The "visible" translator : challenges and limitations in musical translation

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**NANYANG TECHNOLOGICAL UNIVERSITY
SCHOOL OF HUMANITIES AND SOCIAL SCIENCES**

**THE “VISIBLE” TRANSLATOR:
CHALLENGES AND LIMITATIONS IN MUSICAL TRANSLATION**

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ABSTRACT

This thesis project puts forward a case study in translating an English-language Singapore musical, *Forbidden City*. It points out a gap in Singapore's arts scene, where local stage productions – including musicals – are generally not translated, and aims to fill that gap by producing a performable Chinese-language version of *Forbidden City*. In particular, the project highlights the factors and requirements necessary for the translation of songs, in the context of Peter Low's Pentathlon Principle, as well as the strategies and considerations involved in the translation of a musical. Through the discussion, it demonstrates the challenges and limitations in the translation of musicals, and how it is not always possible for the translator to remain "invisible". It then explores the potential applications of musical translations, including surtitles and audio description of musicals and stage performances for the blind and visually impaired. This thesis concludes with an assessment of the author's translation of *Forbidden City*, noting that while it is functional in its current form, it is still a work in progress and needs refining before it is truly performance-ready.

Chapter One: Introduction

1.1 Musical theatre and its place in the world

The musical, or musical theatre, is a spectacle of live storytelling on the stage. Arguably the two biggest centres of musical theatre are Broadway in New York and London's West End, where nearly all the most well-known musical theatre productions have had their start, from long-running musicals such as *Cats* to new hits such as *Hamilton*.

And these musicals reach other parts of the world through translation: *Les Misérables* has been produced in 44 countries in 22 languages, while *Phantom of the Opera* has been produced in 35 countries in 15 languages, and *Cats* has been seen in over 30 countries in 15 languages.¹

Notably, all of these musicals are written in English and translated into other languages, which testifies to the dominance of English over other languages. Venuti writes: "Since World War II, English has been the most translated language worldwide, but it isn't much translated into." (Venuti, 2008: 11)

One exception in Asia is *Snow.Wolf.Lake* 《雪狼湖》, which was first written and performed in Cantonese in 1997 at the Hong Kong Coliseum and in Singapore. It was later translated into Chinese and performed around China and Hong Kong in 2005-2006. However, in line with Venuti's observation, it has not been translated into English.

1.2 The Singapore situation

In the case of Singapore, the arts scene tends to be "divided" along language lines. This is mainly because Singapore is a multicultural, multiracial and multilingual society, with English as the lingua franca, and Chinese, Malay and Tamil as the other official languages. For example, each year Esplanade – Theatres on the Bay holds Kalaa Utsavam, Pesta Raya and Huayi, which are the Indian, Malay and Chinese Arts Festivals. And for the English-speaking

¹ From <http://www.lesmis.com/uk/history/facts-and-figures/>, <http://www.thephantomoftheopera.com/the-show/facts-figures> and <http://www.catsthemusical.com/broadway/about/>

community, there is the Mosaic Music Festival. Each of these festivals has its own distinct “flavour” and target audience, and there is little or no overlap in the programming².

Indeed, “the Chinese, Malay, Tamil and English theatre scenes developed in parallel, relatively isolated within each community, and rarely crossed boundaries until the 1980s when multilingual and multidisciplinary productions were staged. Therefore, any attempt to study and understand Singaporean theatre as a unified whole is extremely challenging, and likely explains the dearth of research and documentation on the subject.” (Wong, 2017)

As such, local arts works in various forms are often “targeted” at particular language groups. For example, Singaporean stage productions such as *December Rains* 《雨季》 (Chinese), *Nadirah* (Malay), *Beauty World* and *Emily of Emerald Hill* (English) have only been staged in their original languages.

It stands to logic that works in Chinese, Malay and Tamil would attract different audiences, given that few people in each ethnic group are likely to know the other languages. By extension, English-language productions would also appeal to a different audience group than productions in the other official languages.

Of course, due to Singapore’s bilingual education system, most Singaporeans know more than one language – English and one of the other official languages. However, one language would generally take precedence, and that language tends to be English. William Peterson notes: “English-language theater has been chosen as the primary lens through which to view the politics of culture in Singapore... throughout the 1990s, theater in English showed itself to be the single most dynamic and volatile form of cultural expression.” (2001: 3) This is why most Singaporean productions are in English.

However, while most Singaporeans have a working knowledge of English, there is still some divide between the so-called “English-speaking” group who are most comfortable in English and those who are more comfortable with the other official languages.

² Esplanade – Theatres on the Bay declined to give the latest attendance figures for these arts festivals. However, a news report (“Huayi dampened by rainy weather”, Straits Times, 2 March 2013) noted that attendance for Huayi was 140,000 in 2012 and 92,000 in 2013.

That is, the mostly English-speaking group who are interested in a Chinese-language production might be deterred because they may not be familiar with Chinese, and vice versa.

Therefore, the general lack of translation of local works as mentioned above has resulted in a distinct gap in Singapore's arts scene.³

This capstone project aims to fill that gap by translating selections from the musical *Forbidden City*. The ultimate goal is to create a complete translated Chinese text that is performable on stage, perhaps even internationally. This will be discussed in more detail later.

For the purposes of this project, I will focus on discussing English-Chinese translation for musicals in a Singaporean context.

³ One exception is the late playwright Kuo Pao Kun, who was effectively bilingual and translated some of his own plays, including *Lao Jiu* 《老九》 and *The Coffin Is Too Big For The Hole* 《棺材太大洞太小》.

Chapter Two: The historical material in *Forbidden City* the musical

2.1 Selection of source material

Forbidden City is a more sympathetic, revisionist version of the story of Empress Dowager Cixi. The musical traces her rise, from the young concubine Yehenara to the ruler of China. The story is told by Cixi herself, to an American artist Katherine “Kate” Carl, who has been commissioned to paint Cixi’s portrait.

The musical is written by Dick Lee (music) and Stephen Clark (lyrics), both prominent names in the arts scene⁴. The story is told “using song and scene in a way that makes dramatic sense, with musical numbers appearing as apparently naturalistic extensions of spoken scenes.” (Taylor & Symonds, 2014: 11) This makes *Forbidden City* a classic example of a musical.

The music and arrangement are inspired by Chinese elements, including Chinese opera and Chinese instruments such as the *erhu* and flute. This would “fit” the translation of the lyrics from English to Chinese much better than a rock theme, for example. Relevant examples will be discussed later.

Since it was first staged in 2002, *Forbidden City* has become one of the most popular and critically acclaimed local stage productions in Singapore’s history. It was restaged in 2003 and 2006, with all three runs sold out and over 100,000 tickets sold⁵.

Most importantly, the subject matter of the Empress Dowager Cixi and her rise to power is historically significant. The show presents a version of Cixi’s relationships with historical figures such as the Emperors Xianfeng, Tongzhi and Guangxu, Prince Tun (Yicong, 奕諒, brother of Xianfeng) and his son Prince Tuan (Zaiyi, 載漪), and depicts historical events such as the Opium Wars and the sacking of the old Summer Palace (圆明园). More details will be provided with the discussion of the translation.

⁴ Dick Lee is a veteran of the music industry in Singapore and overseas, with 13 musicals produced, including *Beauty World*, *Fried Rice Paradise*, and *Snow Wolf Lake*. Stephen Clark wrote many plays in Britain and the US, including the reworked version of *Martin Guerre* in London’s West End, for which he won an Olivier Award. He passed away in October 2016.

⁵ <http://www.srt.com.sg/materials/186-productions/current-season/1659-forbidden-city.html>

All this means that any translation of the musical would require preliminary research into the relevant period in Chinese history.

2.2 Empress Dowager Cixi: The legend

Probably one of the most famous, intriguing and enigmatic women figures in history is the Empress Dowager Cixi. Generally depicted as a “ruthless, single-minded tyrant, an iron-willed, oversexed Manchu concubine... [whose] misrule caused the collapse of an empire that had endured more than two thousand years” (Seagrave, 1993: 12), little is known of her before she entered the palace, and even her name is somewhat of a mystery. A fuller discussion of her name follows in the next chapter.

However, in their book *China Under the Empress Dowager*, Edmund Backhouse and J.O.P Bland write: “Tzu Hsi played her royal part in the great game, but it is not recorded of her that she ever took life from sheer cruelty or love of killing... In all her Decrees of vengeance, we find the same unhesitating firmness in removing human obstacles from her path, combined with a complete absence of that unnecessary cruelty which is so frequently associated with despotism.” (Bland & Backhouse, 1910: 480-481) They basically conclude that Cixi did what she did out of necessity.⁶

Kate Carl herself writes in her memoir of a friendly and courteous reception by Cixi, remarking that “it seemed almost impossible for me to realize that this kindly looking lady, so remarkably young-looking, with so winning a smile, could be the so-called cruel, implacable tyrant, the redoubtable ‘old’ Empress Dowager”. (Carl, 1905: 6) This firsthand account is the main basis of *Forbidden City*, as noted by Huang Jianli (2002), who also gives an overview of other accounts of Cixi’s life.

2.3 The sacking of the old Summer Palace

⁶ Interestingly, Seagrave seems to paint Backhouse and Bland in a completely different light – his quotes show them as describing Cixi as a tyrant, while Seagrave himself is her sympathetic defender. However, while this point may bear further exploration, it is beyond the scope of this paper.

One important period in China's history is the Opium Wars, and one major incident is the sacking of the old Summer Palace (Yuanmingyuan, 圆明园) in 1860.

Journalist Chris Bowlby describes how a joint British-French army was sent towards the end of the Opium Wars to force Chinese imperial rulers to open up their country further to Western trade and influence. In command on the British side was the 8th Earl of Elgin.

As French and British troops looted the old Summer Palace, the Chinese captured a delegation sent to negotiate a Chinese surrender. Members of the group were tortured, and some died. In retaliation, Lord Elgin ordered the British troops to burn down the old Summer Palace. Along with it perished its beautiful collection of architecture and art.

Bowlby notes: "The palace's fate is bitterly resented in Chinese minds and constantly resurfaces in Chinese popular films, angry social media debates, and furious rows about international art sales." (Bowlby, 2015)⁷

With this background history, the translator can then begin to look into the actual translation.

⁷ The incident has been depicted many times in popular culture, including the movie 《火烧圆明园》 (The Burning of the Old Summer Palace), with Liu Xiaoqing as Cixi and Tony Leung Kar Fai as Xianfeng. Both reprised their roles in the sequel 《垂帘听政》 (Ruling From Behind A Screen). Jackie Chan also directed and starred in *Chinese Zodiac*, where his lead character goes on a quest to recover relics from the old Summer Palace.

Chapter Three: Translating *Forbidden City*

3.1 THE TRANSLATION

1.	ACT ONE, SCENE THREE	第一幕，第三场
2.	The EMPRESS is on the throne. There are EUNUCHS standing guard around her. The EMPRESS looks down at KATE.	慈禧太后端坐在宝椅上，身边有几位太监站岗。太后高高在上，俯视凯特。
3.	EMPRESS	慈禧太后
4.	I have seen some of the portraits you have painted. Why were half of the faces black?	你画的肖像，哀家瞧了一些。他们的脸部怎么有一半是黑色的？
5.	KATE	凯特
6.	It's called shading, your Highness. It's a technique much used in the West.	太后，这种手法叫晕染，在西方十分普遍。
7.	EMPRESS	慈禧太后
8.	Then you have no need to use it in the East.	这种手法在东方可用不上。
9.	Pause.	停顿。
10.	EMPRESS	慈禧太后
11.	Where will you start?	你从何下笔？
12.	KATE	凯特
13.	I can't start yet.	我还不能下笔。
14.	EMPRESS	慈禧太后
15.	There is something you do not have?	莫非你还缺些什么？
16.	KATE	凯特
17.	No. I have everything I need. But I can't start ... because I don't know anything about you.	不，我什么都不缺。我不能下笔... 是因为我对太后您一无所知。
18.	EMPRESS	慈禧太后
19.	(outraged)	(惊怒)
20.	You need to know me?	你竟然需要认识哀家？
21.	KATE	凯特
22.	Yes. Painting a portrait is a two way process. We each have to give to the other. I give you my skill. You give me ... you.	对。画肖像是双向的过程，必须互相付出。我给您献上我的手艺，而太后给我的是... 太后您。
23.	The EMPRESS turns to the EUNUCHS.	慈禧太后转向太监。
24.	EMPRESS	慈禧太后
25.	Leave us.	退下。
26.	The EUNUCHS withdraw leaving KATE alone with the EMPRESS.	太监告退，留下凯特和慈禧太后两人。

27.	EMPRESS	慈禧太后
28.	You are very brave.	你胆子可真大。
29.	KATE	凯特
30.	I am sorry if I have upset you in any way ...	要是我冒犯了太后，请太后原谅…
31.	EMPRESS	慈禧太后
32.	I have every reason to be suspicious.	哀家怀疑你，也是天经地义。
33.	KATE	凯特
34.	Perhaps we all have.	也许我们都有怀疑的理由。
35.	EMPRESS	慈禧太后
36.	Is your every waking breath betrayed?	难道你四面楚歌不成？
37.	KATE	凯特
38.	No ...	不是…
39.	EMPRESS	慈禧太后
40.	Then you have no right to talk of suspicion.	那你无权谈什么怀疑。
41.	Pause.	停顿。
42.	EMPRESS	慈禧太后
43.	I will tell you a little of what you say you need to know. But first, Miss Karl, answer my question. Where will you begin the portrait?	你需要知道的，哀家会略说一二。不过，哀家要你先回答哀家的问题。肖像从何画起？
44.	KATE	凯特
45.	With your eyes.	从您的眼睛画起。
46.	The EMPRESS permits herself a small smile.	慈禧太后不禁微笑。
47.	EMPRESS	慈禧太后
48.	Then you have arrived half a century too late. For then I had beautiful eyes ...	那你来迟了半世纪。那时，哀家的眼睛可迷人呢…
49.	ACT ONE, SCENE FOUR	第一幕，第四场
50.	Lights come up on a row of CONCUBINES being prepared for presentation to the EMPEROR. One of them is YEHENARA, the EMPRESS as a young girl.	灯光亮起，一列秀女准备参加咸丰帝的选秀。其中一位秀女是少女时代的慈禧太后，叶赫那拉。
51.	YEHENARA	叶赫那拉
52.	STARTING WITH THE EYES	画上我的眼
53.	PAINTED FOR AN EMP'ROR	美丽的浓艳
54.	WONDER IF HIS EYES WILL SEE ME	只求皇上看我一眼
55.	CONCUBINE ONE	秀女甲
56.	LIVING IN A CAGE	紫禁城里面
57.	HIS FORBIDDEN CITY	囚鸟盼飞上天

58.	WONDER IF TONIGHT HE'LL CHOOSE ME	只求今晚我能如愿
59.	CONCUBINE TWO	秀女乙
60.	PUT MY HEART AT EASE	让我心安逸
61.	SON OF HEAVEN, PLEASE	天子 求求你
62.	BRING YOUR GOLDEN KEYS FOR ME	龙恩落在我手里
63.	ALL THE CONCUBINES	所有秀女
64.	SON OF HEAVEN, PLEASE	天子 求求你
65.	BRING YOUR GOLDEN KEYS FOR ME	龙恩落在我手里
66.	WE HAVE GIVEN ALL THESE YEARS	已经准备多少年
67.	THE SON OF HEAVEN FILLS OUR DREAMS	梦里天子会出现
68.	HE ALONE CAN CHANGE OUR LIVES	他能把命运改变
69.	THE POWER OF THE THRONE ...	圣上的威权…
70.	JUST ONE MAN	只有他
71.	ONLY MAN THAT WE COULD LOVE	我们爱的只有他
72.	IF HE NEVER LOOKS OUR WAY	如果他不看过来
73.	WE'LL DIE ALONE	就没人爱
74.	STARTING WITH THE EYES	画上我的眼
75.	PAINTED FOR AN EMP'ROR	美丽的浓艳
76.	WONDER IF HIS EYES WILL SEE ME	只求皇上看我一眼
77.	LIVING IN A CAGE	紫禁城里面
78.	HIS FORBIDDEN CITY	囚鸟盼飞上天
79.	WONDER IF TONIGHT HE'LL CHOOSE ME	只求今晚我能如愿
80.	TAUGHT TO TEMPT AND TEASE	我会引诱你
81.	SON OF HEAVEN, PLEASE	天子 求求你
82.	BRING YOUR GOLDEN KEYS FOR ME	龙恩落在我手里
83.	SON OF HEAVEN, PLEASE	天子 求求你
84.	BRING YOUR GOLDEN KEYS FOR ME	龙恩落在我手里
85.	YEHENARA	叶赫那拉
86.	SON OF HEAVEN, PLEASE	天子 求求你
87.	BRING YOUR GOLDEN KEYS FOR ME	龙恩落在我手里
88.	GRAND EUNUCH	大太监
89.	TONIGHT HE WILL CHOOSE	决定在今夜
90.	YOU'VE WAITED TWO YEARS NOW IT SEEMS FATE HAS	两年的等待 为的就是结缘

