













1503  
123  
1793

# PAGLIACCI

(PUNCHINELLO)

*Drama in Two Acts*

WORDS AND MUSIC BY  
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ENGLISH ADAPTATION BY  
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ALLA VENERATA MEMORIA  
DE' MIEI GENITORI  
VINCENZO LEONCAVALLO  
E  
VIRGINIA D'AURIA

IL FIGLIO SEMPRE MEMORE

*R. Leoncavallo*



# CHARACTERS

NEDDA (in the play Columbine) a strolling player, wife of . . . . <i>Soprano</i>	TONIO, the Clown (in the play Taddeo) . . . . . <i>Baritone</i>
CANIO (in the play Punchinello) master of the troop . . . . . <i>Tenor</i>	PEPPE (in the play Harlequin) . . . . . <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.

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# PAGLIACCI

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## THE ARGUMENT

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During the prelude, TONIO, one of the characters in the opera, comes forward and announces to the public that the Author is desirous of restoring the ancient Prologue of Greek Tragedy in order to explain to the public that the subject of his Play is taken from real life, and that as a composer he has devoted his attention to expressing the sentiments good or bad, but always human, of the characters whom he introduces, rather than to describe their social conditions.

He then makes a sign for the curtain to rise.

The scene of the story is laid in Calabria at the time of the Feast of the Virgin di Mezzagosto.

The First Act commences with the arrival of a Troupe of Strolling Players. CANIO, the *Clown*, Chief of the little Troupe, invites the crowd to attend, and then goes off with PEPPE (the *Harlequin*) and several peasants to drink at the Tavern.

Meanwhile, TONIO the Hunchback, who is also a member of the Troupe takes advantage of the absence of CANIO to declare his love to NEDDA, his (CANIO'S) wife, also an actress, but on his becoming too pressing she strikes him with a whip. TONIO, furious, goes off vowing to be revenged. He returns, however, a few minutes afterwards to the little theatre and finds NEDDA with her lover, SILVIO, a rich farmer, who is trying to induce her to leave her husband, and run away with him. TONIO, without being seen, goes off to find the husband, CANIO, and bring him back to surprise the pair. SILVIO, however, succeeds in scaling a wall and getting away without being recognised, but not before CANIO has heard his wife's parting words as she tells SILVIO to meet her at night. CANIO, furious, orders her to tell him the name of her lover ; but she refuses, and PEPPE arrives just in time to seize the knife from the hands of CANIO, who is about to attack her. He persuades her to go into the theatre to get ready for her part, and induces CANIO to be calm and prepare for the performance.

The First Act closes with a cry of despair from CANIO, who is obliged to act a comedy with death in his very soul.

In the Second Act the peasants arrive to assist at the performance ; they take up their places, and the curtain rises as the play begins. By a mere chance this proves to be a burlesque of all that has taken place in the First Act. TONIO who plays the part of the idiot servant, makes a declaration of love to *Columbine* (NEDDA), which she receives with scorn. *Harlequin*, in love with *Columbine*, then appears, but after a short interview is nearly surprised by CANIO (the *Pagliaccio*) who arrives just as *Columbine* is helping *Harlequin* to run away, and hears her repeat to him the very words which she had used to SILVIO when she bade him meet her after the play that night ; at this CANIO loses his head, forgets his part, and furiously demands the name of her lover. *Columbine* laughs in order to put the public off the scent, and they failing to grasp the truth are much amused. Suddenly, however, CANIO, beside himself with rage and jealousy, seizes the knife on the table and stabs NEDDA to the heart ; whereupon, SILVIO who is among the audience, rushes forward with a dagger in his hand to her rescue, but is assailed and killed by CANIO, who, turning to the crowd, announces that " *La Comedia e finita* "—" the Play is finished."



# PAGLIACCI.

OPERA IN TWO ACTS.

## PROLOGUE.

English adaptation by  
FREDERIC E. WEATHERLY.

Words and Music by  
R. LEONCAVALLO.

Vivace. (♩ = 88)

*f deciso*

*vigoroso*

The musical score consists of four systems of piano accompaniment. The first system is marked 'Vivace. (♩ = 88)' and 'f deciso'. The second system is marked 'vigoroso'. The third system features a series of chords with various accidentals (flats and sharps). The fourth system continues the accompaniment with similar rhythmic patterns. The score is written in a grand staff format with treble and bass clefs.

Musical notation system 1, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with a slur over a group of notes. The left hand has a bass line with a dynamic marking *pesante* and a performance instruction *8va lower....*.

Musical notation system 2, featuring a grand staff. The right hand has a melodic line with a slur and a dynamic marking *pesante*. The left hand has a bass line with a dynamic marking *pesante* and a performance instruction *incalzando*. A performance instruction *8va lower....* is also present.

Musical notation system 3, featuring a grand staff. The right hand has a melodic line with a slur. The left hand has a bass line with a slur.

Musical notation system 4, featuring a grand staff. The right hand has a melodic line with a dynamic marking *pp e stacc.*. The left hand has a bass line.

Musical notation system 5, featuring a grand staff. The right hand has a melodic line with a dynamic marking *pp e stacc. sempre*. The left hand has a bass line.



calando

leggero

dim.

rit.

Corni.

Largo assai. (♩ = 44)  
dolorosamente

Corni soli.

stentate

stentate

Cantabile sostenuto assai. (♩ = 54.)

*p* *con passione*

This system contains the first two measures of the Cantabile section. The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and moving lines. The tempo is marked as Cantabile sostenuto assai with a quarter note equal to 54 beats.

*poco string. angoscioso*

This system contains the next two measures. The right hand continues with slurred triplets, and the left hand has a more active accompaniment. The instruction *poco string. angoscioso* is placed in the middle of the system.

*rit.*

This system contains the final two measures of the Cantabile section. The right hand has a long, sweeping line with slurs and triplets. The instruction *rit.* is placed above the first measure. The left hand continues with chords and triplets.

Vivace come prima. (♩ = 88.)

*p* *misterioso*

This system contains the first two measures of the Vivace section. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. The tempo is marked as Vivace come prima with a quarter note equal to 88 beats. The instruction *misterioso* is placed in the middle of the system.

This system contains the next two measures of the Vivace section. The right hand continues with slurred melodic lines, and the left hand has a consistent rhythmic accompaniment.



First system of musical notation, consisting of two staves (treble and bass clef). The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features a complex, rhythmic accompaniment with many beamed notes.

Second system of musical notation, consisting of two staves. The notation continues with similar complex rhythmic patterns and beamed notes.

Third system of musical notation, consisting of two staves. The word *con impeto* is written above the first staff. The music features more pronounced rhythmic figures and some slurs.

Fourth system of musical notation, consisting of two staves. The music continues with complex rhythmic accompaniment.

Fifth system of musical notation, consisting of two staves. The word *deciso* is written above the first staff, and a dynamic marking *f* is present. A large oval is drawn around a section of the music in the second staff, highlighting a specific rhythmic pattern.

First system of musical notation. The right hand features a melodic line with a circled section of sixteenth notes. The left hand provides a bass accompaniment. The tempo marking *vigoroso* is present.

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

Third system of musical notation, featuring a circled melodic phrase in the right hand and a bass line in the left hand.

Fourth system of musical notation. It includes the tempo marking *pesante* and the instruction *8va lower....* for the left hand. The tempo changes to *incalzando* in the final measure of the system.

Fifth system of musical notation, concluding the page with a final melodic flourish in the right hand and a bass line in the left hand.



Flu.  
Ob. Clar.

TONIO. (putting his head through the curtain) (advancing) (bowing from

A word al - low me! sweet  
Si può?... Si può?... Si -

Str. sf pizz. Str.

the footlights)  
Largamente.

T La - dies and Gen - tlemen, I pray you, hear, why a - lone I ap -  
- gno - re!... Si - gno - ri!... Scu - sa - te - mi se da sol mi pre -

Str. Ob. Fag.

T - pear... I am the Pro - logue! Our  
- sen - to. Io so - no il Pro - lo - go:

Violoncello.

Str. Wood *marcato*  
Horns

Andantino sostenuto. (♩ = 52.)

(Speaking to the Violoncello)

T

Au - thor loves the custom of a pro - logue to his  
 Poi - - ché in iscena ancor le antiche ma - - schere met-te l'au -

Cello

Andantino sostenuto. (♩ = 52)

Pic.  
Flu.

Harp  
Str.

T

(Dopo l'orchestra) *a tempo*

stor - - y and as he would re - vive for you the an - cient  
 - to - - re; in parte ei vuol ri - pren - de - re le vecchie u -

*col canto*

Str.  
Horn

*a tempo*

T

*rit.*

glo - ry he sends me to speak be - fore ye!  
 - san - ze, e a vo - i di nuo - vo in - via - mi.

*col canto*



Un po' meno presto che nell' Introd<sup>ne</sup> (♩. = 80.)

T

But not to prate, as once of old,  
*Ma non per dir. - vi co - me pria:*

Un po' meno presto che nell' Introd<sup>ne</sup> (♩. = 80.)

*pp stacc.*

Cello

T

That the tears of the ac - tor are false, un - real!  
 >Le lu - cri - me che noi ver - siam son fal - se!

*a tempo p*

1<sup>st</sup> Vios

(1<sup>st</sup> & 2<sup>nd</sup> Violins muted) *pp*

2<sup>nd</sup> Vios

T

That his sighs and cries, and the pain that is told,  
 De - gli spa - si - mi e de' no - stri mar - tir

T

he has no heart to feel!  
 non al - lar - ma - te - vi! << Vios

Molto meno. (♩ = 50.)

T  
No! no! our au - thor to - night a  
Molto meno. No! No. L'au - to - re hu cer - ca - to

Clar. Viola

Bassi Fag. Bassi

chapters will bor - row from life with its laughter and sor - row!  
in - ve - ce pin - ger - vi u - no squar - cio di vi - ta.

Ob.

pausa

Deciso. ten.

T  
Is not the ac - tor a man with a heart like you?  
E - gli ha per mas - si - ma sol che l'ar - ti - sta è un uom

Deciso.

Str.

Meno. più rit.

T  
So 'tis for men that our au - thor has writ - ten. And the  
e che per gli uo - mi - ni scri - ve - re ei de - ve. Ed al

Meno. rit. ancora col canto

Str. Wood Str.



(♩ = 40.)

