

CHARACTERS OF THE DRAMA

NEDDA (<i>in the play "COLUMBINE"</i>), a strolling player, wife of CANIO	<i>Soprano</i>
CANIO (<i>in the play "PAGLIACCIO" [PUNCHINELLO]</i>), master of the troupe	<i>Tenor</i>
TONIO (<i>in the play "TADDEO"</i>), the Clown	<i>Baritone</i>
PEPPE (<i>in the play "HARLEQUIN"</i>)	<i>Tenor</i>
SILVIO, a villager	<i>Baritone</i>

VILLAGERS AND PEASANTS

THE SCENE is laid in Calabria, near Montalto, on the Feast of the Assumption

PERIOD, between 1865 and 1870

First performed at the Teatro dal Verme, Milan, on May 21, 1892, with the following cast:

<i>Canio</i>	GERAUD
<i>Tonio</i>	VICTOR MAUREL
<i>Nedda</i>	ADELINA STEHLE
<i>Silvio</i>	ANCONA
<i>Peppe</i>	DODDI

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PAGLIACCI

Pagliacci

Drama in Two Acts

Prologue

English version by
Henry Grafton Chapman
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Words and Music by
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Vivace (♩ = 88)

Piano

f deciso

vigoroso

pesante *pesante* *incalzando*

8va bassa *8va bassa*

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First system of musical notation, consisting of a treble and bass clef. The treble clef part begins with a dynamic marking *pp* and contains several measures of music with notes and rests. The bass clef part provides a harmonic accompaniment with chords and moving lines.

pp e stacc.

Second system of musical notation. The treble clef staff is mostly empty, with the instruction *pp e stacc.* written above it. The bass clef staff continues the accompaniment with notes and rests.

pp e stacc. sempre

Third system of musical notation. The treble clef staff contains a series of chords, with the instruction *pp e stacc. sempre* written above it. The bass clef staff continues the accompaniment.

calando *leggero* *dim.*

Fourth system of musical notation. The treble clef staff features a melodic line with a *leggero* marking and a *dim.* (diminuendo) instruction. The bass clef staff continues the accompaniment. The instruction *calando* is also present.

rit. Horns

Fifth system of musical notation. The treble clef staff has a melodic line with a *rit.* (ritardando) marking and a *Horns* instruction. The bass clef staff continues the accompaniment. The system ends with a 2/4 time signature.

Largo assai (♩=44)
dolorosamente

stentate

Horns alone

Detailed description: This system shows the beginning of a piece for Horns alone. The tempo is 'Largo assai' with a quarter note equal to 44 beats. The mood is 'dolorosamente'. The music features a series of triplets in the upper voice and sustained chords in the lower voice. The tempo marking 'stentate' is placed above the first and second measures.

Cantabile sostenuto assai (♩=54)

p *con passione*

Detailed description: This system begins the 'Cantabile sostenuto assai' section with a tempo of 54 beats per quarter note. The mood is 'con passione'. The music is marked 'p' (piano). It features a melodic line in the upper voice with triplets and a more active bass line.

poco string.
angoscioso

rit.

Detailed description: This system continues the 'poco string. angoscioso' section. The mood is 'angoscioso'. The music includes triplets and a 'rit.' (ritardando) marking. The texture is primarily string-based.

p *misterioso*

Detailed description: This system continues the 'misterioso' section, marked 'p' (piano). The mood is 'misterioso'. The music features a long, sustained melodic line in the upper voice and a more active bass line.

Vivace come prima (♩=88)

Detailed description: This system begins the 'Vivace come prima' section with a tempo of 88 beats per quarter note. The music is more rhythmic and active, featuring a series of chords and eighth notes in both voices.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef with a slur over the first two measures and a fermata over the final measure, and a bass line with chords and moving lines.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures in both staves.

Third system of musical notation, marked with the instruction *con impeto* above the treble staff. The music features more active, rhythmic passages in both staves.

Fourth system of musical notation, showing a continuation of the rhythmic and melodic motifs from the previous system.

Fifth system of musical notation, marked with the instruction *f deciso* above the treble staff. The system concludes with a fermata over the final measure of the treble staff.

First system of musical notation. The treble clef staff features a circled melodic line with a fermata. The bass clef staff contains a rhythmic accompaniment. The tempo marking *vigoroso* is placed between the staves.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation, featuring two circled melodic phrases in the treble clef.

Fourth system of musical notation. The tempo marking *pesante* is present. The bass clef staff includes the instruction *8va bassa* (8th octave bass) with dotted lines. The tempo marking *incalzando* is also present.

Fifth system of musical notation, concluding the page with a fermata and a final measure marked with the number 2.

Fl. Ob. Clar.

T. **Tonio** (putting his head through the curtain) (advancing) (bowing from

Si può?... Si può?... Si -
I may? So please you! My

Str. *sf* Str. pizz.

the footlights)
Largamente.

gno - re!... Si - gno - ri!... Scu - sa - te - mi se da sol mi pre -
La - dies and Gen - tle - men! And par - don me if a - lone I pre -

Str. Ob. Bssn.

T. *ten.*

sen - to. Io so - no il Pro - lo - go:
sent me: I am the Pro - - logue!

Violoncello

Str. Wood *marcato* Horns

Andantino sostenuto

(Recitando, or in unison with the Violoncello)

T.

Andantino sostenuto (♩ = 52)

Pic. Fl.
Harp Str.

T. *(dopo l'orchestra)* *a tempo*
to - - re; in parte ei vuol ri - - pren - de - re le vecchie u -
fore you; so part - ly to re - vive for you the an - tique

a tempo
col canto
Str. Horns

T. *rit.*
san - ze, e a vo - i di nuo - vo in - via - mi.
us - age, he bids me once more ad - dress you!

col canto

Un po' meno presto che nell' Introd^{ne} (♩. = 80)

T. 

Ma non per dir - - vi co - me pria:
But not to tell you, as of old,

pp stacc.

Cello

T. 

»Le la - cri - me che noi ver - siam son fal - se!
"The tears we shall shed for you here are false ones!

VI. I
c. sord.

pp

VI. II
c. sord.

T. 

De - gli spa - si - mi e de' no - stri mar - tir
And the sighs we heave, and our mar - tyr - dom here,

T. 

non al - lar - ma - te - vi!«
must not be ta'en to heart!"

Molto meno

(♩ = 50)

T. *No! No!* *No! No!* *L'au - to - re ha cer - ca - to*
Your au - thor in - tends far

Cl. Viola
sf
 Bssn. Basses

T. *in - ve - ce pin - ger - vi u - no squar - cio di vi - ta.*
ra - ther to draw you a bit of life true to na - ture!

Ob.
pausa

T. *Deciso* *E - gli ha per mas - si - ma sol che l'ar - ti - sta è un uom _____*
'Tis his con - vic - tion, the ar - tist is first a man, _____

Str.
ten.

T. *Meno* *e che per gliuo - mi - ni scri - ve - re ei de - ve. Ed al*
and that for men what he writes should be writ - ten. And the

Str. Wood Str.
più rit.
rit. ancora col canto

(♩ = 40)

T. ve - ro i - spi - ra - - va - si. Un ni - do di me -
truth he has giv'n - to you! A throng of re - col -

Fl. Str. Horns Cello

p

dolce col canto

T. mo - rie in fon - do a là - ni - ma can - ta - va un gior - no, ed
lec - tions with - in his in - most soul one day was stir - ring, and

T. e - i con ve - re la - cri - me scris - se, ei sin - ghioz -
these with sin - cer - est tears has he writ - ten, while his sob -

Ob. Bssn. Harp Bases

cresc.

con dolore

Opp. $\frac{1}{2}$

T. zi il tem - po gli bat - - te - - va - no!
bing and sigh - ing beat the time - for him.

Str. Harp Str. Bssn.

col canto

ten.

animando a poco a poco

T. *(♩=56)*
 Dun-que, ve- dre- - te a - mar si co - me
 So then, you'll see love shown as hu - man

VI. & Cl. Cor angl.

p misterioso

Bssn., Cello, Horn

T.
 s'a - ma - no gli esseri u - ma - ni; ve - dre - te de l'ò - dio i
 be - ings do love each oth - er; you'll see, too, of hat - red the

Wood *cresc.* *incalzando*

Str.

T.
 tri - sti frut - ti. Del do - lor gli spa - si - mi, ur - li di rab - bia, u -
 dire - ful end - ing, wit - ness woe's sharp a - go - ny! Howl - ings of rage will

ed affrett. *un poco*

Ob. Horns Wind Str. *f* *cresc.*

T.
 dre - te, e ri - sa ci - ri - ni - che!
 reach you, and scorn - ful laugh - - - ter!

rit. con forza

Tutti Harp *ff*

T. *rit. molto*
 E vo - - i, piut-
 And you must con-

Str.
 Wood
 Harp
 Horns *p*

T.
 to - - sto che le no - stre po - - ve - re gab -
 sid - - er, not so much our poor flim - sy cos -

T.
 ba - - ne d'i - stri - o - - ni, le no -
 tu - - mer - y of ac - - tors, ra - ther

T.
 str'a - ni - me con - si - de - ra - - te,
 let our hearts speak to you for us.

cresc. molto col canto

f *p*

T. *f* *p*

poi - - ché siam uo - - mi - ni di car - - ne e
 Aye! for we're men as well, of flesh and of

cresc. ancora

T. *cresc. ancora*

d'os - - sa, e che di que -
 blood, too, and, like you your -

rianimando e cresc.

con forza *con anima*

T. *con forza* *con anima*

st'or - fa - no mon - do al pa - - ri di voi spi - ria - mo
 selves, we are breath - ing the air of this world for - lorn and

col canto

Più lento quasi recitato

ten.

T. *ten.*

l'ae - re! Il con - cet - to vi dis - si... Or a - scol -
 lone - ly! Now I've giv'n you the no - tion! Watch you the

col canto *p*

Bssn.

Gigli

(calling, off)
deciso

T. *3*

ta - te co - m'è-gliè svòl - to. An - diam. In - co - min - cia - - -
 plot un - fold - ing be - fore you. Come on! Let us be - gin,

Tutti *f*

Tempo I. Vivace

(exit) (The curtain rises)

te!
then!

Str. Wood

ff

Tutti

tutta la forza

Act I

Scene I

Scene. The entrance of a village - where two roads meet. On right a travelling theatre. As the curtain rises, sounds of a trumpet out of tune and a drum are heard. Laughing, shouting, whistling, voices approaching. Enter villagers in holiday attire. Tonio looks up road on left; then, annoyed by the crowd which stares at him, lies down in front of the theatre. Time 3 o'clock. Bright sunlight.

Marziale deciso (♩ = 108)

(The curtain rises)

Piano

(Trumpet behind scene)

(Drum & Cymbals from behind scene)

8va bassa.....

8va bassa.....

Chorus Boys (confused shouting on left)

Eh!
Hi!

f *f* *sf* *sf*

(Drum & Cymbals)

8va bassa..... *8va bassa*.....

Sopr. II (one half) **Sopr. I (one half)**

Son qua! Son qua!
They're here! They're here!

sf p

Sopr. I
 Ri - tor - na - no...
 They're com - ing back!

Sopr. I & II
 Pa - gliaccio è
 Pa - gliac - cio's

Ten. I
 Ri - tor - na - no...
 They're com - ing back!

Bass I
 Son qua!
 They're here!

p (one half)

là!
 there!

Tut - ti lo se - guo - no,
 The grown - up folks and boys

Ten. II
 gliaccio è là!
 gliac - cio's there!

Son qua!
 They're here!

Son
 They're

Bass I & II
 Son qua...
 They're here!

gran - die ra - gaz - zi, ai mot - ti, ai
 all fol - low af - - ter, Their jokes and
 Ri - tor - na - no!
 They're com - ing back! **Ten. II**
 qua! here! Ri - They

8

laz - - zi ap - - plau - de o - gnun.
 laugh - - ter They all ap - plaud!
 tor - na - no! Ap - - plau - de o - gnun.
 come this way. They all ap - plaud!
Bass II **I & II**

Pa - gliac - cio è là! Pa - gliac - cio è
 Pa - gliac - cio's there! Pa - gliac - cio's

8

Ed e - gli
But see how

Ten. I

là! there! Ed e - gli se - rie But see how grave - ly

marcati

Sopr.

Ten. I

Ed e - gli se - ri - o sa - lu - ta e pas - sa
But see how grave - ly he bows as he pass - es,
se - - - - - rio he

Son qua!
They're here!

Sopr. e tor - na a
turn - ing to

Ten. sa - lu - ta e pas -
bows as he pass -

Bass sa - lu - ta e pas - sa...
he bows and pass - es.

B. Boys (from behind) *f quasi gridato*

Ehi!
Hi!

bat - te - re sul - la gran cas - sa.
bang on his drum and his brass - es.

sa. Son qua!
es. They're here!

Il Soli

Son qua! Son
They're here! They're

B.

Ehi, sfer - za l'a - si - no, bra-vo Ar-lec -
 Hi! Whip that don-key up! Har - le - quin,

qua! Già fra le stri - - - - - da i mo -
 here! The boys their whis - - - - - tles are

sf

marcato

C. **Canio** (from behind)

I - te-ne al
 Go to the

B. chi - no!
 heart - y!

Sopr.
 In a - ria git - ta - no i cap - pel - li!
 Their hats and caps a - loft they're throw - ing!

Ten.
 In a - ria git - ta - no...
 Their hat and caps a - loft -

Bass I
 In a - ria git - ta - no...
 Their hats and caps a - loft -

Bass II
 nel - li.
 blow - ing,

sf

C. dia - - - - - vo - lo!
 dev - - - - - il there!

P. **Peppe** (from behind)
 To! To! bi-ri - chi - - -
 Take that, you smart - - -

Bass II
 git - ta - no in a - - - - - ria i cap -
 Their caps on high they are

sf *marcato*

P. no!
 y!

Sopr. (Boys whistle and shout behind and then enter running)
 fra stri - da e si - bi - li dig - già.
 They hoot and whis-tle ev-'ry - where!

Ten.
 i lor cap - pel - li dig - già.
 Their caps they fling in the air!

Bass I
 i lor cap - pel - li dig - già.
 Their caps they fling in the air!

Bass II
 pel - li! Son qua!
 throw - ing! They're here!

cresc. molto

Boys

B. Ar - ri - va - no...
Ah, here they come!

Sopr. I

In - die - tro... Ar - ri - va - no...
Stand back, there! Ah, here they come!

Sopr. II

In - die - tro... Ar - ri - va - no...
Stand back, there! Ah, here they come!

Ten. I

In - die - tro... Che dia - vo -
Stand back, there! My! what a

Ten. II

In - die - tro...
Stand back, there!

Bass I

Ec - coil car - ret - to... Ec - coil car - ret - to... Che dia - vo -
See, there's the wag - gon! See, there's the waggon! My! what a

Bass II

Ec - coil car - ret - to... Ec - coil car - ret - to... Che dia - vo -
See, there's the wag - gon! See, there's the waggon! My! what a

Piccolo

f *cresc. sempre* *fragoroso*

B.

Ar-ri-va-no... Hurrah! Hurrah! In-die-tro... Stand back, there! In-die-tro, in-die-... Make way! make way

Ar-ri-va-no... Hurrah! Hurrah! In-die-tro... Stand back, there! In-die-tro, in-die-... Make way! make way

Ar-ri-va-no... Hurrah! Hurrah! In-die-tro... Stand back, there! In-die-tro, in-die-... Make way! make way

le-ri-o! Di-o be-ne-det fiend-ish din! Lord have mer-cy on

Ar-ri-va-no... Hurrah! Hurrah! In-die-tro... Stand back, there! In-die-... Make way

le-ri-o! Di-o be-ne-det fiend-ish din! Lord have mer-cy on

le-ri-o! Di-o be-ne-det fiend-ish din! Lord have mer-cy on

fragoroso

B.

tro! _____
there! _____

tro! _____
there! _____

tro! _____
there! _____

to! _____
us! _____

tro! _____
there! _____

to! _____
us! _____

to! _____
us! _____

Vi - va Pa-gliac-cio,
Welcome, Pa-gliac-cio!

Vi - va Pa-gliac-cio,
Welcome, Pa-gliac-cio!

Vi - va Pa-gliac-cio,
Welcome, Pa-gliac-cio!

Vi - va Pa-gliac-cio, vi - va Pa-gliac-cio,
Welcome, Pa-gliac-cio! Welcome, Pa-gliac-cio!

Vi - va Pa-gliac-cio, vi - va Pa-gliac-cio,
Welcome, Pa-gliac-cio! Welcome, Pa-gliac-cio!

Vi - va Pa-gliac-cio, vi - va Pa-gliac-cio,
Welcome, Pa-gliac-cio! Welcome, Pa-gliac-cio!

Vi - va Pa-gliac-cio, vi - va Pa-gliac-cio,
Welcome, Pa-gliac-cio! Welcome, Pa-gliac-cio!

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B.

Sopr. I & II
 vi - va Pa-gliac-cio! Ev - vi - va! il prin - ci - pe —
 Wel - come, Pa - gliac - cio! Long life to him, the prince

Ten. I & II
 vi - va Pa - gliac - cio! Ev - vi - va! il prin - ci - pe —
 Wel - come, Pa - gliac - cio! Long life to him, the prince

Bass I & II
 vi - va Pa - gliac - cio, vi - va Pa - gliac - cio! Ev - vi - va! il prin - ci - pe —
 Wel - come, Pa - gliac - cio! Wel - come, Pa - gliac - cio! Long life to him, the prince

B.

— se' dei pa - gliac - ci! Ev - vi - va! il prin - ci - pe —
 — of all pa - gliac - cios! Long life to him, the prince —

— se' dei pa - gliac - ci! Ev - vi - va! il prin - ci - pe —
 — of all pa - gliac - cios! Long life to him, the prince —

— se' dei pa - gliac - ci! Ev - vi - va! il prin - ci - pe —
 — of all pa - gliac - cios! Long life to him, the prince —

B.

— sei dei pa - gliac - ci! Ev - vi - va!
 — of all pa - gliac - cios! Long life then!

— sei dei pa - gliac - ci! Ev - vi - va!
 — of all pa - gliac - cios! Long life then!

— sei dei pa - gliac - ci! Ev - vi - va! Ev - vi - va!
 — of all pa - gliac - cios! Long life then! Long life then!

— sei dei pa - gliac - ci! Ev - vi - va! Ev - vi - va!
 — of all pa - gliac - cios! Long life then! Long life then!

B.

Ev - vi - va! Ev - vi - va! il prin - ci - pe
 Long life then! Long life to him, the prince

Ev - vi - va! Ev - vi - va! il prin - ci - pe
 Long life then! Long life to him, the prince

Ev - vi - va! Ev - vi - va! Ev - vi - va! il prin - ci - pe
 Long life then! Long life then! Long life to him, the prince

Ev - vi - va! Ev - vi - va! Ev - vi - va! il prin - ci - pe
 Long life then! Long life then! Long life to him, the prince

B.

— sei dei pa - gliac - ci! I guai di - scac - ci tu —
 — of all pa - gliac - cios! You drive our cares a - way —

— sei dei pa - gliac - ci! I guai di - scac - ci tu —
 — of all pa - gliac - cios! You drive our cares a - way —

— sei dei pa - gliac - ci! I guai di - scac - ci tu —
 — of all pa - gliac - cios! You drive our cares a - way —

— sei dei pa - gliac - ci! I guai di - scac - ci tu —
 — of all pa - gliac - cios! You drive our cares a - way —

B.

— co'l lie - to u - mo - re! Ev - vi - va! Ev -
 — with fun and laughter. Long life then! Long

— co'l lie - to u - mo - re! Ev - vi - va! Ev -
 — with fun and laughter. Long life then! Long

— co'l lie - to u - mo - re! Ev - vi - va! Ev -
 — with fun and laughter. Long life then! Long

— co'l lie - to u - mo - re! Ev - vi - va! Ev -
 — with fun and laughter. Long life then! Long

Trumpet on the stage
 and in orchestra

Trumpet

Orchestra

poco rit.

B. *poco rit.*

vi - va! Tu scac - ci i guai co' l lie - to u - mor! O -
 life then! You ban - ish care with all your fun! Cheer

poco rit.

vi - va! Tu scac - ci i guai co' l lie - to u - mor! O -
 life then! You ban - ish care with all your fun! Cheer

poco rit.

vi - va! Tu scac - ci i guai co' l lie - to u - mor!
 life then! You ban - ish care with all your fun!

poco rit.

vi - va! Tu scac - ci i guai co' l lie - to u - mor!
 life then! You ban - ish care with all your fun!

Orchestra *poco rit.*

a tempo un poco più sostenuto

B. *a tempo un poco più sostenuto*

gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi... Ed
 all, cheer all! Then cheer for jest and laugh - ter! But

gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi... Ed
 all, cheer all! Then cheer for jest and laugh - ter! But

O - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...
 Cheer all, cheer all! Then cheer for jest and laugh - ter!

O - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...
 Cheer all, cheer all! Then cheer for jest and laugh - ter!

a tempo un poco più sostenuto

f

B.

ei, ed ei se - rio sa - lu - ta e pas - sa... O -
 he, but he just grave - ly bows and pass - es. Cheer

Ed ei, ei se - rio sa - lu - ta e pas - sa...
 But he just grave - ly bows and pass - es.

Ed ei, ei se - rio sa - lu - ta e pas - sa...
 But he just grave - ly bows and pass - es.

