conjuror'**.

We hear the heavy sound of a stage handle being pulled and a spotlight falls from above on a man, garbed in Chinese robes at stage left. We hear the same sound and a spotlight falls from above Stage Right onto a soldier. Pause. The soldier slowly loads his rifle. He places two bullets in the loading chamber and closes the gun. Very slowly he raises the rifle and points it at the Chinese man opposite him. as the soldier is about to fire the gun, there is a flash of light and smoke Stage Left. **Alexander Herrmann** enters, a satanic looking figure with a moustache, top hat and tails. He looks every inch the magician, and the soldier and Chinese man freeze. **Herrmann** walks to the gun, takes it out of the Soldier's hand and rests it on a stand near the easel. The soldier and the Chinese man exit as **Herrmann** changes the card to read **'Herrmann the Great'**.

Senza misura

Percussion { **X** Tanggu (medium mallet) *p*

Piano { (take Chinese Gong) **X**

Herrmann { **X** Deceiving people is easy.

## SCENE I

Movimento meccanico (♩ = 90)

Perc. { **1** Large Chinese Temple Block *f* *mf sempre*

Pno. { Chinese Gong *f* l.v.

H. { As he talks he holds a red silk handkerchief, which he strokes through his hands.  
I should know, when I was alive I did it all the time.  
It's not deceiving yourself that's hard .

Perc. { **4** Finger Cymbals *mf*

Pno. { Finger Cymbals *mf* l.v.

H. { Sometimes, in my drrreams I deceive myself. I dream what you've just seen.  
That I stopped that gun.

Perc. { **7** Finger Cymbals *< mf*

Pno. { Finger Cymbals *mf* l.v. Small Chinese Temple Block (medium mallet) *mf*

H. { Sometimes in my dreams I go back to the moment when he first saw the gun, and I turn him gently away ...  
But you haven't come to hear an old man tell you his regrets. You've come to be ...

The red silk vanishes.

**A** **Maestoso subito** (♩ = 90)

B. Cl. *ff p sub.*

Accord. *sfz*

Perc. *Suspended Cymbal* *Tam-tam* *f* *mp* *mp* *f* *mp*

Pno. *sfz* *ff p sub.* *ff p sub.* *ff p sub.*

H. Entertained! I used to be a lot better. I used to have trainloads of equipment,

Vln. **A** **Maestoso subito** (♩ = 90) *pizz.* *arco, salt., sul pont.* *ff* *f* *pizz.* *arco, s.p.* *pp < f* *pizz.* *arco, salt., sul pont.* *ff* *f*

Db. *pizz.* *arco, sul pont.* *f* *sfz* *pizz.* *arco, sul pont.* *f* *p* *f* *sfz*

B. Cl. *ff* *p* *ff p sub.* *ff* *p* *ff p sub.* *ff p sub.* *ff p sub.*

Accord. *ff* *p* *ff p sub.* *ff* *p* *ff p sub.* *ff p sub.* *ff p sub.*

Perc. *mp* *f* *mp*

Pno. *ff* *p* *ff p sub.* *ff* *p* *ff p sub.* *ff p sub.* *ff p sub.*

H. lions and tigers and a score of assistants. What can you do with a handkerchief?

Vln. *ff* *p* *ff p sub.* *ff* *p* *ff p sub.* *ff p sub.* *ff p sub.*

Db. *pizz.* *arco, sul pont.* *f* *sfz* *f* *f* *p* *sfz*

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21

B. Cl. *ff p sub.* *ff > p* *sfp* *pp* *sfz*

Accord. *ff p sub.* *ff > p* *ff p sub.* *sfp* *sfp*

Perc. **Tam-tam** *mp* **Marimba** *pp* *mf* *pp* *ff p sub.* *gliss.*

Pno. *ff p sub.* *3* *f* *pp* *pp* *ff p sub.* *ff*

H. *The red silk reappears.*  
 Make it vanish or ... *4/4* ... Rreappear!

Vln. *ff p sub.* *ff > p* *ff p sub.* *sfp* *ff*

Db. *p* *sfp* *sul pont.* *ord.* *sfp* *f*

24

B. Cl. *sfz* *p* *sfp* *ff p sub.*

Accord. *f* *p* *sfp* *sfp* *ff p sub.*

Perc. *sfp* *ff* *p* *mf* *f* *pp sub.* (R.H. free chromatic descending) *gliss.*