	SMILED	
91.	FOR NOW THAT HIS PRECIOUS LI FEI IS WITH CHILD	他最亲爱的丽妃有喜
92.	HE'LL BE HERE TO CHOOSE WHO IS FIT FOR HIS BED	皇上就要把那床伴选
93.	TOO LATE TO FORGET ALL WE'VE TAUGHT, ALL WE'VE SAID	教的说的不要忘记
94.	ALL THE CONCUBINES	所有秀女
95.	SON OF HEAVEN	天子啊
96.	SON OF HEAVEN	天子啊
97.	SON OF HEAVEN	天子啊
98.	SON OF HEAVEN	天子啊
99.	GRAND EUNUCH	大太监
100.	TONIGHT HE WILL CHOOSE	决定在今夜
101.	REMEMBER HE'S HOLDING YOUR LIFE IN HIS HAND	你们的命运在他手里
102.	HOLD BACK AND YOU'LL RUN THROUGH HIS FINGERS LIKE SAND	矜持就如他手指间的沙粒
103.	CONCUBINES	秀女
104.	THE DAY THAT WE'LL KNOW THAT THE FUTURE IS WON	我们为他生下龙种那一天
105.	IS WHEN WE HAVE LOVED HIM AND BORNE HIM A SON	就知道未来有出头天
106.	YEHENARA	叶赫那拉
107.	AND IF I AM CHOSEN	如果我被选上
108.	CONCUBINES	秀女
109.	I AM CHOSEN	被选上
110.	YEHENARA	叶赫那拉
111.	IF THE SON OF HEAVEN LOOKS	如果被天子看上
112.	CONCUBINES	秀女
113.	SON OF HEAVEN LOOKS	被天子看上
114.	YEHENARA	叶赫那拉
115.	LET ME BE REMEMBERED	就把我的名字
116.	YEHENARA AND CONCUBINES	叶赫那拉和秀女
117.	IN THE RED BRUSH BOOKS ...	记载历史上...
118.	The lights come up on TWO RECORD KEEPERS.	灯亮，照着两名史官。
119.	RECORD KEEPER ONE AND TWO	史官甲和乙
120.	WE ARE HERE TO MAKE A NOTE OF EV'RY GIRL HE HAS	就让我们记录他的每一个女孩
121.	RECORD KEEPER ONE	史官甲
122.	AND WE KEEP THE RECORDS STRAIGHT	要写得清清楚楚

123.	RECORD KEEPER TWO	史官乙
124.	EV'RY MEETING	见了谁啊
125.	RECORD KEEPER ONE	史官甲
126.	EV'RY DATE	约了谁
127.	RECORD KEEPER TWO	史官乙
128.	AND BELIEVE ME WITH THIS EMP'ROR WE WORK OVER TIME	皇上大人真的让我们啊团团转
129.	RECORD KEEPER ONE	史官甲
130.	AND IT'S HARDER THAN YOU THINK	你别以为很容易
131.	RECORD KEEPER TWO	史官乙
132.	AND WE'RE RUNNING OUT OF INK	用了多少墨和笔
133.	RECORD KEEPER ONE AND TWO	史官甲和乙
134.	AND TONIGHT HE WILL CHOOSE ...	今晚他会决定...
135.	YES TONIGHT HE WILL CHOOSE ...	今晚他会决定...
136.	RECORD KEEPER TWO	史官乙
137.	WE'RE NOT REALLY THAT OFFICIOUS	我们不是好管闲事
138.	RECORD KEEPER ONE	史官甲
139.	BUT THE TIMING IS AUSPICIOUS	不过现在就是吉时
140.	RECORD KEEPER ONE AND TWO	史官甲和乙
141.	SO TONIGHT HE MUST CHOOSE!	今晚他要决定！
142.	Our focus shifts back to the CONCUBINES.	焦点回到秀女。
143.	ALL THE CONCUBINES	所有秀女
144.	LET HIM FAVOUR	让他看上
145.	LET HIM FAVOUR	让他看上
146.	LET HIM FAVOUR	让他看上
147.	LET HIM FAVOUR ME ...	让他看上我...
148.	The EMPEROR arrives and studies them.	咸丰帝到，检视秀女。
149.	ACT ONE, SCENE FIVE	第一幕，第五场
150.	During the song the EMPEROR is looking at the CONCUBINES, one by one. Our focus is on YEHENARA.	歌曲一边进行，咸丰帝一个一个 检视秀女。叶赫那拉成为焦点。
151.	YEHENARA	叶赫那拉
152.	NOBODY KNOWS ME	他们不懂我

153.	NOTHING BEFORE THE DAY THAT I CAME	之前的我 在无名之中
154.	LIKE OTHERS WHO'VE LIVED AND PRAYED FOR THE SAME	我很普通 没什么不同
155.	THEY DON'T EVEN KNOW MY FAMILY NAME	连我姓什么 他们都不懂
156.	NOBODY KNOWS	没有人懂
157.	NOBODY SEES ME	谁能看见我
158.	BLESSED ME WITH LUCK, THE RULES OF THEIR ART	惺惺作态 愿上天保佑
159.	I'VE BEEN ALL THEY HOPED EACH DAY FROM THE START	我从第一天 满足所求
160.	BUT NO ONE HAS SEEN THE DREAMS IN MY HEART	可有谁看见 我心里的梦
161.	NOBODY KNOWS	没有人懂
162.	NOBODY KNOWS	没有人懂
163.	THIS IS MY ONLY CHANCE; LOVE, OPEN MY HEART	我的唯一希望 爱 敞开心房
164.	YEARS OF BROKEN DREAMS, ALL IN THE PAST	破碎的梦 都已成过往
165.	THIS IS MY ONLY CHANCE; LOVE, MAKE ME A PART	我的唯一希望 爱 让我遇上
166.	OF SOMEONE WHO KNOWS ME ...	一个人 会懂我
167.	THEY'VE PAINTED MY FACE	化上浓艳
168.	THEY'VE CHOSEN MY PAST	定下过往
169.	THEY'VE NURTURED MY PRIDE	选好角色
170.	IN THE ROLE THAT THEY CAST	让我骄傲上场
171.	BUT INSIDE THERE'S A PLACE	但我心里有个
172.	A PLACE THAT NOBODY KNOWS	没人知道的地方
173.	THIS IS MY ONLY CHANCE; LOVE, OPEN MY HEART	我的唯一希望 爱 敞开心房
174.	YEARS OF BROKEN DREAMS, ALL IN THE PAST	破碎的梦 都已成过往
175.	THIS IS MY ONLY CHANCE; LOVE, MAKE ME A PART	我的唯一希望 爱 让我遇上
176.	OF SOMEONE WHO SHOWS ME	一个人 让我看到
177.	HE LOVES ME AND KNOWS ME AT LAST ...	他爱我 他懂我 所想...
178.	The other CONCUBINES immediately leave. The EMPEROR and YEHEENARA are left alone. He begins to stroke her hair.	其他秀女即刻离开，留下咸丰帝 和叶赫那拉两人。咸丰帝开始抚 摸叶赫那拉的头发。
179.	EMPRESS	慈禧太后
180.	A DREAM SO REAL, A HEART SO FREE	美梦成真 心情奔放

181.	THE SON OF HEAVEN HOLDING ME	天子把我怀里藏
182.	JUST LOVE TO GIVE, AND TIME TO TAKE	把握时间 付出真爱
183.	TO MAKE THE LOVE THAT LOVERS MAKE	作恋人爱做的爱
184.	AND WHEN OUR LOVE WAS GENTLY MADE	温柔的爱 是那么美
185.	MORE PRECIOUS THAN A WORLD OF JADE	比金玉 更珍贵
186.	I SAW THE SMILE I LOVED SO MUCH	我看见了爱的微笑
187.	THE NIGHT I KNEW HIS GENTLE TOUCH	那夜他的手如此温柔
188.	Have you ever been in love Miss Carl?	可儿姑娘，你可有心上人？
189.	KATE is surprised.	凯特惊讶。
190.	EMPRESS	慈禧太后
191.	You informed me that painting a portrait is a two way process.	你曾告诉哀家，画肖像是双向的过程。
192.	KATE	凯特
193.	It is.	是的。
194.	EMPRESS	慈禧太后
195.	So have you ever been in love?	那，你可有心上人？
196.	KATE	凯特
197.	... Yes. I loved someone once. But it never lasts, does it ...	…有。我曾经爱过一个人。但感情的事都无法天长地久…
198.	The lights fade on KATE, the EMPRESS, YEHENARA and the EMPEROR.	台上只剩凯特、慈禧太后、叶赫那拉和咸丰帝，灯光渐暗。
199.	ACT ONE, SCENE EIGHT	第一幕，第八场
200.	Lights up on the SUMMER PALACE.	灯光亮，显示圆明园。
201.	YEHENARA is revealed.	叶赫那拉出现。
202.	YEHENARA	叶赫那拉
203.	THIS IS THE PLACE WHERE CHILDREN PLAY	在圆明园的每一天
204.	EV'RY SUMMER PALACE DAY	这里有 欢笑连连
205.	THIS IS THE PLACE WHERE DREAMS TAKE FLIGHT	在圆明园的每一夜
206.	EV'RY SUMMER PALACE NIGHT	这里有 梦想飞跃
207.	THIS IS THE PLACE I'VE LONGED TO SEE	我一直渴望到这里
208.	A PLACE WHERE I AM BLESSED TO BE	老天保佑 我在这里
209.	THIS IS THE PLACE THAT	佛祖慈悲的手就在这里

	BUDDHA'S HAND OF LOVE	
210.	HAS CARVED A SACRED LAND	雕出了圣地
211.	The COMPANY enters.	大伙出场。
212.	CHORUS	大伙
213.	THIS IS THE PLACE, A WORLD APART	世外桃源 就在这里
214.	THE GOLD, THE JADE, THE FINEST ART	金玉满堂 好手艺
215.	THIS IS THE PLACE, WHERE SUMMER WAKES	夏天来临 就在这里
216.	THE GLINT OF SUN ON SUMMER LAKES	湖上太阳 好天气
217.	THIS IS THE PLACE WHERE GODS CAN ROAM	就在这里 众神漫游
218.	THEIR STATUES GLEAM, THEIR HOME FROM HOME	神像靓丽 下凡无忧
219.	THIS IS THE PLACE FOR PEACE, FOR HEALTH	平安健康 就在这里
220.	WE'RE HERE! THE HEART OF CHINA'S WEALTH	我们来到富贵之地
221.	PRINCE TUN	敦亲王
222.	AND WHILE THEY WASTE THEIR PRECIOUS DAYS	自寻其乐 纸醉金迷
223.	THERE'S ARMIES AT OUR BORDERS	敌军渐渐压境
224.	THE BRITISH GUNS ARE GETTING NEAR	英军枪炮 步步逼近
225.	AND NO ONE'S GIVING ORDERS	却无人发号施令
226.	CHORUS	大伙
227.	THIS IS THE PLACE THAT SOOTHES THE MIND	就在这里 心旷神怡
228.	WE'VE LEFT THE WORLD OF FEAR BEHIND	可怕的世界 抛千里
229.	THIS IS THE PLACE FOR RICH BROCADES	华丽锦绣就在这里
230.	FOR HERE OUR GLORY NEVER FADES	不褪的辉煌永不移
231.	THIS IS THE PLACE FOR SUMMER BLISS	夏天的欢乐在这里
232.	WHERE LOVERS STEAL A SECRET KISS	恋人偷偷的亲密
233.	THIS IS THE PLACE FOR PEACE, FOR HEALTH	平安健康 就在这里
234.	WE'RE HERE! THE HEART OF CHINA'S WEALTH	我们来到富贵之地
235.	RECORD KEEPER TWO	史官甲
236.	BUT WHILE WE SPEND OUR	夏天我们多悠闲

	SUMMER DAYS	
237.	IN BANQUET HALLS	大鱼大肉
238.	RECORD KEEPER ONE	史官乙
239.	AND DANCING!	还跳舞
240.	RECORD KEEPER TWO	史官乙
241.	THE BRITISH ARMY'S ALL AROUND	英国大军围过来
242.	AND SOON THEY'LL BE ADVANCING	很快就会进攻
243.	RECORD KEEPERS ONE AND TWO	史官甲和乙
244.	ON THE ...	进攻
245.	SUMMER PALACE, SUMMER PALACE	圆明园啊，圆明园啊
246.	SUMMER PALACE, SUMMER PALACE	圆明园啊，圆明园啊
247.	MEN	男
248.	THIS IS THE PLACE THE HEAVENS SHINE	就在这里 上天照亮
249.	THE SUN THAT MAKES THE FINEST WINE	创造美酒的太阳
250.	WOMEN	女
251.	THIS IS THE PLACE, OUR FLAGS UNFURLED	就在这里 旗帜飞扬
252.	THE BEST KEPT SECRET IN THE WORLD!	世界最隐秘的地方
253.	CHORUS	大伙
254.	THIS IS THE PLACE, A GOLDEN MAZE	金色迷宫 就在这里
255.	TO WILE AWAY THOSE SUMMER DAYS	度过那夏天的日期
256.	THIS IS THE PLACE FOR PEACE, FOR HEALTH	平安健康 就在这里
257.	WE'RE HERE! THE HEART OF CHINA'S WEALTH	我们来到富贵之地
258.	EVERYONE kneels to pray.	大家跪拜。
259.	CHORUS	大伙
260.	TEMPLE OF THE SEA OF WISDOM	学海殿堂 浴火凤凰
261.	SEE THE PHOENIX RISE	多辉煌
262.	TOWERS FOR THE PEACE OF BUDDHA	冲天佛塔 平安菩萨
263.	RISING TO THE SKIES	多典雅
264.	YEHENARA	叶赫那拉
265.	THIS IS THE PLACE I'LL HAVE MY CHILD	我的孩子 生在这里
266.	THIS SACRED PLACE WHERE	这众神保佑的圣地

	GODS HAVE SMILED	
267.	THIS IS THE PLACE WHERE I BELONG	我就是属于这地方
268.	WHERE I CAN WATCH MY CHILD GROW STRONG	看着孩子茁壮成长
269.	THIS IS THE PLACE I ONLY KNOW	之前我只能在梦里
270.	FROM DREAMS I DREAMED SO LONG AGO	看见传说中的这里
271.	THIS IS THE PLACE, PROFOUND, DIVINE	玄秘神圣 就是这里
272.	A PLACE TO MAKE MY FUTURE MINE ...	我的未来 就在这里
273.	CHORUS	大伙
274.	THIS IS THE PLACE	就在这里
275.	SUMMER PALACE	圆明园啊
276.	THIS IS THE PLACE	就在这里
277.	SUMMER PALACE	圆明园啊
278.	THIS IS THE PLACE!	就在这里
279.	Lights come up on the TWO RECORD KEEPERS.	灯亮，照着两个史官。
280.	RECORD KEEPER ONE AND TWO	史官甲和乙
281.	A HAPPY EMPEROR MAKES A VERY HAPPY PALACE	皇上喜悦 整个宫廷也会喜悦
282.	RECORD KEEPER ONE	史官甲
283.	THERE WERE CELEBRATIONS EV'RY NIGHT	每晚都有庆祝宴
284.	RECORD KEEPER TWO	史官乙
285.	AND EVERYONE WOULD TALK	大家都在说
286.	RECORD KEEPER ONE	史官甲
287.	OF THE BIRTH	生孩子
288.	RECORD KEEPER TWO	史官乙
289.	ONLY OF THE BIRTH	只说生孩子
290.	RECORD KEEPER ONE	史官甲
291.	WHEN WOULD SHE GIVE BIRTH?	几时生孩子？
292.	RECORD KEEPER TWO	史官乙
293.	AND YOU SHOULD HAVE SEEN HER GIRTH!	她的腰围更是正！
294.	RECORD KEEPER TWO looks at RECORD KEEPER ONE, unimpressed.	史官乙不屑地看着史官甲。
295.	RECORD KEEPER ONE	史官甲
296.	AND WHILE EV'RYBODY WAITED ALL WE DID WAS KNEEL AND PRAY	大家一起等待 我们只有跪拜