T  
stor-y he tells you is true! A song of ten - der  
ve-ro-i-spi-ra - - va - si. Un - ni - do di me -

Flu.  
Horns  
Str.  
Cello

*dolce col canto*

T  
mem'-ries, deep in his list'-ning heart one day was ring - ing; and  
- mo - rie in fondo a l'a - ni - ma can - ta - va un gior - no, ed

T  
then with a trembling heart — he wrote it, and he marked —  
e - i con ve - re la - cri - me scris - se, e i sin - ghioz - -

Ob.  
Fag. *cresc.*  
Harp  
Bassi

*con dolore* *Off.*

T  
— the time — with — sighs — and tears.  
- zi il tem - po gli bat - - te - - va - no!

Str. Harp  
col canto  
Str.  
Fag.

*ten.*

*animando a poco a poco*

(♩ = 56.)

T  
Comethen, Here on the stage you shall be.  
Dun-que, ve dre te a mar sî co me  
Viol. & Clar. Cor Anglais

*p misterioso*

Fag. & Cello  
Horns

T  
hold us in human fash-ion, and see the sad fruits of  
s'a ma no gli esseri u ma ni; ve dre te de lo dio i  
Wood *cresc. incalzando*

Str.

T  
love and pass-ion Hearts that weep and lang-uish, cries of rage and  
tri-sti frut-ti. Del do-lor gli spa-si-mi, ur-li di rab-bia, u-  
ed *affrett. un poco* *f* *cresc.*

Ob.  
Horns. Wood  
Brass  
Str.

T  
ang-uish, and bit-ter laugh-ter!  
-dre-te, e ri-sa. rit. *con forza* *ff* *ff*  
ci-ni-che!

Tutti  
Harp



T

*rit. molto*

Ah think then, sweet  
E vo - i, piut-

Str.  
Wood  
Harp *p*  
Horns

T

peo - - - ple, when ye look on us clad in our  
- to - - - sto che le no - stre po - - - ve - re' gab -

T

mot - ley and tin - - - sel, ours are  
- ba - ne di - stri - o - - - ni, le no -

T

hu - man hearts, beat - ing with pass - - - ion,  
- str'u - ni - me con - - si - de - ra - - - te,

*cresc. molto col canto*





(calling, off)  
*Deciso.*

T

*3* *3*

... folds it self sure.ly and cer.tain? Come then! Ring up the cur - -  
 - ta - te co - me - gliè svol - to. An - diam. In - co - min - cia - -

Tutti *f*

Tempo I. Vivace.

(the curtain rises)

T

... tain!  
 - te!

Tempo I. Vivace.

Str. Wood

*ff*

Tutti.

Str. Wood

Tutti.

tutta la forza

Curtain rises.

# 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 worried 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)

(Trumpet behind scene)

(Drum & Cymbals from behind scene)

*gva bassa*

*gva bassa*

CHORUS

RAGGAZZI. (boys)

(confused shouting on left)

Hey!  
Eh!

*f* *f* *sf* *sf*

(Drum & Cymbals.)

*gva bassa* *gva bassa*

Sop. II. *la metà* *p* They come! Son qua!

*sf p*

Sop. I. *la metà* they come! Son qua!





And Pun - chi - nel lo, a mer - ry  
 gran - die ra - gaz - zi ai mot - ti, ai  
 with laugh and jest  
 Ri - tor - na - no. Ten. II.

come!  
 qua!

they  
 Ri -

8

fel - low! Hur - rah they come!  
 laz - zi ap - plau - de o - gnun.

come, they come! Hur - rah they come!  
 - tor - na - no Ap - plau - de o - gnun.

Bass II. I & II.

with pipe and drum with pipe and  
 Pa - gliac - ciò là! Pa - gliac - ciò

8



Ten. I. Look how se  
Ed e - gli

Bass. I & II. *, marcato*

drum! \_\_\_\_\_  
là! \_\_\_\_\_

Look how se - date - ly  
Ed e - gli se - rio

Sop.

Look how se - date - ly he smiles as he pass - es!  
Ed e - gli se - ri - o sa - lu - tae pas - sa

- date - ly!  
se - rio

Ten. I.

they come!  
Son qua!

8

Sop. beat - ing his  
e tor - na a

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

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

RAGAZ. (from behind) *f quasi gridato.*

Hil  
Ehi!

drum with a nod to the lasses!  
bat - te - re sul - la gran cas - sa.

es!  
sa

They come!  
Son qua!

H. Soli.

This way!  
Son qua!

This  
Son



RAGAZ.

Hi! Hi! there Har - le - quin! whip up your  
Ehi. sfer - za l'a - si - no, bravo Arlec -

Bass. II.

way! The boys are whist - ling, and  
quà! Già fra le stri - dai mo -

*marcato*

CANIO (from behind)

Go to the  
I - te - ne al

RAGAZZI

donk - ey.  
- chi - no!

Sop.

Their caps on high, on high they're fling - ing!  
In a - ria git - ta - noi cap - pel - li

Ten.

Their caps are fling - ing.  
In a - ria git - ta - no...

Bass. I.

Their caps are fling - ing.  
In a - ria git - ta - no...

Bass. II.

sing - ing  
- nel - li.

C

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

PEPPE (from behind)  
 Take that you monk  
 To! To! bi. ric - chi

Bass II.  
 The boys their caps are  
 git - ta - no in a - - - - - ria i cap -

*sf* *marcato*

P

- ey!  
 - no!

(Boys whistle and shout behind and then enter running)

Sop.  
 They shout, and whistle, call and cry!  
 fra stri - da e si - bi - li dig - già.

Ten.  
 Their caps are fling - ing on high!  
 I lor cap pel - li dig - già.

Bass I.  
 Their caps are fling - ing on high!  
 I lor cap - pel - li dig - già.

Bass II.  
 fling - ing!  
 - pel - li! They come!  
 Son qua!

*cresc. molto*



RAGAZ.

They're coming now!  
Ar - ri - va - no

Sop. I.

Keep back, there!  
In - die - tro

They're coming now!  
Ar - ri - va - no

Sop. II.

Keep back, there!  
In - die - tro

They're coming now!  
Ar - ri - va - no

Ten. I.

Keep back, there!  
In - die - tro

Oh! what an  
Chi dia - vo -

Ten. II.

Keep back, there!  
In - die - tro

Bass I.

See here's the waggon!  
Ec - co il car - ret - to

See here's the waggon!  
Ec - co il car - ret - to

Oh, what an  
Che dia - vo -

Bass II.

See here's the waggon!  
Ec - co il car - ret - to

See here's the waggon!  
Ec - co il car - ret - to

Oh, what an  
Che dia - vo -

*f* *cresc. sempre* *fragoroso*

R

They come this way! Keep back there! Keep back I say I  
 Ar - ri - va - no In - die - tro In - dietro, in - die - - -

Sop. I.  
 They come this way! Keep back there! Keep back I say I  
 Ar - ri - va - no In - die - tro In - dietro, in - die - - -

Sop. II.  
 They come this way! Keep back there! Keep back I say I  
 Ar - ri - va - no In - die - tro In - dietro, in - die - - -

Ten. I.  
 aw - - - ful row - - - what an aw - ful row I  
 - le - - - ri - o - - - Di - o be - ne - det - - -

Ten. II.  
 They come this way Keep back there back I  
 Ar - ri - va - no In - die - tro In - die - -

Bass I.  
 aw - - - ful row - - - what an aw - ful row I  
 - le - - - ri - o - - - Di - o be - ne - det - - -

Bass II.  
 aw - - - ful row - - - what an aw - ful row I  
 - le - - - ri - o - - - Di - o be - ne - det - - -

*fragoroso*



say! \_\_\_\_\_  
- tro! \_\_\_\_\_

Hail, Pun.chi.nel.lo  
Vi - va Pagliac - cio,

say! \_\_\_\_\_  
- tro! \_\_\_\_\_

Hail, Pun.chi.nel.lo  
Vi - va Pagliac - cio,

say! \_\_\_\_\_  
- tro! \_\_\_\_\_

Hail, Pun.chi.nel.lo  
Vi - va Pagliac - cio,

say! \_\_\_\_\_  
- to! \_\_\_\_\_

Hail, Pun.chi.nel.lo! Hail, Pun.chi.nel.lo!  
Vi - va Pagliac - cio, vi - va Pagliac - cio,

say! \_\_\_\_\_  
- tro! \_\_\_\_\_

Hail, Pun.chi.nel.lo! Hail, Pun.chi.nel.lo!  
Vi - va Pagliac - cio, vi - va Pagliac - cio,

say! \_\_\_\_\_  
- to! \_\_\_\_\_

Hail, Pun.chi.nel.lo! Hail, Pun.chi.nel.lo!  
Vi - va Pagliac - cio, vi - va Pagliac - cio,

Piano accompaniment with treble and bass staves.

R

Sop. I & II.  
Hail, Pun.chi.nel . lo! Long live the mer . ry king,  
vi - va Paqliac - cio! Ev - vi - va! il prin - ci - pe—

Ten I & II.  
Hail, Pun.chi.nel . lo! Hail, Pun.chi.nel . lo! Long live the mer . ry king,  
vi - va Paqliac - cio, vi - va Paqliac - cio! Ev - vi - va! il prin - ci - pe—

Bass I & II.  
Hail, Pun.chi.nel . lo! Hail, Pun.chi.nel . lo! Long live the mer . ry king,  
vi - va Paqliac - cio, vi - va Paqliac - cio! Ev - vi - va! il prin - ci - pe—

R

— who keeps us mel - low! Long life to him we sing,  
— se' dei pa - gliac - ci! Ev - vi - va! il prin - ci - pe—

— who keeps us mel - low! Long life to him we sing,  
— se' dei pa - gliac - ci! Ev - vi - va! il prin - ci - pe—

— who keeps us mel - low! Long life to him we sing,  
— se' dei pa - gliac - ci! Ev - vi - va! il prin - ci - pe—

— who keeps us mel - low! Long life to him we sing,  
— se' dei pa - gliac - ci! Ev - vi - va! il prin - ci - pe—



R

to Pun - chi - nel - lo! Long life then!  
 sei dei pa - gliac - ci! Ev - vi - va!

to Pun - chi - nel - lo! Long life then!  
 sei dei pu - gliac - ci! Ev - vi - va!

to Pun - chi - nel - lo! Long life then! Long life then!  
 sei dei pa - gliac - ci! Ev - vi - va! Ev - vi - va!

to Pun - chi - nel - lo! Long life then! Long life then!  
 sei dei pa - gliac - ci! Ev - vi - va! Ev - vi - va!