B.

gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi... Ed
 all, cheer all! Then cheer for jest and laugh - ter! But

gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi... Ed
 all, cheer all! Then cheer for jest and laugh - ter! But

O - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...
 Cheer all, cheer all! Then cheer for jest and laugh - ter!

O - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...
 Cheer all, cheer all! Then cheer for jest and laugh - ter!

B.

ei, ed ei se - rio sa - lu - tae pas - sa...
he, but he just grave-ly bows and pass - es!

Sopr. I

ei, ed ei se - rio sa - lu - tae pas - sa...
he, but he just grave-ly bows and pass - es!

Sopr. II

ei, ed ei se - rio sa - lu - tae pas - sa...
he, but he just grave-ly bows and pass - es!

Ten. I

Ed ei, ei se - rio sa - lu - tae pas - sa...
But he just gravely bows_____ and pass - es!

Ten. II

Ed ei, ei se - rio sa - lu - tae pas - sa...
But he just gravely bows_____ and pass - es!

Bass I

Ed ei, ei se - rio sa - lu - tae pas - sa...
But he just gravely bows_____ and pass - es!

Bass II

Ed ei, ei se - rio sa - lu - tae pas - sa...
But he just gravely bows_____ and pass - es!

B.

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

Vi - va Pagliaccio!
Welcome, Pagliaccio!

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

Vi - va Pagliaccio!
Welcome, Pagliaccio!

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

Vi - va Pagliaccio!
Welcome, Pagliaccio!

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

Vi - va Pa - gliac - cio!
Wel - come, Pa - gliac - cio!

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

Vi - va Pa - gliac - cio!
Wel - come, Pa - gliac - cio!

Trumpet

B.

Vi - va Pagliaccio, vi - va Pa - gliac - cio, Pagliac -
 Welcome Pagliaccio! Welcome Pa - gliac - cio, Pagliac -

Vi - va Pagliaccio! Vi - - - -
 Welcome Pagliaccio! Bra - - - -

Vi - va Pagliaccio! Vi - - - -
 Welcome Pagliaccio! Bra - - - -

Vi - va Pagliaccio! Ai motti, ai lazzi ap - plaude o -
 Welcome Pagliaccio! For jest and laughter cheer we

Vi - va Pagliaccio! Ai motti, ai lazzi ap - plaude o -
 Welcome Pagliaccio! For jest and laughter cheer we

Vi - va Pa - gliac - cio! Ai motti, ai lazzi ap - plaude o -
 Wel - come Pa - gliac - cio! For jest and laughter cheer we

Vi - va Pa - gliac - cio! Ai motti, ai lazzi ap - plaude o -
 Wel - come Pa - gliac - cio! For jest and laughter cheer we

B. *cio! O - gnun, o - gnun,*
cio! Cheer all! Cheer all!

Sopr. I & II
va! O - gnun, o - gnun,
vo! Cheer all! Cheer all!

Ten. I & II
gnun... Che dia - vo - le - rio! Dio be - ne -
all! Oh, what a rack - et! Oh, what a

Bass I & II
gnun... Che dia - vo - le - rio! Dio be - ne -
all! Oh, what a rack - et! Oh, what a

ff
8va bassa.....

B. *ap - plau - de o - gnun ai laz - zi, ap - plau - de o -*
Cheer all for fun and laugh - ter! Then cheer we

ap - plau - de o - gnun ai laz - zi, ap - plau - de o -
Cheer all for fun and laugh - ter! Then cheer we

ap - plau - de o - gnun ai laz - zi, ap -
Cheer all for fun and laugh - ter! Then

det - to! Ap - plau - de o - gnun ai laz - zi, ap -
rack - et! Cheer all for fun and laugh - ter! Then

det - to! Ap - plau - de o - gnun ai laz - zi,
rack - et! Cheer all for fun and laugh - ter!

B.

gnun, o - gnun! Vi - va Pa - gliac - cio!
 all! Hur - rah! Cheer for Pa - gliac - cio!

gnun, o - gnun! Vi - va Pa - gliac - cio!
 all! Hur - rah! Cheer for Pa - gliac - cio!

plau-de-o-gnun, o - gnun! Vi - va!
 cheer we all! Hur - rah! Bra - vo!

ap-plau-de-o-gnun! Vi - va!
 Then cheer we all! Bra - vo!

f

B.

Vi - va, vi - va Pa - gliac - - - cio!
 Bra-vo! Hur - rah, Pa - gliac - - - cio!

Vi - va, vi - va Pa - gliac - - - cio!
 Bra-vo! Hur - rah, Pa - gliac - - - cio!

Vi - va, Ev - vi - - - va!
 Bra-vo! Pa - gliac - - - cio!

Vi - va,
 Bra-vo!
 Violins

B. *Vi - va, Bra - vo!* *vi - va, Bra - vo!* *vi - va! Bra - vo!*

Vi - va, Bra - vo! *vi - va, Bra - vo!* *vi - va! Bra - vo!*

Vi - va, Bra - vo! *vi - va, Bra - vo!* *vi - va! Bra - vo!*

Vi - va, Bra - vo! *vi - va, Bra - vo!* *vi - va! Bra - vo!*

Violins trem. *Vi - va, Bra - vo!* *vi - va, Bra - vo!* *vi - va! Bra - vo!*

& Wood-wind

C. *Canio*

B. *Ev - vi - va Pa - gliac - cio, tap - pla - u - de o - gnun!* *Ev - Gra - zie! Thank you!*
He's here, he is here! Let us cheer for him, cheer! God

Ev - vi - va Pa - gliac - cio, tap - pla - u - de o - gnun! *Ev -*
He's here, he is here! Let us cheer for him, cheer! God

Ev - vi - va Pa - gliac - cio, tap - pla - u - de o - gnun! *Ev -*
He's here, he is here! Let us cheer for him, cheer! God

Ev - vi - va Pa - gliac - cio, tap - pla - u - de o - gnun! *Ev -*
He's here, he is here! Let us cheer for him, cheer! God

C. *Gra-zie!*
Thank you! *Vor-rei...*
I'd like—

B. *vi - va!*
bless you! *Bra-vo!*
Bra-vo! *E lo spet-ta - co - lo?*
Now what a - bout the play?

vi - va!
bless you! *Bra-vo!*
Bra-vo! *E lo spet-ta - co - lo?*
Now what a - bout the play?

vi - va!
bless you! *Bra-vo!*
Bra-vo! *E lo spet-ta - co - lo?*
Now what a - bout the play?

vi - va!
bless you! *Bra-vo!*
Bra-vo! *E lo spet-ta - co - lo?*
Now what a - bout the play?

C. *Si - gno - ri mie!*
Gen - tle - men, please! (beating the drum to drown the voices of the crowd)

B. *E lo spet-ta - co - lo?*
But what a - bout the play? *Uh! cias - sor - da!*
Huh! you deaf-en us!

E lo spet-ta - co - lo?
But what a - bout the play? *Uh! cias - sor - da!*
Huh! you deaf-en us!

E lo spet-ta - co - lo?
But what a - bout the play? *Uh! cias - sor - da!*
Huh! you deaf-en us!

E lo spet-ta - co - lo?
But what a - bout the play? *Uh! cias - sor - da!*
Huh! you deaf-en us!

(with a comic salutation)

C. *Miac - Now*

B. Fi - ni - sci - la! Fi - ni - sci - la!
Have done, I pray! Have done, I pray!

Fi - ni - sci - la! Fi - ni - sci - la!
Have done, I pray! Have done, I pray!

Fi - ni - sci - la! Fi - ni - sci - la!
Have done, I pray! Have done, I pray!

Fi - ni - sci - la! Fi - ni - sci - la!
Have done, I pray! Have done, I pray!

Fi - ni - sci - la! Fi - ni - sci - la!
Have done, I pray! Have done, I pray!

r. h. *tr*

Quasi recit. Andantino

C. cor - dan di par - lar?
may I say a word? (laughing)

Ah! ah! ah! ah! ah! ah! Con lui si dee
Ha! ha! ha! ha! ha! ha! We'd best let him

Ah! ah! ah! ah! ah! ah! Con lui si dee
Ha! ha! ha! ha! ha! ha! We'd best let him

Ah! ah! ah! ah! ah! ah! Con lui si dee
Ha! ha! ha! ha! ha! ha! We'd best let him

Andantino (♩ = 80)

col canto *l. h.*

Vivo (*in uno*)

Un gran - -
A won - -

pp

ce - de - re, ta - ce - re ed a - scol - tar!
have his way! Be still now! let him be heard!

ce - de - re, ta - ce - re ed a - scol - tar!
have his way! Be still now! let him be heard!

ce - de - re, ta - ce - re ed a - scol - tar!
have his way! Be still now! let him be heard!

Vivo (*in uno*) (*d* = 112)

- de spet - ta - co - loa ven - ti - trè o - -
- drous per - form - ance, I say, will be giv - -

p. *l.h.*

- - re pre - pa - rail vo - str' u - mi - le e buon ser - vi -
- - en By your hum - ble ser - vants this eve - ning at

(bowing comically)

C. to - sev - re! re! Ve -
 en! en! The

l. h.

C. dre - te le sma - nie del bra - vo Pa - gliac - cio; e
 wrath of Pa - gliac - cio will there be pre - sent - ed, What

ff

C. co - m'ei si ven - di - cae ten - de un bel lac - cio...
 ven - geance he took, and the trap he in - vent - ed!

ff

incalz.

C. Ve - dre - te di To - nio tre - mar la car - cas - sa, e
 You'll wit - ness the car - cass of To - ni - o trem - ble, And

pp

l. h.

incalz. e cresc. a poco a poco

c. qua - le ma - tas - sa d'in - tri - ghi or - di - rà.
see him dis - sem - ble and pile up the plot.

rit.

c. Ve - ni - - - te, o - no - ra - - te -
So come - - - then, and hon - - or

sf con eleganza

c. ci si - gno - - - ri e si - gno - - re. A
us by com - - - ing this e - - ven! Come

cedendo *rall. con grazia*

c. ven - ti - trè o - - re! A ven - ti - trè o - -
all, then, at sev - - en! Re - mem - ber, at sev - -

più lento *col canto*

a tempo

C. re!
en!

Sopr. I Ver - re - - mo, e tu ser - ba - ci il
We'll be _____ there, we're sure ___ that your best

Sopr. II (laughing)
Ah! ah! ah! ah! ah! ah! Ver -
Ha! ha! ha! Ha! ha! ha! We'll

Ten. I Ver - re - - mo, e tu ser - ba - ci il
We'll be _____ there, we're sure ___ that your best

Ten. II (laughing)
Ah! ah! ah! ah! ah! ah! Ver -
Ha! ha! ha! Ha! ha! ha! We'll

Bass I Ver - re - - mo, e tu ser - ba - ci il
We'll be _____ there, we're sure ___ that your best

Bass II Ver - re - - mo, e tu ser - ba - ci il
We'll be _____ there, we're sure ___ that your best

a tempo
cresc. molto

A ven-ti - trè
Re-mem-ber, at

tuo — buon u - mo - re. A ven-ti - trè o - - re!
play — will be giv - en! At sev-en this e - - ven!

re - - mo, ver - re - mo. A ven-ti - trè o - - re!
be — there, we'll be there! At sev-en this e - - ven!

tuo — buon u - mo - re. A ven-ti - trè o - - re!
play — will be giv - en! At sev-en this e - - ven!

re - - mo, ver - re - mo. A ven-ti - trè o - - re!
be — there, we'll be there! At sev-en this e - - ven!

tuo — buon u - mo - re. A ven-ti - trè o - - re!
play — will be giv - en! At sev-en this e - - ven!

tuo — buon u - mo - re. A ven-ti - trè o - - re!
play — will be giv - en! At sev-en this e - - ven!

più lento

Tempo deciso

C. *o - re!*
sev - en! (Canio descends from the cart)

(Tonio advances to help Nedda down)

A ven - ti - trè o - re!
We'll be there at sev - en!

Ver - re - mo!
We'll be there!

A ven - ti - trè o - re!
We'll be there at sev - en!

Ver - re - mo!
We'll be there!

A ven - ti - trè o - re!
We'll be there at sev - en!

Ver - re - mo!
We'll be there!

più lento

Tempo deciso (♩. = 92)

(giving Tonio a box on the ear)

Sempre vivace. In uno come uno scherzo

tempo giusto senza affrett.

(taking Nedda in his arms and lifting her down)

C. 

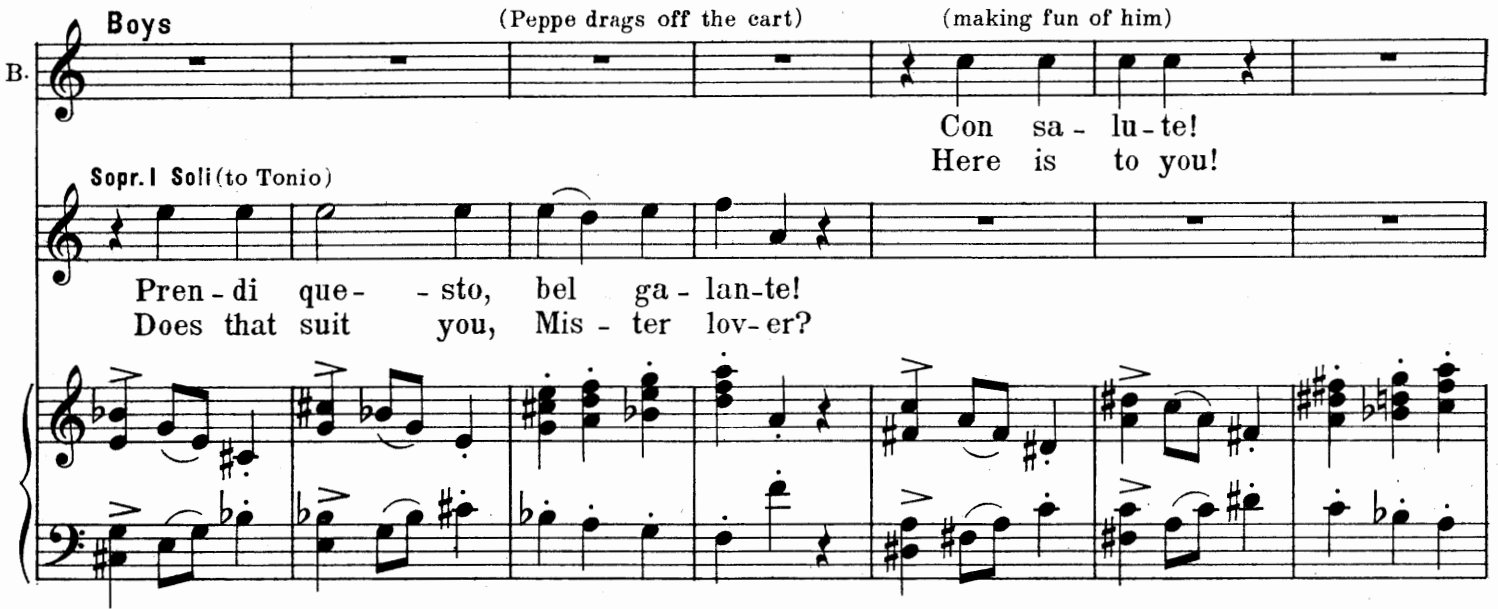
Sopr. (laughing) Ah! ah! ah! ah!
Get a - way! Ha! ha! ha! ha!

Ten. (laughing) Ah! ah! ah!
Ha! ha! ha!

Bass (laughing) Ah! ah! ah!
Ha! ha! ha!

B. Boys (Peppe drags off the cart) (making fun of him)
Con sa - lu - te!
Here is to you!

Sopr. I Soli (to Tonio)
Pren - di que - - sto, bel ga - lan - te!
Does that suit you, Mis - ter lov - er?



(Tonio threatens the boys, who run up the stage to back, and disappears grumbling behind the travelling theatre)



Tonio (aside, as he goes)

(Tonio enters the theatre)

T.

p

La pa-ghe-ra - - i! bri-gan-te!
 He'll pay for this, ere it's o-ver!

l.h. p *r.h.*

(Four or five villagers approach Canio)

A Villager (to Canio)

V.

Di', con noi vuoi be-ve-re un buon bic-
 Say! come drink a glass with us! Well get a

chie - re sul - la cro - ce - vi - a? Di', vuoi tu?
 good one there at yon - der cor - ner! Say! You will?

Canio **Peppe (reappearing)**

C. P.

Con pia - ce - re. A - spet - ta - te - mi... An - ch'io ei
 Aye, with plea - sure! Wait a bit for me! I'm in that,

con eleganza

(Canio passes toward the theatre)

(Peppe throws his whip in front of the theatre and goes in to change his clothes)

Canio (calling)

P. C.

sto! Di', To - - nio, vie - ni vi -
 too! Ho! To - - nio! are you com -

l. h. *l. h.*

Tonio (from within)

C. T.

a? Io net - toil so - ma - rel - lo.
 ing? I'm rub - bing down the don - key!

p *p* *f*

Another Villager (jestingly)

T. V.

Pre - ce - de - te - mi. Ba - da, Pa - gliac - cio,
Go on a - head of me! Care - ful, Pa - gliac - cio,

V.

ei so - - lo vuol re - sta - re per
He on - - ly stays be - hind there for

Canio (smiling, but knitting his brows)

V. C.

far la cor - tea Ned - da! Eh! Eh!
mak - - ing love to Ned - da! Eh! What!

C.

lento
Vi pa - - re?
You think so?

p
pp
8va bassa...
K. dr.

Cantabile (♩=50)
Adagio molto con grande espressione

C. 
 Un tal gio - co, cre - de - te - mi, — è meglio non gio - car - lo con me, miei
 Such a game, well, I'd have you know, 'Twere bet - ter not to play it on me, my

p *legatissimo*

C. 
 ca - ri; ea To - nio... e un po - co a tut - tior par - lo! Il te -
 neigh - bors; to To - nio, aye, to you all I say it. For the

cantato

C. 
 a - tro e la vi - ta non son la stessa co - sa;
 stage there and life, they are dif - f'rent al - to - geth - er,

e legato il basso *marcato*

C. 
 no... non son la stes - sa co - sa!!...
 they're dif - f'rent the whole world o - ver!

rit.

Andantino sostenuto assai (♩=60)
molto ritmato (pointing at the theatre)

c. 

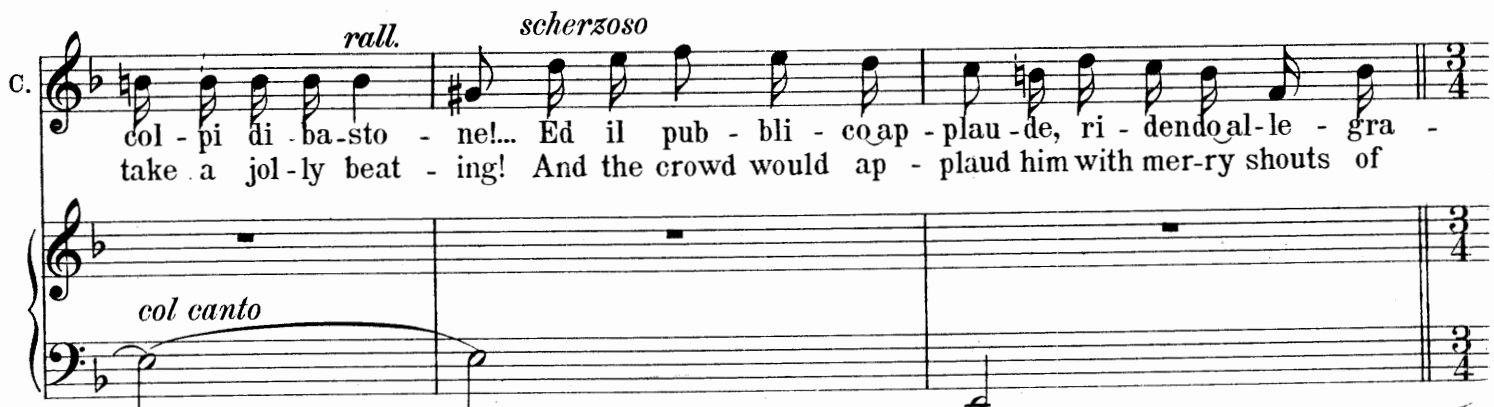
E se las - sù Pa - gliac - cio sor - pren - de la sua
 For if up there Pa - gliac - cio his la - dy should dis -

c. 

spo - sa col bel ga - lan - te in ca - me - ra, fa un co - mi - co ser -
 cov - er, With some fine fel - low in her room, he'll give the two a

c. 

mo - ne, poi si cal - ma od ar - ren - de - si ai
 rat - ing, Qui - et down then, or re - sign him - self and

c. 

rall. *scherzoso*
 col - pi di - ba - sto - nel... Ed il pub - bli - co ap - plau - de, ri - dendo al - le - gra -
 take a jol - ly beat - ing! And the crowd would ap - plaud him with mer - ry shouts of

col canto

Un poco più mosso

animando a poco a poco e lasciandosi trasporta-

C. *men-te! Ma se Ned - da sul se - rio sor - pren - des - si...
laughter! But if Ned - da I real - ly should sur - prise so,*

re suo malgrado

C. *al - tra - men - - - te fi - ni - reb - - - be la
What came af - - - ter, were a far - - - dif - frent*

C. *sto - ria, co - m'è ver - - - che vi par - say - - lo!...
sto - - ry! And I mean - - - what I say, - - - sir,*

cresc. f. ten. lunga pausa

Tempo I (resuming his sarcastic tone)

C. *Un tal gio - co, cre - de - te - mi, - è me - glio non gio - car - - lo!
That's a game there, you take my word, 'Twere bet - ter not to play, sir!*

p. colla parte

Nedda (aside) *Allegro vivo (In Uno) Come prima*

N. Con - fu - sa jo son!
What does he say?

Chorus
Villagers Sul se - rio pi - gli dunque la co - sa?
Oh, come now, you're not se - ri - ous, real - ly?