297.	RECORD KEEPER TWO	史官乙
298.	FOR THE MOMENT TO ARRIVE, FOR THE DAY THAT WE WOULD KNOW	等待那一刻 等待揭晓那一天
299.	AND SHE ATE REALLY UNUSUAL FOOD	她吃的 不是普通的奇怪
300.	LIKE TURTLE	山瑞
301.	RECORD KEEPER ONE	史官甲
302.	AND FISH-LIPS	鱼唇
303.	RECORD KEEPER TWO	史官乙
304.	AND TROTTERS	猪蹄
305.	RECORD KEEPER ONE	史官甲
306.	AND TURNIPS	萝卜
307.	RECORD KEEPER TWO	史官乙
308.	AND RICE	米饭
309.	RECORD KEEPER ONE AND TWO	史官甲和乙
310.	AN AWFUL LOT OF RICE	很多的米饭
311.	RECORD KEEPER ONE	史官甲
312.	SO WE ALL HAD TO EAT IT ...	所以我们都要吃...
313.	YEHENARA calls out in pain.	叶赫那拉痛得惊叫。
314.	RECORD KEEPER ONE AND TWO	史官甲和乙
315.	AND TONIGHT WE WILL KNOW ...	今晚就会揭晓
316.	YES TONIGHT WE WILL KNOW ...	今晚就会揭晓
317.	RECORD KEEPER TWO	史官乙
318.	TO THE EMP'ROR'S SATISFACTION	皇上真的非常喜欢
319.	RECORD KEEPER ONE	史官甲
320.	SHE HAS HAD HER FIRST CONTRACTION	她已经开始临产
321.	RECORD KEEPER ONE AND TWO	史官甲和乙
322.	SO TONIGHT WE WILL KNOW!	今晚就会揭晓
323.	WOMEN	女
324.	YEHENARA	叶赫那拉
325.	YEHENARA	叶赫那拉
326.	YEHENARA	叶赫那拉
327.	YEHENARA	叶赫那拉
328.	RECORD KEEPER ONE	史官甲

329.	ON THE TWENTY SEVENTH OF THIS MONTH, BENEATH THE RISING MOON, THE CONCUBINE BY THE NAME OF YEHENARA GAVE BIRTH TO THE EMPEROR'S CHILD.	本月二十七 上弦月 妃子叶赫那拉 生下龙种。
330.	RECORD KEEPER TWO	史官乙
331.	THE SON OF HEAVEN WAS AT LAST THE FATHER OF A SON.	天子终于 有后
332.	RECORD KEEPER ONE AND TWO	史官甲和乙
333.	THE FATHER OF A SON	皇上的传人
334.	NOW CHINA HAS A SON	中国的传人
335.	THE EMPIRE HAS A SON ...	天下的传人
336.	The lights go down on the RECORD KEEPERS and come up on YEHENARA holding her baby. The EMPRESS is watching her.	照着史官的灯光暗去，另一组灯光照亮抱着婴儿的叶赫那拉。慈禧太后注视着她。
337.	YEHENARA	叶赫那拉
338.	SAFE NOW	安吧
339.	HERE TO HOLD YOU	让我抱你
340.	NEVER SCOLD YOU	要保护你
341.	TIME TO KNOW YOU	要认识你
342.	SLEEP NOW	睡吧
343.	DAYS TO BLESS YOU	白天呵护你
344.	NIGHTS CARESS YOU	夜里安抚你
345.	TIME TO SHOW YOU LOVE	要好好爱着你
346.	EMPRESS	慈禧太后
347.	(to Kate)	(对凯特)
348.	Although I knew I would never see the Emperor again, I knew I had shown him my love by giving him a son.	哀家知道与皇上的缘分已尽。哀家也知道，哀家给皇上生了龙种，也算示爱。
349.	KATE	凯特
350.	I can't believe it didn't hurt him too ... not being able to see you.	我很难相信他见不到你… 自己不会痛苦。
351.	EMPRESS	慈禧太后
352.	It was enough to know I had made him happy.	哀家知道自己让皇上开心，这已经足够。
353.	She smiles ruefully.	太后露出感慨的笑。
354.	EMPRESS	慈禧太后
355.	If only everyone had been so happy for him ...	可不是每个人都为圣上高兴…
356.	As the lights fade on KATE and the EMPRESS they come up on PRINCE TUN.	照着凯特和慈禧太后的灯光暗去，另一组灯光照亮敦亲王奕

		諒。
357.	PRINCE TUN	敦亲王
358.	NOW CHINA HAS A SON	中国有了传人
359.	CHINA FALLS	会灭亡
360.	THERE'LL SOON BE FOREIGN DEVILS	洋鬼子很快就会
361.	MARCHING TO THESE WALLS	闯到围墙
362.	AND NOW SHE'S BORNE A SON	现在她生子了
363.	NOTHING WILL CHANGE	又怎么样
364.	ANOTHER FOOL IN LINE	废物多了一个
365.	THE ONLY HOPE WE HAVE	希望只有一个
366.	IS IF THE THRONE IS MINE	就是让我登基
367.	FOR ALTHOUGH AT LAST MY BROTHER HAS A SON	即使皇兄终于有了传人
368.	I MUST TAKE CONTROL IF THE FUTURE'S TO BE WON	要把握未来 就让我主宰
369.	The IRONHATS enter and kneel before PRINCE TUN.	铁帽子侍卫进场，叩见敦亲王。
370.	PRINCE TUN	敦亲王
371.	The British Navy is amassing off the coast. Six more warships were seen arriving today.	英国军舰在沿岸海域集合。今天又来了六艘战舰。
372.	THE BRITISH SEE A CHANCE	英国鬼子只看见
373.	FOR A PROFIT TO BE MADE	自己得利的机会
374.	THEY'RE POISONING OUR MINDS	他们的鸦片
375.	WITH THE OPIUM THEY TRADE	迷惑我们的思维
376.	THERE'S BRITISH SOLDIERS FIGHTING	英国军队争取
377.	FOR THE MARKETS THAT THEY CRAVE	渴望占领的市场
378.	LEAVING MOTHERS LOST IN GRIEF	多少母亲在坟墓前
379.	TO TEND THEIR CHILDREN'S GRAVE	默默地哀伤
380.	WHEN THE EMPEROR DIES, COMES THE HOUR	皇上驾崩 就是时候
381.	FOR ONLY WHEN I HOLD THE REINS OF POWER	大权在手 我才能够
382.	CAN I STOP OUR GLORY FADING	让这大地重现辉煌
383.	STOP THE SLAUGHTER AND THE TRADING	买卖杀戮 不再猖狂
384.	BUT NOTHING WILL BE DONE	可是贱人生子了
385.	NOW THIS WITCH HAS BORNE A SON	现在一切都停了

386.	WHO IS OUR ENEMY?	真正的敌人是谁?
387.	THE IRONHATS	铁帽子侍卫
388.	THE FOREIGN DEVILS AT OUR DOORS	门外的洋鬼子 诶
389.	PRINCE TUN	敦亲王
390.	WHO ELSE IS OUR ENEMY?	我们敌人还有谁?
391.	THE IRONHATS	铁帽子侍卫
392.	THE EMPEROR AMONG HIS WHORES	吃喝嫖妓咸丰 诶
393.	PRINCE TUN	敦亲王
394.	WHO KNOWS WHAT CHINA NEEDS?	谁懂中国所需?
395.	THE IRONHATS	铁帽子侍卫
396.	HE'LL TURN HIS BACK WHILE CHINA BLEEDS	中国流血 他背弃
397.	PRINCE TUN	敦亲王
398.	WHO WILL BRING US VICTORY?	谁会带来胜利?
399.	THE IRONHATS	铁帽子侍卫
400.	YOU ALONE CAN SET US FREE!	解救我们唯有你!
401.	PRINCE TUN	敦亲王
402.	WHO WILL FIGHT THE FIRST OF MANY WARS?	谁会为你开打第一战?
403.	THE IRONHATS	铁帽子侍卫
404.	WE'LL FIGHT AND DIE UNTIL THE THRONE IS YOURS!	战死沙场 直到你登基!
405.	The IRONHATS train.	铁帽子侍卫练功。
406.	PRINCE TUN AND THE IRONHATS	敦亲王和铁帽子侍卫
407.	THE BRITISH SEE THE WEAK	英国鬼子的谎言
408.	AND EXPLOIT THEM WITH THEIR LIES	看准弱者的缺点
409.	THEY'RE PLAYING WITH OUR LIVES	不理我们的死活
410.	AND OUR FUTURE IS THEIR PRIZE	夺走我们的未来
411.	AND NO ONE HAS THE GUTS TO DRIVE	谁都没有骨气
412.	THE BASTARDS FROM OUR LANDS	把洋鬼子都赶去
413.	CHINA'S BEING STRANGLED BY THESE	中国就要被洋鬼子
414.	FOREIGN DEVILS' HANDS	一口吃下去
415.	PRINCE TUN	敦亲王
416.	WHEN THE EMPEROR DIES, COMES THE HOUR	皇上驾崩 就是时候

417.	FOR ONLY WHEN I HOLD THE REINS OF POWER	大权在手 我才能够
418.	CAN I STOP OUR GLORY FADING	让这大地重现辉煌
419.	STOP THE SLAUGHTER AND THE TRADING	买卖杀戮 不再猖狂
420.	BUT NOTHING WILL BE DONE	可是贱人生子了
421.	NOW THIS WITCH HAS BORNE A SON ...	现在一切都停了
422.	The lights come up on YEHENARA holding her baby.	灯亮，照着抱着婴儿的叶赫那拉。
423.	RECORD KEEPER ONE	史官甲
424.	TUNG CHIH IS BORN, HOW HAPPY WE WERE	同治诞生 我们多欢喜
425.	RECORD KEEPER TWO	史官乙
426.	A HEALTHY BOY IS A VERY HEALTHY SIGN	健康的男孩 这是多好的预兆
427.	RECORD KEEPER ONE	史官乙
428.	BLESSED WITH A SON, HOW HAPPY FOR HER	生儿有幸 啊 为她高兴
429.	RECORD KEEPER TWO	史官乙
430.	A SACRED FEAST BY A VERY SACRED SHRINE	圣殿里面 摆了很大的盛宴
431.	RECORD KEEPER ONE AND TWO	史官甲和乙
432.	BUT TONIGHT, TURN YOUR EYES	但今晚不要看
433.	YES TONIGHT, TURN YOUR EYES	今晚请不要看
434.	RECORD KEEPER TWO	史官乙
435.	FOR PRINCE TUN IS ON A MISSION	敦亲王有任务要办
436.	RECORD KEEPER ONE	史官乙
437.	AND YOU CANNOT FIGHT TRADITION	传统就是不能不管
438.	RECORD KEEPER ONE AND TWO	史官甲和乙
439.	SO TONIGHT, TURN YOUR EYES ...	今晚请不要看
440.	PRINCE TUN and some IRONHATS approach YEHENARA.	敦亲王和一些铁帽子侍卫走到叶赫那拉面前。
441.	PRINCE TUN	敦亲王
442.	Your time with the child is over. Now he will be cared for by the courtiers.	你跟孩子的时间已尽。他以后会由宫廷里的宦官照顾。
443.	YEHENARA	叶赫那拉
444.	No! Please ... he is all I have ...	不要！求你… 我就只有他了…

445.	PRINCE TUN	敦亲王
446.	It is how it has always been!	这是规矩！
447.	YEHENARA	叶赫那拉
448.	He's my son!	儿子是我的！
449.	PRINCE TUN	敦亲王
450.	You think a mere woman is fit to prepare an Emperor for the throne?! Give him to me!	你一个女流之辈，就配辅佐未来天子即位？！孩子给我！
451.	YEHENARA	叶赫那拉
452.	No! He belongs to me!	不行！孩子是我的！
453.	YEHENARA holds her child tightly. The IRONHATS approach her threateningly.	叶赫那拉抱紧孩子。随从咄咄逼人，都向她逼近。
454.	PRINCE TUN	敦亲王
455.	You prove how unfit a mother you are. Instead of giving him to me while he sleeps ... you would rather we rip him from your arms!	你不愿乘孩子睡着时把他交给我，宁愿我们从你的怀里把他硬抢过来！你证明了你不配当母亲！
456.	YEHENARA	叶赫那拉
457.	No!	不要！
458.	Long pause. Finally YEHENARA kisses the baby's brow, bows slightly and holds out the baby. PRINCE TUN indicates for one of the IRONHATS to take it. As soon as the baby has left her arms YEHENARA runs off, desperate.	许久的停顿。最后，叶赫那拉亲吻一下孩子的额头，微微鞠躬，伸手交出孩子。敦亲王示意要其中一位铁帽子侍卫接过孩子。叶赫那拉一放手，绝望地跑开。
459.	PRINCE TUN	敦亲王
460.	For the good of China, this child will die a weakling ...	为了中国，这窝囊的孩子必定早死...
461.	They leave. The EMPRESS has been watching.	他们离开。慈禧太后一直看着。
462.	KATE	凯特
463.	They took your son?	他们抢走了太后您的儿子？
464.	EMPRESS	慈禧太后
465.	It is the way of the court.	宫廷规矩，不可免。
466.	KATE	凯特
467.	But where did they take him?	他们把孩子带到哪里？
468.	EMPRESS	慈禧太后
469.	(bitter)	(怨恨)
470.	You want more?! You need to know all this to paint a portrait?	你还要知道更多？你画肖像，需要知道这些？
471.	KATE	凯特
472.	Yes. I need more. But not for the portrait. For you.	对，我需要知道更多。但这不是为了画肖像，而是为了太后您。

473.	Beat.	停顿。
474.	EMPRESS	慈禧太后
475.	You are the most demanding woman I've seen since the last time I looked in the mirror.	除了老身… 你可是哀家见过最难缠的女人。
476.	KATE smiles.	凯特微笑。
477.	EMPRESS	慈禧太后
478.	They took him to be brought up by wet-nurses and eunuchs. I was never allowed to see him. For years.	他们把孩子带走，给奶娘和太监带大，多年来都不让哀家见他。
479.	THIS IS THE PLACE THEY STOLE MY HEART	在这里 把我心肝偷走
480.	THE PLACE THEY RIPPED MY DREAMS APART	撕碎我所有的梦
481.	THIS IS THE PLACE I'D LONGED TO BE	曾经我渴望在这里
482.	BEFORE THEY TOOK MY SON FROM ME ...	直到他们把我儿子夺取
483.	The lights come up on the TWO RECORD KEEPERS. They are very sad.	灯亮，照着两名沮丧的史官。
484.	RECORD KEEPER ONE	史官甲
485.	SOMETIMES IT HURTS TO WRITE IN THE BOOKS	有时候记载历史很痛
486.	RECORD KEEPER TWO	史官乙
487.	THE WORDS ARE COLD, JUST AN ENTRY ON A PAGE	页面上的字 只是冷冷的记录
488.	RECORD KEEPER ONE	史官甲
489.	BUT LIFE MUST GO ON, HOWEVER IT LOOKS	不管怎样 每天一样过
490.	RECORD KEEPER TWO	史官乙
491.	WHERE BETTER TO PRETEND THAN AN OP'RA STAGE?	强颜欢笑 舞台最适合
492.	RECORD KEEPER ONE AND TWO	史官甲和乙
493.	SO TONIGHT WE WILL GO	我们今晚就去
494.	YES TONIGHT WE WILL GO	我们今晚就去
495.	RECORD KEEPER TWO	史官乙
496.	FOR IT'S ALWAYS GOOD FOR KARMA	反正去看戏剧表演
497.	RECORD KEEPER ONE	史官甲
498.	IF YOU GO AND SEE SOME DRAMA	你就一定会结善缘
499.	RECORD KEEPER ONE AND TWO	史官甲和乙
500.	SO TONIGHT WE WILL GO ...	我们今晚就去
501.	EVERYONE	大伙