R

Long life then! Long live the mer - ry king,  
 Ev - vi - va! Ev - vi - va! il prin - ci - pe

Long life then! Long live the mer - ry king,  
 Ev - vi - va! Ev - vi - va! il prin - ci - pe

Long life then! Long life then! Long live the mer - ry king,  
 Ev - vi - va! Ev - vi - va! Ev - vi - va! il prin - ci - pe

Long life then! Long life then! Long live the mer - ry king,  
 Ev - vi - va! Ev - vi - va! Ev - vi - va! il prin - ci - pe



R

— who keeps us mel - low! He drives our care a - way —  
 — sei dei pa - gliac - ci. I guai di - scac - ci tu —

— who keeps us mel - low! He drives our care a - way —  
 — sei dei pa - gliac - ci. I guai di - scac - ci tu —

— who keeps us mel - low! He drives our care a - way —  
 — sei dei pa - gliac - ci. I guai di - scac - ci tu —

— who keeps us mel - low! He drives our care a - way —  
 — sei dei pa - gliac - ci. I guai di - scac - ci tu —

R

— and keeps us mel - low! Long life then! Long  
 — co'l lie - to u - mo - re. Ev - vi - va! Ev -

— and keeps us mel - low! Long life then! Long  
 — co'l lie - to u - mo - re. Ev - vi - va! Ev -

— and keeps us mel - low! Long life then! Long  
 — co'l lie - to u - mo - re. Ev - vi - va! Ev -

— and keeps us mel - low! Long life then! Long  
 — co'l lie - to u - mo - re. Ev - vi - va! Ev -

(Trumpet on the stage  
 and in orchestra)

Trumpet

Orchestra



*poco rit.*

R

life then! Long life, long life, long life to him! Then  
 - vi - va! Tu scac - ci i guai col lie - to u - mor! O -

life then! Long life, long life, long life to him! Then  
 - vi - va! Tu scac - ci i guai col lie - to u - mor! O -

life then! Long life, long life, long life to him! Then  
 - vi - va! Tu scac - ci i guai col lie - to u - mor! O -

life then! Long life, long life, long life to him! Then  
 - vi - va! Tu scac - ci i guai col lie - to u - mor! O -

Orchestra

*poco rit.*

*a tempo un poco più sost.<sup>o</sup>*

R

sing then sing then sing for Pun - chi - nel - lo! He  
 - gnun. o - gnun ap - plau - de a' mot - ti, ai laz - zi... Ed

sing then sing then sing for Pun - chi - nel - lo! He  
 - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi... Ed

Then sing then sing then sing for Pun - chi - nel - lo!  
 O - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...

Then sing then sing then sing for Pun - chi - nel - lo!  
 O - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...

*a tempo un poco più sost.<sup>o</sup>*

*f*

R

is, he is he is the blith - est fel - low, Hur.  
 ei, ed ei se - rio sa - lu - ta e pas - sa...O -

is, he is he is the blith - est fel - low, Hur.  
 ei, ed ei se - rio sa - lu - ta e pas - sa...O -

He is, He is the blith - est fel - low  
 Ed ei, ei se - rio sa lu - ta e pas - sa...

He is, He is the blith - est fel - low  
 Ed ei, ei se - rio sa - lu - ta e pas - sa...

R

- rah! hur - rah! hur - rah for Pun - chi - nel - lo, He  
 - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...Ed

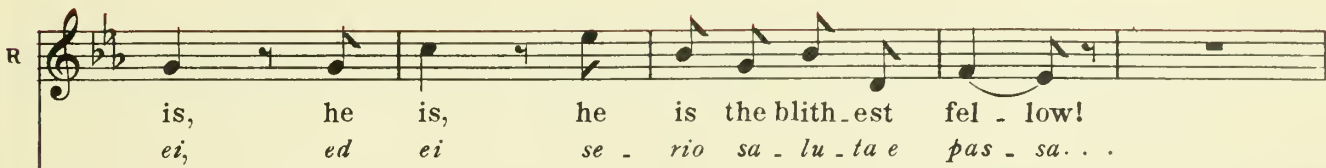
- rah! hur - rah! hur - rah for Pun - chi - nel - lo, He  
 - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...Ed

Hur.rah! hur - rah, hur - rah for Pun - chi - nel - lo  
 O - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...

Hur.rah! hur - rah, hur - rah for Pun - chi - nel - lo  
 O - gnun, o - gnun ap - plau - de a' mot - ti, ai laz - zi...

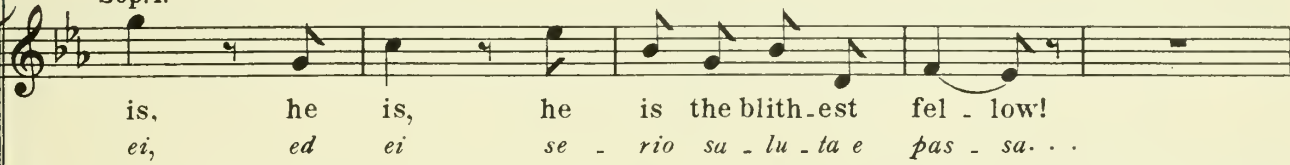


R



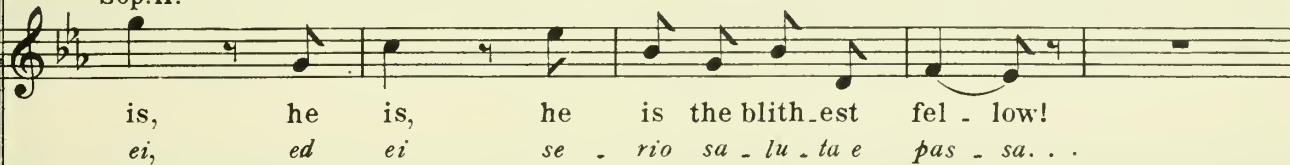
is, he is, he is the blith-est fel-low!  
ei, ed ei se-rio sa-lu-ta e pas-sa...

Sop. I.



is, he is, he is the blith-est fel-low!  
ei, ed ei se-rio sa-lu-ta e pas-sa...

Sop. II.



is, he is, he is the blith-est fel-low!  
ei, ed ei se-rio sa-lu-ta e pas-sa...

Ten. I.



He is, he is the blith-est fel-low!  
Ed ei, ei se-rio sa-lu-ta e pas-sa...

Ten. II.



He is, he is the blith-est fel-low!  
Ed ei, ei se-rio sa-lu-ta e pas-sa...

Bass I.



He is, he is the blith-est fel-low!  
Ed ei, ei se-rio sa-lu-ta e pas-sa...

Bass II.



He is, he is the blith-est fel-low!  
Ed ei, ei se-rio sa-lu-ta e pas-sa...







R

Hail, Punchinel-lo! Hail, Punchi - nel - lo Punchi  
Vi - va Pagliaccio, vi - va Pa - gliac - cio, Pagliac -

Hail, Punchinel-lo! Vi -  
Vi - va Pagliaccio! Vi -

Hail, Punchinel-lo! Vi -  
Vi - va Pagliaccio! Vi -

Hail, Punchinel-lo! He has a joke for ev'ry  
Vi - va Pagliaccio! Ai motti, ai lazzi ap - plaude o -

Hail, Punchinel-lo! He has a joke for ev'ry  
Vi - va Pagliaccio! Ai motti, ai lazzi ap - plaude o -

Hail, Pun - chi - nel - lo! He has a joke for ev'ry  
Vi - va Pa - gliac - cio! Ai motti, ai lazzi ap - plaude o -

Hail, Pun - chi - nel - lo! He has a joke for ev'ry  
Vi - va Pa - gliac - cio! Ai motti, ai lazzi ap - plaude o -

RAGAZ.

nel lo! A joke! a joke  
 cio! O gnun, o gnun  
 Sop. I & II  
 va! A joke! a joke  
 va! O gnun, o gnun  
 A joke! a joke  
 O gnun, o gnun

one! Oh, what a row! Oh, what a  
 gnun... Che dia - vo - le - rio! Dio be - ne -

one! Oh, what a row! Oh, what a  
 gnun... Che dia - vo - le - rio! Dio be - ne -

*ff*  
*tr*  
*gru basso*

R  
 A joke wher' e'er he pass - es, For ev' ry  
 ap - plau.de o - gnun ai laz - zi, ap - plau.de o -

A joke wher' e'er he pass - es, For ev' ry  
 ap - plau.de o - gnun ai laz - zi, ap - plau.de o -

A joke wher' e'er he pass - es, for  
 ap - plau.de o - gnun ai laz - zi, ap -

row! — A joke wher' e'er he pass - es,  
 - det - to! Ap - plau.de o - gnun ai laz - zi, ap -

row! — A joke wher' e'er he pass - es,  
 - det - to! Ap - plau.de o - gnun ai laz - zi,

8

*3*



R

one, a joke! Hail, Pun.chi - nel - lo!  
 - gnun, o - gnun! Vi - va Pa - gliac - cio!

one, a joke! Hail, Pun.chi - nel - lo!  
 - gnun, o - gnun! Vi - va Pa - gliac - cio!

ev' - ry one, a joke! Bra - vo!  
 - plaude o - gnun, o - gnun! Vi - va!

for ev' - ry one! Bra - vo!  
 ap - plau - de o - gnun! Vi - va!

8

R

Bra.vo Bra.vo! Pun.chi - nel - - lo!  
 Vi - va, vi - va Pa - gliac - - cio!

Bra.vo Bra.vo! Pun.chi - nel - - lo!  
 Vi - va, vi - va Pa - gliac - - cio!

Ten.I.

Bra.vo Ev - vi va!  
 Vi - va, Ev - vi - va!

Bra.vo  
 Vi - va,

R

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 vi - va!

CANIO

R

Then greet him and sing Ev - vi - va Pa - gliac

Pun - chi - nel - lo is King! Ev - cio, t'ap - pla - u - de o - gnun!

Thank you! Gra - zie!

Then greet him and sing Ev - vi - va Pa - gliac

Pun - chi - nel - lo is King! Ev - cio, t'ap - pla - u - de o - gnun!

Then greet him and sing Ev - vi - va Pa - gliac

Pun - chi - nel - lo is King! Ev - cio, t'ap - pla - u - de o - gnun!