Bass I Sul se - rio pi - gli dunque la co - sa?
Oh, come now, you're not se - ri - ous, real - ly?

Allegro vivo (In Uno) Come prima

Canio

C. Io!?... Vi pa - re!! Scu -
I? You thought so? For -

Molto meno quasi a piacere

C. sa - te - mi!... A - do - ro la mia spo - - sa!
give me, sirs! I love my wife most dear - ly!

col canto

(Canio approaches Nedda and kisses her forehead)

ff *cresc.*

ff

Scene and Chorus of the Bells

Meno (♩ = 160)

p (Oboe within)

B. Boys (rushing to the left and looking off)

I zam - po - gna - ri!
Here come the bag-pipes!

Sopr. Soli I

Chorus Villagers

Bass Soli I

Ver - so la chie - sa
Now to the church the

Cantabile legato con

p

Es - siac - com -
See how in

van - no i com - pa - ri.
peo - ple are go - ing.

dolcezza e senza rall.

pa - gna - no la co - mi - ti - va che a cop - pie al ve - spe - ro
cou - ples they fol - low the par - ty, Go - ing to ves - pers all

Oboe within

Violin

p con eleganza

Bell

Bell

sen va giu - li - va.
jol - ly and heart - y.

Le cam - pa - ne...
Hear the church - bells!

Bell

Sopr. *dolce*
 Ah! An - diam. La cam - pa -
 Come! Then come! Come! The church -
 An - dia -
 Lets fol -

Ten.

Bass

An - diam!
 Then come!

Bell

C. *poco rit.*
 Ma poi... ri - cor -
 But then, you will

na ci ap - pel - - la al Si - gno - - re!
 bell doth call us to wor - - ship!
 mo! An - dia - - mo!
 low! Lets fol - - low!

An - dia - - mo!
 Lets fol - - low!

Bell

col canto

poco rit.

da - - - te - vi! A ven - ti - trè o - - -
 not - - - for - get! This eve - ning at sev - - -

col canto

Presto come prima

re!
 en! (smiles and nods to those who have invited him, and disappears behind theatre)

Chorus

Sopr. (The pipers enter with young and old villagers in couples, addressing those who are on the stage)

An - diam! An -
 Come on! Come

Ten. An - diam! An -
 Come on! Come

Bass An - diam! An -
 Come on! Come

Presto come prima

Bell

Vcllo

diam! An - diam, an - diam, an - diam!
on! Let's go! let's go! let's go!

diam! An - diam, an - diam, an - diam!
on! Let's go! let's go! let's go!

diam! An - diam, an - diam, an - diam!
on! Let's go! let's go! let's go!

l. h. *l. h.*

Bell Viol. Bell

This section features three vocal staves and a piano accompaniment. The vocal parts have lyrics: "diam! on! An - diam, Let's go! an - diam, let's go! an - diam, let's go!". The piano part includes a violin section marked "Viol." and a bell section with notes labeled "Bell". There are also markings for "l. h." (left hand) in the piano part.

(both groups join and form in couples)

Bell Bell Bell Bell Bell Bell

This section shows two vocal staves and a piano accompaniment. The instruction "(both groups join and form in couples)" is written above the first vocal staff. The piano part includes a bell section with notes labeled "Bell".

Bell Bell Bell Bell Bell

This section continues with two vocal staves and a piano accompaniment. The piano part includes a bell section with notes labeled "Bell".

Andantino grazioso

Sopr.

Soprano vocal line with rests.

Ten. (imitating the sound of the bells)

Tenore vocal line with lyrics: Don Dong, Din ding dong, Ding dong, Don ding dong, Ding dong, Don ding dong, Ding dong, Don ding dong, Ding dong.

Bass

Bass vocal line with lyrics: Don Dong, Din ding dong, Ding dong, Don ding dong, Ding dong, Don ding dong, Ding dong, Don ding dong, Ding dong, Ding ding.

Andantino grazioso (♩ = 116)

Fl & Clar.

Piano accompaniment for Flute and Clarinet with bell sound effects and musical notation.

Bell

Bell

Bell

Bell

Bell

Bell

Soprano vocal line with lyrics: Din, Don, suona ve-spe-ro, ra - gaz - zee gar - zon, Ding, dong. 'Tis the vesper-bell, come, girls, come a - long!

Din, Don, suona ve-spe-ro, ra - gaz - zee gar - zon, Ding, Dong, suona ve-spe-ro, ra - gaz - zee gar - zon, Ding, Dong, 'Tis the vesper-bell, come, girls, come a - long!

Tenore vocal line with lyrics: Din ding dong, Ding dong, Din ding dong, Don ding dong, Ding ding dong, Don ding dong, Ding ding dong, Don ding dong, Ding ding dong.

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Bass vocal line with lyrics: Din ding dong, Ding dong, Din ding dong, Don ding dong, Ding ding dong, Don ding dong, Ding ding dong, Don ding dong, Ding ding dong, Don ding dong, Ding ding dong.

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Strings

String accompaniment.

Piano accompaniment for strings with musical notation and 'r. h.' marking.

r. h.

Don _____ a cop-pie al tem - pio ci af-fret-
 dong! _____ In pairs to church let's hur - ry

Din Don Din Don Din
 ding dong, ding dong, ding

Don Din Don Din Don Din Don Din Don Din
 dong, ding dong, ding dong, ding dong, ding dong, ding

r. h.

tiam, _____ Din, Don, dig-già i
 on, _____ Ding, dong! See the

Don Din Don Din Don Din
 dong, ding dong, ding dong, ding

Don Din Don Din Don Din Don Din Don Din Don Din
 dong, ding dong, ding dong, ding dong, ding dong, ding

> p

cul-mi-ni il sol vuol ba - ciar. Le mam - me cia -
 setting sun on chim - ney - tops play. Our moth - ers keep

Don Din Don Din Don
 dong, ding dong, ding dong, ding dong, dong,

Don Din Don Din Don Din Don Don Din Don Din
 dong, ding dong, ding dong. ding dong, dong ding dong, ding

r. h.

doe - chia - no, at - ten - ti, com - par!
 sharp look-out; Be care - ful, I say!

Din Don Don
 ding dong, dong!

Don Din Don Din Don
 dong, ding dong, ding dong!

sf

marcato

Din, Don, tut-to ir - ra - dia - si di lu - ce e d'a -
 Ding, dong! Now all the world with love is a -

Don Din Don Din Don Din Don
 Dong ding dong, ding dong ding dong, ding

r. h.

Bell

Ah!
 Ah!

mor!
 glow!

Mai vec -
 But the old

Don Din Don Din Don Din Don Din Don
 dong, ding dong, ding dong, ding dong, ding dong, Ding
 ding

p

Ah!
Ah!

chi sor - ve - glia - no gli ar - di - tia - ma - dor!
folks are keen to watch these ven - ture - some beaux.

Don Din Don Don Don
dong, ding dong, dong, ding

The first system of the musical score features a vocal line with two staves. The top staff contains the lyrics and the bottom staff contains the vocal line. The piano accompaniment is shown in the bottom two staves, with a bass line and a treble line. The music is in a 2/4 time signature and a key signature of one flat (B-flat).

Le mam - me cia - doc - chia - no, at -
Our moth - ers keep sharp look - out! Be

I vec - chi sor - ve - glia - no gli ar -
The old folks are keen to watch these

Don Din Don Din Don
dong, ding dong, ding dong!

Già tut - to s'ir - ra - dia, s'ir - ra -
The world now, the world now all with

The second system of the musical score continues the vocal line and piano accompaniment. It includes the same two-staff vocal line and two-staff piano accompaniment. The lyrics are written below the vocal line. The music continues in the same 2/4 time signature and key signature.

ten-ti com-par! Ah! Ah! Le mamme cia - doe - chia-no at-
care-ful, I say! Ah! Ah! Our moth-ers keep sharp look-out, Be

di - tia - ma - dor! Ah! Ah! I vec - chi sor - ve - gli-a-no gli ar -
ven - ture - some beaux! Ah! Ah! The old folks are keen to watch these

dia di lu - ce e d'a - mor! Don Din Don Din Don Din
love is a - glow! Dong, ding dong, ding dong, ding

cresc. *poco a poco*

ten-ti com-par! Din Don Din Don Din Don Din Don Din Don
careful, I say! Ding dong, ding dong, ding dong, ding dong, ding dong,
poco rit.

di - tia - ma - dor! Din Don Din Don Din Don Din Don Din Don
ven-ture-some beaux! Ding dong, ding dong, ding dong, ding dong, ding dong,
poco rit.

Don Din Don Din Don Din Don Din Don Din Don Din Don
dong, ding dong, ding dong, ding dong, ding dong, ding dong, ding dong

cresc. *ff rit. col canto*

a tempo

Din, Don, già suona ve - spe - ro _____ e tut-to ir-
 Ding dong, it is the ves - per song, _____ And all the

a tempo

Ah! _____ già tut-to ir - ra - dia - si di lu - ce e a - mor!
 Ah! _____ And all the world's a - glow, with love's a - glow!

a tempo

At - - - - - ten - - - - - ti, at - ten - ti com - pa - ri! le
 Care - - - - - ful! be care - ful, be care - ful! Your

a tempo

ra - dia - si di lu - ce e a - mo - re, _____ ea - mor!
 world's a - glow, with love's a - glow, _____ a - glow!

le mamme a - doc - chia - no già gli ama - dor!
 Your mothers' eyes are fixed up - on your beaux!

mam - - - - - me a - doc - - - - - chian già gli a - ma - dor!
 moth - - - - - ers' eyes are watch - ing your beaux!

a tempo

A musical score for three vocal parts (Soprano, Alto, Bass) and piano accompaniment. The vocal parts are arranged in three staves at the top, each with two lines of lyrics: "Ah!". The piano accompaniment is shown in two staves below the vocal parts. The music is in a minor key and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *pp* (pianissimo) and *p* (piano). The piano part includes complex chordal textures and arpeggiated figures.

(The couples go off by road at back)

A musical score for three vocal parts (Soprano, Alto, Bass) and piano accompaniment. The vocal parts are arranged in three staves at the top, each with two lines of lyrics: "Ah!". The piano accompaniment is shown in two staves below the vocal parts. The music is in a minor key and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *pp* (pianissimo). The piano part includes complex chordal textures and arpeggiated figures.

(from the back)

Din, Don, suo-na ve-spe-ro, ra-gaz-ze e gar-zon. Din
 Ding dong, tis the ves-per song, So come, come a-long! Ding

pp Don! (out of sight) (from behind scenes) Ah!
 dong! Ah!

pp Ah!
 Ah!

pp Ah!
 Ah!

Ah! _____ Ah! _____
 Ah! _____ Ah! _____

ppp Ah! _____
 Ah! _____

ppp Ah! _____
 Ah! _____

Bell

(Oboe, behind scenes)

pp

Bell

Scene II (Nedda alone, then Tonio)

Andante con moto (♩ = 88)

Nedda (musing)

Qual fiam - ma a - vea nel guar - do!
His eyes with fire were flam - ing!

rit.

Gli oc - chi ab - bas - sa - i per te - ma ch'ei leg - ges - se il
I dropt my eyes, fear - ful lest he should have read there what

ritenendo un poco il tempo

vivamente

mi - o pen - sier se - gre - - to! Oh! s'ei mi sor - pren -
I was se - cret - ly think - - ing! Ah! if he were to

con amore

f des - se... bru - ta - le co - me e - gli è!
catch me, the cru - el brute he is!

p

poco meno

Ma ba - sti, or - vi - a. Son que - sti so - gni pa - u - ro - sie fo - le!
Enough then! Have done now! That's but a hor - rid dream, a fool - ish night - mare!

col canto

Moderato (♩ = 56) *dolce*

N. *dolce armonioso arpeggiando*

O che bel so - le di mez - za - go - -
 There thou art shin - ing, bright sun of sum - -

poco rit.

Andantino (♩ = 88) *con dolce languore*

N. *a tempo*

sto! mer! Io son pie - - na di vi - ta, e,
 And the life in me thrills me, and

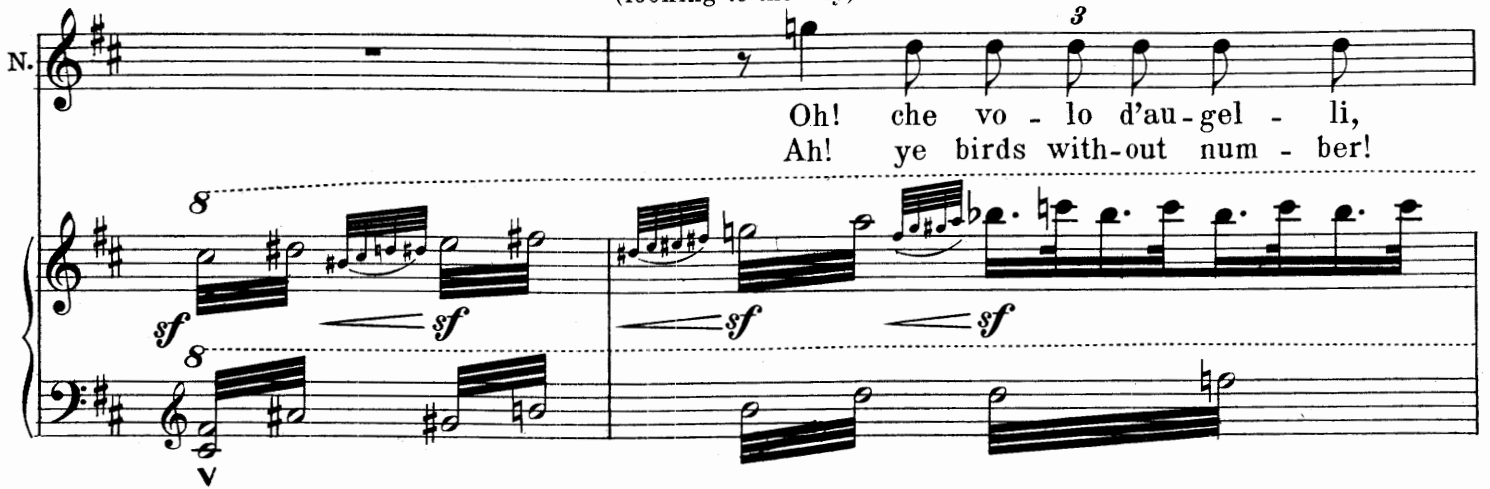
N. tut - - ta il - lan - - gui - di - - ta per ar -
 ten - der long - ing fills me With some

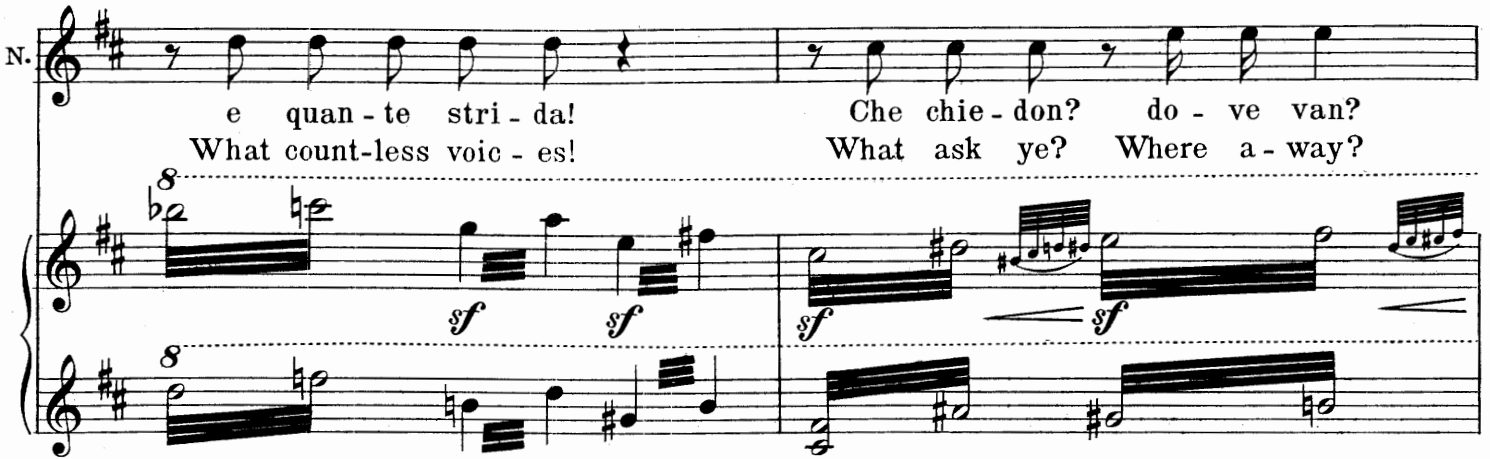
rit. molto

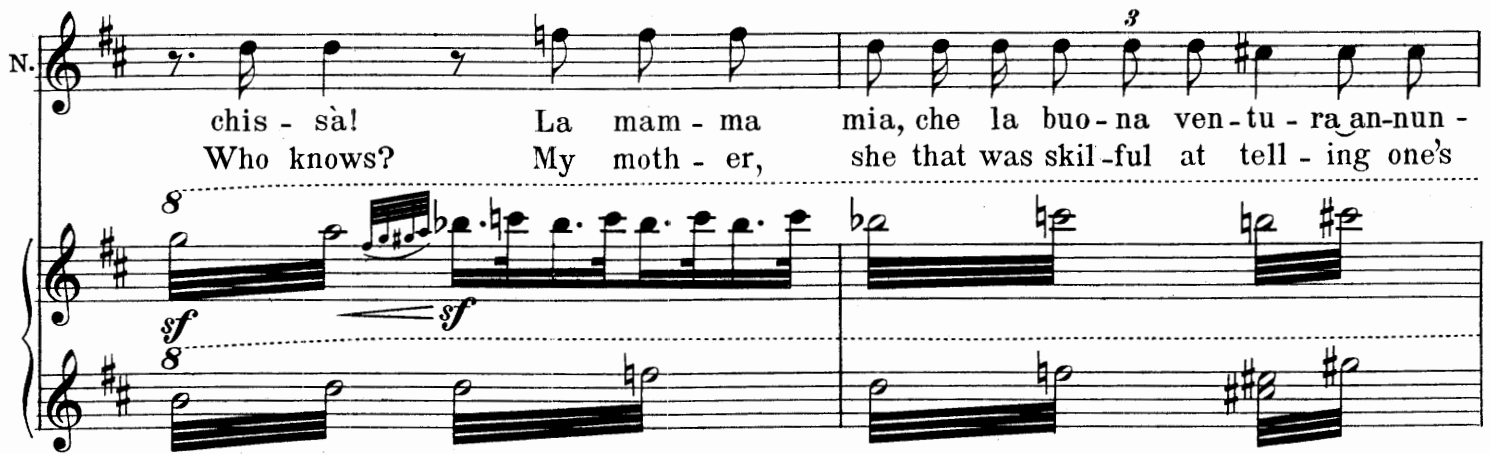
N. ca - no de - sio, non so che bra - mo!
 name - less de - sire: yet what, I know not!


col canto

(looking to the sky)

N.  Oh! che vo - lo d'au - gel - li,
Ah! ye birds with - out num - ber!

N.  e quan - te stri - da! Che chie - don? do - ve van?
What count - less voic - es! What ask ye? Where a - way?

N.  chis - sà! La mam - ma mia, che la buo - na ven - tu - ra an - nun -
Who knows? My moth - er, she that was skil - ful at tell - ing one's

N.  zia - - va, com - pren - de - - vai! lor
for - - tune, un - der - stood what they're

N.

can - to ea me bam - bi - na co - sì can -
sing - ing; and in my child - hood Thus would she

Ballatella

N.

ta - va: Hui! Hui!
sing me: Hui! Hui!

Vivace (♩ = 66)
in Uno come uno scherzo

pp
bisbigliando

* If the singer wishes to omit the trills, the orchestra goes to the bar marked *, skipping one measure

Nedda *a tempo giusto senza mai affrettare*

N.  Stri - do - no las - sù,
There on high they cry,

N.  li - - be - - ra - men - - te
In free - dom fly - - ing,

N.  lan - cia - tia vol, a vol co - me frec - ce, gli au -
Launch'd on the wing, the wing, as like ar - rows they

N.  gel. Di - sfi - - da - no le nu - -
fly! The clouds and e'en the fierce

N. *And*

bi - el sol - co - cen - - - te, e
 glow - ing sun - de - fy - - - ing,

N. *con slancio*

van - no, e van - - - no per le vie del
 on - ward, on - - - ward thro' the path - less

Opp.