502.	TO THE OPERA!!!	看京剧!
503.	The TWO RECORD KEEPERS rush to take their positions. The performance begins.	两名史官赶紧就位。表演开始。
504.	RECORD KEEPER TWO	史官乙
505.	WELCOME TO OUR STORY	欢迎来听故事
506.	FOR NOW IT CAN BE PLAYED	现在正要上演
507.	RECORD KEEPER ONE	史官甲
508.	A STORY OF BEGINNINGS	说世界怎么开始
509.	OF HOW THE WORLD WAS MADE ...	创世纪的起点...
510.	The MUSIC continues.	音乐继续伴奏。
511.	RECORD KEEPER TWO	史官乙
512.	In the beginning, within the infinity of nothing, there was an egg.	在起初, 大地混沌空虚, 出现了一个蛋。
513.	RECORD KEEPER ONE	史官甲
514.	And inside that egg was Pan Gu.	蛋里是盘古。
515.	RECORD KEEPER TWO	史官乙
516.	After eighteen thousand years Pan Gu woke from a deep sleep.	盘古熟睡了一万八千年, 终于苏醒。
517.	RECORD KEEPER ONE	史官甲
518.	And feeling crushed within the egg he began to push with his arms, and after many years he broke open the shell.	盘古在蛋里动弹不得, 于是开始用双臂用力推, 多年以后终于破壳而出。
519.	RECORD KEEPER TWO	史官乙
520.	And the top of the egg he pushed so high that it became the heavens.	蛋顶推得高高的, 成了天。
521.	RECORD KEEPER ONE	史官甲
522.	And the bottom of the egg he pushed so low it became the earth.	蛋底推得低低的, 成了地。
523.	RECORD KEEPER TWO	史官乙
524.	And he pushed them so far apart that they could never join again.	盘古把蛋的顶和底推得从此无法再结合。
525.	RECORD KEEPER ONE	史官甲
526.	But all his effort drained him of his strength.	可是盘古耗尽力气, 精疲力竭。
527.	RECORD KEEPER TWO	史官乙
528.	And Pan Gu died.	就此死去。
529.	RECORD KEEPER ONE	史官甲
530.	And as he died, one of his eyes became the sun ...	他的一只眼睛变成了太阳
531.	RECORD KEEPER TWO	史官乙
532.	And the other became the moon ...	另一只眼睛变成了月亮
533.	RECORD KEEPER ONE	史官甲

534.	His last breath became the wind ...	他的最后一口气变成了风
535.	RECORD KEEPER TWO	史官乙
536.	His tears became rain ...	他的眼泪变成了雨露
537.	RECORD KEEPER ONE	史官甲
538.	His last cry became the thunder ...	他的最后叫声变成了雷声
539.	Suddenly there is a huge explosion.	突然听到巨大的爆炸声。
540.	RECORD KEEPER TWO	史官乙
541.	The British are attacking!	英国鬼子打过来了！
542.	We see many explosions, flashing lights, the sounds of gun fire and screaming. The Summer Palace is being attacked. There is a final huge explosion, filling the stage with smoke.	爆炸声、灯闪、枪声、尖叫声。圆明园遭攻打。最后一阵爆炸声，台上一片烟雾。
543.	ACT ONE, SCENE NINE	第一幕，第九场
544.	As the smoke clears KATE is revealed in the ruins. She looks at the devastation. She sits and begins to write a letter. A light comes up on MORRISON as he reads it.	烟雾散去，凯特在废墟中出现。她望着周围的残局，接着坐下，开始写信。灯亮，照着看信的莫里森。
545.	KATE	凯特
546.	Dear George. I am writing to you from the ruins of the Summer Palace. This morning the Empress told me how it was destroyed by the British. I could hardly believe it. They destroyed it for nothing. Just greed and hatred.	亲爱的乔治，这封信是从圆明园的废墟中给你写的。太后今早告诉我英国人把圆明园摧毁，真令我难以置信。他们摧毁圆明园不为什么，就只因为贪图和仇恨。
547.	As KATE's voice fades, MORRISON reads the letter.	凯特的声音渐渐消失，莫里森读着信的内容。
548.	MORRISON	莫里森
549.	There was so much gold here that the soldiers could not believe it was gold and they cast it aside in their rush to steal the jewels. They tore down the tapestries. They smashed the jade statues. And when their pockets were full of all they could carry they set fire to the buildings. The Summer Palace was consumed by flames of greed. As she told me all this I felt so ashamed. I miss you George and I so look forward to -	这里的金品多得士兵根本不相信就是金品，都抛一旁，只顾抢珠宝。他们撤下绣帷，砸烂玉雕，口袋装得满满之后，把各个大楼都烧了。圆明园让贪念的火焰给吞噬。太后说这一切，让我好惭愧。乔治，我很想念你，非常渴望...
550.	The EMPRESS has entered, unseen by KATE.	凯特没有发现慈禧太后进来。
551.	EMPRESS	慈禧太后
552.	What are you writing?	你在写什么？

553.	KATE looks up, caught out. The light on MORRISON snaps out.	凯特抬头，惊觉自己被发现。照着莫里森的灯光突然暗去。
554.	EMPRESS	慈禧太后
555.	Well? I asked you a question.	哀家问你话。
556.	KATE	凯特
557.	Some notes to myself ... about the portrait ...	我在给自己写…关于肖像的笔记…
558.	EMPRESS	慈禧太后
559.	The Grand Eunuch tells me you have been sending letters to Beijing.	大太监告诉哀家，你写信到北京。
560.	KATE	凯特
561.	I have a friend there who is unwell. I was enquiring after their health.	我的朋友在北京身体不适，我在问候他。
562.	Long pause.	许久的停顿。
563.	KATE	凯特
564.	It must break your heart to see these ruins. To think the British did all this ...	看到这废墟，太后您一定无比痛心。想不到这都是英国人干的…
565.	EMPRESS	慈禧太后
566.	We call your people the white devils. And you wonder why it is hard to trust.	我们称你们为红毛鬼子。你还不明白为何相信你们如此不易？
567.	KATE	凯特
568.	I am not only the colour of my skin.	我的肤色并不代表我的一切。
569.	EMPRESS	慈禧太后
570.	Maybe not. But while the Chinese took my son, the white-devils destroyed our world. And once again we had to run ... even further ... to the Winter Palace ...	也许。不过，抢走哀家儿子的是中国人，摧毁我们世界的则是红毛鬼子。我们接着又被迫逃离到更远的避暑山庄…
571.	ACT ONE, SCENE TEN	第一幕，第十场
572.	The COMPANY enter carrying many bags and trunks. The EMPEROR is being carried in a sedan chair.	大队提着许多包袱和箱子进场。咸丰帝坐轿子。
573.	COMPANY	大队
574.	ONE MORE DEFEAT	又被击溃
575.	ONE MORE RETREAT	又要撤退
576.	THE WORLD THAT WE KNOW	我们奋力拯救
577.	THAT WE'RE FIGHTING TO SAVE	我们的世界
578.	THE WORLD THAT WE MADE	我们为强者勇者
579.	FOR THE STRONG AND THE BRAVE	创造的世界
580.	IS A WORLD THAT WILL DIE IN	将会埋葬于战士的墓碑

	A WARRIORS GRAVE	
581.	THE LAND OF OUR FATHERS, LET STORIES BE TOLD	亲爱的祖国，让故事发扬
582.	THE LAND OF OUR FATHERS, THE GLORIES OF OLD	亲爱的祖国，过去的辉煌
583.	IN THE KINGDOM FOR THE STRONG	在这强者的王国
584.	RECORD KEEPER TWO	史官乙
585.	SO WE TRAVELLED DAY AND NIGHT	知道已经败了仗
586.	KNOWING WE HAD LOST THE FIGHT	只好日夜在逃亡
587.	RECORD KEEPER ONE	史官甲
588.	PRAYING FOR EACH MORNING LIGHT	只求能看到天亮
589.	RUNNING FOR OUR LIVES	一直在逃亡
590.	RECORD KEEPER TWO	史官乙
591.	SEEMED SO BLEAK	很不妙
592.	RECORD KEEPER ONE	史官甲
593.	THE EMPEROR WAS GROWING WEAK	皇上身子渐弱了
594.	RECORD KEEPER ONE AND TWO	史官甲和乙
595.	FIGHTING FOR HIS LIFE	生命垂危
596.	YET HOPE SURVIVES!	希望不灭！
597.	COMPANY	大伙
598.	ONE MORE TO LOSE	失去一个
599.	ONE MORE TO CHOOSE	一个选择
600.	THE WORLD THAT WE'VE KNOWN	五千年以来
601.	FOR FIVE THOUSAND YEARS	存在的世界
602.	THE WORLD THAT WE MADE	我们靠泪水
603.	THROUGH THE SHEDDING OF TEARS	所创造的世界
604.	IS BECOMING A WORLD THAT EV'RYONE FEARS	变成世人眼里 可畏的世界
605.	THE LAND OF OUR FATHERS, LET STORIES BE TOLD	亲爱的祖国，让故事发扬
606.	THE LAND OF OUR FATHERS, THE GLORIES OF OLD	亲爱的祖国，过去的辉煌
607.	IN THE KINGDOM FOR THE STRONG	在这强者的王国
608.	The COMPANY arrive at the Palace.	大队到达皇宫。
609.	EMPRESS	慈禧太后
610.	(to Kate)	(对凯特)

611.	But when we arrived at the Winter Palace it seemed there could be no hope. The Emperor was very ill. It was clear that he was dying. And we all knew that he was too ill to name a successor. And that would mean only one thing ...	可是，我们到了避暑山庄，已经看似无望。咸丰帝病重临危，大伙清楚皇上病弱，无法封嗣。后果只有一个...
612.	PRINCE TUN	敦亲王
613.	NOW AT LAST HAS COME THE HOUR	时辰终于等到了
614.	NOW AT LAST MY CHANCE FOR POWER	夺权机会来到了
615.	STOP THE COUNTRY TURNING SOUR	不让国家再腐朽
616.	SOON IT WILL BE MINE	一切归我所有
617.	LIE IN WAIT	静静等待
618.	NEVER LEAVE IT UP TO FATE	不可让天意主宰
619.	SOON IT WILL BE MINE	一切归我所有
620.	PRINCE TUN, DIVINE!	敦亲王 至尊！
621.	YEHENARA is looking on.	叶赫那拉看着。
622.	YEHENARA	叶赫那拉
623.	IF HE DIES WITHOUT NAMING	如果皇上生前
624.	MY SON AS HIS HEIR	不封儿子为嗣
625.	IF HE DIES WITHOUT PLACING	如果皇上生前
626.	MY SON ON THE THRONE	不让儿子继位
627.	MY SON WILL BE KILLED BY THE SLICE OF A BLADE	一刀砍下来儿子人头落地
628.	AND HIS BROTHER WILL STEP FROM HIS TREACHEROUS SHADE	敦亲王就会从黑暗中站出来
629.	AND I WILL DIE ALONE	留我孤单死去
630.	THE LAND OF OUR FATHERS, LET STORIES BE TOLD	亲爱的祖国，让故事发扬
631.	THE LAND OF OUR FATHERS, THE GLORIES OF OLD	亲爱的祖国，过去的辉煌
632.	IN THE KINGDOM FOR THE STRONG	在这强者的王国
633.	EMPRESS	慈禧太后
634.	IN THE KINGDOM FOR THE STRONG	在这强者的王国
635.	She suddenly runs towards the EMPEROR but her way is blocked by two IRONHATS. She turns and tries again but again her way is blocked.	叶赫那拉突然跑向咸丰帝，两个铁帽子侍卫阻挡。她换个方向再试，又被阻挡。
636.	YEHENARA	叶赫那拉
637.	Please! I need to see the Emperor.	求你！我必须见皇上。

638.	GUARD	侍卫
639.	No!	不行！
640.	YEHENARA	叶赫那拉
641.	I have to see him!	我一定要见皇上！
642.	But there is no way through.	可是她无法突破重围。
643.	ACT ONE, SCENE ELEVEN	第一幕，第十一场
644.	The TWO RECORD KEEPERS have been watching. As she runs they sing.	两个史官一直在看。叶赫那拉一边跑，他们一边唱。
645.	RECORD KEEPER ONE	史官甲
646.	LIVING IN A CAGE	紫禁城里面
647.	HIS FORBIDDEN CITY	囚鸟盼飞上天
648.	FIGHTING THROUGH THE RAIN FOR SUNLIGHT	雨中争取那道阳光
649.	RECORD KEEPER TWO	史官乙
650.	TAKING EV'RY CHANCE	不惜冒险
651.	BREAKING EV'RY ORDER	不顾抗旨危险
652.	FIGHTING THROUGH THE PAIN FOR SUNLIGHT	忍着痛啊争取阳光
653.	RECORD KEEPER ONE AND TWO	史官甲和乙
654.	FIGHTING THROUGH HER FEARS	不顾心畏惧
655.	FIGHTING BACK THE TEARS	忍着不哭泣
656.	FIGHTING FOR THE YEARS TO COME	为了将来而努力
657.	YEHENARA	叶赫那拉
658.	Where is my son?!	我的儿子在哪里？
659.	RECORD KEEPER ONE AND TWO	史官甲和乙
660.	SOMETHING MUST BE DONE	一定要处理
661.	NO ONE KEEPS A MOTHER FROM HER SON	怎能让母子如此分离
662.	The TWO RECORD KEEPERS rush off. YEHENARA is desperate.	两个史官赶紧跑下台。叶赫那拉万分急躁。
663.	YEHENARA	叶赫那拉
664.	NOBODY KNOWS ME	他们不懂我
665.	NO ONE CAN FEEL THE PAIN THAT I'VE KNOWN	心里的痛 有谁会懂
666.	THE DAYS WITHOUT LOVE, THE NIGHTS ALL ALONE	无爱的日子 孤独的黑夜
667.	IF NO ONE WILL FIGHT, I'LL FIGHT ON MY OWN	若没人伸手 我自己奋斗
668.	NOBODY KNOWS	没有人懂
669.	NOBODY SEES ME	谁能看见我
670.	THOUGHT I'D ACCEPT THE	认定我接受 他们的游戏

	RULES OF THEIR GAME	
671.	THEY THOUGHT I'D GIVE UP AND LIVE WITH THE SHAME	看准我放弃 就此苟活下去
672.	THEY'LL TAKE ALL I HAVE AND LEAVE ME THE BLAME	夺走我所有 任我遭世人毁誉
673.	SOON THEY WILL KNOW	他们会懂
674.	SOON THEY WILL KNOW	他们会懂
675.	THIS IS MY ONLY CHANCE; LOVE, STAY BY MY SIDE	你是我唯一希望 爱 留在身旁
676.	ALL THEY'VE SEEN ARE TEARS, NEVER MY PRIDE	只有眼泪 却不见尊严
677.	THIS IS MY ONLY CHANCE; LOVE, OPEN YOUR HEART	你是我唯一希望 爱 敞开心房
678.	FOR SOMEONE WHO NEEDS YOU ...	去接受 需要你的人...
679.	NOBODY HEARS ME	有谁听到我
680.	HOW COULD THEY THINK, WITH ALL THAT THEY'VE DONE	我怎么会 就这样后退
681.	I'D LET THEM DENY THE DREAMS OF MY SON	儿子的梦想 让他们捣毁
682.	I'LL FIGHT FOR HIS LIFE TILL JUSTICE IS WON	争取天理 把他命取回
683.	THEN THEY WILL KNOW	他们就懂
684.	THEN THEY WILL KNOW	他们就懂
685.	The TWO RECORD KEEPERS return with her son, TUNG CHIH. He runs to his mother. She picks him up joyfully.	两个史官带着叶赫那拉的儿子同 治再进场。同治跑向母亲，叶赫 那拉开心地抱起他。
686.	YEHENARA	叶赫那拉
687.	I PROMISE MY LOVE	宝贝我答应
688.	DESPITE ALL THEY'VE DONE	不管他们怎样
689.	I'VE LOVED YOU EACH DAY	我每天都爱你
690.	YOU'RE MY SON, YOU'RE MY SON	我的儿子是你
691.	AND I'VE LIVED WITH THE PAIN	而我心中的痛
692.	THE PAIN THAT NOBODY KNOWS	他们都不懂的痛
693.	YOU ARE MY ONLY CHANCE; LOVE, STAY BY MY SIDE	你是我唯一希望 爱 留在身旁
694.	ALL THEY'VE SEEN ARE TEARS, NEVER MY PRIDE	只有眼泪 却不见尊严
695.	YOU ARE MY ONLY CHANCE; LOVE, OPEN YOUR HEART	你是我唯一希望 爱 敞开心房
696.	FOR SOMEONE WHO'S RIGHT FOR	去接受 对的人

697.	THIS NEW WORLD WE'LL FIGHT FOR ...	领导这 新世界
698.	She picks up TUNG CHIH and runs to where the EMPEROR is dying. Now no one can stop her because she is carrying the EMPEROR's son. She enters the room. Around the head of the bed are PRINCE TUN, the IRON-HATS and various HAND-MAIDENS. The EMPEROR is clearly near death. YEHENARA holds up his son before him.	叶赫那拉抱起同治，跑去临危的咸丰帝病榻前。这时，由于她抱着咸丰帝的儿子，没人能阻止她进房。敦亲王、铁帽子侍卫和一些宫女围在床头。咸丰帝明显就要离世。叶赫那拉举起他的儿子。
699.	YEHENARA	叶赫那拉
700.	YOUR ONLY CHILD, YOUR SON AND HEIR	这是你 唯一的后代
701.	WHO NEEDS HIS FATHER'S LOVE AND CARE	他需要父亲体贴的爱
702.	FOR IF YOU HAVE THE STRENGTH TO GIVE	就请你 用最后力气
703.	THEN NAME HIM HEIR, AND LET HIM LIVE ...	封他为嗣 让他活下去
704.	EMPEROR	咸丰帝
705.	My son. My only son. You speak the truth. Before you all I name him my successor. And you, Yehenara, shall be Regent ...	朕的儿子。朕唯一的儿子。你言之有理。众卿家为证，朕令这孩子为嗣子，奉叶赫那拉你摄政...
706.	PRINCE TUN and the IRONHATS are furious but there is nothing they can do except bow before the new EMPEROR.	敦亲王和随从震怒，但束手无策，只能向新的同治帝磕头。
707.	YEHENARA	叶赫那拉
708.	TUNG CHIH!	同治！
709.	EVERYONE	大伙
710.	WAN SUI	万岁
711.	WAN SUI	万岁
712.	WAN WAN SUI	万万岁
713.	The lights fade to black.	灯光渐暗。

3.2 The dialogue

The dialogue in *Forbidden City* is generally quite straightforward to translate, being written in modern English. This section discusses names, forms of address, and language.