Then greet him and sing Ev - vi - va Pa - gliac

Pun - ch - nel - lo is King! Ev - cio, t'ap - pla - u - de o - gnun!

Pagliacci. E. A. & C<sup>o</sup> 741



C Thank you! *Gra-zie!* al-low me. *Vor-rei...*

R -vi-va! *Bra-vo!* Now then be-gin the play!  
 -vi-va! *Bra-vo!* *E lo spet-ta-co-lo?*

-vi-va! *Bra-vo!* Now then be-gin the play!  
 -vi-va! *Bra-vo!* *E lo spet-ta-co-lo?*

-vi-va! *Bra-vo!* Now then be-gin the play!  
 -vi-va! *Bra-vo!* *E lo spet-ta-co-lo?*

-vi-va! *Bra-vo!* Now then be-gin the play!  
 -vi-va! *Bra-vo!* *E lo spet-ta-co-lo?*

C Gen-tle men all! (beating the drum to drown the voices of the crowd)  
*Si-gno-ri miei!*

R Now then be-gin the play! Ugh! you deaf.en us.  
*E lo spet-ta-co-lo?* Uh! *ci as-sor-da!*

Now then be-gin the play! Ugh! you deaf.en us.  
*E lo spet-ta-co-lo?* Uh! *ci as-sor-da!*

Now then be-gin the play! Ugh! you deaf.en us.  
*E lo spet-ta-co-lo?* Uh! *ci as-sor-da!*

Now then be-gin the play! Ugh! you deaf.en us.  
*E lo spet-ta-co-lo?* Uh! *ci as-sor-da!*





Vivo. (In Uno)  $\text{♩} = 112$ .

This eve -  
Un gran - -

*pp*

qui - et pray! Be - gin, then! and say your say!  
ce - de - re, ta - ce - re ed a - scol - tar!

qui - et pray! Be - gin, then! and say your say!  
ce - de - re, ta - ce - re ed a - scol - tar!


qui - et pray! Be - gin, then! and say your say!  
ce - de - re, ta - ce - re ed a - scol - tar!

Vivo. (In Uno)

ning at sev'n of the clock I in - vite  
de spet - ta - co - lo a ven - ti - trè o -

*l.h.*

you to see our per - for - mance, I know 'twill de -  
re pre - pa - ra il vo - stru - mi - lee buon ser - vi -

(bowing comically) 

light to you! re! We'll Ve

*l.h.*

show you the trou\_bles of poor Pun\_chi - nel - lo! the  
 dre - te le sma - nie del bra - vo Pa - gliac - cio; e

*tr*

vengeance he wreaks on a treacherous fel\_low!  
 co - m'ei si ven - di - ca e ten - de un bel lac - cio...

*tr*

*incalz.*

And To\_ny the Clown,with his big cor\_por - a - tion, and  
 Ve - dre - te di To - nio tre - mar la car - cas - sa, e

*pp*

*l.h.* *incalz.* e *cresc.* a poco a poco



C  
 strange com - bi - na - tion of love and of hate!  
 qua - le ma - tas - sa d'in - trighi or - di - rà.

*rit.*

C  
 O come then and hon - our  
 Ve - ni - te, o - no - ra - te -

*sf con eleganza*

C  
 us, you'll all be de - light - ed At  
 - ci si - gno - rie si - gno - re. A

*cedendo* *rall. con grazia*

C  
 sev'n you're in - vit ed At sev'n you're in - vit  
 ven - ti - trè o - re! A ven - ti - trè o -

*più lento* *col canto*

*tempo*

C

ed  
- re!

Sop. I.

With pleas - ure, with pleas - ure We  
Ver - re - mo, e tu ser - ba - ci, il

Sop. II.

(laughing)

Ah! Ah! Ah! Ah! Ah! Ah! We  
Ah! ah! ah! ah! ah! ah! Ver -

Ten. I.

With pleas - ure, with pleas - ure We  
Ver - re - mo, e tu ser - ba - ci il

Ten. II.

(laughing)

Ah! Ah! Ah! Ah! Ah! Ah! We  
Ah! ah! ah! ah! ah! ah! Ver -

Bass I.

With pleas - ure, with pleas - ure We  
Ver - re - mo, e tu ser - ba - ci il

Bass II.

With pleas - ure, with pleas - ure We  
Ver - re - mo, e tu ser - ba - ci il

*tempo*  
*cresc. molto*

*f*

CHORUS



At sev'n you're in -  
A ven - ti - trè

Sop. I. *più lento*  
all — are de - light - ed, At sev'n we're in - vi - ted!  
tuo — buon u - mo - re. A ven - ti - trè o - re!

Sop. II.  
all — are de - light - ed, At sev'n we're in - vi - ted!  
- re - mo, ver - re - mo. A ven - ti - trè o - re!

Ten. I.  
all — are de - light - ed, At sev'n we're in - vi - ted!  
tuo — buon u - mo - re. A ven - ti - trè o - re!

Ten. II.  
all — are de - light - ed, At sev'n we're in - vi - ted!  
- re - mo, ver - re - mo. A ven - ti - trè o - re!

Bass I.  
all — are de - light - ed, At sev'n we're in - vi - ted!  
tuo — buon u - mo - re. A ven - ti - trè o - re!

Bass II.  
all — are de - light - ed, At sev'n we're in - vi - ted!  
tuo — buon u - mo - re. A ven - ti - trè o - re!

*più lento* *rall. con grazia*  
*col canto*

(Tonio advances to help Nedda down from the cart but Canio who has already alighted boxes his ears)  
Tempo deciso.

*più lento*

-vi\_ted!  
o\_re!

At sevn we're in - vi - ted!  
A ven - ti - trè o - re!

With pleas - ure!  
Ver - re - mo!

At sevn we're in - vi - ted!  
A ven - ti - trè o - re!

With pleas - ure!  
Ver - re - mo!

At sevn we're in - vi - ted!  
A ven - ti - trè o - re!

With pleas - ure!  
Ver - re - mo!

*più lento* *Tempo deciso. (♩=92)*

*Sempre vivace. In uno come uno scherzo.*

*tempo giusto senza affrett.*



(taking Nedda by the arms, & lifting her down)

C

Get a way!  
Via di - li!

Sop. (laughing)  
Ah! ah! ah! ah!  
Ah! ah! ah! ah!

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

Bass (laughing)  
Ah! ah! ah!  
Ah! ah! ah!

CHORUS

RAGAZ.

(Peppe drags off the cart) (making fun)

How d'you like it?  
Con sa - lu - te!

Sop. I. Soli (to Tonio)  
How d'you like it, pret - ty lov - er?  
Pren - di que - sto, bel ga - lan - te!

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

TONIO (aside) as he goes

(Tonio enters the theatre)

*p*

Oh he shall pay me, you'll discover!  
 La pa - ghe - ra - il bri - gan - te!

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

(Four or five villagers approach Canio).

A VILLAGER  
UN CONTADINO. (to Canio)

Say! wilt drink with me a measure? They sell good  
 Di, con noi vuoi be - ve - re — un buon bic -

Con li - quor at the Tav - ern yon - der! Say, wilt come?  
 - chie - re sul - la cro - ce - vi - a? Di, vuoi tu?



CANIO

PEPPE (reappearing)

C

Yes, with pleasure! I say, wait, you two! I'll come with  
*Con pia - ce - re. A - spet - ta - te - mi... An - ch'io ci*

*con eleganza*

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

P

CANIO (calling)

you! Hi! To - nio! art thou com -  
*sto! Di? To - nio, vie - ni vi -*

*l.h.*

TONIO (from within)

C

- ing? I've got to clean the don - key!  
 - a? *Io net - to il so - ma - rel - lo.*

*p p f*

ANOTHER VILLAGER (in joke)  
ALTRO CONTADINO. (scherzando)

T

I'll soon be af - ter you! Take care, my mas - ter.  
Pre - ce - de - te - mi Ba - da, Pa - gliac - cio,

VILLAGER

He waits till you're de - par - ted, to  
ei so - lo vuol re - sta - re per

VILLAGER CANIO (smiling with a frown)

go a - court - ing Ned - da! Eh! Eh!  
fur la cor - te a Ned - da! Eh! Eh!

C

*lento*

You think so?  
Vi pa - re?

*p* *pp*

*gva bassa*



CANTABILE. (♩ = 50.)

Adagio molto. con grande espressione.

C

Such a game, be-lieve me, friends, is hardly worth the play-ing Let To-nio  
Un tal gio-co, cre-de-te-mi,— è meglio non gio-car-lo con me, miei

*p* *legatissimo*

5

C

pon-der, let To-nio pon-der what I'm say-ing. For the  
ca-ri; e a To-nio e un poco a tut-ti or par-lo! Il te-

6

*cantato e*

C

Stage and Life — are diff-erent, you'll dis-cov-er,  
- a - troe e la vi-tà non son la stessa co-sa;

*legato il basso*

*marcato*

3

C

are diff-erent you'll dis-cov-er!  
no non son lu stes-sa co-sa!!..

*rit.*

Andantino sostenuto assai. (♩ = 60)

*molto ritmato* (pointing to the stage)

C

For if up there, I caught her my la - dy with a  
E se las - sù Pa - gliac - cio... sor - pren - de la sua

Andantino sostenuto assai. (♩ = 60.)

C

lov - er, I'd preach a lit - tle ser - mon then, And get in to a  
spo - sa col bel ga - lante in ca - me - ra, faun co - mi. co ser -

C

pas - sion, Then calm - ly I would seat me there, and  
- mo - ne, poi si cal - ma od ar - ren - de - si ai

C

let the lov - er beat me there, while the people would ap - plaud in the usual sil - ly  
col - pi di ba - sto - ne! Ed il pub - bli - co ap - plau - de, ri - dendo alle - gra -

*rall.* *scherzoso*

col canto



Un poco più mosso.

animando a poco a poco e lasciandosi transpor-

c

fash-ion! But if Ned - da in earn - est should de - ceive me,  
- men - te! Ma se Ned - da sul se - rio sor - pren - des - si...

Un poco più mosso.

-tare suo malgrado

c

Then the end - ing would be diff - erent, be -  
al - tra - men - te fi - ni - reb - be la

*incalz.*

c

- lieve me! Mark the word that I am say - ing!  
sto - ria, co - m'è ver - che vi par - lo!