N. *dolce, un poco al-*

ciel. _____ La - scia - - -
 sky! _____ To roam,

col canto

N. *largando la frase* *ripigliando il tempo*

te - li va - gar _____ per l'at - mo -
 leave them to roam _____ thro' a - zure

col canto

N. *accentato*

sfe - - - ra, que - - - sti as - se - ta - - -
 e - - - ther! Crea - - - tures ev - er thirst - - -

N.

ti d'az - zur - ro e di splen - dor: _____
 ing for in - fi - nite space and light. _____

N.

se - - - guo - no an - ch'es - - - si un so - - - gno,
 They, too, a dream are pur - su - - ing,

N.

u - na chi - me - - - ra, e van - no, e
 'tis a chi - me - - - ra, But on they

N. *Opp.*
 van - - - - - no fra le nu - - bi
 hur - - - - - ry, thro' their cloud - - land

N. *animando*
 d'or! _____ Che in - - cal-zi il ven - - -
 bright! _____ Storms may be rag - - -

N.
 to e la - - tri la _____ tem - pe - - -
 ing and winds may howl _____ a - round

N.
 sta, con l'a-li-a - per - - - - te san
 them, On o-pen pin - - - - ions, de -

N. 

tut - - to sfi - dar; _____ la piog - - gia, i
 fi - - ant and free, _____ Nor rain nor

N. 

lam - - pi, _____ nul - la mai _____ li ar - re - -
 light - 'ning, _____ nothing can _____ re - strain

N. 

sta, _____ e van - - no, e _____ van - - - no _____ sugli a -
 them, _____ They has - - ten, _____ has - - - ten _____ o - ver

N. 

bis - - si e i _____ mar. _____
 land and _____ sea. _____

con anima e passione allarg. la frase e ben cantato

N. *ben cantato con la voce*

Van - - - no lag - giù _____ ver -
 Far off they go! _____ toward

N.

so un pa - e - se stra - - - no che
 un - known coun - tries striv - - - ing, Land

N.

so - gnan for - - - see che cer - - - ca - no in
 of their dreams, that per - chance they seek in -

N.

van. _____ Mai bo - ë - mi del ciel _____
 vain. _____ These Bo - he - mians of heav'n _____

poco rit. *a tempo*

N. se - - guon l'ar - ca - - no po - ter
 some pow'r is driv - - ing, a pow'r

incalz. e cresc.

N. che li so - spin - - ge... e van! _____ e
 where - of they know not: to go, _____ still

Presto *f*

N. van! _____ e van! _____ e van! _____
 on, _____ and go, _____ and go!

col canto *tranco*

Scena and Duet
Andante mosso

N. *Nedda* (sharply) *sgarbatamente*

Sei là? cre - dea che te ne fos - sian -
You here? I thought you took your-self a -

Andantino cantabile

N. da - to!
way, Sir!

T. *con dolcezza*

È col - pa del tuo can - to.
The fault is with your sing - ing!

Andantino cantabile (♩ = 126)

rit.

T. *rall.*

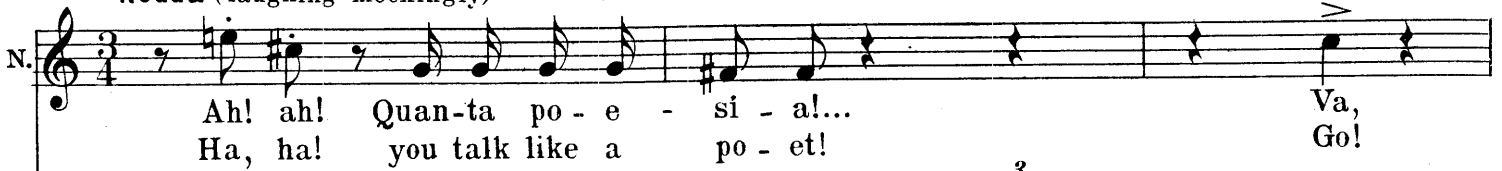
Af - fa - sci - na - to io mi be - a - - va!
I was en - tranc - ed and filled with rap - - ture!

col canto

rit.

Sostenuto

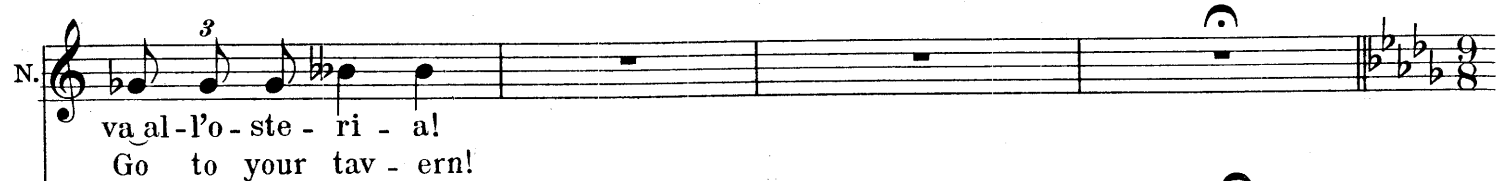
Nedda (laughing mockingly)

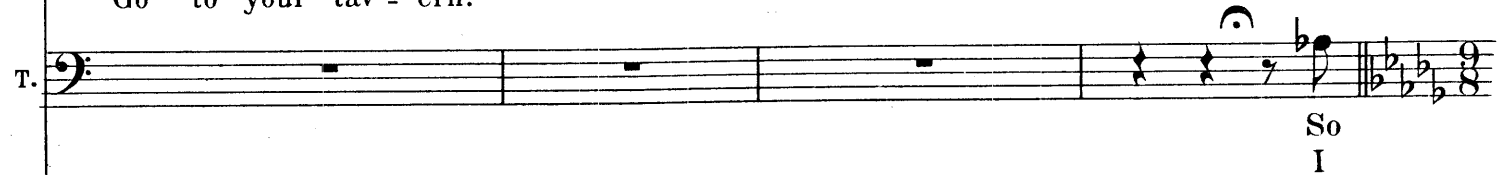
N.  Ah! ah! Quan-ta po - e - si - a!... Va,
Ha, ha! you talk like a po - et! Go!

T.  Non ri - der, Ned-da!
Do not laugh, Ned-da!

Sostenuto (♩ = 72)

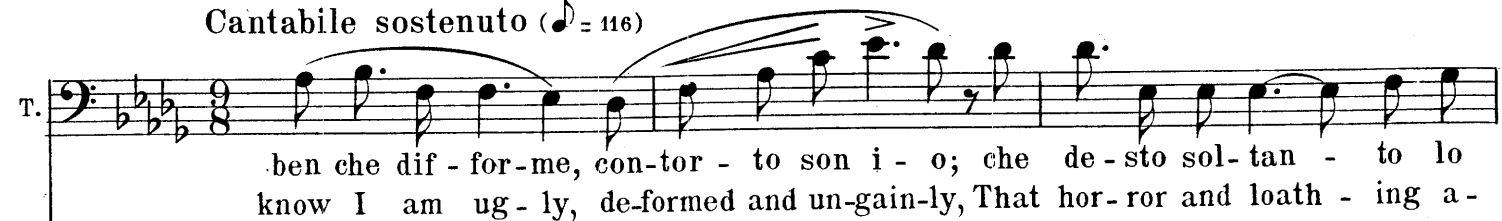
affrett.


N.  va al-l'o - ste - ri - a!
Go to your tav - ern!

T.  So
I



Cantabile sostenuto (♩ = 116)

T.  ben che dif - for - me, con - tor - to son i - o; che de - sto sol - tan - to lo
know I am ug - ly, de - formed and un - gain - ly, That hor - ror and loath - ing a -



Tempo I *accel. un poco*

T. *chè, mio mal-gra - do, su - bi - to ho lin-can - to, m'ha*
'spite of my-self, thine en - chant-ment so pain - ful Has

T. *vin - to l'a - mor! m'ha vin - to l'a - mor! Oh!*
con - querd my love! Has con - querd my love! Ah! (approaching her)

col canto

N. **Nedda** (breaking in) (bursting into laughter)
che m'a - mi? Ah! ah! ah! ah! ah!
You love me! Ha! ha! ha! ha! ha!

T. *la - scia - mi, la - scia - mi or dir - ti...*
Let me then, bid me I may tell thee...

incalz.

colla parte

Sostenuto assai (♩ = 69)
con eleganza

N. *con eleganza*

Hai tem - - po a ri - dir - me - lo stas - se -
There's time, if you like, once more to tell

scheroso con eleganza

N. *con eleganza*

ra, se bra - mi! Stas-se-ra!
methis eve - ning! This evening,
Tonio

T. *con eleganza*

Ned-da!
Ned-da!

sospeso
marcato *colla parte*

N. *con eleganza*

Fa - cen - - do le smor - fie co-là, co -
when you will be act - ing the fool, up

N. *l*à, sul-la sce - na! Hai tem-po!
there on the plat - form! Tonio Well, wait then!

T. Non ri - der, Ned da!
No, laugh not, Ned da!

N. Fa - cen - do le smor - fie co -
Till you shall be act - ing the

T. Non sai tu che pian - to mispreme il do - lo - re!
Know'st not that my weep - ing my sor - row doth prove!

N. *l*à! Ah! ah! ah! ah!
fool! Ha! ha! ha! ha!

T. Non ri - der no! Non ri - der!
Nay, do not laugh! Stop laugh - ing!

sospeso

N. Per o - - ra tal pe - na
Just now it is pain - ful.

T. Su - bi-to ho lincan - to, m'ha vin-to l'amor!
En - chantment so pain - ful has con-queredy love!

(laughing)

N. Ah! ah!
Ha! ha!

T. (sadly) Ned-da!
Ned-da!

(imploring) Ned-da!
Ned-da!

Tal pe - na ti puoi ri-spar-
A pain you had bet-ter put

dim. *p* *col canto*

Mosso

N. miar!
off!

T. No, è qui che vo-glio dir - te-lo, è
No, 'tis here that I would tell it you, 'tis

Mosso (♩ = 100)
ruvidamente

T. *3*
 qui che vo-glio dir - te - lo,
 here that I would tell it you!

rit.

T. *opp.*
 e tu m'a - scol - te - ra -
 And you shall hear me say

a tempo

T. *3*
 i, che t'a - - - mo e ti de -
 it: I love you, and how I

T. *si - de - ro, e che tu*
want you, dear, and for my

N. **Nedda** (with studied insolence) *f*
 Eh! _____
 Say! _____

T. *mi - a sa - ra - i!*
own I shall take you!

precipitato

N. *di - te, ma - stro To - nio! La schie - na og - gi vi*
Tell me, Mas - ter To - nio, Your back must itch for a

N. *3*
 pru - de, ou - na ti - ra - ta do -
 beat - ing! Or else your ears need a

N. *3*
 rec - chi è ne - ces - sa - ria al vo - stro ar - dor?!
 pull - ing, to cool your ar - dor down a bit!
 Tonio

T. *3*

Ti
 You

sf p
r.h.

T. *Opp.*
 bef - fi?! Scia - gu - ra - ta! Per la cro - ce di Di - o!
 mock me! Wretch - ed creature! By the cross of the Sav - iour!

cresc. molto *f p* *cresc.*

N. *Mi-nac - ci?*
A threat, eh?

T. *Ba - da* *che* *puoi* *pa - gar - la* *ca - ra!!*
Care-ful! *you'll* *pay* *for this, and* *dear-ly!*

f *p* *cresc.* *poco* *a* *poco* *sino*

N. *Opp.*
Vuoi *che va-da a chiamar* *Ca-nio?* *rit. molto*
Come, *or I'll be cal-ling* *Ca-nio.*
(moving towards her)

T. *Non pri - ma ch'io* *ti*
But not *till I* *have*

al *f* *rit. molto col canto*

N. *a tempo* *(drawing back)*
Ba - da!
Back there!

T. *ba - ci!* *Oh,* *to -* *- sto sa - rai*
kissed you! *Oh,* *well,* *some day I'll*

a tempo *r.h.*

(picks up the whip, and strikes Tonio in the face)

T. *mi - a!*
get you! (rushing to catch her)

N. *Nedda* *Poco meno*
Mi - se - ra - bi - le!
Oh, you would, you cur!

T. (screaming and drawing back) *declamato*

T. *Poco meno* *Per la*
By the

Piano *ff* *a piacere*

T. *a piacere*
Ver - gin pia di mez - za - go - sto, Ned - da, lo
Bless - ed Vir - gin of As - sump - tion, Ned - da, I

Piano *col canto*

(♩ = 72) *Opp.* (goes off left, threatening)

T. giu - ro... me la pa - ghe - ra - i!
swear it, You shall pay me for it!

Nedda (motionless, watching him as he goes off)

N. A - spi - de! Va! Ti sei sve - la - to or -
Scor - pi - on! Go At last you've shown your
dim. e rall.
col canto

Poco più (♩ = 76)

N. ma - i... To - nio lo sce - mo! Hai l'a - ni - mo
na - ture! To - nio the clown! The heart of you

ben marcato il basso

quasi parlato

N. sic - come il cor - po tuo di - for - me... lu - ri - do!...
is just as crook - ed as your bod - y_ dirt - i - er!

Duet Scene III. Silvio and Nedda, then Tonio.

Appassionato (♩ = 88)

N. 

Sil - vio! a que - st'o - ra... che'impru - den - za!
 Sil - vio! In the day - time! What — fol - ly!

S. 

Silvio (appearing on the wall) (jumps over) (smiling)

Ned - da! Ah
 Ned - da! O,

Appassionato (♩ = 88) 


Andantino (♩ = 76)

S. 


bah! Sa - pe - a ch'io non ri - schia - vo nul - la.
 pshaw! I fan - cy it's no great risk I'm tak - ing!



p dolce

S. 

Ca - nio e Pep - pe da lun - ge a la ta - ver - na, a la ta -
 Ca - nio I spied from far with Pep - pe yon - der, ay, at the



Un poco più mosso

rit. a tempo

S. ver - na ho scor-to!... Ma pru - den - te per la
 tav - ern I saw them! So I wise - ly got me

poco rit. a tempo

Nedda

N. Ean - co - raun po - co
 With - in an ace, tho',

S. mac - chiaa me no - ta qui ne ven - ni.
 here, by a path-way I re-mem-bered!

N. in To-nio tim - bat - te - vi! Il gob-bo è da te -
 you came of meet - ing To-nio! A fool, and yet I

S. (laughing) Oh! To-nio! il gob-bo!
 Ha! He's the Fool, eh!

Allegro moderato come prima

N. mer - si! Ma-ma... O-ra qui mel
 fear him! He loves me! And just now he

Silvio

S.

Allegro moderato come prima (♩ = 120)

Ah!
Ha!

f *a tempo* *f p*

N. dis - se... e nel be - stial de - li - rio suo, ba - ci chie -
 told me, And in a burst of wild de - sire, he want - ed

cresc. molto

N. den - do, ar - dia cor - rer su me! _____
 kiss - es, dared lay hands _____ on me! _____

Silvio

S.

Per Dio!
By Jove!

f

Adagio

declamato

N. 

Ma con la fru-sta del cane im - mon-do la fo - ga cal -
 Eutwith my whip here I calmed the ar - dor the cur was dis -

sf p e legato *col canto*

Andante amoroso (♩ = 58)

Silvio (approaching Nedda sadly and tenderly)

N. 

ma - i! E fra que - st'an -
 play-ing! And shall you live,

Animando

S. 

sie in e - ter - no vi - vrai?! Ned - da!
 dear, an - y long - er like this? Ned - da!

cresc. molto

(takes her hand and leads her down stage)

S. 

Ned - da!
 Ned - da!

precipitato poi rit.

Andantino amoroso (♩ = 50) *Cantabile con garbo*

S. De - ci-diil mio de - stin,
Tell me my fate, I pray!

p

S. *f* *poco rit.* *a tempo* *p*
Ned-da! Ned-da, ri - ma - ni! Tuil sai, la fe - sta ha fin e par-te o -
Ned-da! Ned-da, thou know - est, The fair will end to - day, to-mor-row

sf col canto p

S. *poco rit.*
gnun do - ma - ni.
morn thou go - est!

col canto *pp* *voluttuoso*

S. *p* *susurrato*
Ned - da! Ned - da!
Ned - da! Ned - da!

con fuoco *a tempo*

S. E quan - do tu di qui — sa - rai par - ti - ta, che ad -
 And when from me from here — thou shalt have van - ished, What

incalz. *a tempo*

poco rit. *affrett.* *poco ten.*

S. di - ver - rà — di me... del - - la mi - a vi -
 life — have I, — if I from — thee must be ban -

col canto *ten.*

col canto

Nedda (moved) *p mormorando*

N. Sil - - vio!
 Sil - - vio!

con anima, a voce spiegata

S. ta?! Ned - - da, Ned-da, ri -
 ished? Ned - - da, Ned-da, come

rit. *mf*

S. spon - di - mi: s'è ver che Ca - nio non a - ma - - sti
 an - - swer me! If to this man thy heart was nev - - er

S. ma - - i, S'è ve - - ro che t'è in
 lov - - ing, If true it be thou

S. o - - dio il ra - min - gar e'l me - stier che tu
 hat - - est - This wretch-ed trade that has kept thee a -

S. fa - - i, se l'im - men - so a - mor tuo
 rov - - ing, If the love you pro - fess

S. *rit.* *affrett.*

u - na fo - la non è, — que - sta not - te par - tiam! fug - gi,
 is no fan - cy to thee, — Let us leave here to - night: you will

S. *ten.* **Più mosso**

fug - gi con me!
 fly, love, with me!

ten. *l. h.* *r. h.* *affrettando* *r. h.* *l. h.*

Nedda

N. Non Nay,

Andante appassionato (♩ = 69)

N. mi — tempt — ten - tar! — Vuoi tu
 come un fremito me not! Wouldst thou

p marcando la melodia

N.  *per - - der la vi - ta mia? ru - - in my life for ev - - er?*

N.  *Ta - - ei Sil - vio, non più... È de - li - - Si - - lence, Sil - vio, no more of this mad - -*

N.  *ro, è fol - lì - - al! ness, no, nev - - er!*

N. *Io mi con - fi - do a te, _____*
Nay, I shall trust me to thee, _____

N. *a te cui die - - di il cor! _____ Non*
Thou wouldst not do me harm, _____ Tho'

N. *a - - bu - sar di me, _____ del*
thine my heart must be, _____ And

f *p affannoso*

N. *mio feb - bri - lea - - mor! _____ Non*
weak that heart and warm! _____ Nay,

f *p*

If too long, omit from Φ to \S , page 107.

N. *mi ten-tar! Non mi ten-tar! Pie-*
tempt me not! Ah! tempt me not! Be

N. *tà di me! Non mi ten -*
kind to me! Ah, tempt me

con fuoco

affrett. col canto

f 4 2 1 4 2 1 4 2 1 4 2

N. *tar! non mi ten - tar!*
not! Ah, tempt me not!

rit.

col canto

r.h. l.h.

N. *Un poco meno*

dim.

pp

Non Ah,

Tristamente *poco rit.* *a tempo*

N. mi ten - tar! *E poi... Chis - sà!...* me - glio è par -
 tempt me not! 'Twere best, per - haps, to go a -

col canto *a tempo*

N. tir. Sta il de - stin con - tro
 way! Fate has come 'twixt us

ravvivando

N. noi, è va - no il no - stro dir!
 two! 'Tis use - less aught to say!

molto affrett.

animando *con grande affetto*

N. Ep - pu - re dal mio cor strap -
 And yet my love for thee can

con vigore

N. par - ti non pos - s'i - - o, vi - vrò sol de l'a -
 ne'er from me be tak - - en, I shall live in the

con anima

N. *poco rit.* mor ch'hai de - sta - to al cor mi - -
 love that in me thou didst wak - - -

a tempo

poco rit. *a tempo*

N. **Tempo I**
 o! Ah! Non
 en! Ah! Ah!

S. Silvio

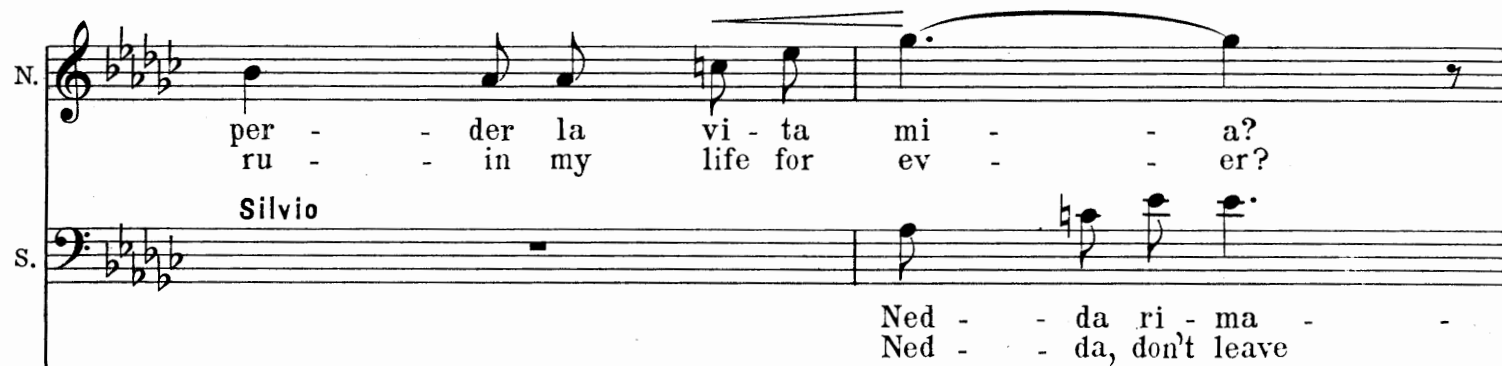
Ah! Ned - - da! fug - giam!
 Ah! Ned - - da! Nay, come!

