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Pagliacci
(PUNCHINELLO)

Drama in Two Acts
Words and Music by
R. Leoncavallo

ENGLISH VERSION BY
HENRY GRAFTON CHAPMAN



VOCAL SCORE

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ALLA VENERATA MEMORIA
DE' MIEI GENITORI
VINCENZO LEONCAVALLO
E
VIRGINIA D'AURIA
IL FIGLIO SEMPRE MEMORE
R. LEONCAVALLO

Pagliacci

ARGUMENT

THE last part of the Introduction takes the form of a Prologue, sung by Tonio, one of the characters, in which he reminds the audience that even actors are men, with passions like their own, and begs them to bear this in mind, rather than dwell only on the poor theatrical trappings of the players. Having said this, he orders up the curtain.

The scene is laid in Calabria, near Montalto, on the Feast of the Assumption. The time is in the nineteenth century (1865-70).

ACT I. Canio and his troupe of strolling players, consisting of his wife Nedda, Tonio and Peppe, having made the round of the village, come back to their travelling theatre followed by a noisy crowd of villagers. Canio announces a performance for that evening and goes off to the tavern with several villagers; the rest troop away to vespers in the church. Tonio finds Nedda singing alone, and makes love to her. She laughs at him, and when he persists, strikes him with her whip. He leaves her, swearing that he will be revenged. No sooner is he gone than Silvio, a young countryman, in love with Nedda, joins her by leaping over a neighboring wall, and begs her to fly with him. She refuses, and asks him not to tempt her, but admits that she loves him. This confession is overheard by Tonio, who has come back unobserved. He hurries off to fetch Canio, and brings him back, too late to see Silvio, who has disappeared over the wall, but just in time to hear Nedda call after him, "To-night—and for ever I shall be thine."

Canio, mad with jealousy, upbraids her, and orders her to tell him her lover's name. She refuses, and Canio is about to stab her, when Tonio and Peppe interfere. Nedda is hurried off to dress for the performance, and Canio left alone is desperate at being forced to act and to laugh while grief is gnawing at his heart.

ACT II. The villagers flock to the theatre and find their places with much confusion and many calls for the play to begin. Nedda collects the money. Silvio is in the audience. She tells him that he had not been seen by Canio.

"The Play" is the usual farce, in which Taddeo, the Clown (Tonio), in the absence of Pagliaccio, the husband (Canio), makes love to Columbine, the wife (Nedda), and gets laughed at, till Harlequin (Peppe), Columbine's accepted lover, comes to sup with her. Taddeo resigns his pretensions, and stations himself at the door as a guard. He soon cries that Pagliaccio is upon them, and hides himself. Harlequin escapes, as Silvio had escaped, without being seen, but Canio hears his wife recite the very same words she had used in the afternoon—"To-night—and for ever I shall be thine." This so excites and enrages him that he throws off the part of Pagliaccio, and begins to upbraid Nedda in her own right, and taking up their quarrel where they had left it, demands her lover's name. Nedda sticks to her part in the hope of saving the situation. The audience, delighted at first with the realism of the acting, is soon completely mystified. Peppe tries to break up the performance. Tonio silences him. Canio insists. Nedda defies him. Suddenly he stabs her, crying that in her death-agony she will speak. She does so, by calling on Silvio to help her. Silvio runs towards her, his dagger drawn. As he comes, Canio, with "It was you, then!" stabs him also, and turning to the audience, says, "La commedia è finita!"—"The comedy is ended."

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
Copyright, 1906, by G. Schirmer

Words and Music by
R. Leoncavallo

Vivace (♩ = 88)

Piano

f deciso

vigoroso

pesante *pesante* *incalzando*

8va bassa *8va bassa*

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L58 P. 12

First system of musical notation, consisting of a treble and bass staff. The treble staff begins with a dynamic marking *pp* and contains several measures of music with notes and rests. The bass staff contains a similar melodic line with notes and rests.

pp e stacc.

Second system of musical notation, consisting of a treble and bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains a similar melodic line with notes and rests.

pp e stacc. sempre

Third system of musical notation, consisting of a treble and bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains a similar melodic line with notes and rests.

calando *leggero* *dim.*

Fourth system of musical notation, consisting of a treble and bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains a similar melodic line with notes and rests.

rit. Horns

Fifth system of musical notation, consisting of a treble and bass staff. The treble staff contains several measures of music with notes and rests. The bass staff contains a similar melodic line with notes and rests.

Largo assai (♩=44)
dolorosamente.

stentate *stentate*

Horns alone

Cantabile sostenuto assai (♩=54)

p *con passione*

poco string. angoscioso *rit.*

p *misterioso*

Vivace come prima (♩=88)

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. The bass clef provides a harmonic accompaniment.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures in the grand staff.

Third system of musical notation, marked with the instruction *con impeto* above the treble clef staff, indicating a more forceful and energetic performance style.

Fourth system of musical notation, showing a continuation of the melodic and harmonic themes.

Fifth system of musical notation, marked with the instruction *f deciso* above the treble clef staff. It features a fermata over the final measure of the treble staff and a double bar line in the bass staff.

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

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff provides accompaniment.

Third system of musical notation. The treble clef staff features a circled melodic line with a fermata. The bass clef staff contains accompaniment.

Fourth system of musical notation. The treble clef staff has a circled melodic line with a fermata. The bass clef staff has a circled accompaniment line with a fermata. The tempo marking *pesante* is present. The instruction *8va bassa* is written below the bass clef staff.

Fifth system of musical notation. The treble clef staff features a circled melodic line with a fermata. The bass clef staff contains accompaniment. The instruction *8va bassa* is written below the bass clef staff. A dynamic hairpin is visible above the treble clef staff. The number 2 is written in the final measure of the system.

Fl. Ob. Clar.

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

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

Str. *sf* Str. pizz.

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.*

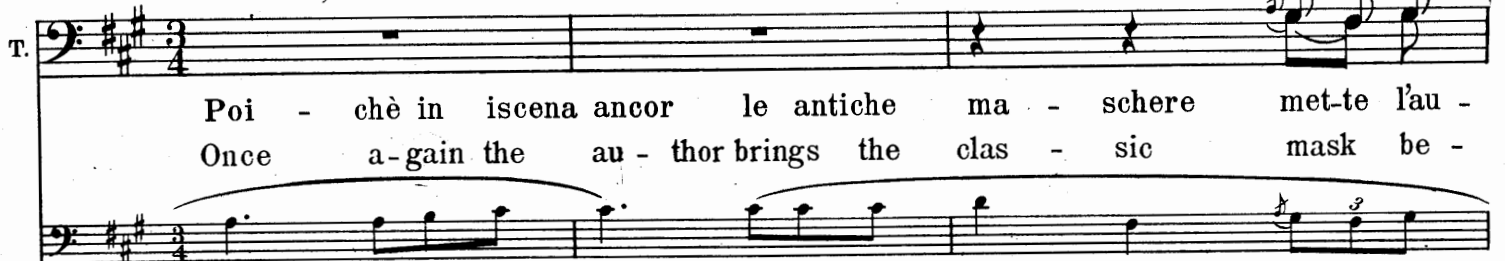
sen - to. Io so - no il Pro - lo - go:
sent me: I am the Pro - - logue!

Violoncello

Str. Wood *marcato* Horns

Andantino sostenuto

(Recitando, or in unison with the Violoncello)

T. 

Poi - ché in iscena ancor le antiche ma - schere met-te l'au -
Once a-gain the au - thor brings the clas - sic mask be -

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



col canto *a tempo* *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. Bases

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. *p*
 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. *p* Str. Cello
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. *con dolore* *Opp.*
 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. *cresc.* Bssn. Harp Bases

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

Str. Harp *col canto* Str. Bssn.

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

cresc. ancora

T. d'os - - sa, e che di que -
 blood, too, and, like you your -

rianimando e cresc.

con forza *con anima*

T. 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. 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

Tutti

ff

Str. Wood

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

Chorus Boys (confused shouting on left)

Eh!
Hi!

(Drum & Cymbals)

8va bassa

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

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

f p

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

Sopr. I & II
 Pa - ghiac - cio è
 Pa - ghiac - 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!

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

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

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

Son qua!
 They're here!