*cresc.* *f* *ten.*

*cresc. molto* *f* *p*

tronco lunga pausa

Tempo I. (resuming his sarcastic tone)

c

Such a game, be - lieve me, friends, is hard - ly worth the play - ing!  
Un tal gio - co, cre - de - temi, è me glio non gio - car - lo!

Tempo I *colla parte*

*p*

Allegro vivo. (In Uno) Come prima.

NEDDA (aside) *p*  
 What can he mean?  
 Confusa io son!

Ten. I.

CHORUS  
 VILLAGERS But sure-ly you can not sus-pect her!  
 CONTADINI *Sul se-rio pi-gli dunque la co-sa?*  
 Bass I. *Sul se-rio pi-gli dunque la co-sa?*

Allegro vivo. (In Uno) Come prima.

CANIO  
 No. No! of course not! That  
 Io! Vi pa-re!! Scu-

*Molto meno. quasi a piacere*  
 could not be! I love her and res-pect her!  
 - sa - te - mi! A - do - ro la mia spo - sa!  
*col canto*  
*Molto meno.*



(Canio approaches Nedda and kisses her forehead)

ff *cresc.*

ff

Scene and Chorus.

Meno. ♩ = 160.

*p* (Oboe within)

RAGAZ.

(Rushing to the left and looking off)

Hark! 'tis the Bag-pipes!  
I zam-po - gna - ri!

Sop.

Soli. I.

CHORUS

VILLAGERS  
CONIADINI  
Bass

Hark! 'tis the Bag-pipes!  
I zam-po - gna - ri!

1<sup>st</sup> Soli

See where the peo - ple  
Ver - so la chie - sa

Ten.

*p Cantabile legato*

Hark to the  
Es - si ac - com -  
churchward are go - ing  
van - no i com - pa - ri

*con dolcezza e senza rall.*  
Bag - pipes so mer - ri - ly blow - ing, gai - ly the cou - ples to  
- pa - gna - no la co - mi - ti - va che a cop - pie al ve - spe - ro

Oboe inside

Violin  
*p con eleganza*

Bell

ves - pers are go - ing!  
sen - va giu - li - va.

To ves - pers!  
Le cam - pa - ne...



Sop *dolce*  
 Ah! The gray twilight fall  
 Ah! An - diam. La cum - pa -

Ten  
 The twi  
 An - dia

Bass  
 A - way!  
 An - diam!

Bell

Bell

Bell

CANIO *poco rit.*  
 Yes, yes but re -  
 Ma poi ri - cor -

eth The An - gel - us call - eth  
 - na ci ap - pel - la al Si - gno - re!

- light is fall - ing!  
 - mo! An - dia - mo!

is fall - ing!  
 An - dia - mo!

Bell

col canto

*poco rit.*

C  
 - mem ber, pray, At sev'n you're in - vi -  
 - da - te - vi! A ven - ti - trè o -

*col canto*

*Presto come prima.*

C  
 \_ ted (smiles and nods to those who have invited him, and disappears behind theatre)  
 - re!

Sop. (The pipers enter with young and old villagers in couples, addressing those who are on the stage)  
 A - way! A -  
 An - diam! An -

CHORUS.  
 Ten.  
 A - way! A -  
 An - diam! An -

Bass  
 A - way! A -  
 An - diam! An -

*Presto Tempo I.*

Bell



way! A way! A way! A way!  
- diam! An-diam. An-diam, An-diam!

way! A way! A way! A way!  
- diam! An-diam, An-diam, An-diam!

way! A way! A way! A way!  
- diam! An-diam, An-diam, An-diam!

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

Bell Bell Bell

Detailed description: This block contains the first system of the musical score. It features three vocal staves at the top, each with lyrics. Below them is a piano accompaniment consisting of two staves. The piano part includes dynamic markings like *l.h.* and *sp.*, and is punctuated by bell sounds labeled 'Bell'.

(Both groups join and form in couples)

Bell Bell Bell Bell Bell Bell

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves. The music is characterized by a steady, rhythmic pattern in the right hand and a more active bass line. The word 'Bell' is written below the piano part at the beginning of each measure.

Bell Bell Bell Bell Bell Bell

Detailed description: This block shows the piano accompaniment for the third system. It continues the rhythmic pattern from the previous system. The word 'Bell' is written below the piano part at the beginning of each measure.

Andantino grazioso. (♩ = 118.)

Sop.

Ten. (imitating the sound of bell)

Bass

CHORUS

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

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

Andantino grazioso.

Bell Bell Bell

Ding, dong, The shadows fall, Then come, one and all — Ding,  
 Din, Don, suona ve - spe - ro ra - gazze e gar - zon, — Din

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

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

*pp*

*r.h.*



dong!  
 Don

To the church come a  
 a coppie al tem - pio ci affret -

ding,  
 Din

dong,  
 Don

ding,  
 Din

dong,  
 Don,

ding,  
 Din

dong,  
 Don,

ding,  
 Din,

dong,  
 Don,

ding,  
 Din,

dong,  
 Don,

ding,  
 Din,

*r.h.*

- way  
 - tiam,

Ding dong! we  
 Din Don diggià i

dong,  
 Don

ding,  
 Din

dong,  
 Don

ding,  
 Din

dong,  
 Don

ding,  
 Din

dong,  
 Don

ding,  
 Din

dong,  
 Don

ding,  
 Din

dong,  
 Don

ding,  
 Din

dong,  
 Don

ding,  
 Din

*> p*

roam a long in Love's dream so fair. But moth - ers have  
*cul.mi.ni il sol vuol ba - ciar.* *Le mam - me cia*

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

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

*r.h.*

watchful eyes, Beware! oh, be - ware!  
*- doc - chiano at - ten - ti com - par!*

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

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

*f*



*marcato*

Dingdong! — soon in the twi - light Love will be  
 Din Don — tutto ir - ra - dia - si di lu - ce e d'a -

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

Ah  
 Ah!

told  
 - mor!

But the old  
 Ma i vec. -

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

Ah!  
Ah!

folks are watching you Then be not too bold  
- *chi sor - ve - glia - no gli ar - di - ti a - ma - dor!*

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

The mo - thers are watching you, be -  
*Le mam - me ci a - doc - chiano at -*

The old folks are watch - ing you, Then  
*I vec - chi sor - ve - gliano gli ar -*

dong, ding, dong, ding, dong! The old folks are watch - ing you, Then  
Don, Din, Don, Din, Don! *Già tut - to s'ir - ra - dia, s'ir - ra -*



-ware! oh beware! Ah — Ah — The mothers are watch\_ing you be -  
 - ten - ti com - par! Ah! — Ah! — Le mam.me ci a - doc - chia.no at -

be not too bold! Ah — Ah — The old folks are watch\_ing you  
 - di - ti a - ma - dor! Ah! — Ah! — I vec - chi sor - veglia - no gli ar -

be - not too bold! Dongding, dong, ding, dong, ding,  
 - dia di lu - ce ed'a - mor! — Don, Din, Don, Din, Don, Din,

*cresc.* *poco a poco*

-ware oh be - ware! Ding, dong, ding, dong, dingdongdingdongdingdong,  
 - ten ti com - par Din, Don, Din, Don, Din, Don, Din, Don, Din, Don,

be not too bold! Ding, dong, ding, dong, dingdongdingdongdingdong,  
 - di - ti a - ma - dor Din, Don, Din, Don, Din, Don, Din, Don, Din, Don,

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

*poco rit*

*cresc.* *ff* *rit. col canto*

*tempo*

dingdongdingdong the shadows fall \_\_\_\_\_ And all a -  
 Din Don già suo - na ve - spe.ro \_\_\_\_\_ e tutto ir -

Ah \_\_\_\_\_ And all a - round, a.bove, is bright with love!  
 Ah \_\_\_\_\_ giù tutto ir - ra - dia - si di luce e a - mor! \_\_\_\_\_

Lov - ers lov - ers lov - ers be - ware your  
 At - ten - ti at - ten - ti com - pa - ri le

- round, a.bove, is bright with love \_\_\_\_\_ with love!  
 - radia - si di luce e a - mo - re \_\_\_\_\_ e a - mor! \_\_\_\_\_

The mothers watch you O beware be - ware!  
 le mamme a - docchiu - no giù gli a - ma - dor! \_\_\_\_\_

mo - thers watch you ev' - ry - where \_\_\_\_\_  
 mam - me a - doc - chian giù gli a - ma - dor! \_\_\_\_\_



Ah!  
Ah!

Ah!  
Ah!

Ah!  
Ah!

Ah!  
Ah!

*pp*

*pp*

*pp*

*p*

This system contains four staves. The top two staves are vocal lines with lyrics "Ah!" and "Ah!". The bottom two staves are piano accompaniment. Dynamics include *pp* and *p*.

(The couples go off by road at back)

This system contains four staves of piano accompaniment. The top two staves are vocal lines that are mostly blank, indicating the end of the vocal part. The bottom two staves continue the piano accompaniment with various rhythmic patterns and dynamics.

(From the back)

Dingdong — the shadows fall, then come one and all — Ding  
 Din Don — suona ve - spe - ro ra - gaz - zee gar - zon — Din

*pp* (out of sight) (from behind stage)

Dong — Ah —  
 Don — Ah!

*pp*

Ah!  
 Ah!

*pp*

Ah!  
 Ah!



*ppp*

Ah!  
Ah!

*ppp*

Ah!  
Ah!

*ppp*

Ah!  
Ah!

Bell.

(Oboe, behind scenes)

*pp*

Bell.