Pno. *pp* *f* *ff* *ff* *ff p sub.* *ff* *p*

H. *Yes, I've still got it.* *Sometimes I dream that I could go back*

Vln. *salt.* *f* *p* *gliss.* *molto sul pont.* *sfz* *pp* *f* *p* *f* *p* *ord.* *pp*

Db. *sfp* *gliss.* *sfp* *sim.* *ff* *p* *ff*

SCENE I

B. Cl. *f* *f* *f* *f* *f* *p* *f* *p* *sim.*

Accord. *sfp* *< f > p* *< f > p* *< f > p* *f > p < f > p* *f > p* *f*

Perc. *p < f* *p < f > p* *sffp* *sfp*

Pno. *sfp* *ff* *mp*

H. *to the very first time that we met ...*

Vln. *sfp* *< sfp* *sfp* *< f > p* *< sfp* *f* *p* *sim.*

Db. *sffz* *p* *sfp* *sfp*

*Herrmann raises his hand and Dot Robinson rushes on.  
She is dressed as a magician's assistant. Flowing robes and bangles.  
She is what used to be called 'plain'.*

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Tempo di waltz (♩ = 180)

B. Cl. *mp poco a poco dim.* *ppp*

Accord. *mp poco a poco dim.* *pp* *p*

Perc. *mp poco a poco dim.*

Pno. *mp poco a poco dim.* *pp* *p*

Tempo di waltz (♩ = 180)

Vln. *sfp* *sim.* *mp*

Db. *gliss.* *gliss.* *gliss.* *gliss.* *ppp* *mp*

*ord.* *change fingerings* *harm. gliss. (sul G)*



37

Cl. *mp* *sim.*

Accord. *p*

Pno. *mp*

D. Oh I'm so glad to meet you. Oh, I didn't think I'd be so nervous, I mean your letter was real nice and all ... Oh, call me Dot.

H.

Db. Meesees Rrrobinson ...

45

Cl. *mf*

Accord. *mf* *mf*

Perc.

Pno.

D. That's what everyone calls me. 'Dot'. Oh, except Billy, my husband - he calls me 'Dotty'. Well, he says Dottee, you see.

H. Dot ...

Vln. *ord.* *mf*

Db.

54

Cl.

Accord. *3*

Pno.

D. It's the extra 'tee' that he's allowed, being my husband I suppose. Oh, here I am again, I'm always talking too much.

H. Dot. Dotty. Meesees Rrrobinson ...

Vln. *3*

Db.

63

Cl. *f* *p* *mf* **C**

Accord. *f*

Pno. *f* *p* *mf* 3

D. My ma always tells me 'Dot ... you should quit talking, and start listening'. She also says I should get a proper job, but you probably

Vln. *mp* *f* *p* *mf* **C**

Db.

71

Cl. 3 3

Accord. 3

Pno.

D. don't want to hear about that ... Did you see our show Mr Herrmann?

H. No! It's charrming I'm sure. Yes, I saw it.

Vln. *mf* sul pont. 3 3 3 3

Db.

**Herrmann** turns and looks upstage as **William Robinson** enters. He is dressed similarly to **Herrmann**, but more shabbily. **Dot** moves to her place at his side, between **Herrmann** and **Robinson** and becomes both the assistant and continues her conversation with **Herrmann**. At the same time the **Audience Member** enters, at the opposite side.

79

Cl.

Accord. *mp*

Pno. *mp*

Vln.

Db.

86

Cl.

Accord.

Pno.

R.

Vln.

Db.

*mf*

La - dies and gen - tle - men. Watch this com - plete - ly or - di - na - ry cloth!

93

Cl.

Accord.

Perc.