Son
 They're

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

8

laz - - zi ap - - plau - de o - gnun.
 laugh - - ter They all ap - plaud!
 Ten. I & II
 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

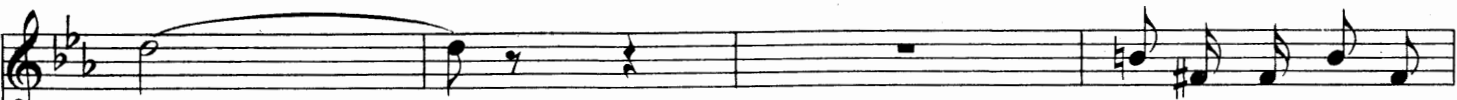
le-ri-o! Di-o be-ne-det fiend-ish din! Lord have mer-cy on

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


 tro! _____
 there! _____
 Vi - va Pa-gliac-cio,
 Welcome, Pa-gliac-cio!



 tro! _____
 there! _____
 Vi - va Pa-gliac-cio,
 Welcome, Pa-gliac-cio!


 to! _____
 us! _____
 Vi - va Pa-gliac-cio, vi - va Pa-gliac-cio,
 Welcome, Pa-gliac-cio! Welcome, Pa-gliac-cio!


 tro! _____
 there! _____
 Vi - va Pa-gliac-cio, vi - va Pa-gliac-cio,
 Welcome, Pa-gliac-cio! Welcome, Pa-gliac-cio!


 to! _____
 us! _____
 Vi - va Pa-gliac-cio, vi - va Pa-gliac-cio,
 Welcome, Pa-gliac-cio! Welcome, Pa-gliac-cio!


 to! _____
 us! _____
 Vi - va Pa-gliac-cio, vi - va Pa-gliac-cio,
 Welcome, Pa-gliac-cio! Welcome, Pa-gliac-cio!


 tro! _____
 there! _____
 Vi - va Pa-gliac-cio, vi - va Pa-gliac-cio,
 Welcome, Pa-gliac-cio! Welcome, Pa-gliac-cio!


 tro! _____
 there! _____
 Vi - va Pa-gliac-cio, vi - va Pa-gliac-cio,
 Welcome, Pa-gliac-cio! Welcome, Pa-gliac-cio!

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 - plau - de o -
Cheer all for fun and laugh - ter! Then cheer we

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!

Ten. 1

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!* *Gra - zie! Thank you!* *Ev - God*

He's here, he is here! Let us cheer for him, cheer!

Ev - vi - va Pa - gliac - cio, tap - pla - u - de o - gnun! *Ev - God*

He's here, he is here! Let us cheer for him, cheer!

Ev - vi - va Pa - gliac - cio, tap - pla - u - de o - gnun! *Ev - God*

He's here, he is here! Let us cheer for him, cheer!

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!* (beating the drum to drown the voices of the crowd)
Gen - tle - men, please!

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

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

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

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

(with a comic salutation)

C. *Miac - Now*

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

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

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

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

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

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

r. h. drum

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 (♩ = so)

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. 

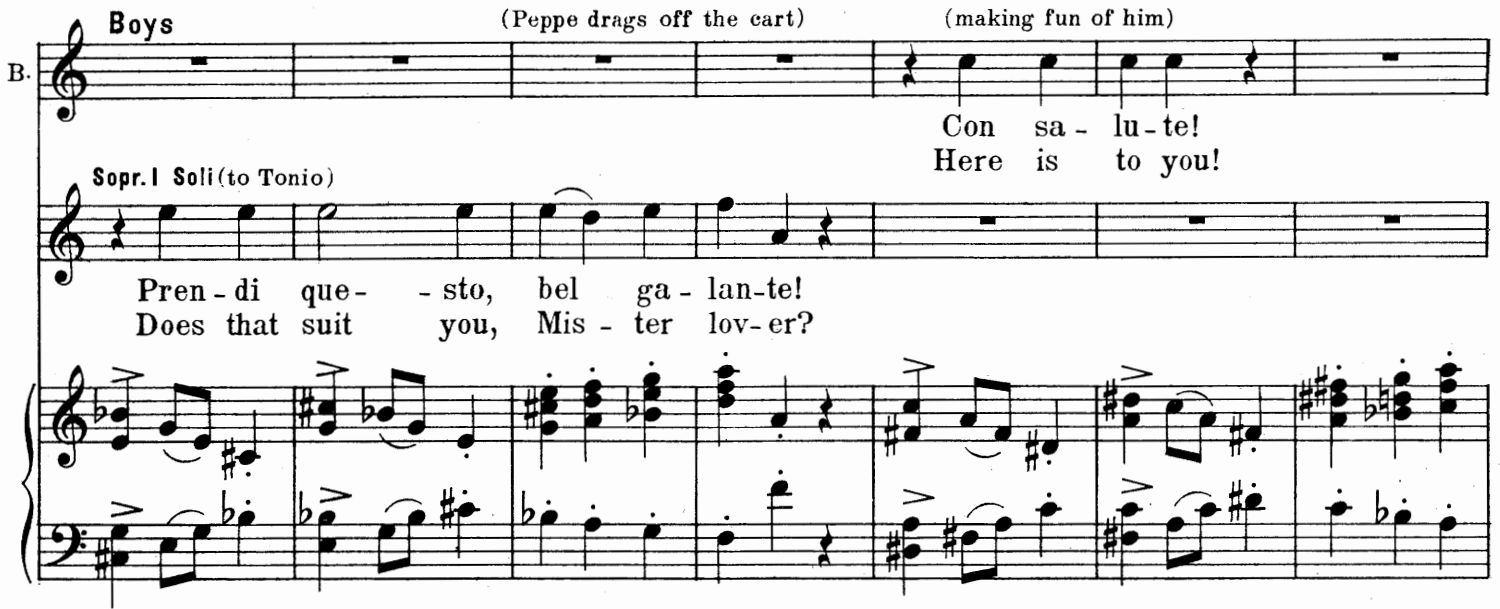
Sopr. *Via di li!*
Get a - way! (laughing)
Ah! ah! ah! ah!
Ha! ha! ha! ha!

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

l. h. *l. h.*

Tonio (from within)

C.
T.

a?
ing? Io net - toil so - ma - rel - lo.
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,

The first system of music shows a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line has two lines of lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

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

The second system continues the vocal line in treble clef and piano accompaniment. The lyrics are in two lines. The piano accompaniment continues with similar rhythmic patterns.

Canio (smiling, but knitting his brows)

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

The third system features a vocal line in alto clef and piano accompaniment. The lyrics are in two lines. The piano accompaniment includes some dynamic markings like 'V' and 'p'.

C.
lento
 Vi pa - - re? Vi pa - - re?
 You think so? You think so?

p *pp*
8va bassa
 K. dr.

The fourth system features a vocal line in alto clef and piano accompaniment. It begins with a 'lento' marking. The lyrics are in two lines. The piano accompaniment includes dynamic markings 'p' and 'pp', and a '8va bassa' instruction. The system ends with a key signature change to B-flat major and a 4/4 time signature.

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*

incalz.

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

cresc. *f* *ten.*

cresc. molto *fp* *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!?... I?
Vi pa - re!! You thought so?
Scu - For -

Molto meno quasi a piacere

C. sa - te - mi!... give me, sirs!
A - do - ro la mia spo - - sa!
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)

Boys (rushing to the left and looking off)
I zam - po - gna - ri!
Here come the bag-pipes!

Sopr. *Soli I*

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

Bass *Soli I*
Ver - so la chie - sa
Now to the church the

Cantabile legato con

p

Es - siac - com -
See how in

van - noi 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.
 An - diam!
 Then come!

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 markings for "l. h." (left hand) and "Bell" (bell). The piano accompaniment consists of a treble and bass clef staff with various notes and rests.

(both groups join and form in couples)

Bell Bell Bell Bell Bell Bell

This section features two vocal staves and a piano accompaniment. The instruction "(both groups join and form in couples)" is written above the vocal staves. The piano part includes markings for "Bell" under each measure. The piano accompaniment consists of a treble and bass clef staff with various notes and rests.

Bell Bell Bell Bell Bell

This section features two vocal staves and a piano accompaniment. The piano part includes markings for "Bell" under each measure. The piano accompaniment consists of a treble and bass clef staff with various notes and rests.

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 sounds indicated by 'Bell' labels and musical notation.

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

Vocal line with lyrics: Din ding dong, Ding dong, Din ding dong, Ding dong, Don ding, Ding ding.

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

Strings

String accompaniment.

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

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, ding

r. h.

doc - 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 Din
 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

p

Ah!
Ah!

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

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

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady bass line of eighth notes in the left hand and a melodic line of eighth notes in the right hand. The vocal line includes two exclamations 'Ah!' and a line of lyrics in Italian and English. The piano accompaniment continues with a similar rhythmic pattern.

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

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

Don Din Don Din Don Già tut - to s'ir - ra - dia, s'ir - ra -
dong, ding dong, ding dong! The world now, the world now all with

The second system of the musical score continues the vocal and piano parts. The piano accompaniment features a more complex rhythmic pattern with triplets and accents. The vocal line includes lyrics in Italian and English, and a final line of lyrics. The piano part concludes with a series of chords and a final melodic flourish.

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 mam - me 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 written in treble and bass clefs, with lyrics "Ah!" repeated. The piano part is in grand staff. Dynamics include *pp* and *p*. The key signature has one flat, and the time signature is 3/4.

(The couples go off by road at back)

A musical score for piano accompaniment, consisting of two systems of grand staff notation. The first system features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system continues the piano part with more complex rhythmic patterns and triplets. Dynamics include *p*.

(from the back)

Din, Don, suo-na ve-spe-ro, ra-gaz-ze 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!

pp Ah!