68 SCENE II. (Nedda alone, then Tonio) ACT I.

Andante con moto. ♩ = 88. (musing)

NEDDA

How fierce he looked, and watched me!  
*Qual fiam - ma a - vea nel guardo!*

*ritardando*

I hung my head fear - ing lest he should dis - cov - er my  
*Gli oc - chi ab - bas - sa - i per te - ma ch'ei leg - ges - se il*

*ritenendo un poco il tempo*

*vivamente*

se - cret thoughts of my lov - er Heav'n's if he should sus -  
*mi - o pen - sier se - gre - to! Oh! sei mi sor - pren -*

*con amore*

*f* spect me, with all his bru - tal ways!  
*- des - se bru - ta - le, co - me e - gli è!* *poco meno*

*p*

No mat - ter! I fear not! These are but emp - ty dreams and id - le fan - cies.  
*Ma ba - sti. or - vi - a. Son que - sti so - gni pu - u - ro - sie fo - le!*

*col canto*



Moderato. (♩ = 56.) *dolce* *poco rit.*

N  
Shine, o thou glo - ri - ous sun up - on  
O che bel so - le di mez - za - go -

Moderato. (♩ = 56.)  
*- dolce armonioso arpeggiando*

*p* *poco rit.*

Andantino. (♩ = 88.) *con dolce languore*

N  
me! Ev - ry pulse is throbbing, glow - ing, like the  
- sto! Io son, pie - - na di vi - tu, e,

Andantino. (♩ = 88.)  
*a tempo*

N  
tide my pass - ion flow - - - ing, oh my  
tut - - ta il lan - gui - - di - - ta per - ar -

*rit.* *molto*

N  
heart, my restless heart, where art thou go - ing?  
- ca - - no de - sio, non so che bra - mo!

*col canto*

(looking to the sky)

N

Ah! ye beau-ti-ful song birds!  
Oh! che vo-lo d'au-gel-li,

N

I hear your pin-ions!  
e quan-te stri-da!

What seek ye? Whith-er go-ing?  
Che chie-don?... do-ve van?...

N

Who knows?  
chis-sà!..

My moth-er knew the meaning of your sweet  
La mam-ma mia, che la buo-na ven-tu-ra annun-

N

voi-ces.  
-zia-va

And the song she  
com-pren-de-va il lor



N

sang me in hap - py child - hood, Comes back for  
*can - to e a me bam - bi - na co - si can -*

## \*BALLATELLA.

N

ev - er! High! High!  
 - ta - va: 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 §  
 Paggiacci.

*a tempo giusto senza mai affrettare*

NEDDA.

High a - loft they cry  
Stri - do - no las - sù,

N

Through Heav'n's blue eth - er  
li - be - ra - men - te

N

launch'd in their flight like ar - rows of light, in the -  
lan - cia - ti a vol, a vol co - me frec - ce, gli au -

N

sky! The storm clouds and the temp -  
- gel. Di - sfi - du - no le nu -



N  
 - est the sun-light de - fy - - ing, for  
 - bi el sol — co - cen - - te, e

N  
*con slancio* *Off.*  
 ev - er fly - - ing thro' the bound - less  
 van - no, e van - - no per le vie del

N  
 sky! A - far  
 ciel. La - scia - - -

*dolce, un poco allar-*

N  
*- gando la frase* *ripigliando il tempo*  
 ev - er they journ - ey! On! up - ward  
 - te - li va - gar per lat - mo -

N

ev - - - er! on! Wear - y - ing nev - - -  
 - sfe - - - ra que - - - sti as - se - ta - - -

8

*accentato*

N

- er their fett - er - less wings un - fold.  
 - ti d'az - zur - ro e di splen - dor:

8

N

— They have their vis - - - ions, their  
 — se - - - guo - no an - ch'è - - - si un

8

N

tend - er beau - ti - ful vis - - - ions,  
 so - - - gno, u - na chi - me - - - ra,

8



N

They soar for ev - - - er through  
*e van - no, e van - - - no fra'le*

8

N

clouds of gold, \_\_\_\_\_ *animando*  
*nu - - bi d'or!* What though the  
*Che in - - calzi il*

8

N

wind howls, and night is dark a - bove  
*ven - - - to e la - - tri la - - - tem - pe - -*

*f*

N

them, \_\_\_\_\_ spread - - ing their pin - - - ions by  
*- sta, con la - li a - per - - - te san*



N

plan - et and star, \_\_\_\_\_ no night dis -  
 tut - - to sfi - dar; \_\_\_\_\_ la piog - - gia, i

N

- mays them, \_\_\_\_\_ no storm de - lays  
 lam - - pi, \_\_\_\_\_ nulla mai li ar - re - -

N

them, They soar for ev - - er o'er  
 - sta, e van - - no, e van - - no sugli a -

N

sea and scar. \_\_\_\_\_  
 - bis - - si e i mar. \_\_\_\_\_



con anima e passione allarg. la frase e ben cantato

N  
Far! oh, so far! they  
Van - - - no lag - giù ver -

*ben cantato con la voce*

N  
fly on wings un - tir - - - ing, Seek - -  
- so un pa - e - se stra - - - no che

N  
- ing sweet reg - - ions that they may nev - er  
so gnan for - - se e che cer - - ca - no in -

N  
know, For what can bar  
van. Ma i bo - è - mi del ciel

*poco rit.* *tempo*

N  
 — their dreams and de - sir - - ing? 'Tis fate,  
 — se - - guon l'ar - ca - - no po - ter

*col canto* *tempo*

*incalz. e cresc.*

N  
 Fate that leads them! still on! they  
 che li so - - spin - - ge e van! e

*f* *Opp.* **Presto.**

N  
 go! still on! they go!  
 van! e van! e van!

8 **Presto.**

N

8 *col canto* *tronco*



## SCENA and DUET

Andante mosso.

(sharply)

sgarbatamente

N

What! Thou? Sei la? I thought that thou wast gone to cre - de u che te ne fos - si an -

Andante mosso.

*sf*

Andantino cantabile. (♩ = 126.)

N

mar - ket!  
- da - to!

TONIO.

*con dolcezza*

The fault lies in thy sing - ing!  
È col - pa del tuo can - to.

Andantino cantabile. (♩ = 126.)

*rit.*

*rall.*

T

Thy song be - witched me, I could not leave thee!  
Af - fa - sci - na - to io mi be - a - va!

*col canto*

*rit.*

Sostenuto. (♩ = 72.)

NEDDA (laughing mockingly)

Ha! Ha! How ve - ry po - e - ti - cal. Go!  
 Ah! ah! Quan - ta po - e - si - a!... Va,

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

*affrett.*

go to the tav - ern!  
 va al - lo - ste - ri - a!

I  
 So

Cantabile sostenuto. (♩ = 116.)

know that you hate me, and laugh in de - ris - ion, for what is the Jest - er, he  
 ben - che dif - for - me, con - tor - to son i - o; che de - sto sol - tan - to lo

Cantabile sostenuto. (♩ = 116.)



T  
 plays but a part — Yet he has his dream, and his  
 scher - no e l'or -ror. — Ep - pu - re ha'l pen - sie - ro un

T  
 hope and his vis - ion, the Clown has a heart! — And  
 so - gno, un de - si - o, e un pal - pi - to il cor! — Al -

*rit.*

*rit. col canto*

Poco più mosso.

T  
 ah, when you pass me, un - car - ing, un - see - ing, you  
 - lor che sde - gno - sa mi pas - si d'ac - can - to non

*Poco più mosso.*

T  
 know not my sor - row, so cru - el and sweet, — I  
 sai tu che pian - to mi spre - me il do - lor! — Per -

*rit. molto*

Tempo I. *accel. un poco*

T

give you my spi - rit, my life, and my be - ing, I  
 - chè, mio mal - gra - do, su - bi - to ho l'in - can - to, m'ha

Tempo I.

T

die at your feet \_\_\_\_\_ I die at your feet! \_\_\_\_\_ Ah  
 vin - to là - mor! \_\_\_\_\_ m'ha vin - to là - mor! \_\_\_\_\_ Oh!

*col canto*

NEDDA (breaking in) (bursting into laughter)

You love me! Ha!ha!ha!ha!ha!  
 che m'a - mi? Ah!ah! ah!ah!ah!ah!

*incalz.*

T

hear methen, hear - methen, let me tell thee  
 la - sciami, lu - scia - mi or dir - ti...

*colla parte*



Sostenuto assai. (♩=69)  
con eleganza

N

'Tis time, time 'e - nough to tell, to tell  
Hai tem - po a ri - dir - me - lo stas - se -

Sostenuto assai. (♩=69)  
scherzoso con eleganza

N

me this eve - ning!  
- ra, se bra - mi!

This evening!  
Stas - se - ra!

TONIO

Ned - da!  
Ned - da!

*marcato* *sospeso*  
*colla parte*

N

To - night, when you're play - ing the fool, with  
Fa - cen - do le smor - fie co - là, co -

N  
sighs and grima - ces. Then tell me  
- là, sul - lu sce - na! Hai tem - po!

TONIO

Ah, laugh not, Nedda!  
Non ri - der, Ned - da!

*rit.*

N  
To - night when you're play - ing the  
Fa - cen do le smor - fie co -

T  
You know not my sor - row so cru - el and sweet  
Non sai tu che pian - to mi spre - me il do - lo - re!

N  
fool Ha! ha! ha! ha!  
- là Ah! ah! ah! ah!

T  
Ah do not laugh! Do not mock me  
Non ri - der no! Non ri - der!

*sospeso*



N Why then not post - pone it  
 Per o - ra tal pe - na

T My life and my be - ing I die at thy feet!  
 Su - bi - to ho lin - can - to, m'ha vin - to lumor!

N (laughing) Ha! ha! postpone the confession till  
 Ah! ah! Tal pe - na ti puoi ri - spar -

T (sadly) Ned.da! (imploing) Ned.da!  
 Ned.da? Ned da!

dim. p col canto

Mosso. (♩ = 100)

N then!  
 - miar!

T No, tis now, now I will tell it thee, 'tis  
 No è qui che vo - glio dir - te - lo, è

Mosso. (♩ = 100)  
 ruidamente

T

now, now I will tell it thee!  
 quì che vo - glio dir - te - lo,

*3*

*r.h.*

*rit.*

T

And thou shalt hear me now!  
 e tu m'a - scol - te - ra

*a tempo*

T

I love thee, wor - ship and  
 - i, che ta - mo e ti de -

*3*



T

long for thee! to make thee  
 - si - - - de - ro, e che tu

NEDDA (with studied insolence) *f*

Hey! \_\_\_\_\_  
 Eh! \_\_\_\_\_

T

mine \_\_\_\_\_ for ev - er!  
 mi - a sa - ra - i!

*precipitato*

N

Tell me, thou sil - ly var - let, do thy should - ers itch for a  
 di - te, ma - stro To - nio! La schie - na og - gi vi

N  
 drub - bing? Or do thy ears want a  
 pru - de, ou - na ti - ra - ta d'o -

N  
 rub - bing? How shall I teach thee to cool thy love?  
 - rec - chi è ne - ces - sa - ria al vo - stro ar - dor?!