Tempo I

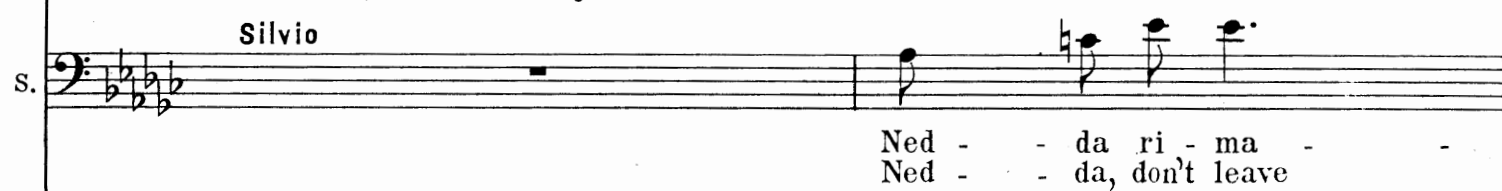
r.h. *l.h.* *r.h.* *l.h.* *l.h.*

N. 

mi tempt ten - tar! me not! Vuoi tu Wouldst thou

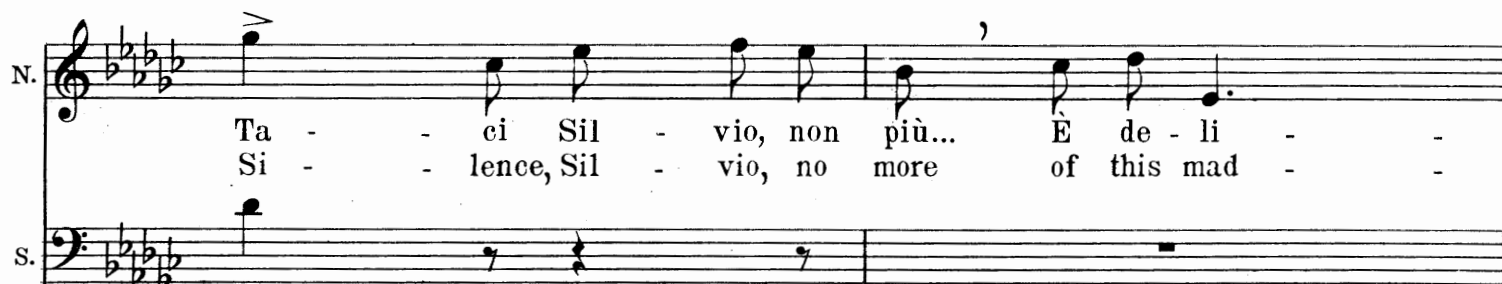
N. 

per - - der la vi - ta mi - - a?
ru - - in my life for ev - - er?

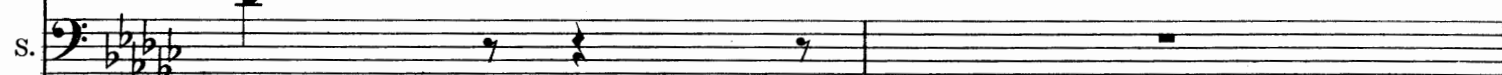
S. 

Silvio Ned - - da ri - ma -
Ned - - da, don't leave

8 

N. 

Ta - - ci Sil - vio, non più... E de - li -
Si - - lence, Sil - vio, no more of this mad -

S. 

nil...
me!

8 

N. ro, è fol - li - a!
 ness, no, nev - er!

S. *rall.*
 Che mai sa - rà di
 But what, but what of

rall. col canto

N. *a tempo*
 Io mi con - fi - do a te,
 Love, I shall trust me to thee!

S. *a tempo*
 me quan - do sa - rai par -
 me, when thou hast gone and

a tempo

N. a te cui die - - di il cor! Non
 Thou wouldst not do me harm! Tho'

S. ti left - ta? Ri - man!
 left me? Then stay!

N. a - bu - sar di me, del
thine my heart must be, And

S. Ned - da!
Ned - da!

sf *p*

N. mio feb - bri - le a - mor! Non
weak that heart and warm! Ah!

S. Fug - giam!
Then come!

affannoso

sf *p*

N. mi ten - tar! Non mi ten - tar! Pie -
tempt me not! Nay, tempt me not! Be

S. Deh vien!
Do come! Deh vien!
Please come!

incalzando sempre

incalzando sempre col canto

ten. **Tempo I**

N. *ten.*
 tà di me! Non mi ten - tar, non mi ten -
 kind to me! Ah! tempt me not, Ah! tempt me

S.
 Ah! fug - gi con me! Deh!
 Then fly, love, with me! Come!

ten. **Tempo I** *deciso*
col canto *f* *molto rit.*

Andante mosso

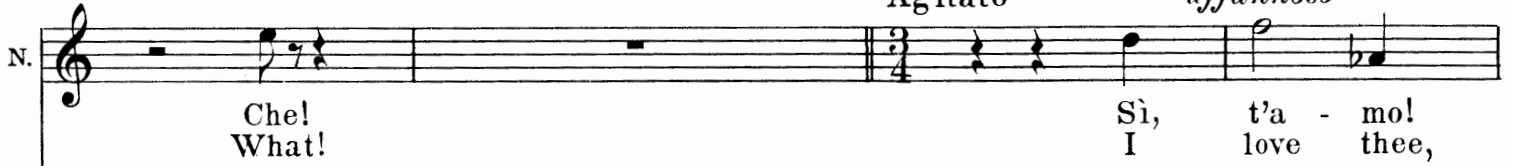
N.
 tar!
 not!

S.
 vien!
 Come!

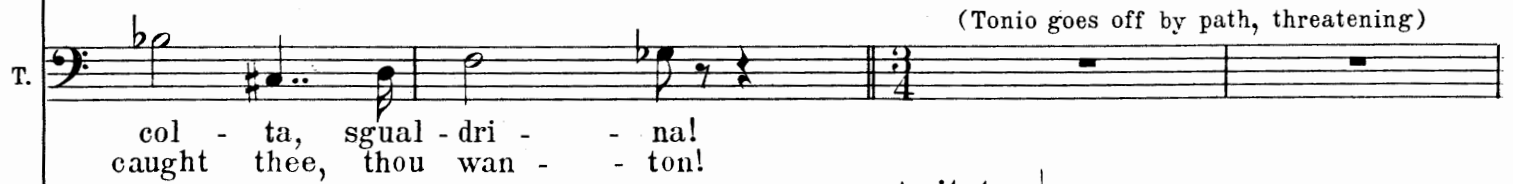
T. **Tonio** (appears from back) (choking) *p*
 Ah! T'ho
 Ah! I've

Andante mosso
ff *marcato il basso*

Agitato *affannoso*

N.  *Che!*
What! *Sì,* *t'a - mol!*
I love thee,

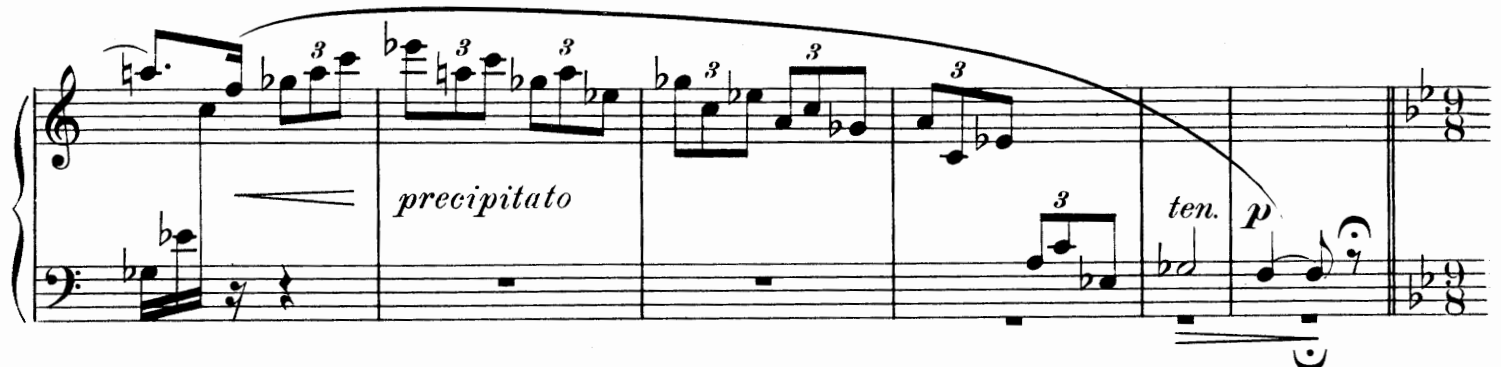
S.  *Più non m'a - - mi!*
You don't love me!

T.  *col - ta, squal - dri - - na!*
caught thee, thou wan - - ton!
(Tonio goes off by path, threatening)

Agitato (♩ = 144)


S. *Silvio* *affrett.*
t'a - mol! *E par - - ti* *do - mat - ti - na?*
love thee! And yet you go to - mor - row!



precipitato *ten. p*


Andante appassionato (♩ = 54)

Silvio *sempre a mezza voce, voluttuosamente*

(lovingly and trying to move her)

S.

ppp e legatissimo sempre

mormorando

E al - lor per - ché, di' —
Where - fore, I pray thee, —

S.

tu m'hai stre - ga - - to se vuoi la - sciar - - mi
did'st thou en - chant me, If with - out pit - - y

S.

sen - za pie - tà?! — Quel ba - cio tuo — per -
from me wouldst fly? — Where - fore thy lips — to

S.

affrett. *rall.*

ché me l'hai da - - to fra spa - smiar - den - ti di vo - lut -
kiss did'st thou grant me, With words of love — and pass - 'nate

cominciando ad animare

S. *tà?!
sigh?* Se tu scor-da - - sti
If to for-get those

col canto

S. l'o - re fu - ga - - ei, io non lo pos - - so, e
hours thou art try - - ing, That I can not, but would

S. *cresc.* vo - glio an - cor, que' spa - smiar - den - - ti,
have re - turn, Thy glow - ing kiss - - es,

con entusiasmo

S. que' cal - di ba - ci, che tan - ta feb - - bre m'han mes - so in
thine am - 'rous sigh - ing, That made my heart so to throb and
col canto

con fuoco rit. *molto* *f* *riten.*

Più mosso

(Nedda overcome and yielding)

perdutamente con passione

Nedda

S. N.

cor! _____
burn! _____

Nul - la scor - dai... _____ scon-vol - ta e tur -
Naught I for - get, _____ but see with e -

N.

ba - - ta _____
mo - - tion _____

m'ha que - sto a -
The light of

N.

mor love che ne'l guar - - do ti - sfa -
love that with-in _____ thine eyes _____ is

N.

vil - - la! _____
glow - - ing, _____

Vi - - ver
I would

con tutta l'anima

N. vo - gliò a te av - vin - - - ta, af - fa - - sci -
live with thee bound by pure de -

N. na - - - ta, u - na vi - ta d'a -
vo - - - tion, In a life full of

N. mor cal - - - ma e tran - quil - - -
love peace - - - ful - - - ly flow - - -

N. la! A te mi
ing! To thee I

f delirante incalz. sempre

col canto

N. do - - - no; su me so - - lo im -
yield me: Thou a - lone shalt

N. pe - - - ra. Ed io ti
guide me. To me I

N. pren do e m'ab - ban - do - no in -
take thee, to thee a - lone con - -

N. te - - - - ra! me!
fide me!

poco rit. *rit. col canto*

Cantabile appassionatissimo

N.
 Tut - - - to scor - diam!
 All, all for - got!

S.

Largo assai (♩ = 120)

Cantabile appassionatissimo

Tut - - - to scor -
 All, all for -

N.
 Tut - - - to scor -
 All, all for -

S.

diam!
got!

N.
 diam!
got! Ne - - gli occhi mi
got! Look in - to my

S.

Tut - - to scor - diam!
All, all for - got!

Tut - to, tut - to scor -
All, all shall be for -

con anima

N.
 guar - - da! mi guar - - - da!
 eyes, love! Dost see - - - me?

S.
 dia - - mo! Ti guar - - - do,
 got - - ten! I see - - - thee!

N.
 Ba - - - cia - mi, ba - cia - mi! Tut - to scor - dia - -
 Then kiss me, kiss me, dear! 'tis all for - got - -

S.
 ti ba - - - cio, tut - to, tut - to scor - dia - -
 I kiss - - - thee, and all is now for - got - -

poco cedendo

N.
 mo! - - -
 ten! - - -

S.
 mo! - - -
 ten! - - -

pp Sì... Ba-cia-mi!
pp Aye, kiss once more.

con abbandono
 Ver-rai?
 Thou'lt come?

ppp *mormorato*

rall. molto

sospeso

N.
 Sì, mi guar-dae mi ba - cia! T'a - mo,
 Ah! then kiss me once more, I love thee,

S.
 Sì, ti guar-doe mi ba - cio! T'a - mo,
 So, I kiss thee once more, I love thee,

col canto

Scena and Finale I

(Tonio and Canio appear from the crossroad)

Largo

N.
 t'a - - - - - mo.
 love - - - - - thee!

S.
 t'a - - - - - mo.
 love - - - - - thee!

Largo

p *pp*

(holding Canio back)

Tonio

pp

T.
 Cam - mi - na a - da - gio e li sor - pren - de - rail! -
 Now just step soft - ly, and you will catch them now! -

(half over the wall and holding to it)

S. **Silvio** *p*

Ad - al - ta not - te lag - giù mi ter -
 To - night at mid - night I'll be there be

S. (leaping over)

rò.
low!

Cau - ta di - scen - di e mi ri - tro - ve -
 Come, but be care - ful, and you will find me

S. (disappearing) **Nedda** (to Silvio)

ra - - i. A sta - not - te e per
 wait - - ing. Till to - night, then - and for

Lo stesso tempo

(Nedda turns at the shout, and seeing Canio, calls toward the wall)

N. sem - pre tua sa - rò. Fug - gi!
 ev - er I'll be thine! Hur - ry!

Canio (from where he is standing overhears the words, and shouts) (shouting)

S. Ah!
 Ah!

Lo stesso tempo

rit.

(Canio rushes to the wall, Nedda bars his way. Short struggle; he pushes her aside and leaps over the wall)

Concitato (♩ = 120)

The musical score is written for piano and consists of five systems of staves. The first system includes dynamic markings *p*, *cresc.*, *poco*, *a*, *poco*, and *affannosamente*. The second system features a *cresc. sempre* instruction. The third system includes a *ff* marking. The score contains various musical notations such as triplets, slurs, and accents. The key signature changes from one sharp (F#) to two flats (Bb) during the piece.

Nedda (listening anxiously)

N. *f.*
 A - i - ta - lo... Si - gnor!
 May Heaven pro - tect him now!

Poco meno

Canio (from behind scene)

C. Vi - - le! t'a - scon - di!
 Scoun - drel! Where hid'st thou!
 Tonio (laughing cynically)

Poco meno

Nedda (turning to Tonio)

N. Bra-vo! Bra-vo il mio To - nio! E quel - lo che pen -
 Bra-vo! well done, you To - nio! No more than I ex -

C.

T. Fo quel che pos - so!
 All that I could do.

sempre rall.

marc.

N.
sa - vo!
pect - ed! (interrupting her)

T.
Ma di far as-sai me-glio non di-spe-ro!
But I hope in the fu-ture to do bet-ter!

Mi fai schi-foe ri -
You make me sick with

col canto

N.
brez - zo!
hor - ror!

T.
Oh non sai co - me lie - to ne
You can't im - a - gine how pleased I

largamente

marcato

Mosso (♩ = 120)

(Canio reënters from over the wall, out of breath and mopping his forehead)

T.
son!
am!

concitato senza affrettare a movimento preciso

Canio (with suppressed anger)

C.

De-ri-sio - nee scher - no! Nul-la! Ei ben lo co -
To be fooled and laughed at! No one! That shows you how

C.

(furiously to Nedda)

no - see quel sen - tier. Fa lo stes-so; poi-chè del dru-do il
well he knows that path! But no mat-ter_ because right now you'll

C.

Nedda (turning) **Canio** (starting in frenzy)

no-me or mi di - rai. Chi?! Tu, pel padree - ter - no!...
tell me his filthy name! Me? You! by God in Heav - en!

Moderato (♩ = 84)
declamato

(drawing dagger
 from his belt)

C.
 E se in que - sto mo - men - to qui scanna - ta non t'ho già,
 And if up to this mo - ment I have not yet cut your throat,

Più mosso

incalzando

C.
 gliè per-chè pria di lor - dar - la nel tuo fe - ti - do sangue, o sver-go -
 'tis be-cause be-fore I foul it, in your in - fa - mous bod-y, you shameless

Nedda

N.
 Va - no è l'in -
 In - sults are

C.
 gna-ta, co-de-sta la - ma, io vo' il suo no - me!... Par - la!!
 woman, this blade I have here, I'll have you name him! Speak now!

col canto *seguendo la declamazione*

N.
sul - to. E mu - to il lab - bro mi - - o.
use - less! My lips I will not o - - pen. (shouting)

C.
Il no - me, il
Who was it? Who

N.
No! No, nol di - rò giam -
No! No! that I'll nev - er

C.
no - me, non tar - da - re, o don - na!
was it? And be quick, wretch - ed wo - man!

(Peppe appears from left)

Canio
rit.

N.
mai! Per la ma - don - na!
tell! Then, by the Vir - gin!

C.
mai! Per la ma - don - na!
tell! Then, by the Vir - gin!

P.
Pa - dron! che
No, no! good

f rit. col canto
poco rit.

(rushes on Nedda, but Peppe holds him back, snatches the knife from him, and throws it away)

Peppe

(♩ = 104)

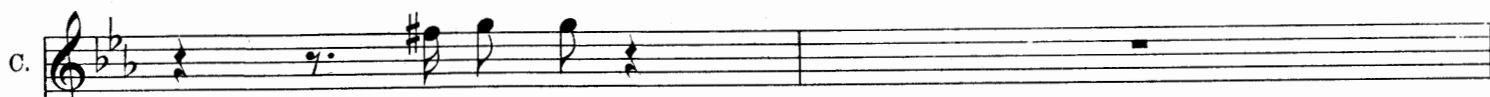
P. *fa - te! Per l'a-mor di Di - o! La gen - tee - sce di*
Master! For the love of Heav-en! The folks are out of

P. *chie - sa e a lo spet - ta - co - lo qui muove!... An -*
church now! See them coming straight to our per - formance! Let's

Opp.

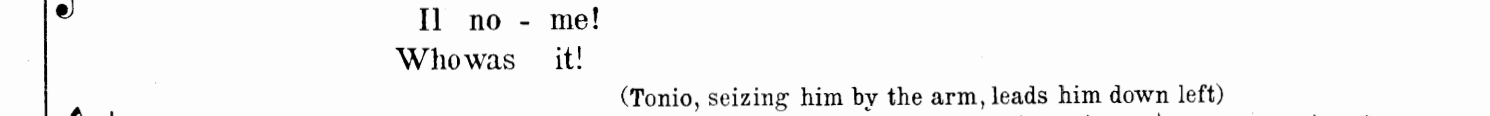
P. *Canio (struggling)*
dia - mo... via, calma - te - vi!... La - scia - mi Pep - pe! Il
go, then! Come, restrain yourself! Let go there, Pep - pe! Who

C. *Peppe*
no - me! Il no - me! To - nio, vie - nia te - ner - lo!
was it? Who was it? To - nio, come here and hold him!


C. 

Il no - me!
Who was it!

(Tonio, seizing him by the arm, leads him down left)

P. 

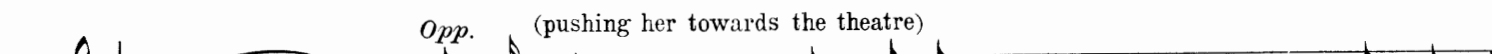
An - dia - mo, ar - ri - va il pub - bli - co!
Come on now! Here comes the au - dience!




P. **Peppe**  (to Nedda, going towards her)

Vi spieghere - te! E voi di li ti - ra - te - vi. An -
Wait un - til la - ter! And you - it's time you went a - long. You



P. *Opp.*  (pushing her towards the theatre)

da - - te - via ve - stir... Sa - pe - te... Ca - nio è vio - len - to,
go ——— and dress yourself. Re - member, Ca - nio, tho' he's hast - y,
calando e calmando poco a poco



Canio (holding his head in his hands)
quasi parlato

Più lento

C.

In - fa - mia! In - fa - mia!
Disgraceful! Disgraceful!

P. T. (Peppe goes with Nedda into the theatre)
ma buon!
is kind!

Cal - ma - te - vi pa - dro -
Re - strain yourself, good mas -

dim. e rall. sempre

Più lento

T. *rall.* *pp*

ne... È meglio fin - ge - re; il gan - zo tor - ne - rà. Di me fi - da - te - vi!
ter. 'Tis best to sham awhile. The fel - low will come back, you take my word for it.

col canto *col canto*

Sostenuto assai (♩ = 60)

T.

Io la sor - ve - glio. O - ra fac - ciam la
Leave me to watch her! Now it is time we

T. *misterioso* *calando*

re - ci - ta. Chis - sà ch'è - gli non ven - ga a lo spet - ta - co - lo
 went to work! Who knows? May - be he'll come to - night to see the play,

T. *sotto voce*

e si tra - di - sca! Or via. Bi - so - gna
 and be dis - cov - er'd. Now come! You'll have to

P. **Peppe**

(Peppe comes from the theatre)

An - dia - mo, via,
 We'd better go!