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

ppp *ppp* *ppp*

Bell

(Oboe, behind scenes)

pp

Bell

Scene II (Nedda alone, then Tonio)
 Andante con moto (♩ = 88)

Nedda (musing)

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

N. 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

rit.

ritenendo un poco il tempo

N. 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

vivamente

con amore

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

f *p*

poco meno

N. 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

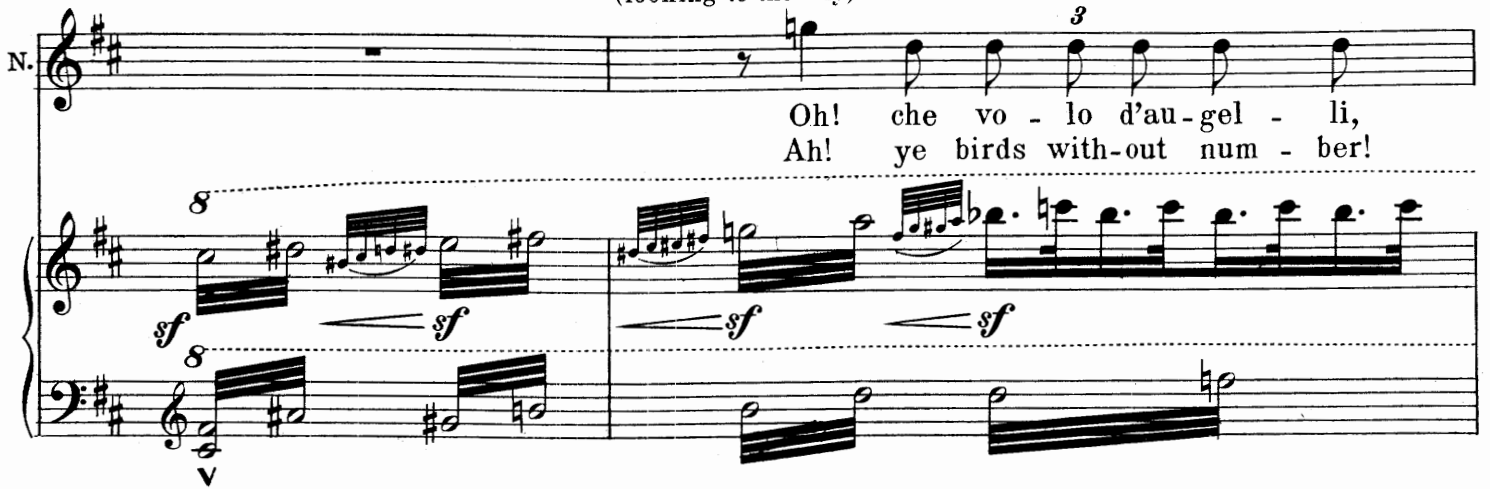
N. tut - - ta il - lan - - gui - di - - ta per ar -
 ten - der long - ing fills me With some

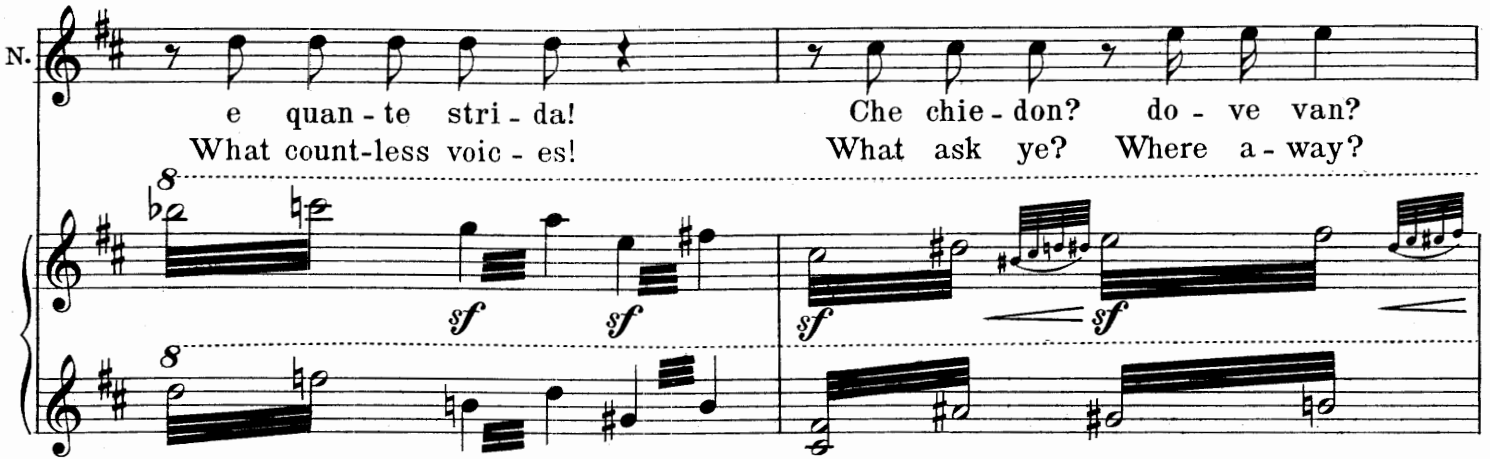
rit. molto

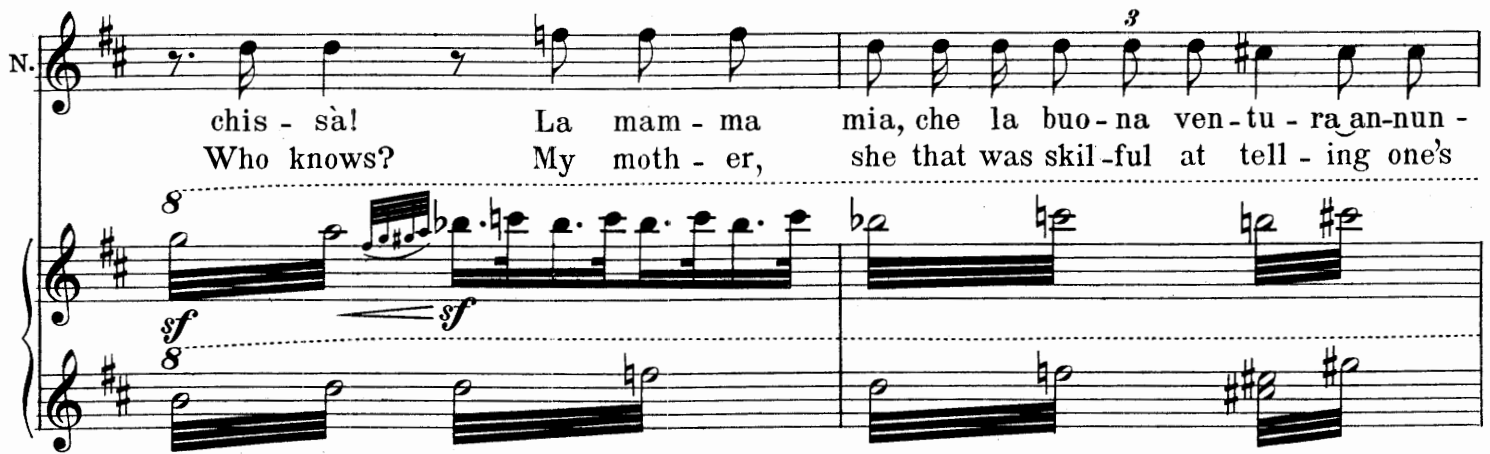
N. ca - no de - sio, non so che bra - mo!
 name - less de - sire: yet what, I know not!


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. 

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

ben cantato con la voce

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

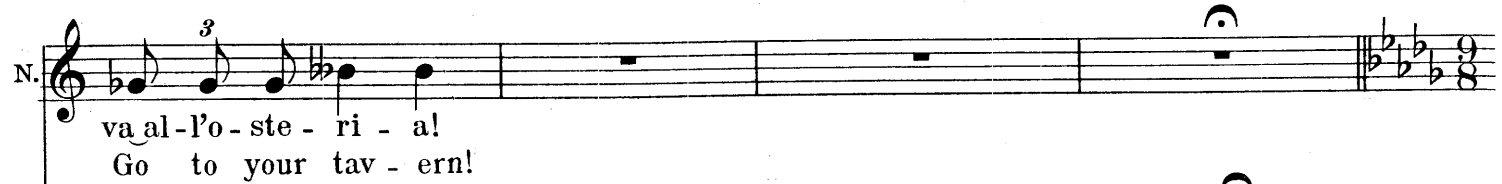
Nedda (laughing mockingly)

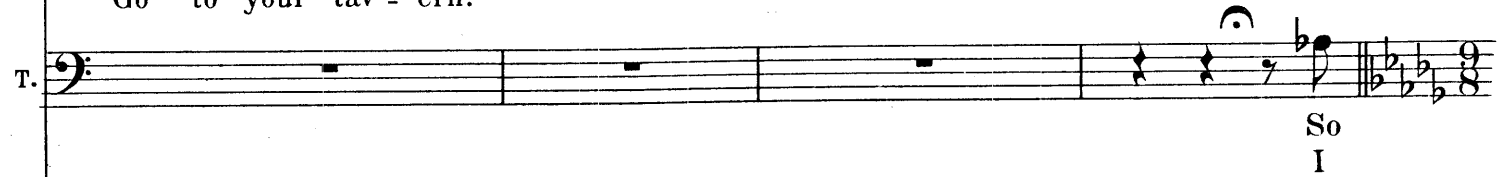
N.  Ah! ah! Quan-ta po - e - si - a!... Va,
Ha, ha! you talk like a po - et! Go!