TONIO

You  
 Ti

T  
 mock me! Too long I've borne it! By the cross of the Saviour  
 bef - fi?! Scia - gu - ra - ta! Per la cro - ce di Di - o!

*cresc. molto* *f* *p* *cresc.*



N  
T

You threat - en!  
Mi - nac - ci?

Nedda!  
Ba - da

I'll make thee pay, I've sworn it!  
che puoi pa - gar - la ca - ra!!

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

N  
T

Must I then call Ca - nio to thee?  
Vuoi che va - da a chiamar Ca - nio?  
(moving towards her)

But not be fore I  
Non pri - mu ch'io ti

*Opp.* *rit. molto*

*al* *f* *rit. molto col canto*

N  
T

Hands off!  
Bu - da!

kiss thee!  
ba - ci!

No, no! — thou shalt be  
Oh, to — sto sa - rui

*a tempo* (drawing back)

*a tempo* *r.h.*

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

T

mine!  
mi - a!

(rushing to catch her)

NEDDA

Poco meno.

Un - hand me, wretch!  
Mi - se - ra - bi - le!

(screaming and drawing back) *declamato*

T

By the  
Per la

Poco meno.

*ff* a piacere

*a piacere*

ho - ly Vir - gin of the As - sump - tion, Ned - da I  
Ver - gin pia di mez - za - go - sto, Ned - da, lo

*col canto*

T



T  $\text{♩} = 72$  *Opp.* (goes off left threatening)

swear it I'll be re-venge'd up-on thee!  
*giu - ro me la pa - ghe - ra - i!*

NEDDA (motionless watching him as he goes off)

Vi - per! Be - gone! Thou hast re-vealed thy  
*A - spi - de! Va! Ti sei sve - la - to or -*  
*dim. e rall.*  
*col canto*

N *Poco più* ( $\text{♩} = 76$ )

na-ture! To nio the fool! Thou hast a heart  
*- mu - i To - nio lo sce - mo! Hai la - ni - mo*

*Poco più* ( $\text{♩} = 76$ )

N *quasi parlato*

as foul and ug - ly as thy bo - dy! ay! fouler still!  
*Sic - co - me il cor - po tuo di - for - me... lu - ri - do!*

DUET. SCENE III. Silvio and Nedda, then Tonio.

Appassionato. (♩ = 88)

N

Sil - vio! at this hour. What madness!  
 Sil - vio! a quest' o - ra che impru - den - za.  
 SILVIO (appearing on the wall) (jumps over) (laughing)

Ned - da! Bah!  
 Ned - da! Ah

Appassionato. (♩ = 88)

Andantino. (♩ = 76)

S

bah! No dan - ger, no dan - ger, dear, I'm thinking!  
 bah! Su - pe - a ch'io non ri - schia - vo nul - la.

Andantino. (♩ = 76)

*p dolce*

S

Ca - nio I left at yon - der tavern drinking, at yon - der  
 Ca - nio e Pep - pe da lun - gea la ta - ver - na, a la ta -



Un poco più mosso.

*rit. a tempo*

S

tav - ern drink - ing! By the path - way that we  
 - ver - na ho scor - to! Ma pru - den - te per la

*poco rit. a tempo*

NEDDA

N

A mo - ment soon - er  
 E an - co - ra un po - co

S

love, thro' the bus.hes I came hith - er!  
 mac - chia a me no - ta qui ne ven - ni.

N

and To - nio would have caught thee! The fool is to be  
 in To - nio tim - bat - te - vi! Il gob.bo è da te -

(laughing)

Ha! ha! the Fool!  
 Oh! To - nio il gob - bo!

Allegro moderato come prima. (♩ = 120.)

N

fear - - ed. He loves me! Just now he  
- mer - - si! Ma\_ma O-ra qui mel

SILVIO

Allegro moderato come prima. (♩ = 120.)

Ha!  
Ah!

*f* *f p* *a tempo*

N

told me. With burning words and brutal fire, he tried to  
dis - se... e nel be - stial de - li - rio suo, ba - ci chie -

*cresc. molto*

N

kiss me in his mad - de - sire.  
- den - do, ar - dia cor - rer su me!

SILVIO

by Heav'n!  
Per Dio!

*f*



Adagio.

N

*declamato*

Nay, be not anxious      Forsuch a passion, a whip's the  
 Ma con la fru-sta      del cane im-mon-do      la fo-ga cal-

Adagio.

*sf > p e legato*      *col canto*

N

Andante amoroso. (♩ = 58)

SILVIO (approaching Nedda sadly and tenderly)

fashion!  
 - ma - i!

Why wilt thou live,  
 E fra quest' an -

Andante amoroso. (♩ = 58)

S

*Animando*

then,      for ev - er like      this?      Ned - da,  
 - sie      in e - ter - no vi - vrai?!      Ned - da!

*cresc. molto*

S

(takes her hand and leads her down stage)

Ned - da!  
 Ned - da!

*precipitato poi rit.*

Andantino amoroso. (♩ = 50) Cantabile con garbo

s My fate is in thy hand,  
Le - ci - di il mio de - stin,

Andantino amoroso. (♩ = 50)

*p*

s *poco rit. a tempo*  
*f* Ned - da! Pi - ty my sor - row To - night the Fair is o'er, thou wilt be  
*p* Ned - da! Ned - da, ri - ma - ni! Tu il sai, la fe - stu ha fin e par teo -

*sf col canto p*

s *poco rit.*  
gone to - mor - row!  
- gnun do - ma - ni.

*pp*

*col canto* *voluttuoso*

s *susurrato*  
*p* Ned - da! Ned - da!  
Ned - da! Ned - da!



*con fuoco*

s Ah, what of me, when thou art de - part - ed how shall I  
 E quan - do tu di qui sa - rai par - ti - ta che ad -

*incalz.*

*a tempo*

*poco rit.*

s live a - part from thee, and brok - en heart -  
 - di - ver - rà di me del - la mi - a vi -

*affrett.*

*poco ten.*

*col canto*

*col canto*

*ten.*

NEDDA (moved).

*p mormorando*

Sil - vio! -  
 Sil - vio! -

*con anima, a voce spiegata*

s - ed? Ned - da, Hear, I im -  
 - ta?! Ned - da, Ned - da, ri -

*rit.*

*mf*

s

- plore ——— thee! if for thy hus - band no pas - sion in -  
 - spon - di - mi Sè ver che Ca - nio non a - ma - sti

*dolce*

s

- spires thee, no pas - - - sion in -  
 ma - i, s'è ve - - - ro che t'è in

*dolce*

*p*

s

spires thee, if all this rov - ing life sick ens and  
 o - dio il ra - min - gar èl me - stier che tu

*ravvivando* *rit.* *con espress. rit.*

*col canto*

s

tires thee, if this great love of thine —  
 fa - i, se l'im - men - so a - mor tuo —



S

*rit.* *affrett*

is not empty de - light ——— Come fly with me, fly with me  
 u - na fo - la non è que - stu not - te partiam! fug - gi,

S

*ten.* *Più mosso.*

dear - est, to - night!  
 fug - gi con me!

*affrettando*

*ter.* *Piu mosso.* *l.h.* *r.h.* *r.h.* *l.h.*

NEDDA

Ah,  
 Non

*Andante appassionato.* (♩ = 69)

N

tempt ——— me not! Has not  
 mi ——— ten - tur! Vuoi tu

*And<sup>te</sup> appassion.* (♩ = 69.) *come un fremito*

*p marcando la melodia*

2 *m* :- :r |r...:fe :l |d' :- : :- :d' :- : :- : }

N

life e - nough — of sad - - - ness?  
per - - - der la vi - ta mia? — — — — —

8

*f* |l :t :l |m :f.....:s |l :- :- : }

N

Tempt me, Sil - vio, no more, 'tis fol - -  
Ta - ci Sil - vio, non più... È de - li - -

8

*m* :- :r |s :- :- :s :- :- :l :- :- : :- : }

N

- ly! 'tis mad - - - ness!  
- ro, è fol - li - - - a!...

8



Db.t.  
||s'd' :d' :d' |d' :t :- .l |d' :- :- | - :- :

N  
Have I not giv'n thee my heart?  
Io mi con - fi - do a te

D.7.  
||d't :d' :r' |t :- :s |t :- :- | - : :t |

N  
Thou hast my love for aye! Then  
a te cui die - di il cor! non

||r' :- :r' |l :- :l |t :- :- | - : :t |

N  
say good - bye and say part. Thou  
a - bu - sar di me del

*f* *p affannoso*

||r' :- :r' |l :- :l |t :- :- | - :- : .t ||

N  
wilt not then be - tray. Ah  
mio feb - bri - le a - mor! Non

*f* *p*

If too long omit from ♪ to § page 107.  
Pagliacci.

N

tempt me not! for pi-ty's sake, my  
mi- tentar! Non mi ten-tar! Pie-

2. Gb.

N

heart will break! Ah, tempt me  
-tù di me! Non mi ten

con fuoco

affrett. col canto

*f*

1 + 3 1 + 3 1 + 3 1

rit.

N

not! Ah tempt me not!  
-tar! non mi ten-tar!

col canto

r.h.

l.h.

N

Un poco meno.

2. Fb=E.

Ah  
Non

dim.

pp



Tristamente.

*poco rit.*

*a tempo*

N  
 tempt me not!  
 mi ten - tar!

Who knows, dear heart  
 E poi... Chi - sà!

'tis best to  
 meglio è par -

Tristamente.

*col canto*

N  
 part!  
 - tir.

Tears are vain, all is  
 Sta il de - stin con - tro

*ravvivando*

N  
 vain!  
 noi

We must not meet a gain!  
 E va - no il no - stro dir!

*molto affrett.*

N  
 And yet re - mem - bring all our  
 Ep - pu - re dal mio cor strap -

*a tempo*

*Db. s. animando*

*con grande affetto*

*con vigore*

N  
love, since first I met thee, I shall dream of thee,  
- par - ti non pos - si - o, Vi - vrò sol de là -

*con anima*

N  
live for thee, nev - er for - get  
- mor ch'hai de - sta - to al cor mi -

*poco rit.* *a tempo*

*poco rit.* *a tempo*

Tempo I.

N  
thee! Ah! Ah  
- o! Ah! Non

SILVIO

Ah! Ned - da, be mine!  
Ah! Ned - da! fug - giam!

Tempo I.