T. *p* *3* (Tonio goes toward the back)

fin - ge - re per ri - u - scir! —
 play the game if you'd suc - ceed! —

legato il basso e p sempre

(makes as if to go off, then turns to Tonio)

P.

ve - sti - te - vi pa - dro - ne.
Go dress yourself, my mas - ter!

The first system of music consists of a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a triplet of eighth notes B4, C5, and D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment is in the bass clef, starting with a quarter note G3, followed by a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

P.

E tu bat - ti la cas - sa, To -
And you, beat up your drum there, To -

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, an eighth note A4, a triplet of eighth notes B4, C5, and D5, a quarter note E5, and a quarter note F#5. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and chords in the right hand.

(both go off behind the theatre)

Canio

nio!
nio!

Reci - tar! Men - tre pre - so dal de - li -
To go on! When my head's whirling with mad -

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a triplet of eighth notes B4, C5, and D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment is in the bass clef, starting with a quarter note G3, followed by a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

C.

rio non so più quel che di - co e quel che fac - cio! Ep - pur è
ness, not knowing what I'm say - ing or what I'm do - ing! Yet I have

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). It begins with a quarter note G4, an eighth note A4, a triplet of eighth notes B4, C5, and D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment is in the bass clef, starting with a quarter note G3, followed by a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

string. un poco (angrily)

C. d'uo - po... sfor - za - ti! Bah! sei tu for-se un uom?
 got to force my - self! Pshaw! Can't you be a man?

col canto *precipitato*

(laughing bitterly)
 Ah!Ah!Ah!Ah! Ah!

rit. (taking his head in his hands in despair)

C. Tu se' Pa - gliaccio!
 You're a Pa - gliaccio!

pp
 K. dr.

Arioso
Adagio (♩ = 46)
declamando con dolore

C. Ve - sti la giub - ba e la fac - cia in - fa - ri - na. La gen - te
 Put on your smock now, smear your face with the pow - der. The peo - ple

portando

C. pa - ga e ri - der vuo - le qua. E se Ar - lee - chin t'in -
 pay you, and they must have their fun. If Har - le - quin your

violento

C. vo - la Co - lom - bi - na, ri - di, Pa - gliac - cio... e o - gnun ap - plau - di -
 Col - um - bine take from you, Laugh loud, Pa - gliac - cio, And all will shout "Well

A poco rit. *a tempo*

C. rà! Tra - mu - ta in - laz - zi lo spa - smo ed il pian - to;
 done!" Change in - to laugh - ter your sigh - ing and weep - ing!

col canto *a tempo*

cresc. rit.

affrett.

C. in u - na smor-fia il sin - ghiozzo el do - lor... Ah! —
 Aye let gri - mac - es of sobbing play the part. Aye! —

col canto

cresc. poco rit.

a piena voce, straziante

C. Ri - di, Pa - gliac - cio, sul tuo a - me - re in -
 Laugh, O Pa - gliac - cio! For your love that is

f molto rit.

con grande espressione

(sobbing)

C. fran - to! Ri - di del duol che t'av - ve - le - na il
 ru - in'd; Laugh for the pain, that now is gnaw - ing your

cedendo

(moves slowly towards the theatre, weeping; reaching the curtain which opens on the

C. cor! —
 heart! —

Lo stesso movimento
cantabile con molta espressione

mf sonoro r.h.

stage, he pushes it roughly, as if not wishing to enter; then, seized by a new

cresc. sempre

fit of sobbing, he again buries his face in his

f *poco rit. con dolore* *p* (The curtain begins to fall slowly)

hands; takes three or four steps towards the curtain, from which he had

rianimando

recoiled in fury, and [on these chords] enters and disappears)

rit. ed accentato molto

marcato il canto *r.h.*

Intermezzo

Sostenuto assai (♩ = 50)
drammaticamente

f

p lamentoso

f

p

pp con tristezza

r.h. *l.h.* *r.h.*

Harp

The musical score is divided into four systems. The first system shows the piano introduction with a forte (f) dynamic and a tempo of 'Sostenuto assai' (♩ = 50). The second system continues the piano part with a piano (p) dynamic. The third system features a harp part with a pianissimo (pp) dynamic and the instruction 'con tristezza'. The fourth system shows the harp part continuing with 'r.h.' and 'l.h.' markings, and the piano part concluding with a final chord.

p *cresc. sempre*

f *affrett. molto*
nervoso con forza

Cantabile (♩ = 58)
sospeso p *con anima*

First system of musical notation. The treble staff contains a melodic line with a fermata over the first measure. The bass staff contains a rhythmic accompaniment. A dynamic marking of *f* (forte) is placed above the treble staff, and a dynamic marking of *p* (piano) is placed below the bass staff.

Second system of musical notation. The treble staff features a melodic line with a fermata over the first measure. The bass staff contains a rhythmic accompaniment. A dynamic marking of *p* (piano) is placed below the bass staff.

Third system of musical notation. The treble staff contains a melodic line with a fermata over the first measure. The bass staff contains a rhythmic accompaniment. A dynamic marking of *poco incalz. e affrett.* (poco incalzando e affrettando) is placed above the treble staff.

Fourth system of musical notation. The treble staff contains a melodic line with a fermata over the first measure. The bass staff contains a rhythmic accompaniment with sixteenth-note patterns. A dynamic marking of *f* (forte) is placed above the treble staff, and a dynamic marking of *rit. molto* (ritardando molto) is placed above the treble staff.

Fifth system of musical notation. The treble staff contains a melodic line with a fermata over the first measure. The bass staff contains a rhythmic accompaniment. Dynamic markings include *marc. assai* (marcato assai) above the treble staff, *dim.* (diminuendo) above the bass staff, *p* (piano) below the bass staff, and *ppp* (pianissimo) below the bass staff.

Act II

Peppe comes from behind, blowing a trumpet; Tonio follows, beating a big drum, and goes to take up his position on left of theatre. Meantime people come from all directions to the play, and Peppe places benches for the women.

Scene I. Men, Women and Chorus

Marziale deciso (♩ = 112)

(Trumpet behind scenes)

(Big drum on stage)

r. h.

Chorus

Sop. I

(from behind the scene)

Ohè!

Oho!

Ten. I

Ohè!

Oho!

Ten. II (from behind and left)

Ohè!
Oho!

Bass I

Ohè!
Oho!

Bass II

Ohè!
Oho!

The first system of the page contains three vocal staves. The top staff is for Tenor II, with the instruction '(from behind and left)'. Below it are two bass staves, Bass I and Bass II. Each vocal staff has two lines of lyrics: 'Ohè!' and 'Oho!'. The piano accompaniment is shown in the second system, with a treble and bass clef staff.

The first Basses enter left and approach the women, Sop. I, followed by Ten. II, Sop. II, and Bass II.

The second system of the page contains three vocal staves. The top staff is for Soprano I, the middle for Tenor II, and the bottom for Bass II. The piano accompaniment is shown in the third system, with a treble and bass clef staff.

Sop. I

Pre - sto! Pre - sto af - fret -
 Live - ly! Come on here,

Ten. I

Pre - sto!
 Live - ly!

Sop. I

tia - mo - ci af - fret - tia - mo - ci, com - pa - re!
 neigh - bors, hur - ry up, we've got to hur - ry!

Ten. I

Pre - sto, pre - - - sto!
 Come, be live - - - ly!

Bass I

Pre - sto!
 Live - ly!

Sop. I
Pre - sto, af - fret - tia - mo - ci — svel - to, com - pa - -
Hur - ry there, neigh - bors, hur - - ry up, you peo - -

Sop. II
Pre - sto, affret - tiam - ci svel - to, com - pa - -
Hur - ry! Hurry up there! Live - ly, you peo - -

Ten. I
Pre - sto, af - fret -
Come on here,

Bass II
Pre - sto, af - fret -
Come on here,

T. Tonio
A - van - tia - van - tia - van - tia -
Walk up, walk up, walk up, come

re,
ple!

re,
ple!

tia - mo - ci, com - par,
neigh - bors! Come a - long!

tia - mo - ci, com - par,
neigh - bors! Come a - long!

T. van - - ti!
up now!

Sop. I ché lo spet - ta - co - lo
Hey! the per - for - mance is

Sop. II ché lo spet - ta - co - lo
Hey! this per - for - mance is

Ten. I O Dio che cor - - re - re
Lord, what a scam - ble here

Bass I Pre - sto!
Live - ly!

Sop. I dee co - min - cia -
going to be - gin

Sop. II dee co - min - cia -
going to be - gin

Ten. I per giun - ger to -
to get there ear -

Ten. II Dee lo spet - ta - col co - min -
Aye, but the play will soon be -

Bass I Pre - sto!
Live - ly!

Bass I & II Dee lo spet - ta - col co - min -
Aye, but the play will soon be -

con vigore

T. Tonio

Si da prin - ci - - - - - pio!
 It's going to start _____ now!

Sop. I

re. _____
 now! _____

Pre - sto com -
 Come on here!

Sop. II

re. _____
 now! _____

Pre - sto com -
 Come on here!

Ten. I

sto! _____
 ly! _____

Dee lo spet -
 Aye, but the

Ten. II

ciar. _____
 gin! _____

Dee lo spet -
 Aye, but the

Bass I

ciar. _____
 gin! _____

Dee lo spet -
 Aye, but the

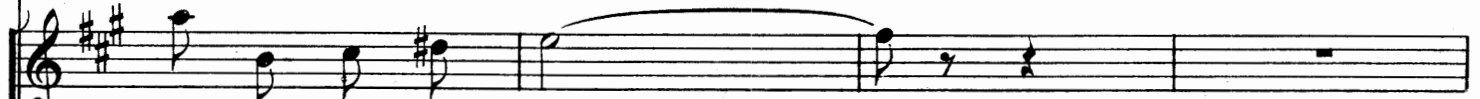
Bass II

ciar. _____
 gin! _____

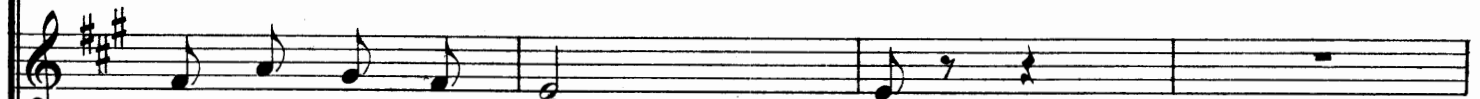
Dee lo spet -
 Aye, but the

T. 

Si dà prin - ci - pio, a - van - ti, a - van - ti!
 Going to be - gin! walk up, walk up now!



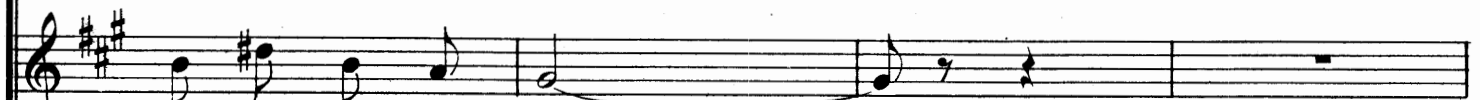
pa - ri, ci af - fret - tiam.
 neigh-bors, push a - long!



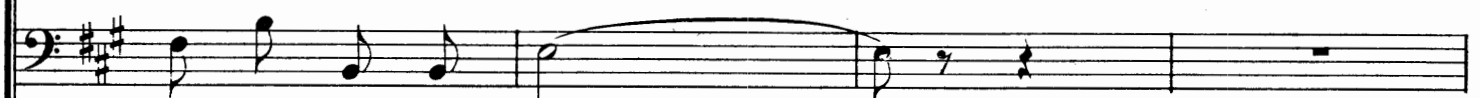
pa - ri, ci af - fret - tiam.
 neigh-bors, push a - long!



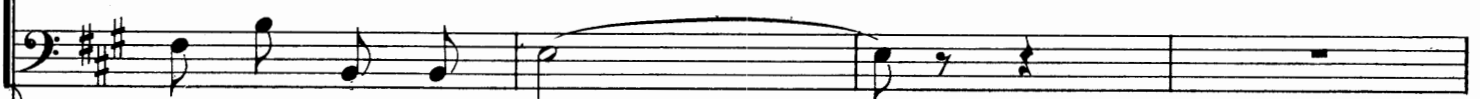
ta - col co - min - ciar.
 play will soon be - gin!



ta - col co - min - ciar.
 play will soon be - gin!



ta - col co - min - ciar.
 play will soon be - gin!



ta - col co - min - ciar.
 play will soon be - gin!



senza rall.

Bass I

Veh, co - me, co - me cor-ro-no le briccon - cel - - -
 I say, look there, just see the girls...my, how they scam - - -

Sopr. I
 Che cor-re-re mio Dio!___
 Good lord-y, what a rush.---

Sopr. II
 Che cor - rer mio Dio!___
 Good Lord, what a rush.---

Ten. I
 Che cor-re-re mio Dio!___ Ac - co - mo-da-te - vi co - ma-ri
 Good lord-y, what a rush.--- You'll find some places here, my pret-ty

Ten. II
 Che cor - rer mio Dio!___
 Good Lord, what a rush.---

Bass I
 le! le bric-con-cel - le!
 per! My, how they scam - per!

Bass II
 Che cor - rer mio Dio!___
 Good Lord, what a rush.---

marcato

(Silvio comes from back and

Sopr.
Per giun - ger to - sto qua. _____
Well, we must be on time. _____

Ten. I & II
bel - - - le! O co - ma - ri bel - le!
la - - - dies! Sit here, then, my pret - ties!

Bass
O co - ma - ri bel - le!
Sit here, then, my pret - ties!

takes his place in front on left, nodding to his friends)

Tonio

T.
Pi - glia-te po-sto! Please take your places!
Pi - glia-te po-sto! Please take your places!

Cer - chia-mo po - sto! Where shall we sit now?
Ben sul da-van - ti. Well up in front there!

Cer - chia-mo po - sto! Where shall we sit now?
Ben sul da-van - ti. Well up in front there!

Cer - chia-mo po - sto! Where shall we sit now?
Ben sul da-van - ti. Well up in front there!

Cer-chiam di met-ter - ci _____ ben sul da - van - ti,
Let's try to put our - selves _____ well up in front there!

Cer-chiam di met-ter - ci _____ ben sul da - van - ti,
Let's try to put our - selves _____ well up in front there!

Cer-chiam di met-ter - ci _____ ben sul da - van - ti,
Let's try to put our - selves _____ well up in front there!

chè lo spet - ta - co - lo _____ dee co - min - cia - re.
Time now to start the play! _____ Time to be - gin now!

chè lo spet - ta - co - lo _____ dee co - min - cia - re.
Time now to start the play! _____ Time to be - gin now!

chè lo spet - ta - co - lo _____ dee co - min - cia - re.
Time now to start the play! _____ Time to be - gin now!

T. Tonio
 A - van - ti! Pi - glia - te po - sto! su!
 Walk up there! Please find your plac - es there!

Sopr. I
 Spic - cia - te - vi!
 O hurry up!

Sopr. II
 Spic - cia - te - vi!
 O hurry up!

Ten.
 Spic - cia - te - vi!
 O hurry up!

Bass
 Spic - cia - te - vi!
 O hurry up!

Via su spic - cia - te - vi, in - co - min - cia - te. Per - chè tar -
 Hey there, you hur - ry up! Start up your play - ing! What are you

Via su spic - cia - te - vi, in - co - min - cia - te. Per - chè tar -
 Hey there, you hur - ry up! Start up your play - ing! What are you

Via su spic - cia - te - vi, in - co - min - cia - te. Per - chè tar -
 Hey there, you hur - ry up! Start up your play - ing! What are you

Via su spic - cia - te - vi, in - co - min - cia - te. Per - chè tar -
 Hey there, you hur - ry up! Start up your play - ing! Why are you

Sopr. I
da-te mai? per - chè tar - da - te? Siam tut-ti là!
waiting for? Why this de - lay - ing? Ev-'ry one's here!

Sopr. II
da-te mai? per - chè tar - da - te? Siam tut-ti là!
waiting for? Why this de - lay - ing? Ev-'ry one's here!

Ten. I
da-te mai? per - chè tar - da - te? Siam tut-ti là!
waiting for? Why this de - lay - ing? Ev-'ry one's here!

Ten. II
da-te mai? per - chè tar - da - te? Siam tut-ti là!
waiting for? Why this de - lay - ing? Ev-'ry one's here!

Bass I
da - te? per - chè tar - da - te? Siam tut-ti là!
wait - ing? Why this de - lay - ing? Ev-'ry one's here!

Bass II
da - te? per - chè tar - da - te? Siam tut-ti là!
wait - ing? Why this de - lay - ing? Ev-'ry one's here!

(Exit Tonio behind theatre, carrying away the big drum. Peppe goes to settle the women who are quarreling about their seats)

T.
A - van-ti, a - van-ti, a - van-ti, a - van - ti!
This way, this way! Step up, come for - ward!

Sopr. I
Ma non pi - gia-te - vi,
Who are you pushing there?

Sopr. II
Ma non pi -
Who are you

cresc. molto

Sopr. I
fa cal - do! Su! su!
It's roast-ing! Up! Up!

Sopr. II
gia - te - vi, fa cal - do! Su!
pushing there? It's roast-ing! Up!

Sopr. I *f gridando*
Su; Pep-pe, a - iu - - ta - ci! Pep - pe!
Hi, Pep - pe, help us here! Pep - pe!

Sopr. II
su!
Up!

Ten. I
Veh! s'ac - ca - pi - glia - no!
See! tear - ing hair they are!

Ten. II
Veh! s'ac - ca - pi - glia - no!
See! tear - ing hair they are!

Bass I
Veh! s'ac - ca - pi - glia - no!
See! they are tear - ing hair!

Bass II
Veh! s'ac - ca - pi - glia - no!
See! they are tear - ing hair!

f con anima e vivacità

Sopr. I
 Su, su v'è po-sto ac - can - - - to!
 Move, there are seats be - yond there!

Sopr. II
 Pep-pe!
 Pep-pe!
 — chia - mano a - iu - - - to!
 — They're call-ing help there!
 V'è po-sto ac -
 There, right be -

Ten. I
 Ten. II
 chia - mano a - iu - - - to!
 They're call-ing help there!
 Veh!
 See!

Se - de - te, via, sen - za gri - dar.
 Sit down, you, don't make such a row!

(Silvio passes on right, seeing Nedda going round with plate for the money, and approaches her)

Ma non pi - gia - te - vi,
 Say! stop your push - ing there!

can - to! V'è po-sto ac - can - to! Su; Pep - pe, a - iu - ta - ci!
 yond there! There close be - side you! Here, Pep - pe, help us here!

veh!
 See! Ma via se - de - te - vi!
 Then sit down right a - way!

(laughing)
 Ah! Ah!
 Ha! Ha!

Peppe

P.

Se - de - te,
Sit down and

Sopr. I
fa - cal - do tan - - - to!
It's - hot as To - - - phet!

Sopr. II
V'è po - sto ac - can - - - to!
There just be - yond you!

Ten. I
sen - za gri - da - - - re!
Not so much noise, there!

Ten. II
sen - za gri - da - - - re!
Not so much noise, there!

Bass I
Se - de - te, via, sen - za gri - dar!
Sit down and don't make such a row!

Bass II
Se - de - te, via, sen - za gri - dar!
Sit down and don't make such a row!

P.

via, sen - za gri - dar!
don't make such a row!

Poco meno

Nedda

N.

Sii
Be

S. **Silvio** (aside to Nedda, as he pays for his seat)

S.

Ned - da!
Ned - da!

Poco meno

N.

cau - to!
care - ful!

Non t'ha ve - du - - -
He did not see

N.

to!
you!
Silvio

S.

Ver - rò ad at - ten - der - ti.
Then I shall come and wait.

(Nedda walks away, and goes on collecting money)

S. *Non o - bli - ar!
Do not for - get!*

Sopr. I *Suv - via!
Go on!*

Sopr. II *Suv - via!
Go on!*

Bass I *Suv - via!
Go on!*

Bass II *Suv - via!
Go on!*

Sopr. I

Sopr. II

Ten. I *spic - cia - te - vi!
Go on!*

Ten. II *spic - cia - te - vi!
Go on!*

Bass I *spic - cia - te - vi!
Go on!*

Bass II *via, on, spic - cia - te - vi!
go on! Be - gin!*

*via, on, spic - cia - te - vi!
go on! Be - gin!*

Tempo I

Sopr. I

Sopr. II

Ten.

Bass

Per - ché,
The play!

Per - ché,
Go on!

Or - sù!
Go on!

Per - ché tar - da - te? in - co - min -
Why this de - lay there? Start up your

Tempo I

Peppe

P.

Che fu - ria!
Hear that, now!

per - ché, per - ché in - du - gia - - - te?
I say, why this de - lay there?

per - ché, per - ché in - du - gia - - - te?
I say, why this de - lay there?

per - ché, per - ché in - du - gia - - - te?
I say, why this de - lay there?

cia - te!
play, now!

Per - ché in - du - gia - - - te?
Why this de - lay there?

Sopr. I
In - co - min - cia - - - - - te! Per -
Be - gin your play, there! Why

Sopr. II
In - co - min - cia - - - - - te! Per -
Be - gin your play, there! Why

Ten.
qua, di qua, di qua! Suv - vi - - a! Per -
way, here, here, this way! Be - gin there! Why

Bass
qua, di qua, di qua! Suv - vi - - a!
way, here, here, this way! Be - gin there!

ff cresc.