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

Sostenuto (♩ = 72)

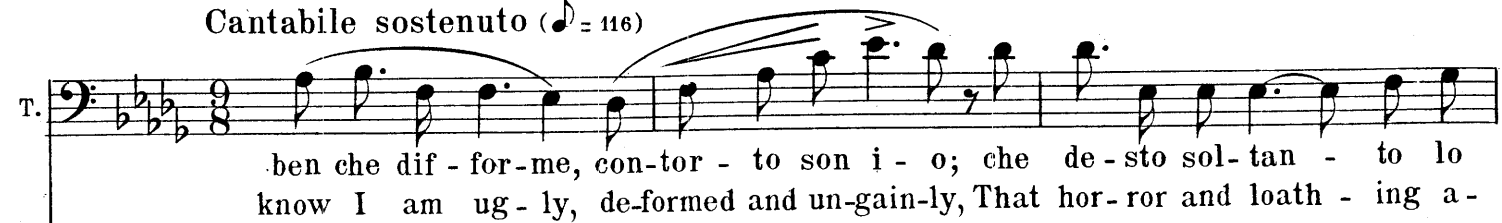
affrett.


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 -



T. *bb* scher - noe l'or - ror. — Ep - pu - re! hal pen - sie - ro un
lone I in - spire, — Yet have I a heart, and I

T. *rit.* so - gno, un de - si - o, eun pal - pi - to! il cor! — Al -
dream, al - tho' vain - ly, To have my de - sire! — And

rit. col canto

Poco più mosso

T. lor che sde - gno - - sa mi pas - si d'ac - can - to, non
now, when you pass me, so proud and dis - dain - ful, Know'st

T. sai tu che pian - to mi spre - me! il do - lor! — Per -
not that my weep - ing my sor - row would prove, — Yet

rit. molto

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

T. Ned-da!
Ned-da!

sospeso
marcato *colla parte*

N. 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!

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!

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.
 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. *declamato*
(screaming and drawing back)

T. *Per la*
By the

Poco meno
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

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. [Musical notation for the first vocal line, including notes and rests.]

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. [Musical notation for the third vocal line, including notes and rests.]

Per Dio!
By Jove!

f

Adagio

declamato

N.

Andante amoroso (♩ = 58)

Silvio (approaching Nedda sadly and tenderly)

N.

Animando

S.

(takes her hand and leads her down stage)

S.

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!

S. *ta?! ished?* *con anima, a voce spiegata*

Ned - - da, Ned-da, ri -
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. *Non Ah,*

dim.

pp

Un poco meno

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




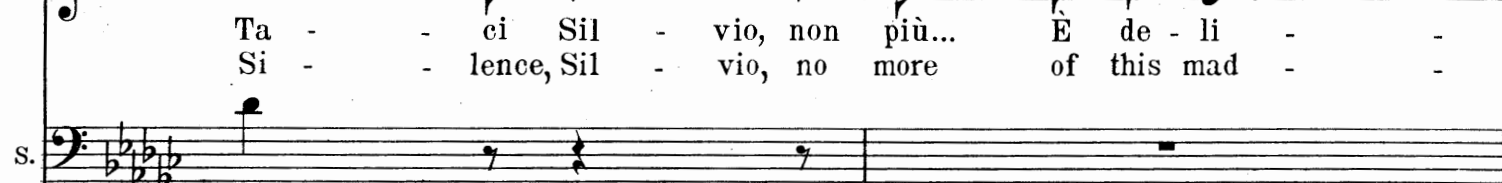
N.  per - - der la vi - ta mi - - a? ru - - in my life for ev - - er?

S.  Silvio

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

8 

N.  Ta - - ci Sil - vio, non più... È 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!

col canto **f** *deciso* *molto rit.*

Andante mosso

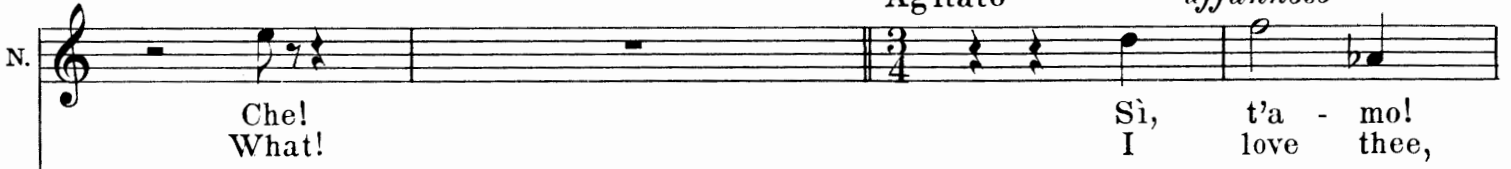
N.
 tar!
 not!


S.
 vien!
 Come!

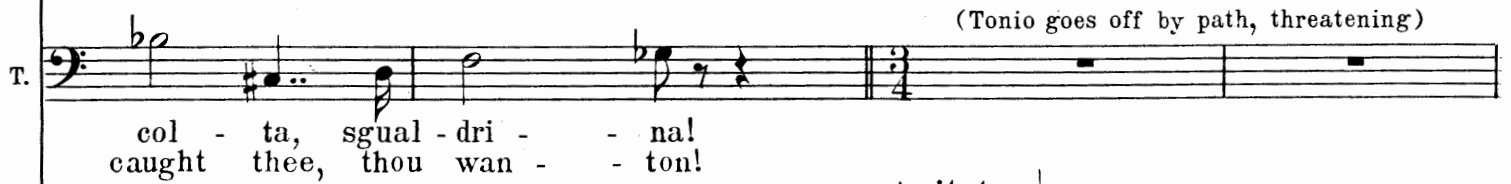
T. **Tonio** (appears from back) (choking) *p*
 Ah! T'ho
 Ah! I've


Andante mosso *ff* *marcato il basso*

Agitato *affannoso*

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

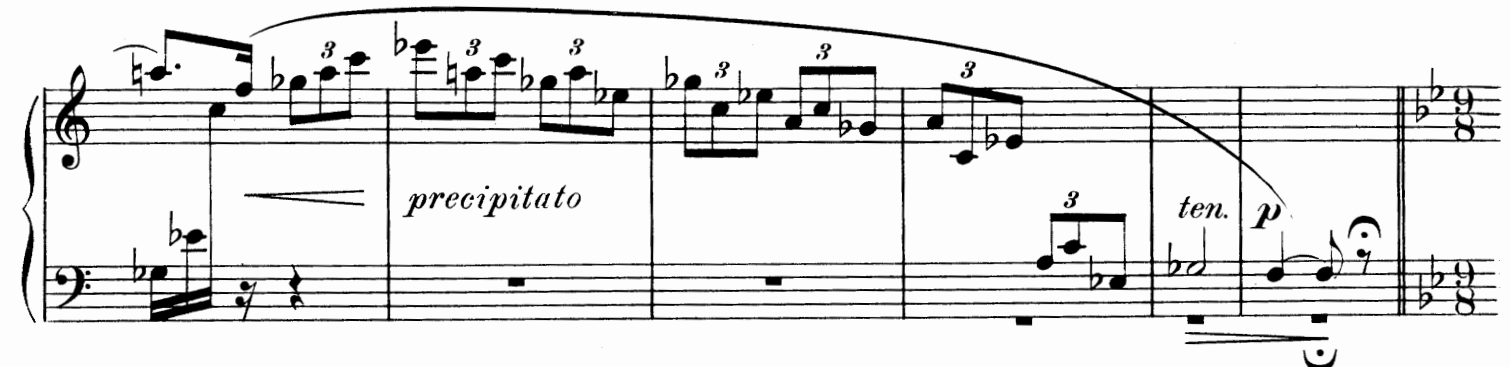
S.  *Più non m'a - - mi!*
You don't love me!

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

Agitato (♩ = 144) 

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

S.  *affrett.*

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 - glian - 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
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

(♩ = 58)

*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)

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, each with a treble and bass staff. The tempo is marked 'Concitato' with a quarter note equal to 120 beats per minute. The piece begins with a piano (*p*) dynamic and a *cresc.* instruction. The first system includes markings for *poco* and *a* (accelerando). The second system features a *poco* marking and *affannosamente* (in a state of distress). The third system has a *cresc. sempre* instruction. The fourth system reaches a fortissimo (*ff*) dynamic. The score is characterized by dense chordal textures, frequent triplets, and various articulations such as accents and slurs. The key signature changes from one sharp (F#) to one flat (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!
 (laughing cynically)

Tonio

T. Ah! Ah! Ah!
 Ha! Ha! Ha!

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!

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. *3*

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. *incalzando*

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.

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

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

C.
Peppe

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

f rit. col canto
poco rit.

Peppe

(♩ = 104)

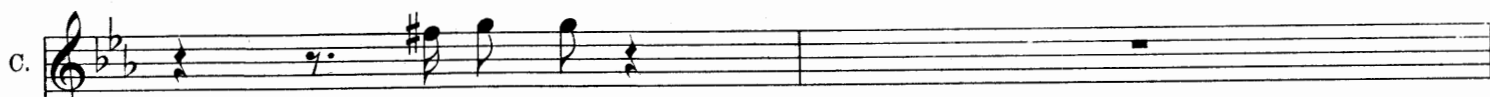
P. *fa - te! Per l'a-mor di Di - o! La gen - tee - sce di*
Master! For the love of Heav-en! The folks are out of

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.