Pno.

A. M.

H.

Vln.

Db.

**D**

*mf*

*mf*

Glockenspiel

*mp*

*f*

It went up his sleeve! (To Dot.)

It was drrreadful.

**D**

*mf*

*p*

*mf*

*mf*

101

Cl.

Accord.

Pno.

D.

Vln.

Db.

*mp*

*sim.*

*mf*

*f quasi parlando*

She turns back into the Robinson act.

But Mr Herrmann, it was a tough night and ... Bil - ly, the Chi - nese Rings!

She produces three silver rings from behind the easel. **Robinson** links and unlinks them in a disinteresting manner.

109

Cl.

Accord.

Pno.

Vln.

Db.

117

Cl.

Accord.

Pno.

Vln.

Db.

*mf*

*mp*

*mf*

125

Cl.

Accord.

Pno.

D.

A. M.

Vln.

Db.

*f*

*f* (to Robinson)

Keep smi - ling, — Bil - ly.

I've seen it be - fore. Where's the dan - cin' girls?

131 *poco rit ...* **E** *Meno mosso* (♩ = 168)

Cl. *mf*

Accord. *mf* *mp*

Pno. *mf* *mp*

D. *(To Herrmann.)*  
We know it's not the greatest show Mr Herrmann ... *mf* Our

R. Why doe-sn't it work? *mf* Why?

H. *mf* Un - der paced and dull.

Vln. *mf* *mp*

Db. *mf* *mp*

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138

Cl. *p*

Accord. *mf*

Pno.

D. show is re - hearsd. *mf* I'm sure they gon - na love it.

A. M. Bring on the girls!

R. Why don't they love it? The tricks are great.

H. How can a - ny - bo - dy love it? Not a

Vln. *pp* *mp*

Db.

144

Cl. *mf* *p*

Accord. *mf*

Pno. *mf*

D. *mf*

A. M. *f*

R. *ff*

H. *mf*

Vln. *mf*

Db.

But now — they gon - na love it. I'm sure.

The girls! We want the girls! I saw a

The mu - sic's just right. Why don't they love it?

show, more a lull. How could a - ny - bo - dy love it?

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149

Cl. *p* *mf* **F**

Accord. *mp*

Pno. *mf*

D. *mp*

A. M. *mp*

R. *mp*

H. *f*

Vln. *mf* **F**

Db.

It used to be worse. I'm sure they gon-na love it! And e - ven they

real Chi-nese guy do this stuff bet-ter! I saw him make a gold - fish ap - pear. You should have been there.

The ligh-ting's good, mysleights are slick. Why don't they love it!

And yet, And yet there's some-thing there. I know. I know. there's some-thing there.

157

Cl. *mf*

Accord. *p sub.* *f* *mp*

Pno. *p sub.* *f*

D. *sfz* *mf poco a poco cresc.*

A. M. There were cos-tumes and dra-gons, and a ti-ny Pe-ki-nese jug - g - ler. He was a

R. My suit is pressed, My smile's in place. And why? Why don't they love it.

H. Some-thing un- tapped, Some- thing un- wrapped. Wai-ting for me to un-

Vln. *p sub.* *f*

Db.

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165

Cl. *mp* *p* *p*

Accord. *mp*

Pno. *mp*

D. They gon - na love it! It used to be worse. But now they gon - na love

A. M. won - der - ful Chi - nese con - jur - or. Ching Ling Foo! Ching Ling

R. Why? Why? Why don't they love

H. do it. Some - thing... wai - ting for me to un - do

Vln. *mp* *p* *p*

Db.

171

Cl.

Accord.

Pno.

D.

A. M.

R.

H.

Vln.

Db.

it. I'm sure. I'm sure.

Foo! Ching Ling Foo! Foo! Ching Ling Foo!

it. Why? Why? Why?

it. Some - thing for me too. Some-thing for me. for me too...

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**G** poco accel. ...

177

Cl.

Accord.

Pno.

**G** poco accel. ...

A tempo (♩ = 180)

*sim.*

Robinson takes a hurried bow. Dot crosses to Herrmann as Robinson collects his things. Audience Member exits.