3.2.1 Names

Literally the first sentence in Chapter One of Seagrave's book reads: "We do not even know her name." This is echoed in a line in a song in the musical: "They don't even know my family name."

While there is no doubt that Cixi was of the Yehenara (叶赫那拉) clan of nobles, it is true that her given name is something of a mystery.

Jung Chang writes a footnote in her book: "There has been an assumption that her maiden name was *Lan*, meaning 'magnolia' or 'orchid'. This was in fact the name assigned to her when she entered the court. Her descendants suggest that her own name was *Xing*: 'almond', which has the same pronunciation as the character for 'good fortune'." (Chang, 2013: 3)

Indeed, there is a common misconception that Yehenara's name was Yulan (玉兰), when in fact it was Xingzhen (杏贞). (Chen, 2010: 339)

Although I did consider using 杏贞, I felt it was too far from Yehenara for the link to be easily made. And while the conventional Chinese version of Yehenara's name is 叶赫那拉氏 ("of the Yehenara clan"), in my translation I refer to her as just 叶赫那拉. This makes it more straightforward – if just a little incomplete – for the audience, and also fits better when it comes to translating it as a song lyric.

Incidentally, even though I say 叶赫那拉 is a "translation", in fact it is the English version Yehenara that is a transliteration, that I am merely restoring (还原) to the original Chinese.

Other names and titles that I restore to their original Chinese form are Prince Tun (敦亲王) and Prince Tuan (端郡王). In contrast, Kate Carl's name has been transliterated as 凯特·可儿, and George Morrison becomes 乔治·莫里森.

As for the Summer Palace, as the research above shows, the Summer Palace referred to in the English script is really 圆明园 (Yuanmingyuan), or the old Summer Palace. The “new” Summer Palace (颐和园, Yiheyuan) was only built following the burning of Yuanmingyuan.

3.2.2 Forms of address

Notably, throughout the musical, Cixi does not use the royal “we”, but simply “I”. However, in consideration of the Qing Dynasty court setting, I decided to use 哀家. While the term is more formal and not used in modern everyday speech, it is the correct term for the context. The same applies to the terms 朕 (the royal “we” specifically for the Emperor) and 众卿家 (the plural “you” said by the Emperor) as used by Xianfeng on his deathbed.

However, while Cixi and Kate both refer to each other as “you”, I have translated Cixi as saying 你 and Kate as saying 您, to highlight the difference in their status. Also, Kate calls Cixi “Your Highness”, which has been rendered as 太后.

At least once, Cixi calls Kate “Miss Carl”. Kate Carl's memoir reveals that Cixi and the other people in the palace addressed her as “Ker-Gunia” (1905: 28, 105, 305), which is likely to be 可尔/克尔/科尔/可儿姑娘. I have chosen 可儿姑娘, as sounding the most appropriate.

3.2.3 Language

The various characters in the musical show their different statuses and perspectives through their word choice. Consider Kate Carl's line when she first meets Cixi: *Painting a portrait is a two way process. We each have to give to the other. I give you my skill. You give me ... you.* I have translated this as 画肖像是双向过程, 必须互相付出。我给您献上我的

手艺，而太后给我的是… 太后您. Kate's use of 献上 for herself, and 给 for Cixi, shows awareness of her inferior status, even though she is a Westerner newly arrived in the palace.

Conversely, Cixi sounds imperious and in charge.

1. Then you have no right to talk of suspicion.

那你无权谈什么怀疑。

2. Well? I asked you a question.

哀家问你话。

Cixi's use of words and phrases such as 无权 and 哀家问你话 clearly put her in the driving seat.

I have also chosen a different vocabulary and form of expression for the various characters. Cixi uses more “elaborate” phrases: 难道你四面楚歌不成? (Is your every breath betrayed?); 你需要知道的，哀家会略说一二 (I will tell you a little of what you say you need to know).

In contrast, Kate's phrasing is much closer to modern-day Chinese:

Dear George. I am writing to you from the ruins of the Summer Palace. This morning the Empress told me how it was destroyed by the British. I could hardly believe it. They destroyed it for nothing. Just greed and hatred.

亲爱的乔治，这封信是从圆明园的废墟中给你写的。太后今早告诉我英国人把圆明园摧毁，真令我难以置信。他们摧毁圆明园不为什么，就只因为贪图和仇恨。

The most formal language is naturally reserved for Emperor Xianfeng:

My son. My only son. You speak the truth. Before you all I name him my successor. And you, Yehenara, shall be Regent ...

朕的儿子。朕唯一的儿子。你言之有理。众卿家为证，朕令这孩子为嗣子，奉叶赫那拉你摄政…

And when the two Record Keepers tell the story of Pan Gu and the creation of the world, I chose to use Biblical language. Consider the first line of their story: *In the beginning, within the infinity of nothing, there was an egg.* Compare this to the first two verses of the book of Genesis in the Bible: *In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the spirit of God*

*moved upon the face of the waters*⁸. The first Chinese translation of the Bible reads: 在起初天主创造了天地。大地还是混沌空虚，深渊上还是一团黑暗，天主的神在水面上运行⁹。In line with this, I have translated the Record Keeper's line as: 在起初，大地混沌空虚，出现了一个蛋。

There is even a touch of humour, when Cixi says to Kate: *You are the most demanding woman I've seen since the last time I looked in the mirror*. While my first instinct was to be literal and include the phrase 自从我上次找过镜子 or something similar, I eventually translated it as: 除了老身... 你可是哀家见过最难缠的女人 (You are the most difficult woman I have seen... besides myself), to make it sound more natural in Chinese. 老身 is an old, relatively informal term of self-reference used by elderly women, which I chose to suggest a slight sense of self-deprecation and level of comfort on Cixi's part. Reiss adds that audio-medial texts are dependent on other audio-visual forms of expression for their full realisation (Snell-Hornby, 1997: 278). In this case, the actor playing Cixi would likely deliver the line in an ironic voice, with the appropriate body language, to make it clear that despite the surface meaning of her words, she is not really angry.

3.3 The songs

3.3.1 The limitations of the translator

As stated in the beginning, this project aims to create a performable translation of an extract from *Forbidden City*. And no musical is complete without songs.

One of the foremost academics who has studied song translation is Peter Low, who notes that “the devising of singable texts is a particular challenge to a translator: one is subject to huge, multiple constraints imposed by the pre-existing music, which has many complex features – rhythms, note-values, phrasings and stresses – none of which one can simply ignore.” (Low, 2005: 185)

⁸ Genesis 1:1-2, King James Version

⁹ The Catholic Bible was first translated into Chinese by Blessed Gabriel Maria Allegra, who dedicated it to Blessed John Duns Scotus. Allegra's Studium Biblicum Version Bible in Chinese is thus known as 思高版.

I would add that to satisfy these conditions, specifically in translating musical theatre (and opera), the translator needs to have additional secondary skill sets – in particular, as a songwriter/lyricist who can read and adjust musical notation.

And as demonstrated above, research skills are also necessary for a translator in locating the necessary information for accurate translation. This is especially true when historical context is involved, as in the case of *Forbidden City*.

It is generally agreed that most translators have a dominant language, that they are most comfortable with, and that they can translate into with greater facility than in the other direction. My dominant language is English rather than Chinese. And so, in researching original and translated theatre works in Chinese for examples of phrases and words to use, I agree with Vicky Ooi's observation that the translator into Chinese "feels his deepest sense of loss and his own inadequacy when he searches into the dramatic language which he has inherited from his own drama. He finds that the language available is useful only for direct, descriptive, textural communication." (Ooi, 1980: 65).

Given this "forced" pragmatism, Low also says, "a translator would be unwise to take an approach which concentrates on loyalty to the author and focuses narrowly on the characteristics of the ST. It is much more practical to adopt an approach which looks forward to the future function of the TT and stresses the importance of its end-purpose." (Low, 2005: 185) Christiane Nord also agrees that "the target text should be composed in such a way that it fulfils functions in the target situation that are compatible with the sender's intention". (1997: 92) In other words, the translator has to keep in mind not just the style of the ST, but how it is used, in the present and also in the future.

In the case of musical theatre, I would propose that the primary function of song lyrics is to further the story, in equal measure as spoken dialogue. That is, more than in a usual popular song, the songs in a musical "speak" to the audience and explain plot points. As such, I have generally translated the songs in *Forbidden City* almost as if the lyrics are dialogue.

3.3.2 The Pentathlon Principle

Relatively little has been written about song translation as compared to other genres of translation. Andrew Kelly (1992-1993: 92) proposes seven guidelines:

1. Respect the rhythms;
2. Find and respect the meaning;
3. Respect the style;
4. Respect the rhymes;
5. Respect the sound;
6. Respect your choice of intended listeners;
7. Respect the original

Richard Dyer-Bennet (cited in Emmons and Sonntag 1979: 292) also proposes:

1. The TT must be singable;
2. The TT must sound as if the music had been fitted to it, even though it was actually composed to fit the ST;
3. The rhyme scheme of the original poetry must be kept because it gives shape to the phrases;
4. Liberties must be taken with the original meaning when the first three requirements cannot otherwise be met.

From these lists, it is clear that there are many factors to be balanced in translating songs. Peter Low builds on these guidelines to put forward his well-documented “Pentathlon Principle” of translating songs: singability, sense, naturalness, rhythm and rhyme. (2003, 2005)

In brief, **singability** means that a translated song “must function effectively as an oral text delivered at performance speed” – that is, one must be able to sing it comfortably; **sense** means “retaining the original meaning”; **naturalness** means “considerations such as register and word-order”; and **rhythm** and **rhyme** carry their classic definitions. (Low, 2005: 192-199)

However, to Low’s list, I would add one more criterion: **context**. This means that the TT has to be appropriate to the situation and the singer. This is especially applicable in translating songs in a musical, where there are multiple scenes with different dialogue, and also

characters with different personalities and functions. One character may be shy and retiring, while another may be a foul-mouthed lout – they would hardly use the same vocabulary when delivering their songs.

I will discuss my song translation with reference to these six criteria and the various characters in *Forbidden City*.

3.3.3 Examples

The first song in my extract is *Starting With The Eyes*, sung by Yehenara and the other young ladies hoping to catch the eye of the Emperor Xianfeng when they first enter the palace (lines 51-117).

First of all, the English term “concubine” would translate to 妃 in Chinese, which is not quite accurate because they have not yet been chosen by the Emperor; at this point, they are 秀女, or “girls on show”.

Generally, I have kept the rhythm and stresses of the lines. There are a few exceptions: *Painted for an emp’ror* becomes 美丽的浓艳 (美 is stretched over the two notes for “painted”), and *the power of the throne* becomes 圣上的威权 (圣上 begins on “power”).

In terms of sense, too, overall I have preserved the meaning of the lyrics. Even where the TT does not completely match the ST, the idea is conveyed. Consider *we’ll die alone* (就没人爱) and *taught to tempt and tease* (我会引诱你). In the first case, I chose to translate the line as “no one will love us”, suggesting the idea of a lonely existence. In the second case, 我会引诱你 is a straightforward statement – “I will tempt you”, a result of being *taught to tempt and tease*.

Again, consider *painted for an emp’ror* – 美丽的浓艳 literally means “beautiful thick makeup”, which does conjure up the image of painted faces. And while the Emperor is not mentioned in that particular line, he is mentioned later in the song, which is where context also comes in.

Another example of context is the very first line: *Starting with the eyes*. I have translated it as 画上我的眼 (painting/drawing my eyes), taking in consideration that in the dialogue immediately before the song begins, Cixi asks Kate where she will begin painting Cixi's portrait, and Kate replies: "With your eyes."

I will discuss rhyme, naturalness and singability together. In aiming for a translation that can be sung at least decently, I have rhymed the Chinese translation in a completely different pattern than the English, in a way that sounds more natural to me. But then, this demonstrates that sometimes, "we are faced with a dilemma: if we wish to save something, we lose something else." (Eco, 2001) Also, it must be admitted that what sounds "natural" to me may not sound natural to someone else. In this, I cite the "power" of the translator as described by Lefevere (1992: 6): the translator makes the call. This makes the translator visible.

The next example is a song by the two Record Keepers (**lines 119-141**). Their function is to narrate the story and move it along, as well as provide comic relief.

The song is chant-like, with a heavy emphasis on rhythm. In line with this, I have retained all the rhythms of the ST. One strategy was to add 啊 (ah) in certain lines as fillers (见了谁啊, 皇上大人真的让我们啊团团转). This also makes the lines sound more natural, because the Record Keepers are singing conversationally, and "ah" is a common part of speech.

Terms such as 皇上大人 (literally "our great Emperor"; the English equivalent would be *our "dear" Emperor*) are used to inject a bit of humour, to suggest a blend of exasperation and affection in the Record Keepers.

Also, in this song, I have taken liberties in adjusting certain elements in the TT as compared to the ST. For example, *work overtime* becomes 团团转 (to "turn in circles", to get flustered due to hard work), while *running out of ink* becomes 用了多少墨和笔 ("how much ink and brushes we have used"). This is partly to rhyme with the previous line 你别以为很容易 ("don't think it's easy"), but also because brushes and ink are a natural pairing. Peter Low calls this "adaptation", where "the common features... seems to be (a) drawing on a source and

(b) making greater and more significant deviations than would be produced by close translations” (2013: 230). In this and other similar cases, the translator becomes especially visible, especially if the audience is familiar with the original lyrics.

The melody and rhythm of this Record Keepers song is repeated throughout the musical, always with lyrics that fill the audience in on what is happening. One might say this is a Chinese-style rap¹⁰. In each case, I have generally applied the strategies above. One exception is the following passage:

On the twenty-seventh of this month, beneath the rising moon, the concubine by the name of Yehenara gave birth to the emperor’s child

I have translated this as: 本月二十七 上弦月 妃子叶赫那拉 产下龙种, which is clearly much shorter than the English. However, this line in particular is quite reminiscent of a Gregorian chant, with many syllables sung to the same note. This makes it easier to stretch the few Chinese words 本月二十七 上弦月 over the long English phrase *On the twenty-seventh of this month, beneath the rising moon*. In fact the Chinese version is probably more comfortable to sing, considering that the English version has a lot more notes crammed into a relatively tight frame.