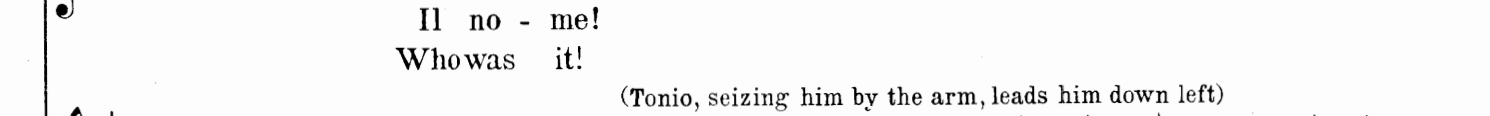
P. *Canio (struggling)*
dia-mo... via, calma - te - vi!... La - scia - mi Pep - pe! Il
go, then! Come, restrain yourself! Let go there, Pep - pe! Who

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. 

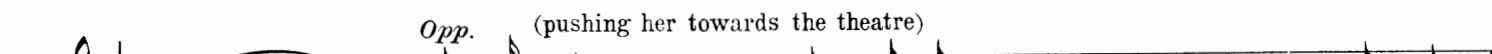
An - dia - mo, ar - ri - va il pub - bli - co!
Come on now! Here comes the au - dience!




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!

Tonio (softly to Canio, pushing him down to the front)
p 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. *3*
 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. *p* *legato il basso e p sempre*

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! —

(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 begins with a rest, followed by a triplet of eighth notes (G4, A4, B4), then a quarter note (C5), and another triplet of eighth notes (B4, A4, G4). The piano accompaniment features a steady eighth-note bass line 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 continues the vocal and piano parts. The vocal line has a rest, followed by a quarter note (G4), a triplet of eighth notes (A4, B4, C5), and a quarter note (D5). The piano accompaniment continues with similar rhythmic patterns.

(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 shows the vocal line with a rest, then a quarter note (G4), a triplet of eighth notes (A4, B4, C5), and a quarter note (D5). The piano accompaniment includes a piano (*p*) dynamic marking and features some complex rhythmic figures.

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 continues the vocal and piano parts. The vocal line starts with a quarter note (G4), followed by a triplet of eighth notes (A4, B4, C5), and a quarter note (D5). The piano accompaniment provides harmonic support with chords and bass notes.

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 e' l 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

p *cresc. sempre*

8 *affrett. molto*
f *nervoso con forza*

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

7 3

First system of musical notation, featuring treble and bass staves. The key signature is three sharps (F#, C#, G#). The music includes a forte (*f*) dynamic marking.

Second system of musical notation, featuring treble and bass staves. The music includes a piano (*p*) dynamic marking.

Third system of musical notation, featuring treble and bass staves. The music includes the instruction *poco incalz. e affrett.*

Fourth system of musical notation, featuring treble and bass staves. The music includes a forte (*f*) dynamic marking and the instruction *rit. molto*. The system concludes with a 3/4 time signature.

Fifth system of musical notation, featuring treble and bass staves. The music includes dynamic markings *marc. assai*, *dim.*, *p*, and *ppp*. The system concludes with the instruction *l. h.* and a final chord.

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



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. Pre - sto com -
 now! Come on here!

Sop. II

re. Pre - sto com -
 now! Come on here!

Ten. I

sto! Dee lo spet -
 ly! Aye, but the

Ten. II

ciar. _____ Dee lo spet -
 gin! _____ Aye, but the

Bass I

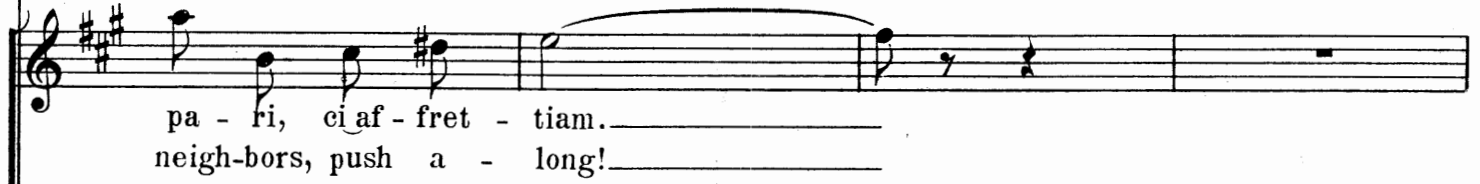
ciar. _____ Dee lo spet -
 gin! _____ Aye, but the

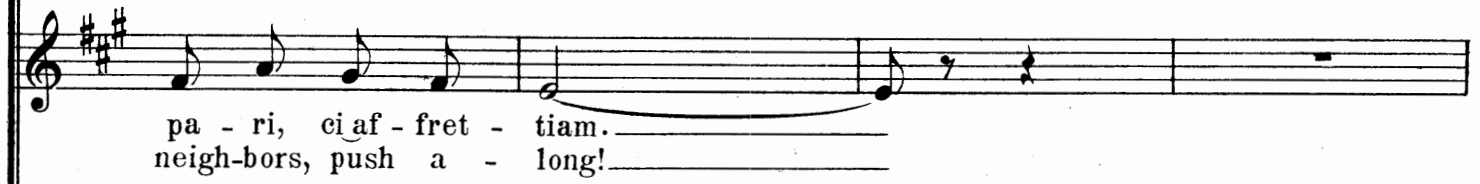
Bass II

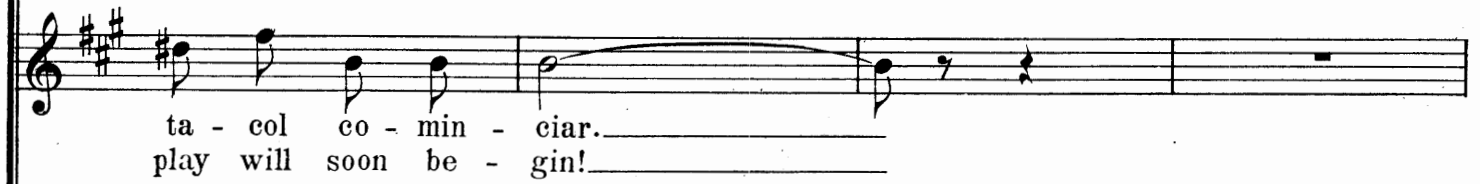
ciar. _____ Dee lo spet -
 gin! _____ Aye, but the

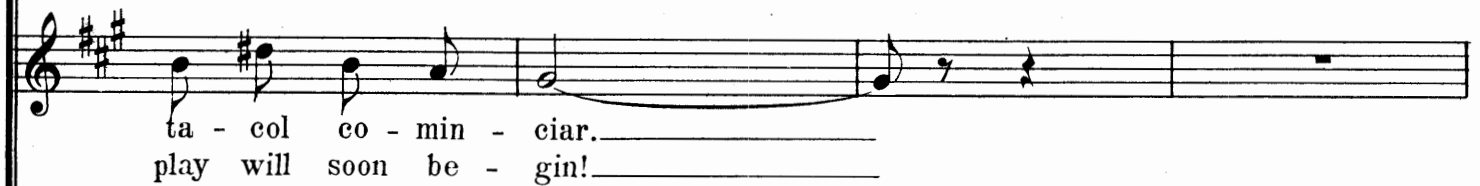
T. 

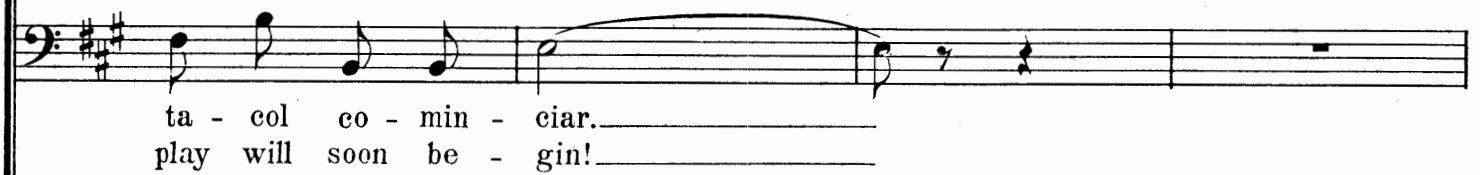
Si dà prin - ci - pio, a - van - ti, a - van - ti!
 Going to be - gin! walk up, walk up now!

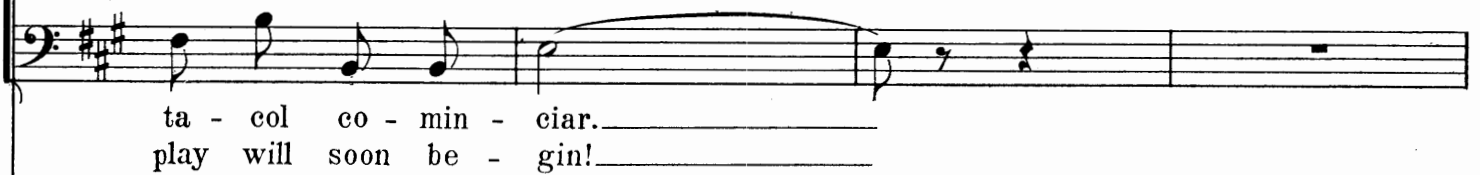

 pa - ri, ci af - fret - tiam.
 neigh-bors, push a - long!