D.

A. M.

R.

H.

Vln.

Db.

A tempo (♩ = 180)

... But you can see his potential, you said so in your letter, and you need an assistant like him



185

Cl.

Accord.

Pno.

**Robinson crosses to Dot and Herrman.**

D.

and I am a great helper and dancer and ... Billy, this is Mr Herrmann. He wants to take us on as his assistants.

Vln.

Db.

Preview File Only

192

(safety - if necessary)

**H** **Liberamente**

Cl.

Accord.

Perc.

Glockenspiel

Pno.

R.

H.

He does? Herrmann the Great? **f**

I do? The Na - po - le - on of Ne - cro - man - cers!

**Liberamente**

(safety - if necessary)

**H** sul pont. ord. sul pont.

Vln.

Db.

arco

sul pont. ord. sul pont.

**sfp**

A tempo (♩ = 180)

199

Cl. *f* *mp*

Accord. *mp* *f*

Perc. **Mark Tree** (start from lower pitch side) *pp* I.v., to Glockenspiel

Pno. *mp* *f* *p*

R. '...Mirth and Mys-te-ry. Laugh-ter born of be-wil-der-ment! —

H. — Ma-gic,...

Vln. *mp* *f* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *harm. gliss. sul G*

Db. *mp* *f* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *ord.* *sul pont.* *pizz.* *p*

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206

Cl. *p*

Accord.

Perc. **Glockenspiel** *p*

Pno. *mp*

R. Yes sir, I've read everything about your show, and I've seen it, oh, a dozen times!

H. Ah. You've read my publicity.

Vln. *p*

Db.

211

Cl.

Accord.

Pno.

D.

R.

H.

Vln.

Db.

*sim.*

*mf*

8<sup>va</sup>

3

Copied it, have you?

Copied? Well ...

No, we'd never copy ... it's more research.

(raising his cane)

Dot.

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**Herrmann:** (a flower appears) Delightful girl.

**Robinson:** I've seen enough of your show to know how to improve it, Mr Herrmann.

**Herrmann:** Improve MY show...?

**Robinson:** Yes. Except the Bullet Catch. That's astounding, Mr Herrmann.

**Herrmann:** Herrrrmann.

**Robinson:** Herrrrmann.

**Herrmann:** Verrrry goood.

**Robinson:** Verrrry goood

**Herrmann:** Yes. (Pause) Herrmann knows exactly how you could help in his show. Have you ever become somebody else, Mr Rrobinson?

**Robinson:** Please call me Billy. No, I've done an Arab act, but that didn't work out ...

**Dot:** Except for my dancing! They loved that!

**Herrmann:** Well, we're going to worrrk at it. I need your obvious skill. You have a good eye for tricks, but the performance is awful.

217

Cl.

Accord.

Pno.

Vln.

Db.

*mp*

*mp*

(safety)  
clarinet - play in even repeats only

(omit in last repeat)

(safety)  
violin - play in odd repeats only

(omit in last repeat)



235 (safety) [K]

Cl. *f*

Accord. *mf*

Perc. Jew's Harp *f* *gliss.*

Pno. *f*

D. S. but could I just ask you a few questions ...? Well, Mr Robinson, really but ...

H. Newspaper Men! Sir, did you come to interview me or Meester Rrrobinson?

Vln. *f*

Db. (first time only) *mf* arco, sul pont.

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240

Cl. *f* *mf*

Accord. *mp* *p*

Perc. *mf* *mp* *gliss.*

Pno. *f* *mf* (to Toy Piano)

D. S. No, but while I'm here ...

R. 'On Spec'.

H. And you wouldn't think that Alexanderr 'The Grrreat' Herrrmann gives interviews Thank you. 'On Spec' How do you say? 'Off Spec?'

Vln. *f* *mf*

Db. *mp* *p*

244

Cl. *mp*

Accord. *mf* *pp* *mp*

Pno. *mp* *mp* **Toy Piano**

H. *mp*

Vln. *mp* *mp* *gliss.* *mp sub.*

Db. *mp* *pizz.*

You may wrrrite this ... 'Herrmann the Great has a new apprentice!'