I have used similar strategies in translating Prince Tun’s song (**lines 372-385**).

In the musical, Prince Tun (Yicong, 奕諒) is portrayed as nationalistic, jealous and power-hungry. In history, he was the “proud and ambitious” fifth son of the Emperor Daoguang, who chose fourth son Yizhu (奕訢) as his successor, the Emperor Xianfeng. The “angered and

¹⁰ Rap is used to great effect in the musical *Hamilton*, by Lin-Manuel Miranda.

embittered” Prince Tun felt he had been cheated of the throne, and passed on his disappointment to his sons, including Prince Tuan (Zaiyi, 载漪). Tun later became the leader of the Ironhat faction, a group of antiforeign Manchu nobles. He was also always wary of “the danger of women meddling in politics”. (Seagrave, 1993) This would explain his resentment of the British and his aversion to Cixi.

In line with Tun’s character, I used terms such as 英国鬼子 (British devils) and 贱人 (“cheap woman”, “bitch”) to refer to the British and Cixi, for whom he has no love. In fact, Prince Tun has no love for his own brother Xianfeng, whom he sees as weak and ineffective, prompting his urge to take over the throne.

Later in the song, Prince Tun and the “Ironhats” sing that *China’s being strangled by these foreign devils’ hands*. I have translated the line as 中国就要被洋鬼子一口吃下去 (China is about to be swallowed by the foreign devils). While the metaphors of swallowing and strangling are different, the idea is the same. Notably, the term “Ironhats” as used in the musical is slightly inaccurate, because as mentioned before, the Ironhats were nobles, and the correct Chinese term is 铁帽子王. However, the Ironhats referred to in the musical are Prince Tun’s followers, not nobles. As such, I have chosen to call them 铁帽子侍卫 in my translation.

The next example is from the song *Summer Palace*, where Yehenara and the company describe the beauty and opulence of the old Summer Palace (**lines 202-278**).

I have rearranged the word order in the translation for it to make sense in Chinese. Also, in the first line I have omitted the reference to children. Instead, I have substituted it with 欢笑连连, to suggest fun and laughter, and by extension, children. Another more unromantic consideration was that at this point in history, Xianfeng only had one daughter, Princess Rong’an, who would have been an infant and would not be running and playing yet.

Another point is the repeated phrase “this is the place”. Peter Low says: “A rigid or unthinking translator would render that line always in the same way, with the same TL phrase... But a more flexible translator may at times choose a different option.” (2005: 191) In this case, while I have retained 这里, I have used different phrases (这里有, 就在这里) and shifted the

position where they appear in the various lines of the song. One exception is the line *This is the place where I belong*. I have rendered it as 我就是属于这地方, which means the same thing, except it rhymes with the next line: *Where I can watch my child grow strong* (看着孩子茁壮成长).

I have also adjusted the rhythm on some lines: 圣 stretches over *sacred*, while 金玉满堂 好手艺 and 湖上太阳 好天气 begin on *gold* and *glint* rather than *the*. And on the line *Their statues gleam, their home from home* (神像靓丽 下凡也无忧), 下凡 takes two notes instead of one. I used 下凡也无忧 to convey the idea of the gods coming down to earth, but still enjoying their time away from their “home” in heaven.

Notably, in my translation I have retained the rhyme scheme of the original English. The exception is: *This is the place where Buddha’s hand of love/Has carved a sacred land*. While the two phrases in English do not rhyme, I have translated it as 佛祖慈悲的手就在这里/雕出了圣地. To my mind, the rhymed line in Chinese flows smoothly and naturally.

One term that might be quite awkward to sing is, ironically, the very subject of the song – the old Summer Palace, Yuanmingyuan. The “n” sound at the end of *yuan* has to be quickly followed by the “m” at the beginning of *ming*, which could result in poor pronunciation if not sung properly.

I considered using another name for Yuanmingyuan, such as 夏日山庄 (after the Winter Palace, 避暑山庄). However, 山庄 (*shan zhuang*) is not easy to sing either, with the “sh” and “zh” sounds. More importantly, 圆明园 is the proper name for the old Summer Palace, and changing the name would be inaccurate. It would also go against Andrew Kelly’s guideline of respecting the audience, who would expect to hear the correct name. And so, I decided to stick to 圆明园.

The last example I will discuss is *My Only Chance*, a wistful solo by Yehenara,

expressing her hopes and dreams (**lines 151-177**).

This was a difficult song to translate, mostly because of the relatively abstract language of the original English. I struggled with the line *Nothing before the day that I came*, because it is not specific. I tried out phrases such as 什么都没有 (“I had nothing”) and 是无名小卒 (“I was nothing”, or “there was nothing recorded about me”), but both sounded awkward. In the end, I decided on 在无名之中 (“I was anonymous”).

Admittedly, this is still not the most elegant version, but it does convey the idea that Yehenara was a nameless figure, just one among many. This is reinforced in the next line: *Like others who've lived and prayed for the same*, which I rendered as 我很普通 没什么不同 (I am ordinary, nothing different). This is another example of Low's principle of adaptation, where “an adaptor wilfully modifies a text to create meanings that readers would never find in the source” (2013: 230). And again, this adaptation, coupled with the imperfect Chinese version, makes the translator visible.

Chapter Four: Role of the translator, applications and conclusion

4.1 The role of the translator

4.1.1 Considerations in translation

First of all, I had to consider the issue of foreignisation versus localisation. That is, in the words of Friedrich Schleiermacher: “Either the translator leaves the author in peace as much as possible and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him.” (Lefevere, 1977: 74)

Forbidden City is set in China, which would be familiar to a Chinese-speaking audience. And the English source text, ironically, is generally quite “foreign”. However, to remain faithful to the English material, and also to remind the audience that this is a “Western” version of China, I still decided on a localisation approach. That is, I chose to move the writer towards the audience, or what Venuti calls “domestication” (Venuti, 2008). In short, I decided to “bring China to the audience” – albeit not quite the China they “know”.

Umberto Eco also refers to the “opposition between modernizing the text and making it archaic”, and the “double opposition (of) foreignizing/domesticating and modernizing/archaising” (Eco, 2001: 25-29).

In this case, I chose to translate into a mix of old-style – but not ancient – Chinese, and more modern Chinese. This was in consideration of the Qing Dynasty context, the present-day English in the source text, and because a Singapore audience would identify better with something closer to everyday language.

I also had to consider the issue of performability. As mentioned before, the ultimate goal is to create a translated Chinese text that can be performed. In other words, the constant consideration was: “How would this sound on stage?” After all, a musical consists of what Katharina Reiss first called “audio-medial text”; that is, text that has been written to be spoken or sung (Snell-Hornby, 1971: 34).

However, as Susan Bassnett points out, “the term ‘performability’ is also frequently used to describe the indescribable... It has never been clearly defined... each translator decides on an entirely *ad hoc* basis what constitutes a speakable text for performers.” (Bassnett, 1991: 102) Essentially, this means that the translator is free to subjectively decide what can or cannot be performed.

My translation project assumes that nothing changes from the original presentation of *Forbidden City* (i.e. the same time period, costumes, and music). I have thus stuck to a closer translation of the English song lyrics than I would have in other circumstances.

The two points immediately above both mean that I have made conscious decisions in my translation that the audience would probably notice, which makes me “present”, or “visible” in my translation.

4.1.2 Visibility of the translator

Much has been written about “the translator’s invisibility”, most prominently by Lawrence Venuti. His idea is: “The more fluent the translation, the more invisible the translator.” (Venuti, 2008: 1)

This is supported by Theo Hermans. “While reading translated fiction, readers are normally meant to forget that what they are reading is a translation. The translator withdraws wholly behind the narrating voice.” (Hermans, 1996: 197)

In his seminal work *The Translator’s Invisibility*, Lawrence Venuti says that “translation is defined as a second-order representation: only the foreign text can be original, an authentic copy... translation is required to efface its second-order status with the effect of transparency, producing the illusion of authorial presence whereby the translated text can be taken as the original” (Venuti, 2008: 6)

This just means that a source text is necessarily considered the “original”, while a translation is an “imitation”, which should be close enough to the original so that there is little or no difference between both versions.

Theo Hermans adds: “Translators are good translators if and when they have become transparent, invisible, when they have spirited themselves away. Only a Translator who speaks ‘under erasure’ can be trusted not to violate the original. The loyal absence of the one guarantees the primacy and aura of the other.” (Hermans, 1996)

The role of the translator, then, is to imitate the source text. They are “a special kind of writer, possessing not an originality that competes against that of the source-text author, but rather an art of mimicry”. (Venuti, 2004: 113)

The condition in all this is that the translator – preferably – remains behind the scenes, unseen and unnoticed, so as not to interfere with or overshadow the source text.

And we, as readers, are “trained” or “conditioned” to accept translators as invisible. Venuti cites a whole list of excerpts of reviews of translations that bear out this point. (Venuti, 2008: 2-3)

But the translator is indeed there, as seen in Hermans’ example of Russian president Vladimir Putin and his interpreter (Hermans, 1996): we may say we hear “Putin”, but it is really through the interpreter.

Hermans goes on to say: “The claim, then, is that translated narrative discourse always contains a ‘second’ voice... the Translator’s voice, as an index of the Translator’s discursive presence. The voice may be more or less overtly present. It may remain entirely hidden behind that of the Narrator, rendering it impossible to detect in the translated text. It is most directly and forcefully present when it breaks through the surface of the text speaking for itself, in its own name.” (Hermans, 1996: 198) So, the voice of the translator is always there, only to varying degrees. And the more invisible the translator, the better.

I would add that the words chosen by the translator are a direct result of the translator’s cultural identification, because culture is always part of an individual. And in cases where a translator identifies with more than one culture, the more dominant culture will prevail. And for better or for worse, this will come through in a translation.

As mentioned before, Singapore is a multilingual, multicultural society, where most people speak English and at least one other official language. And so, it is more than likely that one's identity in Singapore involves a mix of Western and Asian cultures, with one or another being more dominant in the individual.

This can also be conceivably extended to any translator, who by definition and necessity would know at least two languages, and presumably would be familiar with the related cultures of those languages. And since translation is “not just the transfer of texts from one language to another, (but) is now rightly seen as a process of negotiation between texts and between cultures” (Bassnett, 2014), the translator's cultural identity naturally plays a part in the translation, particularly the more dominant culture.

Also, as previously observed, my master language is English. My thought processes and patterns of expression are more Western than Asian. And the limitations of this does make me “visible” rather than “invisible” in my translation of *Forbidden City* into Chinese, as demonstrated above.

On the whole, my translation is functional at best; it is clearly not the most refined version. Against Yan Fu's well-known elements of 信达雅 (accuracy, fluency and elegance), my translation can only lay claim to accuracy and fluency. While I have tried to balance elements such as rhythm and rhyme with sense and the sound of words, and I do have my own considerations and rationale for my decisions, the end product is still lacking in terms of Chinese vocabulary. So while I have maintained the general sense of the original text, my translation needs to sound more vibrant and evocative. In short, the translation needs more refining before it is truly ready as a performable piece.

4.2 Applications of musical translations

4.2.1 Expanding the reach of stage productions

As stated in Chapter One, there is a gap in Singapore's theatre scene, where local stage productions, including musicals, are seldom translated. Translating these local productions

would expand their reach to new audiences who would not otherwise have access to these productions.

Of course, these audiences are not limited to Singaporean audiences – one obvious market for a translated Chinese version would be China. It would be quite refreshing to bring a new perspective of Cixi to her own country, where she is generally reviled.

In fact, there were indeed plans to bring *Forbidden City* overseas, but this did not work out because it was difficult to get funding and find presenters that were willing to take a chance on a Singaporean musical. (C. Nors, personal communication, 3 February 2017)

4.2.2 Surtitles

Even when productions are performed in their original language, there are usually surtitles. In Singapore, this mostly involves English and Chinese. However, while translations of the dialogue are decent, surtitles for songs generally just give the meaning of the lyrics, which weakens the effect of the surtitles. If surtitles were translated so that the audience could see how they might be “sung” as well, that would add to the whole musical theatre experience.

Another question is whether surtitles at a translated performance should reflect the original ST, or what is actually said on stage. For example, at a 2017 Huayi Festival performance of *A Midsummer Night’s Dream*, adapted into modern-day Cantonese by Dionysus Contemporary Theatre, the English surtitles were a mix of Shakespeare’s original text and “subtitles” of the adapted Cantonese dialogue. This worked quite well, because certain elements were changed from the original. For example, in the original English version, the characters Helena and Hermia argue about their physical height; in the Cantonese adaptation, they argue about bust size.

In the case of a translated musical, in general I would suggest taking a similar approach, depending on the faithfulness of the presentation of the translation. However, for my translated version of *Forbidden City*, I would use the original text as surtitles, given that my translation does stick very close to the original ST.

4.2.3 Audio description

Another element that is missing from Singapore's arts and performance scene is audio description (AD), where trained interpreters ("describers") describe what is happening on stage during a performance to the blind or visually impaired. While this service is quite well-developed in Europe and the United States, it is currently unavailable in Singapore.

Generally, AD is provided in the same language as the performance, which in itself is a useful service for those who need it. I would suggest that a translated, "performable" script in another language would also increase the accessibility of a performance to audiences who are not familiar with the original language, especially in multilingual, multicultural Singapore.

However, for AD to begin in Singapore, there must first be awareness. At the moment, there is little or no discussion in Singapore about providing this service. But even with awareness, describers have to be trained, and there are no such facilities in Singapore at the moment. Perhaps this will become a reality in future.

4.3 Closing remarks

The musical theatre translator is not just a translator – in particular, they must be equipped with songwriting skills. They must balance elements of singability, sense, naturalness, rhythm, rhyme and context in their translation of songs, in order to come up with a final product that can be performed. This involves strategies such as adaptation of the ST, as opposed to "true" translation. My translation of *Forbidden City*, as it stands, captures the sense and meaning of the original text quite well, but needs more refining to make it a performable product. This project is definitely something I would continue to work on in future, to make this Singapore musical accessible to a wider audience.

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APPENDIX 1: ORIGINAL FORBIDDEN CITY SCORES (ENGLISH)

5 Son of Heaven : Eyes/Choose/RedBB/OnlyCh/Dream so real

8/13/06

RPno

1 2 3 4 5 6 1

Vxl

11 YEHEENARA

12 Start - ing with the eyes

RPno

Vxl

13 14 15 16 17 18

Paint - ed for an Emp - eror Won - der if his eyes will see me

RPno

Vxl

19 CONCUBINE ONE 20 21 22 23

Liv - ing in a cage His For - bid - den ci - ty Won - der if to -

RPno

Vxl

24 25 26 27 CONCTWO 28 29

night he'll choose me? Put my heart at ease Son of hea - ven

RPno

Vxl

30 31 32 33 34

Please bring your gold - en keys for me

RPno

vx CHOR 2

ALL CONC

35 Son of hea - ven 36 Please 37 bring your gold - en 38 keys for 39 me

RPno

40 We have giv - en 41 42

vx CHOR

43 all these years 44 Son of hea - ven 45 fills our dreams

RPno

46 He a - lone can 47 change our lives 48 the po - wer of the

vx CHOR

49 throne 50 Just one man 51 On - ly man that 52

RPno

53 we could love 54 If he nev - er looks 55 our way

vx CHOR

RPno

vx CHOR 56 57 58 59 60

We'll die a - lone

RPno

vx CHOR 61 62 63 64

Start - ing with the eyes Paint - ed for an Emp - eror

RPno

vx CHOR 65 66 67 68 69

Won - der if his eyes will see me Liv - ing in a

RPno

vx CHOR 70 71 72 73 74

cage His For - bid - den ci - ty Won - der if to - night he'll

RPno

vx CHOR 75 76 77 78 79

choose me Taught to tempt and tease Son of hea - ven

RPno

vx CHOR 80 81 82 83 84

Please bring your gold - en keys for me

RPno

85 86 87 88 89 90

vx CHOR
Son of hea - ven Please bring your gold - en keys for me

RPno

91 92 93 94 95 96

Vx1
Son of hea - ven Please bring your gold - en keys for me

RPno

98 99 100

VX2
GRAND EUNUCH To - night he will choose You've

RPno

101 102 103

VX2
wait - ed two years now it seems fate has smiled For now that his pre - cious Li

RPno

104 105 106

VX2
Fei is with child He'll be here to choose who is fit for his bed Too

RPno

107 108 109

VX2
late to for - get all we've taught, all we've said RIT

RPno

111

VX2

vx CHOR

RPno

112 113 114 115

VX2

vx CHOR

RPno

116 117 118

VX2

vx CHOR

RPno

119 120 121

vx CHOR

RPno

122 123 124 125

Vxl

vx CHOR

RPno

138

YEHENARA

And if

I am cho - sen,

if the son of hea - ven

ALL CONC

I am cho - sen,

To -

Son of hea - ven Son of hea - ven Son of hea - ven Son of hea - ven

night he will choose Re - mem - ber he's hold - ing your life in his hand Hold

back and you'll run through his fing - ers like sand

The day that we'll know that the

fu - ture is won Is when we have loved him and borne him a son

SI Rit

126 127 128 129

Vxl6 looks Let me be re - mem - bered in the Red Brush Books

vx CHOR son of hea - ven

RPno rit =127 =150

132

Vxl We are

VX2

RPno

133 134 135

Vxl here to make a note of eve - ry girl he has And we keep the rec - ord straight

VX2

RPno

136 137 138

Vxl And be - lieve me with this Emp - eror we work ov - er - time

VX2 meet - ing eve - ry date

RPno

RECORD KEEPERs

RK ONE

RK TWO

RK 2

139 140 141

Vx1 RK 1 And we're run - ning out of ink And to - night he will choose...