 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!

The first system of the score features two soprano parts and piano accompaniment. Soprano I has a simple melodic line with lyrics 'fa cal - do! Su! su!' and 'It's roast-ing! Up! Up!'. Soprano II has a more active line with a triplet of eighth notes, lyrics 'gia - te - vi, pushing there?' and 'fa cal - do! Up!'. The piano accompaniment consists of a rhythmic bass line in the left hand and chords in the right hand.

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

The second system of the score features six vocal parts and piano accompaniment. Soprano I has a melodic line with lyrics 'Su; Pep-pe, a - iu - - ta - ci! Pep - pe!' and 'Hi, Pep - pe, help us here! Pep - pe!'. Soprano II has a simple line with lyrics 'su!' and 'Up!'. Tenor I and Tenor II have identical lines with lyrics 'Veh! s'ac - ca - pi - glia - no! See! tear - ing hair they are!'. Bass I and Bass II also have identical lines with the same lyrics. The piano accompaniment is more active, with a driving bass line and chords in the right hand. The tempo and dynamics marking '*f con anima e vivacità*' is placed at the end of the system.

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!
 yond there! There close be - side you!
 Su; Pep - pe, a - iu - ta - ci!
 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.

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?

P. *s*
Dia - vo - lo! Pri - ma pa - ga - te. Ned - da in - cas - sa -
Deuce you say! First pay your way, now; Ned - da, their pay,
Su! su! suv - via!
Now then! Now then!
Su! su! suv - via!
Now then! Now then!
Su! su!
Now then!
Su! su! **Di**
Now then! This
^ ^ ^ ^

(enters theatre, followed by Nedda)

P.
ten.
te!
now!
Ten.
Bass
Di qua! di qua! di qua! di qua! di
Here, here! Here, here! Here, here, this way, this
qua! di qua! di qua! di qua! di
way! this way! this way! This way, this
> > > > > > > > > > > > > > > >

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! Per -
way, here, here, this way! Be - gin there! Why

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

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 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

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!

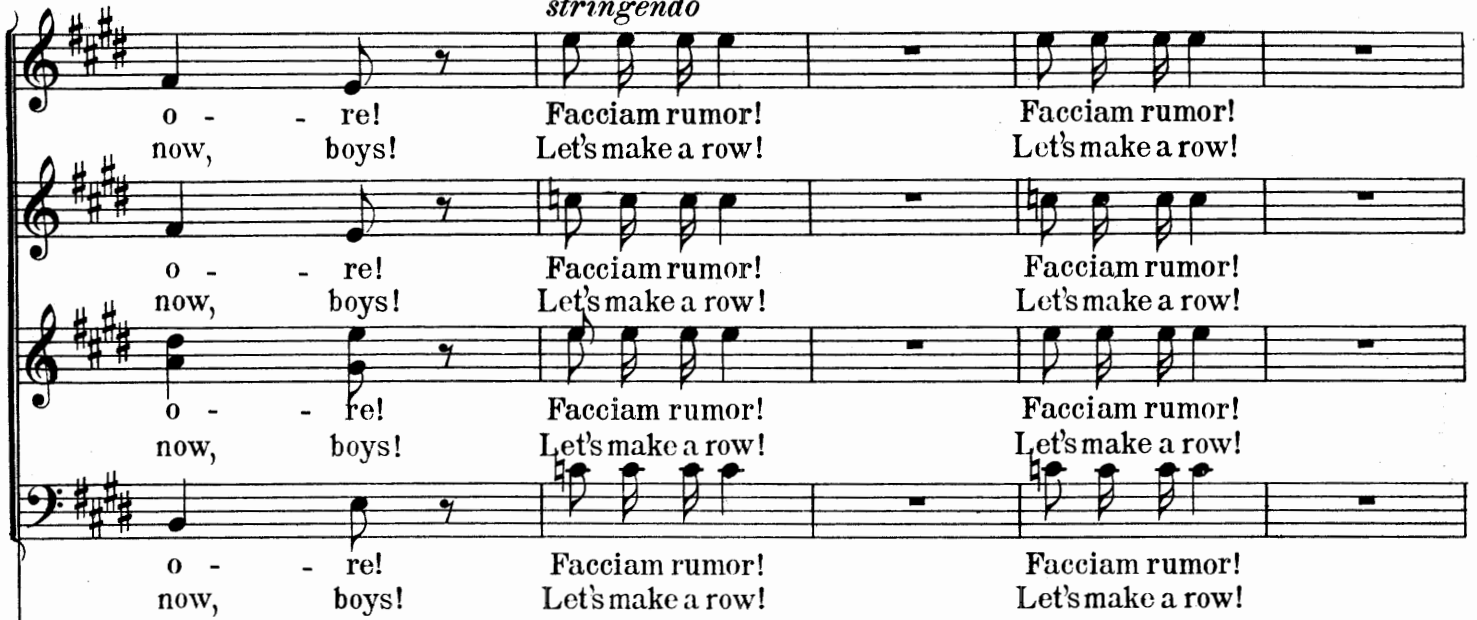
già, dig - già suo - nar ven - ti - trè
 now, aye now! it's af - ter sev'n by

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!

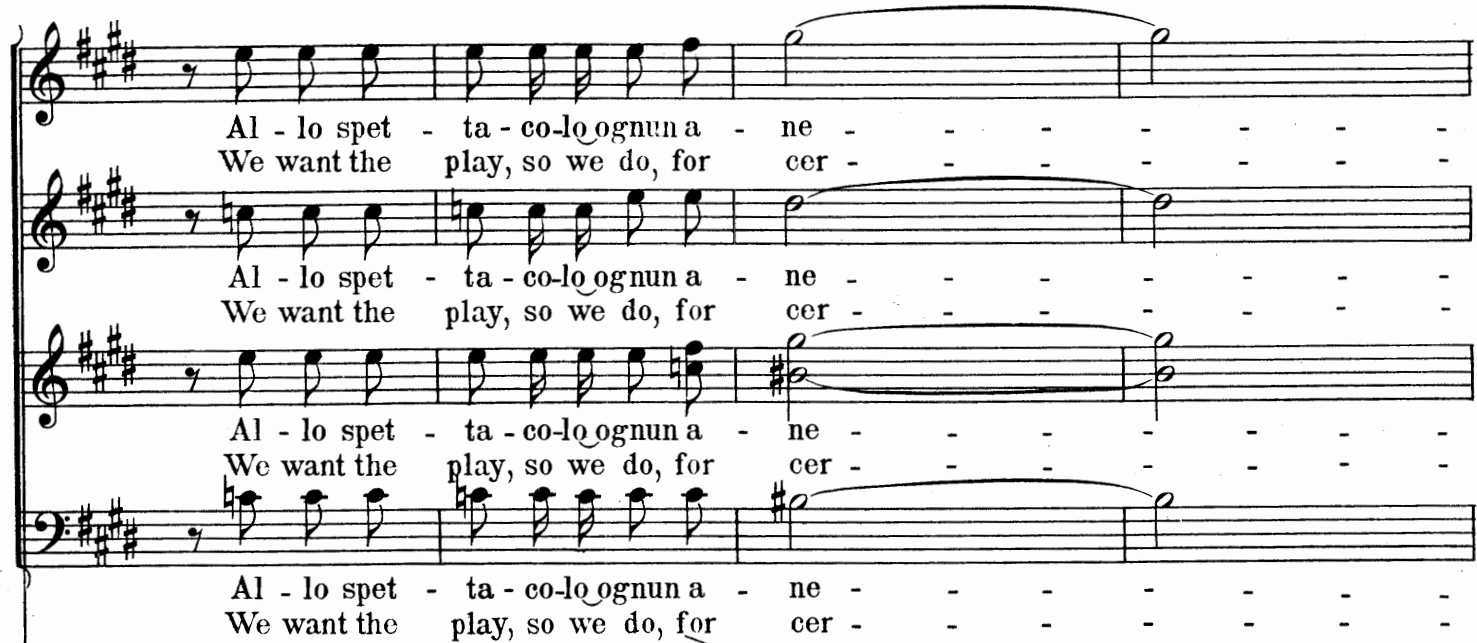
o - - re! now, boys! Facciam rumor! Let's make a row! Facciam rumor! Let's make a row!