Un poco ritenuto

chè tar - dar? Spic - cia - te, in - co - min -
this de - lay? Start up! Be - gin your

chè tar - dar? Spic - cia - te, in - co - min -
this de - lay? Start up! Be - gin your

chè tar - dar? Spic - cia - te, in - co - min -
this de - lay? Start up! Be - gin your

Per - chè tar - dar? Spic - cia - te, in - co - min -
Why this de - lay? Start up! Be - gin your

Violins

Un poco ritenuto

ff

cia - - te. Per - chè tar - dar? Suv -
 play there! Why this de - lay? Go
 cia - - te. Per - chè tar - dar? Suv -
 play there! Why this de - lay? Go
 cia - - te. Per - chè tar - dar? Suv -
 play there! Why this de - lay? Go
 cia - - te. Per - chè tar - dar? Suv -
 play there! Why this de - lay? Go

via que - sta com - me - - dia! Fac - ciam ru -
 on with your per - form - ance! Let's make a
 via que - sta com - me - - dia! Fac - ciam ru -
 on with your per - form - ance! Let's make a
 via que - sta com - me - - dia! Fac - ciam ru -
 on with your per - form - ance! Let's make a
 via que - sta com - me - - dia! Fac - ciam ru -
 on with your per - form - ance! Let's make

mor, row! sì sì, fac - ciam ru - mo - re! Dig -
 Aye, aye! let's make a row, boys! Why

mor, row! sì sì, fac - ciam ru - mo - re! Dig -
 Aye, aye! let's make a row, boys! Why

mor, row! sì sì, fac - ciam ru - mo - re! Dig -
 Aye, aye! let's make a row, boys! Why

ru - mor, sì sì, fac - ciam ru - mo - re!
 more row! Aye, aye! let's make a row, boys!

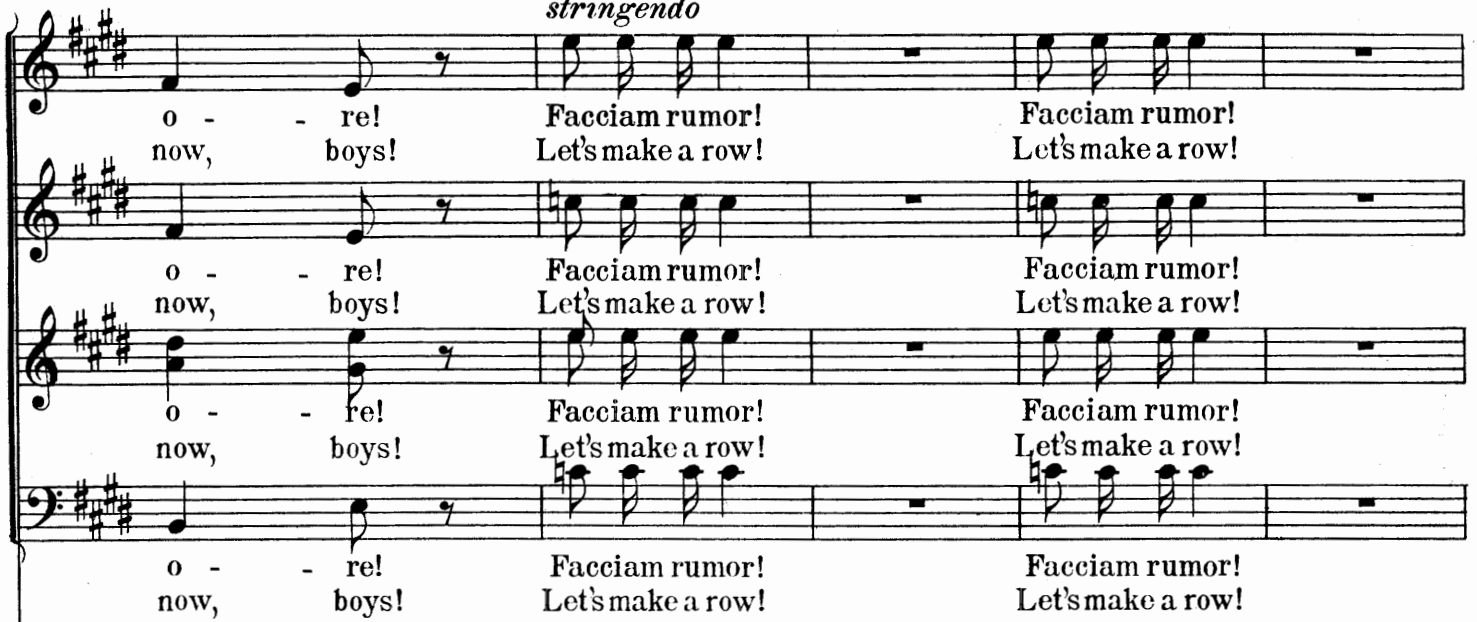
già, dig - già suo - nar ven - ti - trè
 now, aye now! it's af - ter sev'n by

già, dig - già suo - nar ven - ti - trè
 now, aye now! it's af - ter sev'n by

già, dig - già suo - nar ven - ti - trè
 now, aye now! it's af - ter sev'n by

Dig - già, dig - già suo - nar ven - ti - trè
 Why now, yes now! it's af - ter sev'n by

stringendo



o - - re! now, boys! Facciam rumor! Let's make a row! Facciam rumor! Let's make a row!

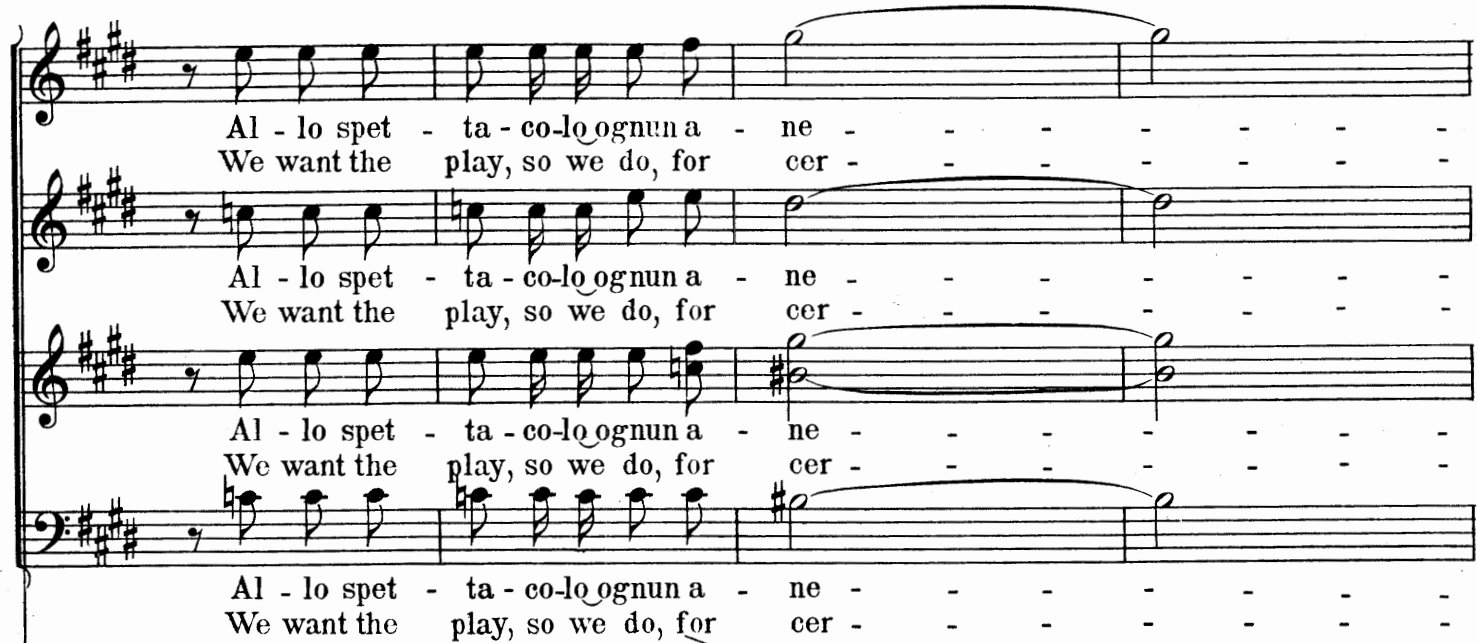
o - - re! now, boys! Facciam rumor! Let's make a row! Facciam rumor! Let's make a row!

o - - re! now, boys! Facciam rumor! Let's make a row! Facciam rumor! Let's make a row!

o - - re! now, boys! Facciam rumor! Let's make a row! Facciam rumor! Let's make a row!



stringendo



Al - lo spet - ta - co - lo ognun a - ne - - - -
We want the play, so we do, for cer - - - -

Al - lo spet - ta - co - lo ognun a - ne - - - -
We want the play, so we do, for cer - - - -

Al - lo spet - ta - co - lo ognun a - ne - - - -
We want the play, so we do, for cer - - - -

Al - lo spet - ta - co - lo ognun a - ne - - - -
We want the play, so we do, for cer - - - -



(Bell rung loudly inside the theatre) (cries of satisfaction)

la! tain! Ah! Ah!

la! tain! Ah! Ah!

la! tain! Ah! Ah!

la! tain! Ah! Ah!

Si - Keep

Si - Keep

Si - Keep

S'al - za la te - - la! Si -
There goes the cur - - tain! Keep

Largo maestoso



len-zio! qui-et! Si-len-zio! Be qui-et! Si-len-zio! Keep still there! Si-len-qui

len-zio! qui-et! Si-len-zio! Be qui-et! Si-len-zio! Keep still there! Si-len-qui

len-zio! qui-et! Si-len-zio! Be qui-et! Si-len-zio! Keep still there! Si-len-qui

len-zio! qui-et! Si-len-zio! Be qui-et! Si-len-zio! Keep still there! Si-len-qui

Largo maestoso



fff sostenuto assai

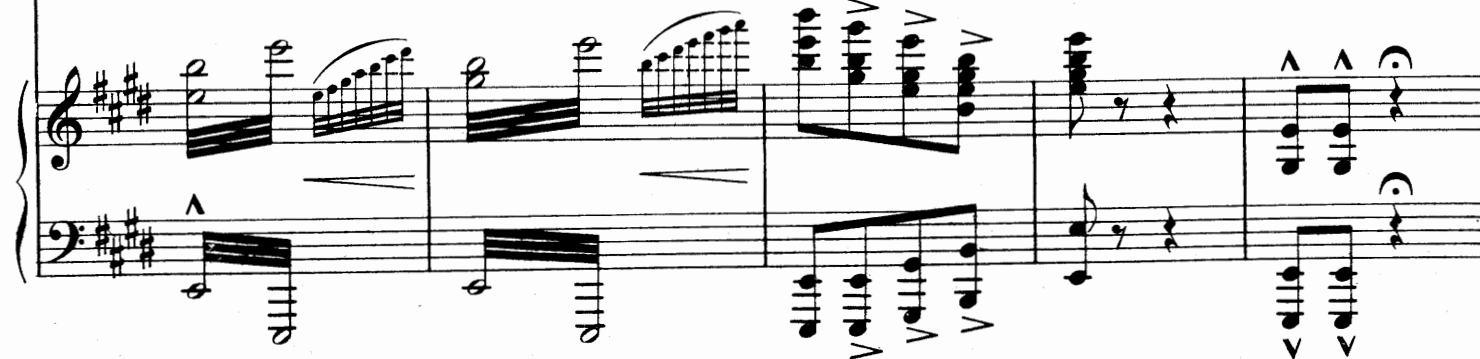


zio! et! O-là! Be still! O-là! Be still! O-là! Be still!

zio! et! O-là! Be still! O-là! Be still! O-là! Be still!

zio! et! O-là! Be still! O-là! Be still! O-là! Be still!

zio! et! O-là! Be still! O-là! Be still! O-là! Be still!



The Play

SCENE II. The curtain of the Theatre drawn aside. The scene, roughly painted, represents a little room with two side-doors, a practicable window at back, table and two common chairs on right. Nedda, dressed as Columbine.

Tempo di Minuetto (♩ = 69)

The first system of music is a piano accompaniment in 3/4 time. It begins with a forte (sf) dynamic and features a series of sixteenth-note runs in the right hand, some marked with accents (>) and slurs. The left hand provides a steady accompaniment with chords and single notes.

(as the curtain opens, Columbine is seated near table; from time to time she

The second system continues the piano accompaniment. It features similar sixteenth-note patterns in the right hand and a consistent accompaniment in the left hand. The music is marked with accents and slurs.

looks anxiously at the door on right)

The third system introduces a vocal line in the right hand, which begins with a series of chords and then moves into a melodic line. The piano accompaniment continues in the left hand. The system includes dynamic markings like sf and accents.

The fourth system continues the vocal line and piano accompaniment. The vocal line features a series of sixteenth-note runs, and the piano accompaniment provides a steady accompaniment. The system includes dynamic markings like sf and accents.

The fifth system concludes the musical passage. It features a vocal line and piano accompaniment. The system includes dynamic markings like sf and accents, and ends with a final chord in the piano accompaniment.

(Columbine rises, goes to look out of window, and then returns to the front, walking about restlessly)

Columbine

Co. Pa - gliac - cio mio ma - ri - - to
Pa - gliac - cio, my — hus - - band,

Co. a tar - da not - te sol ri - tor - ne - rà...
till late this eve - ning, will not be at home!_

(sits down again, impatiently)

(Columbine gets up and comes down stage)

Columbine

Co. E quel - lo sci - mu - ni - to di Tad - -
That wretch-ed boy Tad - de - o, lit - tle

Co. de - o... per - chè mai non è an - cor qua? -
mon - key! Where is he? - why don't he come? -

SERENATA

Allegretto un poco moderato (♩ = 120)

(Columbine, hearing the sound of a guitar off the stage, rushes to window with a cry of joy, but does not open it)

Co.

(Violin pizz. behind scene)

come accordando

Orchestra pizz. (within)

Ah! ah!
Ha! ha!

come montando grado a grado la corda
(as if tuning up)

Harlequin (Peppe, behind scene)

H.

O ————— Co - lom - bi - na, il te - ne - ro fi - do Ar - lec - chin
O ————— Col - um - bine, your Har - le - quin is here with you,

H.

è a te vi - cin!
Ten - der and true!

un poco cedendo questa battuta

Flute

H. Di — te chia-man - do, e so - spi - ran - do a - spet - tajl po - ve - rin!
 Here — am I cry - ing, and am sigh - ing, but your face to view!

H. La —
 Then —

H. — tua fac - cet - ta mo - stra - mi, ch'io vo' ba - ciar sen - za tar -
 — show that lit - tle face to me, so that I may with - out de -

poco rit.

col canto

H. dar — la tua boc - cue - cia. A - mor mi
 lay, — Press it with kiss - es, Love's tor - ture

a tempo

senza respirare

a tempo

legando

H. *cruc - cia! A - mor mi cruc - cia e mi sta a tor - men - tar!*
this is! Love's tor - ture this, and I am in dis - may!

Flute

H. *Ah! e mi sta a tor - men - tar!*
Ah! and I am in dis - may!

H. *O Co - lom - bi - na,*
O Col - um - bine, thy

H. *schiu - di - mi il fi - ne - strin, che a te vi - ein*
lit - tle win - dow, dear, un - do! I'm here for you!

rall. ten. ten. ripigliando il tempo

col canto

H. *di te chia - man - do, e so - spi - ran - do*
For you I'm cry - ing! For you I'm sigh - ing,

H. *è il po - ve - ro Ar - lec - chin!*
So ten - der and so true!

Oboe

H. *A te vi - cin*
I'm here for you!

a tempo

Flutes

H. *è Ar - lec - chin!*
Yes, for you!

sino alla fine

deciso

f

170 **Tempo di Minuetto** (♩ = 69)
Columbine (coming down stage)

Co. **Di Now fa-re il se-gno con-ve- for the pre-con-cert-ed**

Co. **nu-to ap-pres-sa l'i-stan-te, sig-nal! The mo-ment ap-proach-es,**

Co. **ed Ar-lec-chi-no a-spet-ta! And Har-le-quin is wait-ing there!**

(Columbine sits down again at table)

Taddeo (Tonio, dressed as Taddeo, peeps thro' door and watches Nedda)

Ta. **E Be-**

Moderato e sostenuto
(in mock-tragic style)

(lifting his hands and the basket upwards)

rall. stacc. comicamente

Ta.

des - sa!
hold her!

Dei, co-me è bel -
Is - n't she love -

col canto

Tempo I

Ta.

la!
ly!

Se a la ru - bel - la io di - sve -
Ah! to re - veal her my deep de -

CHORUS

(all laugh) Ha! Ha! Ha! Ha! Ha! Ha!

Ah! ah! ah! ah! ah! ah!
Hal hal hal hal ha! ha!

Tempo I

(♩ = 60)

f affrettato

p

col canto

Ta.

las - si l'a - mor mio che com - muo - ve fi - no i sas - si!
vo - tion, That could sure - ly a - rouse a stone's e - mo - tion!

col canto

Ta. *l.h.*

Lun - - giè lo spo - so.
Hus - - band not there now!

Ta.

Per - chè non o - so?
Why don't I dare now?

So - li noi
All by our -

Ta.

sia - mo e sen - za al - cun so - spet - to! Or -
selves here, And not a soul will know it! Come

Columbine

(Columbine, turning without rising)

Co.

Sei
That

(with a long, exaggerated sigh)

Ta.

sù... Pro - via - mo!
on! We'll do it!

Ah! (laughter from the
Ah! spectators)

sprezzante

Co. tu, be - stia? E Pa - gliac - cio è par - ti - to?
 you, stu - pid? Has Pa - gliac - cio gone off yet?

(without moving)

Ta. Quel - l'io son, sì!
 This is me! yes!

a tempo

marcato

Co. Che fai co - sì im - pa - la - to? Il pol - lo hai tu com -
 Why stick you there so qui - et? The chick - en, did you

Ta. E - gli par - ti!
 He's gone a - way!

a tempo

sf

Co. pra - to?
 buy it?

(with comical elegance)

Ta. Ec - co - lo, ver - gin di - - vi - na! —
 Look at it, heav - en - ly maid - en! —

(kneels down and offers basket)

col canto

Andantino sostenuto (♩=76)
con eleganza

Ta. Ed an - zi, ec - co - ei en -
Ra - ther say, See, we are

p con eleganza

Ta. tram - bi ai pie - di tuo - i!
both here be - fore thee kneel - ing!

Ta. Poi - ché l'o - ra è suo - na - ta, o Co - lom -
For the hour is up - on us, O Col - um -

Ta. bi - na, di sve - lar - ti il mio cor!
bi - na! I must o - pen my heart!

Columbine (interrupting)

Co. Quan-to spen-de - sti dal trat-
What spent you at the tav-ern

Ta. *p* Di, u - dir - mi vuoi? Dal di...
Ah! wilt thou not hear? Since first

(Columbine snatches the basket from him, places it on table, then goes to the window, opens it and makes a signal)

Co. to - - re?
yon - - der?

Ta. U-na e cin-quan-ta. Da quel di il mio
I paid one fif - ty! Since that day I've grown

(close to the table)

Co. Non sec-car-mi Tad-deo!
Stop your both-er-ing now!

Ta. co - re, il mio co - - re...
fond - er, ev - er fond - - er!

Come nel I^o Atto (♩ = 69)

(with meaning)

Ta. *So che sei pu - ra,*
Pur - er I know thee,

Ta. *so che sei pu - ra,*
pur - er I know thee, *esagerato*
sei pu - ra
yes, pur - er, *sospeso*

Ta. *e ca - sta al par di ne - ve!*
chaste as the driv - en snow - flake!

(meanwhile Harlequin jumps in thro' window, puts down the bottle which he has under his arm, and goes cautiously behind Taddeo)

Ta. *Si, ca - sta!... al par di ne - ve! E ben che*
Yes! chaste as the driv - en snow-flake! Why dost thou

Violoncelli

ghignando *cantabile espressivo*

Ta. du - ra, — du - ra ti
 show thee, — show thee so

Ta. mo - stri, du - ra, ad o - bli -
 cru - el? cru - el? Nay, I shall

sospeso

Harlequin (taking Taddeo by the ear and kicking him) *3*

H. Va a pigliar
 Fresh air go

Ta. ar - ti non ri - e - scol! no! non riesco!
 nev - er more for - get thee! Ne'er forget thee!

Poco più senza troppo affrett.

(spectators laugh after Harlequin's speech) **Taddeo**

H. Ta. fre - sco! Nu - mi! s'a - man! m'ar -
get thee! Good - ness! They love! Then

(to Harlequin) (extending his hands) *rit.*
ren - do ai det - ti tuo - i. Vi be - ne -
I my claims sur - ren - der! Bless you, my

(retreating toward the door)
di - co! Là ve - glio su vo - -
chil - dren! Here I shall de - - fend

(exit by the door right; the spectators laugh and applaud)
il
her!

Andantino sostenuto e grazioso (♩=72)

Duet. (Colum. and Harleq. gaze at each other with exaggerated fondness)

Colum. Harlequin

Co.
H.

Ar-lec-chin! Colom - bi - - na!
Har-le - quin! Colum - bi - - na!

H.

Al-fin s'ar - ren - da ai no-stri prieghia
At last, a - gain, love has lis-tend' to our

Colum. *deciso*

Co.
H.

mor! Fac-ciam me -
prayers! To sup-per

affrett. *col canto*

(Columbine takes from table knives, forks and spoons for two, places the fowl on table, while Harlequin takes up the bottle which he left on the ground.)