VX2 hard - er than you think

RPno

142 143 144

Vx1 Yes to - night he will choose... RK 2 We're not

VX2

RPno

145 146 147

Vx1 real - ly that of - fi - cious BOTH So to - night he will choose!

VX2 RK 1 but the tim - ing is aus - pic - ious

RPno

148 149

Vx1

VX2

vx CHOR CONCUBINES
Let him fa - vour Let him fa - vour Let him fa - vour Let him fav - our

RPno

vx GHOR 151 152

me... =114

RPno

159 YEHEHARA 160

Vxl

=136 No - bo - dy knows me Noth - ing be - fore

RPno

161 162 163

the day that I came Like oth - ers who've lived and

RPno

164 165 166

prayed for the same They don't ev - en know my fam - i - ly name

RPno

167 168 169

No - bo - dy knows No - bo - dy sees me

RPno

170 171 172

Blessed me with luck, the rules of their art I've

RPno

173 174

Vxl
 been all they hoped each day from the start But

RPno

175 176 177

Vxl
 no one has seen the dreams of my heart No - bo - dy knows

RPno

178 179 180 181

Vxl
 No - bo - dy knows This is my on - ly

RPno

182 183 184 185

Vxl
 chance Love, o - pen my heart Years of

RPno

186 187 188 189

Vxl
 bro - ken dreams, all in the past This is my on - ly

RPno

190 191 192 193

Vxl
 chance Love, make me a part of some - one

RPno

194 195 196

Vxl₁₀ who knows me... sl rit They've

RPno

197 198

Vxl paint - ed my face They've cho - sen my past they've

RPno

199 200

Vxl nur - tured my pride in the role that they cast But in -

RPno

201 202 203

Vxl side there's a place A place that no - bo - dy knows Bigger but not too big RIT

RPno

204 205 =122 206 207

Vxl This is my on - ly chance Love, o - pen my

RPno

208 209 210 211

Vxl heart Years of bro - ken dreams all in the

RPno

212 213 214 215

Vxl past This is my on - ly chance Love, make me a

RPno

216 217 218 219

Vxl part of some - one who shows me

RPno

220 221 222 223

Vxl He loves me and knows me

RPno

224 225 226 227

Vxl at last.

RPno

234 235

Vxl EMPRESS A dream so real A

RPno Rit..

236 237 238

Vxl heart so free The son of hea - ven hold - ing me Just

RPno

239 240 241

Vxl₁₂ love to give and time to take To make the love that

RPno

242 243 244

Vxl lov - ers make And when our love was gent - ly made More

RPno

245 246 247

Vxl pre - cious than a world of jade I saw the smile

RPno

248 249 250 251

Vxl loved so much The night I knew his gent - le touch Slow to pace of Dialog

RPno

252 253 254 255 256

Vxl

RPno

257 258

Vxl But it never lasts does it.....

RPno

7 SUMMER PALACE

8/20/06

1

AP RP

1 =152

2 3 4 1

5 6 7 8

AP RP

Vxl

9 YEH

10 11 12

AP RP

This is the place where chil- dren play ev- ry sum- mer pa- lace day

13 14 15 16

Vxl

AP RP

This is the place where dreams take flight ev- ry sum- mer pa - lace night

17 18 19 20

Vxl

AP RP

This is the place i've longed to see A place where i am blessed to be

21 22 23 24

Vxl

AP RP

This is the place that Bud- dha's hand of love has carved a sa - cred

25 26 27

Vxl

Land

AP RP

29 CHORUS 30 31 32

Vx3 CHOR 2
This is the place a world a - part The gold, the jade, the fin - est art

AP RP

33 34 35 36

Vx3 CHOR
This is the place where sum - mer wakes The glint of sun on sum - mer lakes

AP RP

37 38 39 40

Vx3 CHOR
This is the place where Gods can roam Their sta - tues gleam, their home from home

AP RP

41 42 43 44

Vx3 CHOR
This is the place for peace, for health, we're here! The heart of Chi - na's

AP RP

45 46 47

Vx3 CHOR
wealth! [IRONHAT ONE] And while they waste their

AP RP

48 49 50 **IRONHAT TWO**

Vx3 CHOR pre- cious days there's ar - mies at our bor - ders The

AP RP

51 52 53

Vx3 CHOR Brit - ish guns are get ting near And no one's giv - ing

AP RP

54 55 **ALL** 56 57

Vx3 CHOR ord - ers This is the place that soothes the mind We've left the world of

AP RP

58 59 60 61

Vx3 CHOR fear be - hind This is the place for rich bro - cades For here our glo - ry

AP RP

62 63 64 65

Vx3 CHOR nev - er fades This is the place for sum - mer bliss Where lov - ers steal a

AP RP

4 Vx3 CHOR

66 sec - ret kiss 67 This is the place for 68 peace for health, we're here! 69 The

AP RP

70 heart of Chi - na's wealth! 71 72 [RK TWO] But 73 while we spend our

AP RP

74 sum - mer days in 75 ban - quet halls and 76 dan - cing The Bri - tish ar - my's

AP RP

78 all a - round 79 and soon they'll be ad - vanc - ing 80 On the... 81 [BOTH]

AP RP

82 sum - mer pa - lace sum - mer pa - lace 83 sum - mer pa - lace sum - mer pa - lace 84

AP RP

[NEW DANCE]

73

114 115 116 117

Vx3 CHOR =133 Tem - ple of the sea of wis - dom See the Phoe - nix rise

AP RP

118 119 120 121

Vx3 CHOR Tow - ers for the peace of Bud - dha Ris - ing to the skies

AP RP

122 123 124 125

Vx1 YEHEENARA This is the place I'll have my child This sa - cred place where Gods have smiled

Vx3 CHOR =143

AP RP

126 127 128 129

Vx1 This is the place where I be - long Where I can watch my child grow strong

Vx3 CHOR

AP RP

130 131 132 133

Vx1
This is the place I on - ly know from dreams I dreamed so long a - go 7

Vx3 CHOR

AP RP

134 135 136 137 138 139

Vx1
This is the place, pro - found di - vine A place to make my fu - ture mine...

Vx3 CHOR

AP RP

140 CHORUS 141 142 143 144 145

Vx3 CHOR
This is the place Sum - mer Pa - lace This is the place Sum - mer Pa - lace Footsteps,

AP RP

146 147 148 149 150

Vx3 CHOR
This is the place!

AP RP

151 152 153

Vx3 CHOR 8
AP RP

154 155 156

Vx3 CHOR
AP RP

157 158 159

Vx3 CHOR
AP RP

160 161 162

Vx3 CHOR
AP RP

163 164 165

Vx3 CHOR
AP RP

hap - py Emp e - ror makes a ve - ry hap - py pa - lace There were

ce - le - bra - tions eve - ry night And eve - ry one would talk Of the

birth On - ly of the birth When would she give birth And you should have seen her girth

And while eve - ry - bo - dy wait - ed all we did was kneel and pray For the

RK TWO A

RK ONE

166 167 168 169

Vx3 CHOR
mo - ment to ar - rive for the day that we would know And she ate real - ly un - us - u - al

AP RP

170 171 172 173 174 175

Vx3 CHOR
food Like tur - tle And fish - lip And trot - ters And turn - ips And rice An

AP RP

176 =126 177 178 179 180 =140 181 (may be a-cape)

Vx3 CHOR
aw - ful lot of rice So we all had to eat it... And to - night we will know Yes to -

AP RP
Visual Cue (3)

182 183 184

Vx3 CHOR
night we will know To the Emp - eror's sa - tis - fac - tion She has

AP RP

185 186 187

Vx3 CHOR
had her first con - trac - tion So to - night we will know!

AP RP

10 Vx3 CHOR

188 [WOMEN] Ye - he - na - ra Ye - he - na - ra Ye - he - na - ra Ye - he - na - ra 189 190 [RK ONE] On the

AP RP

191 twen - ty sev - enth of this month 192 un - der the wan - ing moon, 193 The con - cu - bine by the

AP RP

194 name of Ye - he - na - ra 195 gave birth to the 196 Emp - e - ro - r's child 197 [RK TWO] The son of hea - ven

AP RP

198 was at last the Fath - er of a son... 199 200 201 202 [ALL] The Fath - er

Vx3 CHOR

AP RP

203 of a son! 204 Now Chi - na has a son! 205 206 The Emp - ire has a son... 207 RIT 208

Vx3 CHOR

AP RP

209 210 211 212 213 YEH =119 214

Vx1

AP RP

Safe now here ¹¹to

215 216 217 218 219 220

Vx1

AP RP

hold you Nev - er scold you Time to know you

221 222 223 224 225 226

Vx1

AP RP

Sleep now Days to bless you Nights car - ess you Time to

227 228 229 $\text{♩} = 98$ 230 231 232

Vx1

AP RP

show you now...

233 234 235 236 237 $\text{♩} = 146$ 238

Vx1

AP RP

Happy for him (cue)

239 $\text{♩} = 168$ 240 241 242

Vx1

AP RP

8 CHINA HAS A SON!

1 PRINCE TUN 2 3 4 1

Vx2 =147 AC PNO Now Chi - na 3 has a 3 son Chi - na falls 3 3

RehPno

5 6 7 8

Vx2 There'll soon be 3 for - eign 3 dev - ils march - ing through these walls

RehPno

9 10 11 12 13 14

Vx2 And now she's borne a son Noth - ing will change An - oth - er fool in line

RehPno

15 16 17 18 19 20

Vx2 The on - ly hope we have is if the throne is mine For al -

RehPno

21 22 23

Vx2 though at last my broth - er has a son I must take con - trol if the fu - ture's to be

RehPno

25 26 27

Vx2 won Brit - ish see the chance for a

RehPno Rpt 4x? cue: 4 more warships arrived today.....Dismiss (action)

28 29 30

Vx2 2

pro - fit to be made They're poi - son - ing our minds with the op - i - um they trade There's

RehPno

31 32

Vx2

Brit - ish sold - iers fight - ing for the mar - kets that they crave

RehPno

33 34 35

Vx2

Leav - ing moth - ers lost in grief to tend their child - ren's grave

RehPno

36 37 38

Vx2

When the Emp - er - or dies, comes the ho - ur For on - ly

RehPno

39 40 41

Vx2

when I hold the reins of pow - er Can I stop our glo - ry fad -

RehPno

42 43

Vx2

ing? 3 Stop the slaught - er and the trad -

RehPno

44 ing? 45 But 46 noth - ing will be done Now this

47 witch has borne a son 48 49 50

51 Who is our en - e - my? 52 53 Who else is our en - e - my?

IRONHATS The for - eign dev - ils at our doors The

54 55 Who knows what Chi - na needs?

Emp - er - or a - mong his whores He'll

56 57 Who will bring us vict - or - y?

turn his back while Chi - na bleeds

58 59 60

Vx2 4

Vx3 CHOR

RehPno

You a - lone can set us free

Who will fight the first of ma - ny wars?

We'll

61 62 63

Vx3 CHOR

RehPno

fight and die un - til the throne is yours!

DANCE BEGINS

64 65 66 67

RehPno

68 69 70 71 72

RehPno

73 74 76

RehPno

79

Vx3 CHOR

RehPno

=155 Brit - ish see the weak and ex -

80 81

Vx3 CHOR

RehPno

plot them with their lies They're play - ing with our lives and our

82 83 84

Vx3 CHOR fu - ture is their prize And no one has the guts to drive the bast - ards from our lands

RehPno

85 86

Vx3 CHOR Chi - na's be - ing stran - gled by these for - eign dev - ils'

RehPno

88 $\text{♩} = 148$ [PRINCE TUN] 89

Vx2 When the Emp - er - or dies comes the

Vx3 CHOR hands

RehPno

90 91 92

Vx2 ho - ur For on - ly when I hold the reins of pow - er Can I

RehPno

93 94 95

Vx2 stop our glo - ry fad - ing? Stop the slaught - er and the trad -

RehPno

96 97 98 99 100

Vx2 6 ing? But noth - ing will be done Now this witch has borne a

RehPno

101 102 103 104 105 106 $\text{♩} = 125$

Vx2 son... $\text{♩} = 130$

RehPno

107 108 [RK ONE] 109 [RK TWO] 110

Vx2 Tung Chih is born how hap - py we were A health - y boy is a

RehPno

111 112 [RK ONE] 113 [RK TWO]

Vx2 ve - ry health - y sign Blessed with a son, how hap - py for her A

RehPno

114 115 [BOTH] 116 117

Vx2 sa - cred feast by a ve - ry sa - cred shrine But to - night turn your eyes Yes to -

RehPno

118 119 [RK TWO] 120 [RK ONE]

Vx2 night turn your eyes For Prince Tun is on a mis - sion And you

RehPno

121 **BOTH** 122 123 124 125 126

Vx2 can - not fight trad - i - tion So to - night turn your eyes...

RehPno RUBATO
rumble btw dialog /cto cues

127 128 129 130 131 132 Pr Tun Dialog

RehPno Cue He belongs to me

133 134 135 136 137 138

RehPno

139 140 141 142 143 144

RehPno

150

Vx2 Vamp till never allowed to see him for years

RehPno

151 152 **EMPRESS** 153 154

Vx2 This is the place they stole my heart The place they ripped my

RehPno

155 156 157 158 159

Vx2 dreams a- part This is the place I'd longed to be be - fore they took my son from

RehPno **AC PNO**

160 161 162 RK ONE 163 RK TWO

Vx2 8 m8... =126 Some - times it hurts to write in the books The

RehPno 2x

164 165 166 RK ONE

Vx2 words are cold, just an ent - ry on a page Life must go on, how -

RehPno

167 RK TWO 168 169 BOTH

Vx2 ev - er it looks Where bet - ter to pre - tend than an ope - ra stage? So to -

RehPno

170 171 172 173 RK TWO

Vx2 night we will go Yes to - night we will go For it's

RehPno

174 RK ONE 175 BOTH 176

Vx2 al - ways good for kar - ma If you go and see some dra - ma So to - night we will go...