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

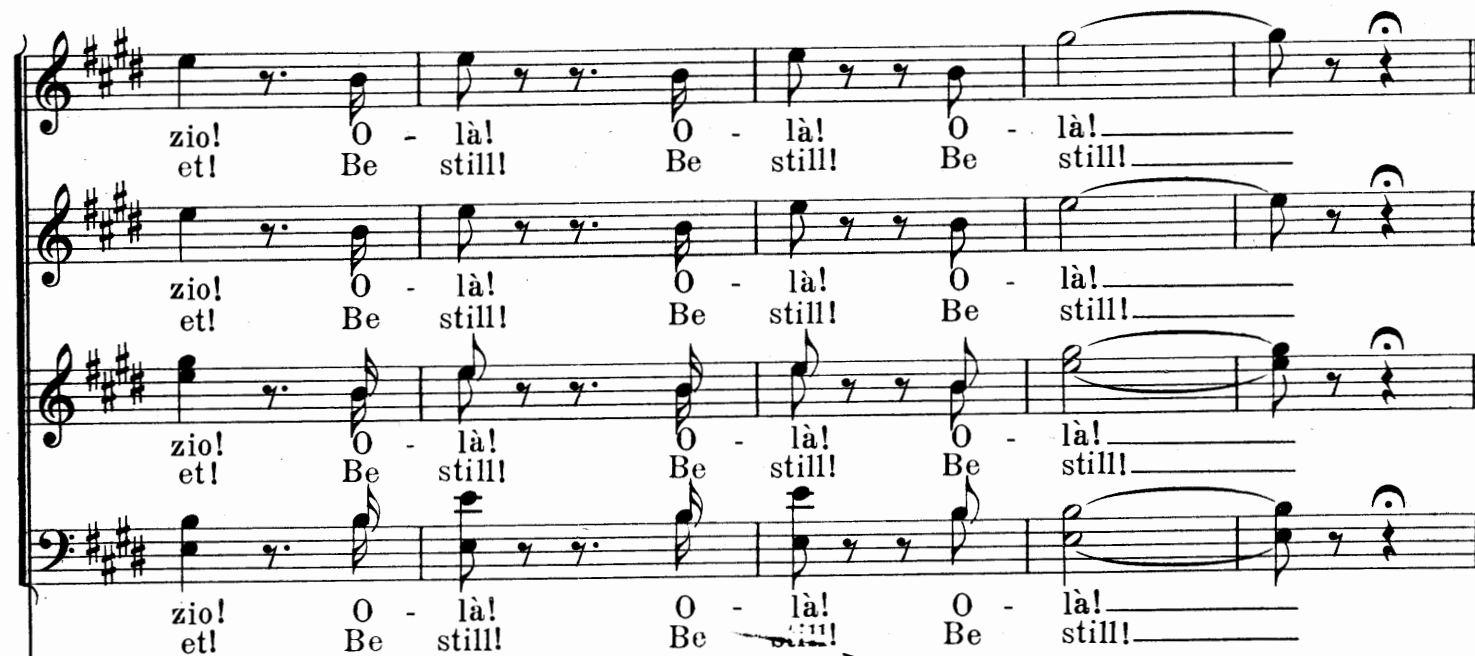
len-zio! qui-et! Si-len-zio! Be qui-et! Si-len-zio! Keep still there! Si-len-qui

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

Largo maestoso



fff sostenuto assai

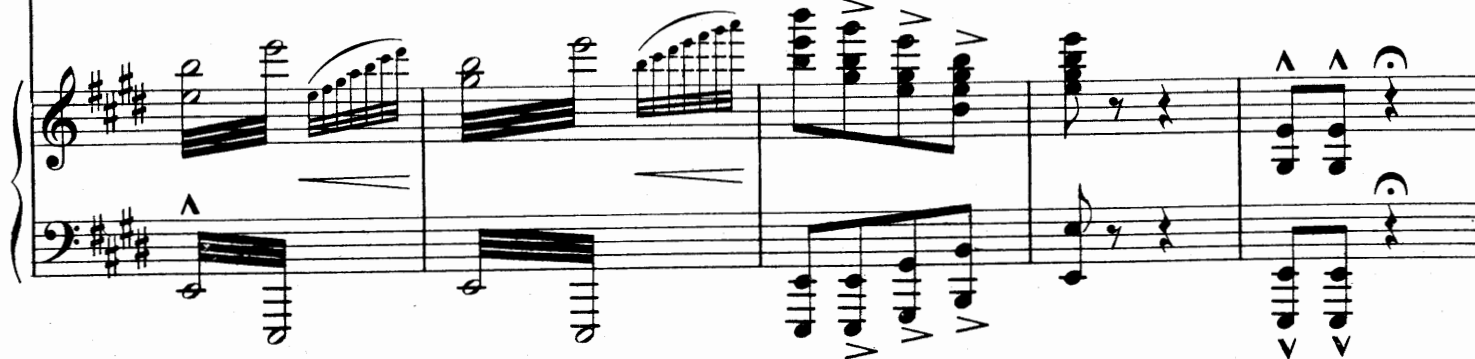


zio! et! O-là! Be still! O-là! Be still! O-là! Be still!

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 an accent (>) on the first measure. The right hand features a melodic line with a triplet of eighth notes and a slur over a group of notes. The left hand provides a harmonic 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 a triplet of eighth notes in the right hand and a steady accompaniment in the left hand. The music maintains the 3/4 time signature and the tempo.

looks anxiously at the door on right)

The third system of music shows Columbine looking anxiously at the door. The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand. There are dynamic markings such as sf and accents throughout the system.

The fourth system continues the piano accompaniment. It features a melodic line in the right hand with a slur and a triplet of eighth notes. The left hand provides a steady accompaniment. Dynamic markings like sf and accents are present.

The fifth system concludes the piano accompaniment. It features a melodic line in the right hand with a slur and a triplet of eighth notes. The left hand provides a steady accompaniment. Dynamic markings like sf and accents are present.

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

The first system of piano accompaniment consists of two staves. The right hand features a melodic line with a trill on the first measure and a series of eighth notes. The left hand provides a steady accompaniment with a sequence of eighth notes.

The second system of piano accompaniment continues the melodic and accompanimental lines from the first system, maintaining the same rhythmic and harmonic structure.

Columbine

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

The vocal line for Columbine begins with a rest, followed by the lyrics. The piano accompaniment continues with the same melodic and accompanimental patterns.

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

The vocal line continues with the lyrics. The piano accompaniment concludes with a final chord and a fermata.

(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 - proch - 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. *ff*

des - sa! Dei, co-me è bel
hold her! Is - n't she love

ff *l.h.* *ff* *col canto*

Tempo I

Ta. *ff*

la! Se a la ru - bel - la io di - sve -
ly! Ah! to re - veal her my deep de -

(all laugh) Ha! Ha! Ha! Ha! Ha! Ha!

CHORUS

Ah! ah! ah! ah! ah! ah!
Hal hal hal hal ha! ha!

f affrettato *Tempo I* ($\text{♩} = 60$) *p*

Ta. *ff*

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! Ah! (laughter from the
on! We'll do it! 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. *rit.* 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

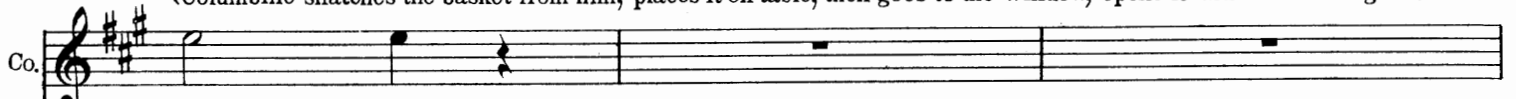
(interrupting)


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-nae 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 - sco! 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

col canto

(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!

p

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

H. Co.

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*
poi fug-gia-mo in-siem! *Si,* *por - gil* *At -*
then a - way we'll fly! *Yes,* *give me!* *Be*

sospeso

Allegretto agitato (♩ = 169)

f (enters with mock alarm)

Ta. *ten - - ti!* *Pa - gliac-cio...* *è*
care - - ful! *Pa - gliac-cio* *is*

f *cresc.*

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

cresc. molto

Ta. (goes off left and shuts door)

tut - to... Io 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

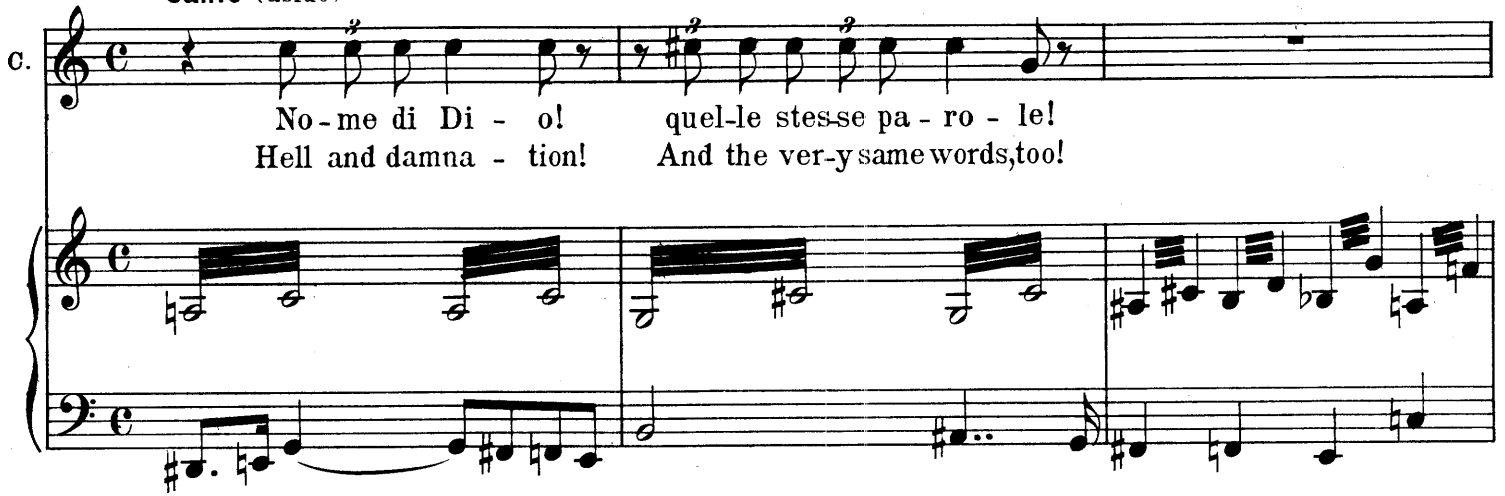
Larghetto affettuoso (♩ = 88)