Donald Stevenson starts writing as Herrmann, Dot and Robinson exit. As Donald Stevenson finishes writing, his notepad transforms into a folded newspaper. He changes the card to read 'Marvellous Chinese Conjurer'.

249

Cl. *mp*

Accord. *mp*

Pno. *mp*

Vln. *mp* *gliss.* *mp sub.*

Db. *mp*

253

Cl. *mp*

Accord. *mp*

Pno. *mp*

Vln. *mp* *gliss.* *mp sub.*

Db. *mp*

258

Cl. *mp*

Accord. *mp*

Perc. **Suspended Cymbal** (with triangle beater) scratch surface, from bell to edge *pp* *f* l.v.

Pno. *mp* l.v.

Vln. *p* *mp* *sfp* *pp*

Db. *mp*

*sul pont.* *ord.* *salt.*

Vivacetto (♩ = 108)

Clarinet in B♭

Accordion

Percussion Marimba 2 Wood Blocks

Piano

Violin pizz. arco

Double Bass pizz.

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Cl.

Accord.

Perc. Marimba

Pno.

Vln. arco gliss.

Db. pizz.

10

Accord.

Perc. **2 Wood Blocks**

Pno.

N.B.

Vln.

Db.

*f with excitement*

Head - line! Head - line! The Mar - vell - ous Chi - nese Con - jur - or!

*p* *mf* *p sub.* *mf* *p sub.*

*mf* *p sub.* *f* *p sub.* *mf* *p sub.*

*f* *p sub.* *mf* *p sub.* *mf* *p sub.*

*p* *mf* *p sub.* *mf* *p sub.*

*p* *mf* *p sub.* *mf* *p sub.*

*arco* *p* *mf* *p sub.* *mf* *p sub.*

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15

Cl.

Accord.

Perc.

Pno.

N.B.

Vln.

Db.

Ossia:

Ter - ri - fic, pa - ci - fic mi - ra - cles! A World - Wide Won - der - er!

Ter - ri - fic, pa - ci - fic mi - ra - cles! A World - Wide Won - der - er!

*p* *mp* *sfp*

*p* *mp* *sfp*

*sfp* *sfp*

*sfp*

*pizz.* *arco* *gliss.* *gliss.* *gliss.*

*pizz.* *f* *p* *sfp* *sfp*

*mp* *arco*



19

Cl.

Accord.

Perc. Marimba to Finger Cymbals

Pno.

N.B.

Vln.

Db.

Chung Ling Soo! Chung Ling Soo!

*p* *mf* *p* *f* *mp* *f* *mp* *f*

*pizz.* *mf* *pizz.* *mf*

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24

Cl.

Pno.

N.B.

Vln.

Db.

Ev - ery day they queue to see him, ev - ery night he knocks 'em

arco, sul pont. *p* *mf* *p* *mf*

arco, sul pont. ord. sul pont. ord. sul pont.

*p* *mf* *p* *mf* *p*

30 **A**

Cl. *f* *p airy* 6

Accord. *f* *p* *mf* *p* *mf*

Perc. **Finger Cymbals** vib. (rotate in the air), l.v. (to Marimba) *mf*

Pno. *f* *p* *mp glittering* 8va (loco) *mp*

N.B. *p (with fascination)*  
dead! There's ma - - gic in the air.

Vln. arco *mf* *p*

Db. *mf* *p* pizz.

Preview File Only

35

Cl. *mf* *mf* *p* *mf* *mf* *p*

Accord. *sfp* *sim.* *pp* *mf* *pp dolce*

Perc. **Marimba** *mp* *sfp* *sfp* *mp*

Pno. *mp* *sfp* *sfp* *sfp*

N.B. *mf* *sfp*  
A - maze - ment be - yond com - pare! The fas - cin - at - ing,

Vln. *p* *mf* *mf* *p* arco

Db. *f* *p sub.* *f* *p*

40

Cl. *p*

Accord. *p*

Perc. *mp*

Pno. *f like bell* *p* *mp* *mf* *p*

N.B. *poco a poco cresc.* *f*  
 cap - ti - va - ting, scin - til - la - ting, en - er - va - ting Chin - ese. con - juro - or!