RehPno

177 178 179 180 RK TWO 181 182

Vx2 To the opera!... Wel - come to our sto - ry for

RehPno to the Operaa... Cue from 2 R/Keepers

Svbassa

183 184 RK ONE 185 186 187

Vx2 now it can be played A sto - ry of be - gin - nings of how the world was

RehPno

188 189 190 191 192 193

Vx2 made,,, (Chinese Opera) "The British are attacking!!!" =140

RehPno

194 195 196 197

RehPno

198 199 200 201 202

RehPno

203 204 205 206

RehPno =86

207 208 209 210

RehPno

211 212 213 214

Vx2 2x rpt: what r u writing? (STOP)

RehPno

9 THE LAND OF OUR FATHERS

8/14/06

1 2 3 4 1

Vx Cue: "white devils destroyed our world (MUSIC IN)

AP RP

5 6 7

COMPANY

One more de - feat One more re -

8 9 10

treat The world that we know that we're

11 12 13

fight - ing to save The world that we

14 15 16

made for the strong and the brave Is a

The musical score is written for a vocal part (Vx) and a piano accompaniment (AP RP). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as 120. The score consists of 16 measures, grouped into four systems of four measures each. The lyrics are: 'One more de - feat One more re - treat The world that we know that we're fight - ing to save The world that we made for the strong and the brave Is a'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

17 world that will die in a war - ri - or's

18

19

20 grave

21 The

22 $\text{♩} = 125$ land of our fath - ers let

23

24 stor - ies be told

25 The

26 land of our fath - ers the

27

28 glor - ies of old

29

30 In the king - dom

31 for the

32 strong

33

34

35 **RK2** $\text{♩} = 138$ So we travel - led

36 day and night

37 38 39 40

Know - ing we had lost the fight [RK1] Pray - ing for each morn - ing light 3

41 42 43 44

Run - ning for our lives [RK2] Seemed so bleak

45 46 47 48

The Emp - er - or was grow - ing weak Fight - ing for his life Yet

49 50 51 52 53

hope suf - vives! =137 COMPANY One more to lose

54 55 56 57

One more to choose The world that we've known For

58 59 60 61 62

five thous - and years The world that we made Through the shed - ding of

63 64 65 66

tears Is be - com - ing a world that eve - ry one

67 68 69 70

fears The land of our fath - ers, let

71 72 73 74 75

stor - ies be told The land of our fath - ers, the glor - ies of

76 77 78 79 80

old In the king - dom for the strong

81 82 83 84 85 5

86 (end of vamp) 87 88 89

PR. TUN Now at last has come the hour Now at last my chance for power

90 91 92 93

Stop the coun - try turn - ing sour Soon it will be mine

94 95 96 97 98

Lie in wait Nev - er leave it up to fate Soon it will be

99 100 101 102 YEHENARA 103 =131

mine Prince Tun, Di - vine! It he dies with - out nam - ing my

104 son as his heir If he dies with - out pla - cing my son on the throne My son will be killed by the

108 slice of a blade And his broth - er will step from his treach - er - ous shade And I will

112 die a - lone The land of our fath - ers, let stor - ies be

118 told The land of our fath - ers, the glor - ies of old In the king - dom

124 for the strong Ooo... COMPANY Ooo...

126 COMPANY

127 =130

130 131 132 133 134 135

136 137 138 139 140

EMPRESS

In the king - dom for the

...ooo

=119

10 NOBODY KNOWS ME (REPRISE)

8/14/06

1 (from previous song, Empress singing) 3 4 1

Vx strong

AP RP

5 RK ONE 6 7

Liv - ing in a cage His For - bid - den Ci - ty Fight - ing through the rain for

8 9 RK TWO 10

sun - light Tak - ing eve - ry chance Break - ing eve - ry or - der

11 12 13 BOTH RK

Fight - ing through the rain for sun - light Fight - ing through her fears

14 15 16

Fight - ing back the tears Fight - ing for the years to come

The musical score is written for a vocal soloist (Vx) and a piano accompaniment (AP RP). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures, with measure numbers 1 through 16 indicated. The vocal line includes lyrics and performance markings such as 'strong', 'RK ONE', 'RK TWO', and 'BOTH RK'. The piano accompaniment consists of chords and rhythmic patterns. The score is a reprise of a previous song, as indicated by the first measure's instruction.

17 18 BOTH RK 19 20

21 22 23 24 25 26 YEH 27 28 29 30 31 32 33 34 35 36 37 38 39

YEHEHARA : Where is my son? Some - thing must be done No one keeps a
 moth - er from her son No - bo - dy knows me
 No one can feel the pain that I've known The
 days with - out love, The nights all a - lone If no one will fight, I'll
 fight on my own No - bo - dy knows No - bo - dy sees me
 Though I'd ac - cept the rules of their game They

40 thought I'd give up and 41 live with the shame They'll 42 take all I have and

43 leave me the blame 44 Soon they will know 45 Soon they will know

46 This is my 47 on - 48 ly chance 49

50 Love, stay by my side 51 All they've 52 seen 53 are

54 tears, nev - er my pride 55 This is my 56 on - 57 ly chance

58 Love, op - en your heart For 59 some - one 60 who 61 needs you... 62

Ac Pno

63 64 65

No - bo - dy hears me How could they think

66 67 68

with all that they've done I'd let them de - ny the

69 70 71

dreams of my son I'll fight for his life till just - ice is won

72 73 74 75

Then they will know Then they will know

76 77 78 79 80

INTRUMENTAL 8bars

83 84

I prom - ise my love Des -

♩ = 127

85 pite all they've done I've loved you each day you're my son, You're my son And I've

86

87

88 lived with the pain The pain that no - bo - dy knows You are my on - ly

89 3 90 91 =127 92 =138

93 chance Love, stay by my side All they've seen are tears, nev - er my

94 3 95 96 97 98 3

99 pride You are my on - ly chance Love, op - en your

100 101 102 3

103 heart For some - one who's right for

104 =126 105 106

107 This new world we'll

108 =160 109

110 111 112 113 114 115

fight for... =127

116 117 118 119 120 =125 21

3rd Gongs slow down 4th Gong Ponderous (Vis: Kit / Kid) Your on - ly child, your son and heir Who

122 123 124 125

needs his fath - er's love and care For if you have the strength to give Then

126 127 128 129 130

name him heir, and let him live... (SLOWLY) Emperor's dying speech

132 133 134 135 136 137

140 141 142 143

"...shall be Regent" EVERYONE: Wan Sui Wan Sui
YEH: Tung Chih!

W S W S

144 145 146 147 148 149

Wan Wan Sui 4

105 7

150

This musical score is for a piece titled 'Wan Wan Sui 4'. It is written for a piano and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 144 and continues through measure 150. Measure 144 contains a whole rest in the treble and a half note in the bass. Measure 145 starts with a double bar line, followed by a half note in the treble and a half note in the bass. Measure 146 features a half note in the treble and a half note in the bass. Measure 147 has a half note in the treble and a half note in the bass. Measure 148 contains a half note in the treble and a half note in the bass. Measure 149 has a half note in the treble and a half note in the bass. Measure 150 begins with a half note in the treble and a half note in the bass. The score concludes with a double bar line and a final chord in the bass.

APPENDIX 2: TRANSLATED FORBIDDEN CITY SCORES (CHINESE)

画上我的眼

♩ = 127

画上我的眼 美 - 丽的浓艳 只求皇上看我一眼

8 紫禁城里面 囚鸟盼飞上天 只求今晚我能

15 如愿 让我心安逸 天子求求你 龙恩落在

22 我手里 天子求求你 龙恩落在我手里

30 已经准备多少年 梦里天子会出现

36 他能把命运改变 圣上的威权 只有他

42 我们爱的只有他 如过他不看过来 - 就没人爱

48 画上我的眼 美 - 丽的浓艳 只求皇上看我

55 一眼 紫禁城里面 囚鸟盼飞上天 只求今晚

62 我能如愿 我会引诱你 天子求求你

2

69
龙 恩 落 在 我 手 里 天 子 求 求 你 龙 恩 落 在

76
我 手 里 天 子 求 求

80
你 龙 恩 落 在 我 手 里

被天子选上

♩ = 127

决 定 在 今 夜 一 两 年 的 等 待 为 的 就 是 结 缘 他

最 亲 - 爱 的 丽 妃 有 - 喜 皇 上 就 要 把 那 - 床 伴 - 选 教 的 - 说 的 -

不 要 忘 记 决 定 在 今 夜

一 你 们 的 命 运 在 - 他 手 - 里 矜 持 就 如 他 手 指 间 的 沙 粒

们 为 他 生 下 龙 种 那 一 天 就 知 到 未 来 有 - 出 头 - 天 如 果

我 被 选 上 一 如 果 被 天 子 看 上 就

被 选 上 被 天 子 看

2

30

把 我 的 名 子 记 载 历 史 上

上

史官歌（一）

$\text{♩} = 150$

就 让 我 们 记 录 他 的 每 一 个 女 孩 要 写 得 清 清 楚 楚 见 了

5 谁 啊 约 了 谁 皇 上 大 人 真 的 让 我 们 啊 团 团 转 你 别 以 为 很 容 易 用 了

9 多 少 墨 和 笔 今 晚 他 会 决 定 今 晚 他 会 决 定 我 们

14 不 是 好 管 闲 事 但 是 现 在 就 是 吉 时 今 晚 他 要 决 定

17 $\text{♩} = 114$

让 他 看 上 让 他 看 上 让 他 看 上 让 他 看 上 我

唯一希望

$\text{♩} = 136$

5 他们不懂 - 我 - 之前的我 - 在无名之中 -

9 我很普通 - 没什么不同 - 连我姓什么 - 他们都不懂 -

14 没有人懂 - 谁能看见 - 我 - 惺惺作态 - 愿上天保佑

19 我从第一天 - 满足所求 可有谁看见 我心里的梦 -

25 没有人懂 没有人懂 我的唯一希望

32 爱敞开心房 破碎的梦 都已成过往 我的唯一希望

39 望 爱让我遇上一个人 会懂我

43 化上浓艳 定下过往 选好角色 让我骄傲上场 但我

49 心里有个 - 没人知道的地方 我的唯一希望

爱敞开心房 破碎的梦 都已成过往 我的唯一希望

2

56

望 爱 让我 遇 上 一 个 人 让 我 看 到

62

他 爱 我 他 懂 我 所 想

梦想成真

♩ = 124

美梦成真 - 心情奔放 - 天子把我怀里藏 - 把

6

握时间 - 付出真爱 - 作恋人 - 爱作的爱 - 温柔的爱 - 是

11

那么美 - 比金玉 - 更珍贵 - 我看见了 - 爱

15

的微笑 - 那夜他的手 - 如此温柔

圆明园

♩ = 152

2

38

寻其乐纸 醉金迷 敌军渐渐 压境 英 军枪炮步 步逼近 却

44

无人发号 施令 就在这里心 旷神怡 可怕的世界 抛千里

50

华丽锦绣就 在这里不 褪的辉煌 永不移 夏天的欢乐 在这里

56

恋人偷偷 的亲密 平安健康就 在这里我 们来 到富贵之地

63

♩ = 160

夏天我们 多悠闲 大鱼大肉还 跳舞 英国大军

69

♩ = 150

围过来 很快就会 进攻 进攻 圆明园啊圆明园啊

74 $\text{♩} = 167$

圆 明 园 啊 圆 明 园 啊 就 在 这 里 上 天 照 亮 创 造 美 酒 的 太 阳

79

就 在 这 里 旗 帜 飞 扬 世 界 最 隐 秘 的 地 方 金 色 迷 宫 就 在 这 里 度

85

过 那 夏 天 的 日 期 平 安 健 康 就 在 这 里 我 们 来 到 富 贵 之

91 $\text{♩} = 133$

地 学 海 殿 堂 浴 火 凤 凰 多 一 辉 一 煌 冲 天 佛 塔 平 安

97 $\text{♩} = 143$

菩 萨 多 一 典 一 雅 我 的 孩 子 生 在 这 里 这 众 神 保 佑

103

的 圣 地 我 就 是 属 于 这 地 方 看 着 孩 子 茁 壮 成 长 之 前 我 只 能

109

在梦里看见传说中的这里 玄秘神圣就是这里我的未

115

来就在那里 就在这里 圆明园啊

120

就在这里 圆明园啊 就在 一 这 里 一

史官歌（二）

♩ = 143

2

33 $\text{♩} = 109$

叶赫那拉叶赫那拉 叶赫那拉叶赫那拉 本月 二十七

38

上弦月 妃子 叶赫那拉 生下 龙一种 天子

44 $\text{♩} = 114$

终于 有——— 后 皇上

49 $\text{♩} = 120$

的传人 中国的传人 天下的传人

睡吧

♩ = 119

安 吧 让 我 抱 你 要 保 护 你 要 认 识

8

你 睡 吧 白 天 呵 护 你 夜 里 安

13

抚 你 要 好 好 爱 着 你

中国有了传人

♩ = 147

7

14

21

27

31

36

41

46

51

门外的洋鬼子诶 我们敌人还有谁 吃喝嫖妓咸丰诶 谁懂中国所需

55

中国流血他背弃 谁会带来胜一利 解救我们唯有你 谁会为你开打第一

59

战 战死沙场直到你登基 英国 鬼子的谎言 看准

64

弱者的缺点 不管 我们的死活 夺走 我们的未来 谁都没有骨气把洋

68

鬼子都赶去 中国就要被洋鬼子 一口吃下去 皇上

73

驾崩 就是时候 大权在手 我才能够 让这大地重现辉

78

一 煌 一 买卖 杀 戮 不 再 猖 一 狂 一 但 贱 人 生 子

82

了 现在 一 切 都 停 了

史官歌（三）

♩ = 125

同治诞生我们多欢喜健康的男孩这是多好的预兆 生儿有幸啊

6

为她 高兴 圣 殿 里面 摆了 很大的 盛宴 但 今晚 不要看 一 今晚

11

请 不 要 看 一 敦 亲 王 有 任 务 要 办 传 统

14

就是不能不管今晚请不要看

心肝

史官歌（四）

$\text{♩} = 126$

有时候记载 历史 很痛 页面上的字只是 冷冷的记录 不管怎样每
6 天一样过 强颜欢笑舞 台最适合我们 今晚就去 一 我们
11 今晚就去 一 反正去看戏剧表演你就 一定会结善缘我们 今晚就去
16 一 欢 迎 来 听 故 事 现 在 正 要 上
20 演 说 世 界 怎 么 开 始 创 世 纪 的 起 点

亲爱的祖国

♩ = 120

♩ = 125

2

41

渐弱了 生命垂一危 希望不灭 失去一

48

个 一个选择 五千年以来 存在的世 界 我

55

们 靠泪水所创造的 世界变成 世人眼 里 可畏的世

62

界 亲爱的祖国 让故事发 扬 亲爱的祖国 过

69

$\text{♩} = 137$

去的辉煌在这 强者的王 国 时辰终于

76

等到了 夺权机会 来到了 不让国家再腐朽

81

一切归我所 有 静 静 等 待 不 可 让 天 意 主 宰

86 $\text{♩} = 131$

一切归我所 有 敦 亲 王 至 尊 如 果 皇 上 生 前 不 封

92

儿 子 为 嗣 如 果 皇 上 生 前 不 让 儿 子 继 位 一 刀 砍 下 来 儿 子 人 头 落 地 敦 亲

97 $\text{♩} = 123$

王 就 会 从 黑 暗 中 站 出 来 留 我 孤 单 死 去 亲 爱 的

104

祖 国 让 故 事 发 扬 亲 爱 的 祖 国 过

109

去 的 辉 煌 在 这 强 者 的 王 国

史官歌（五）

♩ = 150

6 紫禁城里面 囚鸟盼飞上天 雨中争取那道阳光 不惜冒-险

11 不顾抗旨危险 忍着痛啊争取阳光 不顾心畏惧 忍着不哭泣

17 为了将来而努力 一定要处理 怎能让母子如此分离

唯一希望 (重复)

♩ = 138

5 他们不懂- 我- 心里的痛- 有谁会懂 - 无

9 爱的日子 - 孤独的黑夜- 若没人伸手 - 我自己奋斗-

14 没有人懂 谁能看见我 - 认定我接受- 他们的游戏

19 看准我放弃 - 就此苟活下去 夺走我所有 任我遭世人毁誉

25 他们会懂 他们会懂 我的唯一希望

32 爱留在身旁 只有眼泪 却不见尊严 我的唯一希

39 望 爱敞开心房去接受 需要你的人

44 有谁听到我 我怎么会 - 就这样后退 儿子的梦想 - 让

49 他们捣毁 争取天理 - 把他命取回 他们就懂 他们就懂

♩ = 127

- - 宝贝我答应 - 不管他们怎样 - 我每天都爱你 - 我的

54 $\text{♩} = 138$

儿子是你 - 而我心中的痛 - 他们都不懂的痛 你是我唯

59

一希望爱留在身旁 只有眼泪却不见尊

66 $\text{♩} = 126$

严你是我唯一希望爱敞开心房去接受对

73 $\text{♩} = 160$ $\text{♩} = 127$

的人领导这新世界 - - 这是你 - 唯一

80

的后代 - 他需要父亲体贴的爱 -

83

就请你 - 用最后力气 - 封他为嗣 - 让他活下去

DECLARATION OF AUTHORSHIP

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