Co.

ren - da. Guar - -
then, love! Just

r.h. *l.h.*

Tempo di Gavotta (♩ = 56)

con molta eleganza

Harlequin

Co.
H.

da, amor mio, che splen-di - da ce - net - ta - pre - pa - ra - i! Guar -
look, dear love, and no - tice, please, how fine a - feast I've bought you! Just

Violas

p legg. ed elegante

H.

da, a - mor mio, che net - ta - re di - vi - no t'ap - por -
look, my love, and no - tice you the nec - tar I have

Bassoon & Violas

Co. **Colum.**

Ah! L'a - mo - re a - ma gli ef - flu - vii del
Ah! For love a - dores the fla - vor of

H.

ta - i! Ah! L'a - mo - re a - ma gli ef - flu - vii del
brought you! Ah! For love a - dores the fla - vor of

Violas

senza rall.

(sitting at table)

Co. vin, de la cu - ci - na! A - ma - bi - le be -
 wine and dainty cook - ing! My Toper so good

H. vin, de la cu - ci - na! *molto rall.* Mia ghiotta Co - lom - bi - na! *affrett.* Colom -
 wine and dainty cook - ing! My greedy Col - um - bi - na! good

molto rall. *affrett.*

Co. o - - ne! (helping each other)
 look - - ing!

H. bi - - na!
 look - - ing!

col canto *sciolto con eleganza*

(Harlequin takes a little phial which he has concealed about him)

H. Pren - di que - sto nar - co - - ti - co;
 Take then this lit - tle sleep - - ing - draught,

pp

H. *dal - - lo a Pa - gliac-cio* *pria che s'ad - dor - men-ti, e*
'Tis for Pa - gliac-cio! *Give it him at - bed-time, And*

H. *Colum.* *Taddeo*
 Co. *poi fug-gia-mo in-siem!* *Si,* *por - gil* *At -*
 Ta. *then a - way we'll fly!* *Yes,* *give me!* *Be*

Allegretto agitato (♩ = 169)
f (enters with mock alarm)

Ta. *ten - - ti!* *Pa - gliac-cio...* *è*
care - - ful! *Pa - gliac-cio* *is*

Ta. *là... tut - to stra - vol - to...* *ed ar - mi cer - ca!...* *Ei sa*
here! Trem-bling all o - ver, He seeks for wea - pons! He has

Ta. (goes off left and shuts door)

tut - to... I o cor - ro a bar - ri - car - mi!
 caught you, and I shall fly to cov - er!

Columb. (spectators laugh) (To Harlequin) (Harlequin goes to window and leaps out)

Vi - - a!
 Fly, then!

Scena and Duet (Finale)

Harlequin (as he disappears) (disappears)

Ver - sail fil - tro ne la taz - za su - a!
 Pour the po - tion in his cup this eve - ning!

dim. e rit. il tempo

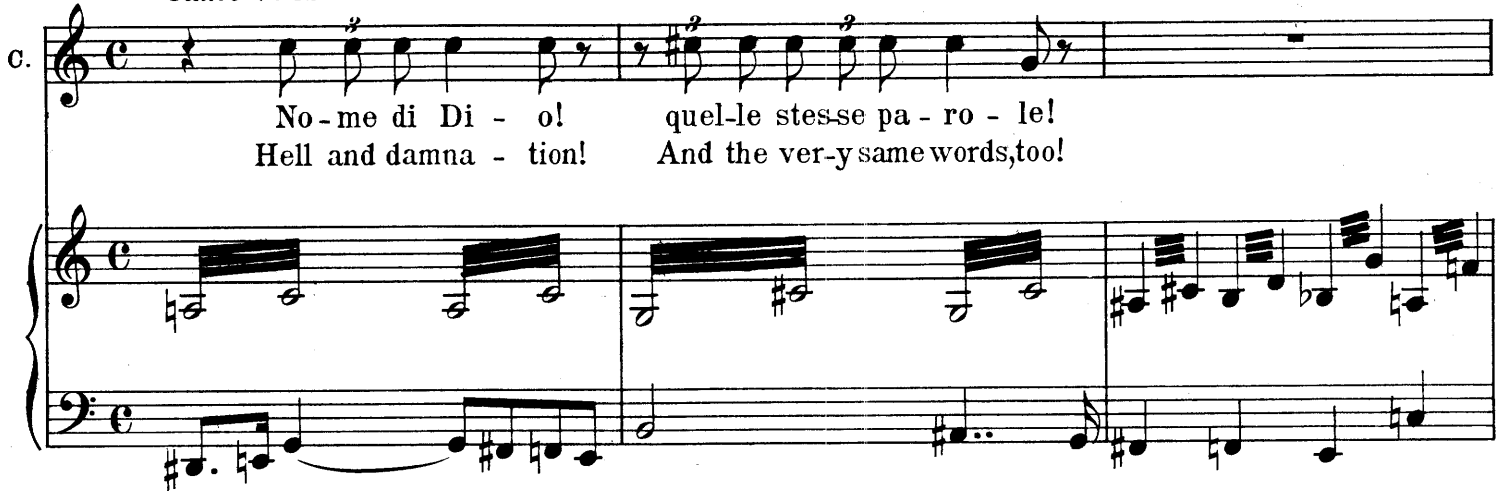
Larghetto affettuoso (♩ = 88)

Colum. (at the window) (Canio, dressed as Pagliaccio, enters from door right)

A sta - not - te... E per sem - pre io sa - rò tua!
 Till to - night, then! And for ev - er I shall be thine!

Andante mosso

Canio (aside)

C. 

No-me di Di - o! quel-le stes-se pa - ro - le!
 Hell and damna - tion! And the ver-y same words, too!

(advancing to play his part)

p Andantino (♩ = 72)

C. 

Co - - rag - gio!
 But cour - age!

Nedda

scherzando

N. 

Che fol - le! Sei bri -
 What nonsense! You are

C. 

(aloud)
 Un uo - mo e - ra con te!
 You had a man with you!

N.
a - co?
tip - sy!

C.
(restraining himself with difficulty)
Bri - a - co!
I'm tip - sy!

C.
(eyeing her with meaning)
si...
Yes!

da un' o - ra!!
just late - ly!

N.
Nedda
Tor - na - sti pre - sto.
You're ra - ther ear - ly.

C.
(pointedly)
Ma in tem - po!
In time, though!

C. *cresc.*

Tac - co - - ra? Tac -
 Art sor - - ry? Art

C. (harshly) *f*

co - - - ra! dol - - ce spo -
 sor - - - ry, wife - - y, or

affrett.

C. (still trying to restrain himself)

si - na!! Ah! so-la io ti cre -
 sur - ly? *riprendendo il tempo* Ah! if thou wast a -

f violento *p*

C. N. Nedda

de - a e due po-sti son là! Con me se-dea Tad - de - o,
 lone here, why these plac-es for two? Tad - deo was sup - ping with me -

(going towards the door left)

N.

che là si chiu - se per pa - u - ra!
 He's there - you scared him in - to hid - ing!

N.

Or - sù... par - la!
 Come out! Speak up!

Tonio (from within, pretending to be afraid)

poco meno

T.

Cre - de - te - la! Cre - de - te - la! Es - sa è
 Be - lieve her, sir! Be - lieve her, sir! She is

poco meno
marcato

(affectedly)

(sneering)

rall. molto

ten.

T.

pu - - - ra!! E ab - bor - re dal men - tir quel lab - bro
 faith - - - ful! Ah, they could nev - er lie, those lips so

rall. col canto

Animato

(fiercely, to the spectators)

(to Nedda)

T. C. **Canio**

pi - o!! Per la mor - tel Smet -
truth - ful! Then, by Heav'n, you! No

(laughing)

Chorus

Tutti Ah! ah! ah! ah! ah! ah!
Ha! ha! ha! ha! ha! ha!

Ah! ah! ah! ah! ah! ah!
Ha! ha! ha! ha! ha! ha!

Animato (♩ = 84)

C. tia - mol Ho drit - to anch'io d'a -
fur - ther! I have a right to

Nedda

(laughing)

N. Di chi?
Of whom?

C. gir co-me o-gn'al-tr'uo-mo. Il no-me suo...
act as an - y oth - er! What was his name?

Andante mosso

C. Vo' il no - me de là - man - te tuo, del dru-do in-fa - me a cui ti
 Wo-man, 'tis thy lov-er's name I want, the wretched scoun - drel from whose

Molto più mosso della I^a volta

C. de - sti in brac - cio, o tur - pe don - na!
 arms thou com - est, O shame - less wo - man!

Nedda (joking)

N. Pa-gliaccio! Pa - gliaccio!
 Pa-gliaccio! Pa - gliac-cio!

Allegro moderato (♩ = 144)

Canio

C. No! Pa - gliac - - cio non son;
 No! Pa - gliac - - cio Im not!

c. *seil vi - so è pal - li - do, è di ver -
Aye, if my face be white, 'tis shame that*

c. *go - gna, e sma - nia di ven - det - -
pales it, and ven - geance twists my fea - -*

c. *ta! L'uom ri - pren - - dei suoi
tures! I re - cov - - er my*

c. *drit - ti, e'l cor che san - gui - na vuol san - gue
man - hood, The heart that bleeds for blood is seek - ing*

rit. *a tempo quasi parlato*

c. a la - var l'on - ta, o ma - - le - det - ta!
to purge its honor, most vile _____ of creatures!

col canto *a tempo*

c. No, Pa -
No! Pa -

c. glia - - cio non son!
glia - - cio I'm not! Son quei che
I am that

c. sto - - li - do ti rac - col - - se or - fa -
fool - - ish man who in pov - - er - ty

c. nel - la in su la vi - - - a
found and tried to save thee!

c. qua - si mor - ta di fa - - me, e un no - me of
Near - ly dy - ing of hun - - ger, he gave a

c. fri - - a - ti, ed un a - mor ch' e - ra
name to thee, a burn - ing love that was

(falls overwhelmed on the chair, by table)

c. feb - - bree fol - li - al
mad - - ness he gave thee!

Chorus

Sopr. I *p*
Co - ma - re, mi fa pian - ge - re!
Lord bless me! Why, he's mademe cry!

Sopr. II
Par ve - ra que - sta
It seems like truth, this

Sopr. III
Par
'Tis

S. C. **Silvio** (aside) *p* **Canio**
Io mi ri - ten - go ap - pe - na!
This is too - real - dis - tracting! Spe - I

Sopr. II
sce - na!
act - ing!

Sopr. III
ve - ra!
life - like!

Ten. I
Che dia - mi - ne!
Who's talk - ing there?

Bass *s*
Zit - te lag - giù!
Si - lence, down there!

poco rit.

Cantabile espressivo (♩ = 72)

C. 

rai, tan- -to il de - li- -rio ac - ce - ca- -to m'a-
 hoped - ah! I was blind - ed in - deed in my

p legato molto

C. 

ve- -va, se non a - mor, pie - tà... mer-
 mad - ness: If not for love, for char- - i -

Violoncelli espressivo

C. 

cè! Ed o - gni sa - cri - fio al cor - lie - to, im - po - ne - va,
 ty, and all my life to thee I sac- - ri - ficed with glad - ness!

c. *3* *3* *rit.* *3* *a tempo*
 e fi - den - te cre - de - va più che in Dio stes - so, in te! Ma il
 Full of hope, and be - liev - ing far less in God than thee! But

a tempo
col canto

c. *3*
 vi - zio al - ber - ga sol ne l'al - ma tua ne - glet - ta; tu
 e - vil on - ly dwells in thy dis - tort - ed na - ture, For

c. *3*
 vi - sce - re non hai... sol leg - ge e'l sen - so a te!
 feel - ing hast thou none, but sense thy on - ly law.

c. *p*
 - Va, non mer - ti il mio duol, o me - re - tri - ce ab - biet -
 - Go! thou'rt not worth my grief, O thou a - ban - doned crea -
col canto

affrett. molto *rit. con impeto*

C. ta, vo' ne lo sprezz - zo mio schiac - ciar - ti sot - to i
 ture, And now with my con - tempt I'll crush thee un - der

affrett. *rit. col canto*

Nedda (coldly, but seriously)

C. N. piè! — hee! — Eb - ben! Se mi
 heel! — 'Tis well! If thou

(almost shouting)

Chorus

Ten. (with enthusiasm) Bra - vo!
 Bra - vo!

Bass Bra - vo!
 Bra - vo!

Bra - vo!
 Bra - vo!

Stesso movimento (pretending to be calm) **Canio** (laughing)

N. C. giu - di - chi di tein - de - gna, mi scac - cia in que - sto i - stan - te. Ah! ah!
 think 'st me vile, send me off, then, be - fore this mo - ment's o - ver! Ha! ha!

a tempo

Agitato come prima

C. *Di me - glio chie - de - re non dèi che cor - rer to sto al ca - ro a -*
Oh, no - thing bet - ter wouldst thou ask, than be let run to meet thy

C. *man - - - - - te. Se' fur - ba!*
lov - - - - - er! How craft - y!

C. *con fuoco*
No! per Dio! Tu re - ste - ra - i... eil
No! by Heav'n! for here thou stay - est, Un -

C. *declamato*
no - me del tuo gan - zo mi di - ra - - - - i!! Suv -
til thy par - a - mour's vile name thou say - - - - est! Oh

Nedda

(trying to resume the play, with a forced smile)

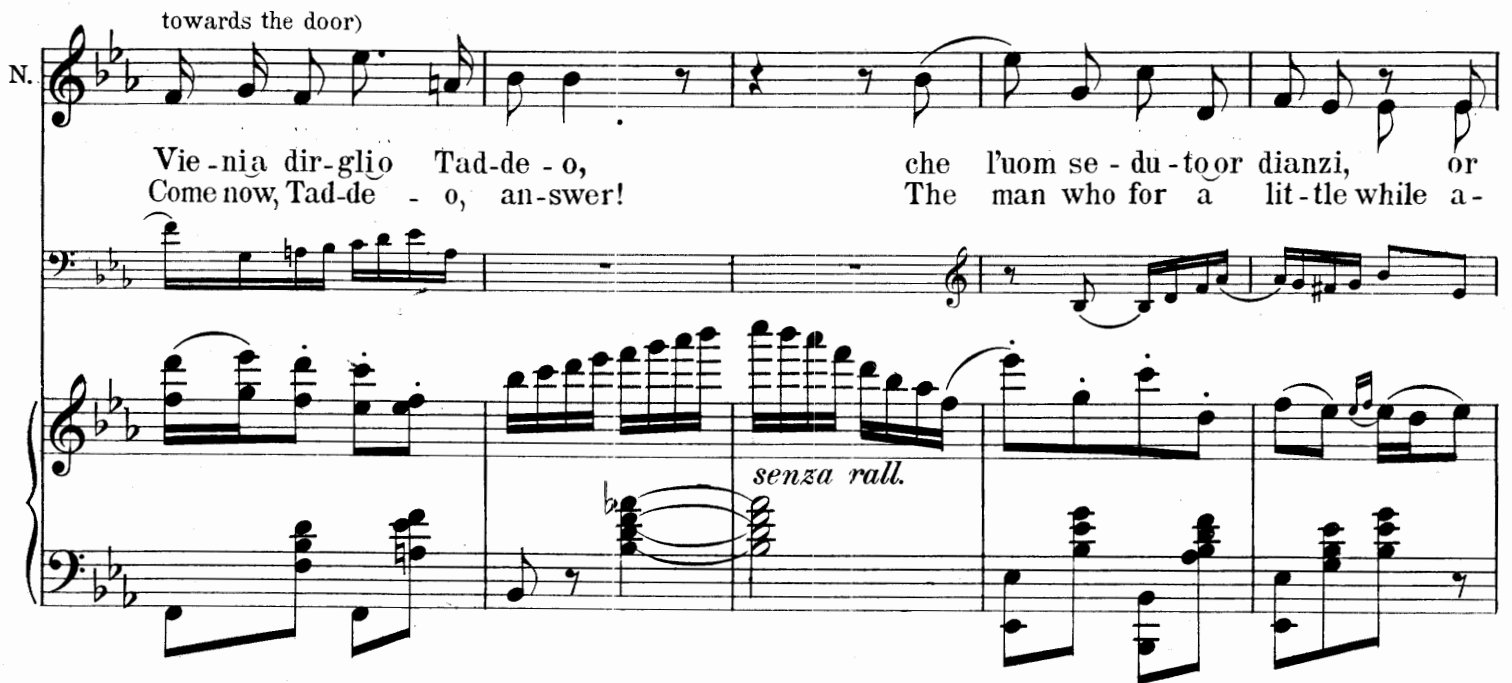
Movimento di Gavotta come nella Commedia

(going

N. 

via, così ter - ri - bi - le dav - ver non ti cre - de - o! Qui nul - la v'ha di tra - gi - co.
 dear, I never knew that you were such a fearful man, Sir! There's nothing tra - gi - c for you here.

Viola

N. 

towards the door)

Vie - nia dir - gliò Tad - de - o, che l'uom se - du - toor dianzi, or
 Come now, Tad - de - o, an - swer! The man who for a lit - tle while a -

senza rall.

N. 

dian - zi a me vi - ci - no e - ra... il pau - ro - so ed in - no - cuo Ar - lec - chi -
 sit - ting here has been, O, he was... but the frightened and harmless Har - le - qui -

molto rit. affrett. rit.

molto rit. affrett. *tr*
 col canto

(laughter in the crowd, immediately checked by Canio's appearance)

Canio *violento* *declam. a piac.* 199

N. C.
no! no! Ah! tu mi
Ah! you de-

C.
sfi - di! E an - cor non l'hai ca - pi - ta
fy me? You'll still re - sist me, will you?

C.
ch'io non ti ce - do?... Il no - me, o la tua vi -
I have not yield - ed, you'll name him, or else I'll kill

N. Nedda (bursting out) Ah! No!

C.
ta! il no - me!
you! who was it?

Allegro concitato
con grande energica

N.
No, per mia ma - dre! In -
No! by my moth - er! I'm

Sopr. I & II

Chorus
Ten. I & II
Bass I & II

Fan - no dav -
Are they in

Fan - no dav - ve - ro?
Are they in earn - est?

Allegro concitato (♩=132)

N.
de - - gna es - ser pos - si - - o... quel - lo che
faith - - less, or what - ev - - er you choose to

S.
Silvio
Io non re - si - stand - sto più!
Come, I can stand no more!

Sopr. I
Se - ria è la co - sa?
Think you they mean it?

Ten. I
ve - ro?
earnest?

Zit - ti lag - giù!
Si - lence down there!

marcato

(Peppe appears at back, held by Tonio)

N. *vo-call - - - i, ma vil non son, per*
call - - - me: but cow - ard - ly - no,

S. *Oh Lord! la how stra - - - na com -*
Lord! how strange - - - a per -

Bass I & II *Se - ria è la co - - - sa e scu -*
Yes, they must mean it, sure -

N. *Dio! nev - er! Di Go*

P. *Peppe Bi - so - gna u - sci - re, To - nio. Ho pa -*
We must get off here, To - nio! I'm a -

S. *me - - - - dia! Ta - ci scioc - co!*
form - - - - ance! Si - lence, id - iot!

T. *Tonio (still holding Peppe)*

Sopr. I
Zit - ti!
Si - lence!

Ten. I
Zit - ti!
Si - lence!

Chorus
ra!
ly!

N. *3*
 quel... tuo sde - gno è l'a - mor
 on! de - spise me! Love strong - er

P.
 u - ra!...
 fraid he -

N.
 mio più for - tel Non par - le -
 far doth fill me! I will not
 Canio

C.
 Ah!
 Ah!

N.
 rò! No! A co - sto de la mor - te! No!
 speak! No not e - ven if you kill me! No!

C.
 Il no-me! Il
 His name! who

(Nedda tries to escape towards the spectators, but Canio seizes her, and strikes her with his knife, at the words "Take that")

C.

no-me!
was it?

P.

Peppe (still held by Tonio)

Che fai!
My God!

S.

Silvio (drawing his dagger)

f San-to di - a - vo - lo! Fa davve - - - ro...
Hell and damnation now! He's in ear - - - nest!

Sopr.

Ah!
Ah! Che fai!
My God!

Ten. (all rise to their feet; general confusion)

Ah!
Ah! Che fai!
My God!

Bass

(Some of the women run away; some villagers hold Silvio, not understanding his excitement)

Ah!
Ah! Che fai!
My God!

(shrieking)

(Nedda falls, with a choking sound)

N.

C. *a piacere*

P.

Sopr. I

Sopr. II

(with a last effort)

Solenne

N. Soc-cor-so! Sil-vio!
O help me, Sil-vio!

C. (Canio turns at the voice of Silvio,
towards him, and stabs him in the)

S. rail! speak! Ah!... se.
Silvio Ah! 'twas you!

Sopr. I Ned-da!
Ned-da!

ta!

Solenne

(Canio, as if stupefied, lets his knife fall)

Canio (to the spectators)

Ben venga! 'Tis well! La com - me - dia è fi - ni - ta!
(falling as if struck by lightning) The comed-y is ended!

Sopr. Ah!
Ah!

Ge - summa - ria!
Mer-ci - ful heaven!

Ten. (The crowd tries to disarm Canio) Ar-re - - - sta!
Ar-rest him!

Bass Ar-re - - - sta!
Ar-rest him!

pp col canto senza rigore

Maestoso larghissimo (♩ = 40)

8

fff tutta la forza

(the curtain falls rapidly)

8

più rit.

Vivo

8

Vivo

End of the Opera