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)

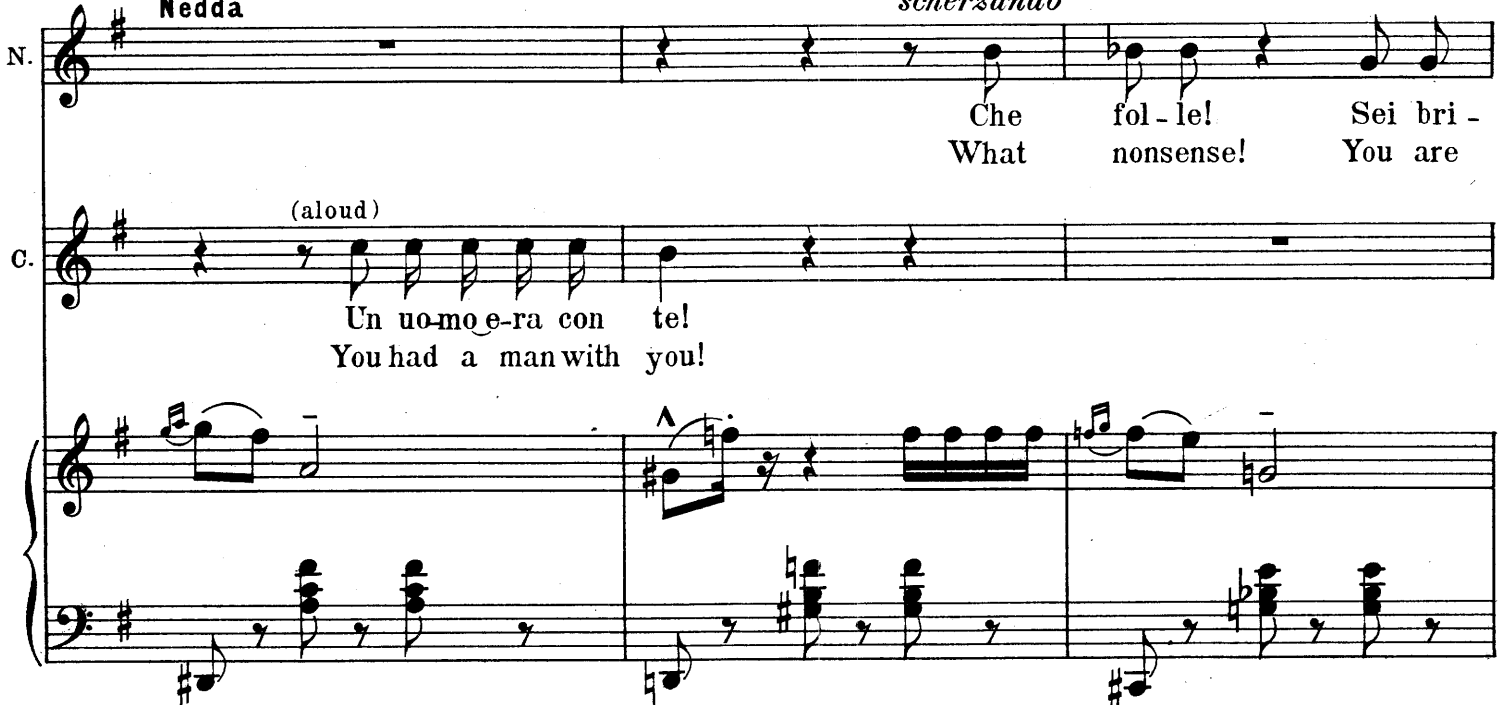
p Andantino (♩ = 72)

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)

f (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)

Canio

T. C. *pi - o!! truth - ful!* *Per la mor - tel!* *Smet - No*

Then, by Heav'n, you!

(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 fur - ther!* *Ho drit - to anch'io d'a - I have a right to*

Nedda

(laughing)

N. *Di chi? Of whom?*

C. *gir co-me o-gn'al-tr'uo-mo. act as an - y oth - er!* *Il no - me suo... 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 - fi - zioal 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)

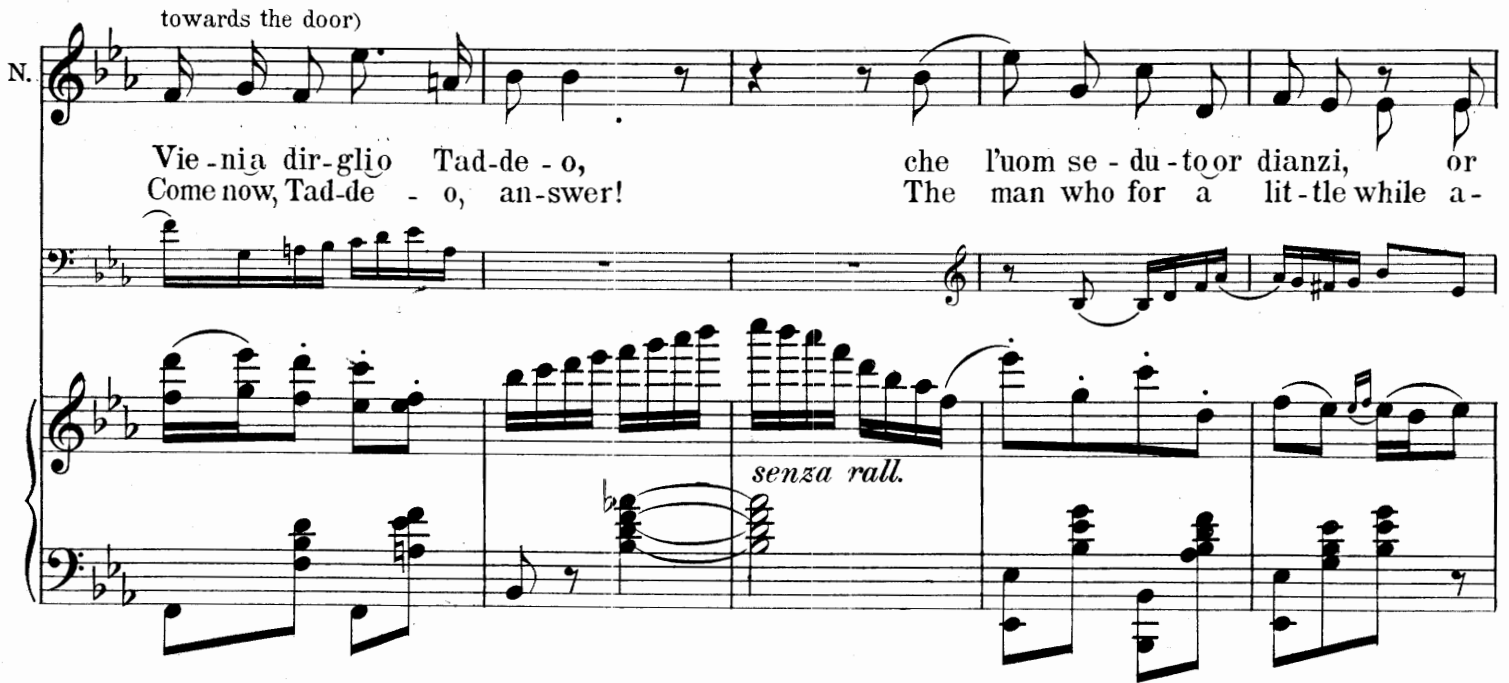
Movimento di Gavotta come nella Commedia

(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-

ff

C.
sfi - di! E an - cor non l'hai ca - pi - ta
fy me? You'll still re - sist me, will you?

f

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

ff

(bursting out)

Nedda
Ah!
No!

C.
ta! il no - me!
you! who was it?

f

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
Fan - no dav -
Are they in

Bass I & II
Bass I
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? Zit - ti lag - giù!
earnest? 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 strange - 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!

Tonio (still holding Peppe)

Sopr. I
Zit - ti!
Si - lence!

Ten. I
Zit - ti!
Si - lence!

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. 

Ah!
Ah!

C.  *a piacere*

A te! A te! di mor-te ne - gli spasimi lo di-
Take that! and that! perhaps in death's last a-gony you will

P. 

Ferma! Stop him! ferma! Stop him!

Sopr. I  A-i- - -
Help! Help!

Sopr. II  ferma! Stop him!

 Ferma! Stop him! ferma! Stop him!

 Ferma! Stop him! ferma! Stop him!

 *seguendo sempre la declamazione*

(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! La com - me - dia è fi - ni - ta!
'Tis well! The comed-y is ended!

(falling as if struck by lightning)

Ah!
Ah!

Sopr. 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

End of the Opera