R. *(Handing a coin for paper.)* *mf*  
 He's the talk of Lon -

Vln. *p*

Db. *pizz.* *mp*

Preview File Only

45

Cl. *p* *f* *p* *mp* *poco rit.*

Accord. *p* *f* *p* *mp*

Perc. *pp* *f* *mp* *p* *mp*

Pno. *p* *mp* *f*

R. *p* *f* *p*  
 - don. Have you seen him? Is he real - ly that good?

Vln. *p* *f* *p* *p* *mp*

Db. *mf*

**Meno mosso** (♩ = 96)

**B**

49 **accel. poco a poco** (until original tempo is reached at bar 60)

Cl. *mp*

Accord. *mp*

Perc. *mp secco*

Pno. *mp secco*

N.B. *mp* (with mock Chinese accent)  
 I could not be - lieve it, Chung Ling Soo. You'll be - lieve in ma - gic, é - ven you.

R. *mp*  
 Real - ly...?

Vln. *mf* pizz.

Db. *mf*

54 (♩ = 100)

Cl. *mp*

Accord. *mp*

Perc. *mf*

Pno. *mf secco* *mp sub.*

N.B. *mf*  
 Fi - re - brea - thing dra - gons, red and blue. Bet - ter than Hou - di - ni through and through.

R. *mf*  
 Well ...

Vln. *f*

Db. *f*

Preview File Only



58  $\text{♩} = 104$  **C** Tempo primo  $\text{♩} = 108$

Cl. *p* *mf*

Accord. *p* *f* *p* *mf*

Perc. **2 Wood Blocks** *f* *p* *f* *p* *f*

Pno. *f secco* *p* *f* *p* *mf*

N.B. *f* (cutting him off)  
You will be a - mazed by what he do ...

R. *f* (cutting him off)  
That \_\_\_\_\_ sounds ter - ri - fic! I'll buy a tic - ket.

Vln. *ff* *arco* *p*

Db. *ff* *sfp*

63

Cl. *mf* *p* *p* *mf* *p*

Accord. *pp* *mp* *p* *mf* *p*

Perc. **Marimba** *mp* *f* *mp* *f* **2 Wood Blocks** *mp* *f* *p* *mf*

Pno. *mf* *pp* *mp* *p* *mf* *p*

N.B. *ff*  
Soo. Chung Ling Soo.

R. *mf* *f*  
Ching Ling Foo? Ah! Soo. Thank you.

Vln. *mf* *pp* *mp* *p* *f* *gliss.* *pizz.* *arco* *p*

Db. *p* *pizz.* *mp* *arco* *p*

68

Cl. *mf* *p* *mf* *mf* *pppp quasi niente*

Accord. *mf* *mp* *p* *mf*

Perc. **Marimba** *mp* *f* *mp* *f* *mp* *f*

Pno. *mf* *p* *mf* *mf* *ppp* *mp* *ppp*

N.B. *mf* (with mock Chinese accent)  
Thank you.

R. *mp*  
Thank you. Chung Ling

Vln. *mf* *f* *mp* *f* *ord.* *p* *f* *gliss.*

Db. *mf* *f* *mp* *f* *ord.* *p* *f* *gliss.*

*sul pont., salt.* *pizz.* *arco, sul pont.*

Preview File Only

72

Cl. *p* *pp* *p* *sub-tone*

Accord. *sul pont.* *pp* *p*

Perc. *sfz marcato* (non-mallet end of sticks, play on edge of bars) *pp echo* (to Almglocken, with wire brushes)

Pno. *mf* *p*

R. *Soo*

Vln. *harm. gliss. (sul A)* *p* *f* *p* *f* *sul pont.* *p*

Db. *sfp*