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



N  
 tempt me not! Has not  
 mi ten - tar! Vuoi tu

N  
 life e - nough of sad - ness?  
 per - der la vi - ta mi - a?

SILVIO

Ned - da I love  
 Ned - da ri - ma

8

N  
 Tempt me, Sil - vio, no more 'Tis foll -  
 Ta - ci Sil - vio, non più... È de - li -

S  
 thee  
 ni!

8

N  
- y 'tis mad - - ness!  
- ro, è fol - li - - a!...

S  
And what of all the  
Che mai sa - rà di

8

rall. col canto

N  
Have I not giv'n thee my heart?  
Io mi con - fi - do a - te

S  
years when thou and I are  
me quan - do sa - rai par -

a tempo

N  
Thou hast my love for aye! Ah  
a te cui die di il cor! Non

S  
part ed? Ah stay!  
- ti - - ta? Ri - man!



N  
 say good - bye, and part Thou  
 a bu - sar di me del

S  
 Ned da  
 Ned - da!

*f* *p*

N  
 wilt not then be - tray! Ah  
 mio feb - bri - le a - mor? Non

S  
 Bemine!  
 Fuggiam!

*f* *p*

N  
 tempt me not for pi - ty's sake my  
 mi - ten - tar! Non mi - ten - tar! Pie -

S  
 Ah come!  
 Deh vien!

Love come!  
 Deh vien!

*incalzando sempre col canto*

ten. *Tempo*

N heart \_\_\_\_\_ will break! Ah tempt me not Ah tempt me  
 - tà! \_\_\_\_\_ di me! Non mi ten - tar, non mi ten -

(Tonio appears from back)

S Ah Love come with me come!  
 Ah! fug-gi con me! Deh!

ten. *Tempo deciso molto rit.*

*col canto* *f*

*Andante mosso.*

N not!  
 - tar!

S come!  
 vien!

TONIO (choking) *p*

Ah! I've  
 Ah! Tho

No! you do not love me!  
 No, più non m'a - mi!

*Andante mosso.*

*ff* *marcato il basso*



*Agitato.* (♩=144) *affannoso*

N  
What!  
Che!

I love thee, I  
Sì t'amo!

S  
you do not love me!  
Più non m'a mi!

T  
caught thee, thou traitress  
col ta, squaldrina!

(Tonio goes off by path, threatening)

*Agitato.* (♩=144)

N  
love thee  
t'amo!

SILVIO

And yet you leave me to-morrow!  
E parti domattina?

*affrett.*

*precipitato*

*ten. p*

Andante appassionato. (♩ = 54.)  
(lovingly, and trying to move her)

*sempre a mezza voce, voluttuosamente*

S

Why hast thou taught me —  
E al - lor per chè, di,...

Andante appassionato. (♩ = 54.)  
*ppp* e *legatissimo sempre*  
*mormorando*

S

love's ma\_gic stor - y, if thou wilt leave me  
tu m'hai stre\_ga - to se vuoi la - sciar - mi

S

hope - less a - lone? Why press to mine thy  
sen - za pie - tà?! Quel ba - cio tuo per -

S

lips in their glor - y. Why fold thy heart un - to mine  
- chè me l'hai da - to Fra spa - smi ar - den - ti di vo - lut -  
col canto

*affrett.* *rall.*



s  
own? If thou forget - est  
- tà?! Se tu scorda - sti

col canto

s  
all our carress - es, I still re.mem - ber that  
l'o - re fu - ga - ci io non lo pos - so, e

s  
dream di - vine! I want thy heart thy  
vo - gl'io an - cor que' spasmi ar - den - ti,

cresc. con entusiasmo

s  
pass - ion - ate kiss - es, I want thy spir - it, to melt in  
que' cal - di ba - ci che tan - ta feb - bre m'han messo in  
col canto

rit. molto f riten.

con fuoco

*perdutamente con passione*

(Nedda overcome and yielding) *Più mosso.*

NEDDA

S

mine! \_\_\_\_\_ Can I for-get, as I see thee be-  
 cor! \_\_\_\_\_ Nul - la scor-dai \_\_\_\_\_ sconvol-ta e tur-  
*Più mosso.*

N

- fore me, the spell of  
 - ba - ta m'ha que - sto a -

*p*

N

love thy heart has wov - en  
 - mor che ne'l guar - do ti - sfa -

N

o'er me? By the  
 - vil - la! Vi - ver



N *f* words thou hast spok - en! the ties that have  
 vo - gliò a te av - vin - ta, af - fa - sci -

*con tutta l'anima*

N bound me! all I want is thy  
 - na - ta, u - na vi - ta d'a -

*p*

N love, fold - ed a - round  
 - mor cal - ma e tran - quil -

N *f* delirante incalz. sempre  
 me! Ah, do not  
 - la! A te mi

*col canto*

N  
 leave me! where fore must we  
 do no; su me so lo im

N  
 sev er? Thou hast my  
 pe ra. Ed io ti

N  
 heart, and I am thine for  
 pren do e m'ub ban do no in

N  
 ev er!  
 te ra!

*poco rit.*  
*rit. col canto*



Largo assai. (♩ = 120)  
Cantabile appassionatissimo

N  
 For - - - get - - - the past  
 Tut - - - to - - - scor - - - diam!

SILVIO

Largo assai (♩ = 120)  
Cantabile appassionatissimo

For - - - get - - - the  
Tut - - - to - - - scor -

N  
 For - - - get - - - the  
 Tut - - - to - - - scor

S  
 past  
 - diam!

N  
 past - - - Think not of - - - to -  
 - diam! - - - Ne - - - gli occhi mi

S  
 For - - - get - - - the past  
 Tut - - - to - - - scor - - - diam!

Think not of - - - to -  
Tut - - - to, tut - - - to scor -  
con anima

N  
- mor - row, to - mor - row!  
- guar - da! mi guar - da!

S  
- mor - row, to - mor - row!  
- dia - mo! Ti guar - do,

N  
Look in mine eyes, and kiss a way my sor -  
Ba - cia mi, ba - cia mi! Tut - to scor - dia -

S  
In thy dear eyes I kiss a way my sor -  
ti ba - cio, tut - to, tut - to scor - dia -

*poco cedendo*

(♩ = 58)

N  
- row - Yes take me, love!  
- mo! - Sì Bacia - mi!

S  
- row Wilt come?  
- mo! Ver - rai?

*pp* *mormorato*

*con abbandono*

(♩ = 58)



*rall. molto*

N  
Dear - est look in mine eyes, I love thee,  
Sì, mi guarda e mi ba - cia! Tà - mo,

S  
Dear - est look in mine eyes, I love thee,  
Sì, ti guarda e ti ba - cio! Tà - mo,

*col canto*

SCENE & FINALE I  
(Tonio and Canio appear)

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

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

Largo.

*pp*

TONIO *pp* (holding Canio back)

Tread light - ly, light - ly, and you will catch them so! —  
Cammi - na a - da - gio e li sor - pren - de - rail! —

(half over the wall & holding to it)

SILVIO

*p*

At mid\_night dear\_est I wait thee be -  
 Ad al - ta not - te lag - giu mi ter -

(leaping over)

low! Come to me dear\_est when the star\_bearms  
 - ro. Cau - tu di - scendi e mi ri - tro - ve -

(disappearing)

NEDDA (to Silvio)

shine. To night and for  
 - ra i A sta - not - te e per

Lo stesso tempo.

(Nedda turns at the shout & seeing Canio calls towards the wall)

ev - er! I am thine! Fly, love!  
 sem - pre tua sa - ro (shouting) Fug - gi!

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

Ha!  
Ah!

Lo stesso tempo.



(Canio rushes to the wall, Nedda bars his way, short struggle, he pushes her aside & jumps over the wall.)  
 Concitato. (♩ = 120)

*p* *cresc.* *poco* *u* *poco* *affunno*

*-samente*

*A cresc sempre*

*ff*

*ff*

(listening anxiously)

NEDDA

Ah Heav'n, pre - serve him now! -  
 A i - ta - lo... Si - gnor! -

Poco meno.

CANIO

Cow - ard! where art thou?  
 Vi - le! t'ascon di! -

TONIO (from behind scene) (laughing comically)

Ha! Ha! Ha!  
Ah! Ah! Ah!

Poco meno.

NEDDA (turning to Tonio)

Bra - vo! 'twas you then To - nio! Just like you, you  
 Bra - vo! Bravo il mio To - nio! È quel - lo che pen -

Yes 'twas I did it  
 Fo quel che posso!

*sempre rall.*  
*marcato*



N  
cow - ard!  
- sa - vo!

(interrupting)

T  
Next time I ex - pect to do bet - ter!  
Ma di far as - sai me - glio non di - spe - ro!

col canto

N  
loathe you!  
- brez - zo!

T  
Love me, or hate me! 'Tis naught to  
Oh non sai co - me lie - to ne

*largamente*

*marcato*

Mosso. (♩ = 120)

(Cario re-enters, from over the wall out of breath & mopping his forehead)

T  
me!  
son!  
concitato senza affrettare a movimento preciso  
Mosso. (♩ = 120)

CANIO (with suppressed anger)

So a-gain, she's fooled me! Baffled a-gain! He  
 De-ri-sio - ne e scher-no! Nul-la! Ei ben lo co -

(furiously to Nedda)

knows the path too well! But no matter. this moment you shall  
 - no - sce quel sen - tier. Fa lo stesso; poi-chè del drudo il

NEDDA (turning)

CANIO *f*

tell me your lover's name! Who? You! by Heav'n e - ter - nal!  
 no - me or mi di - rai. Chi?! Tu, pel pa-dre e - ter - no!...



Moderato. (♩ = 84.)  
*daclamato*

(drawing dagger from his belt)

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

Moderato. (♩ = 84.)

Più mosso. *incalzando*

'tis because before I kill thee, and thy blood fouls my dagger, thou shameless  
 gli è perchè pria di lor - dar - la nel tuo fe - ti - do sangue, o sver - go -

Più mosso.

NEDDA

Vain are thy  
 Va - no è l'in -

wo - man, thou shalt tell me who is thy lover, tell me!  
 - gna - ta, co - desta la - ma, io vo' il suo nome!... Par - la!!

*seguendo la declamazione*

*col canto*

N  
insults! My lips are sealed for ev - er!  
- sul - to. E mu - to il lab - bro mi - o. (shouting)

G  
His name, I  
Il no - me, il

N  
No! No! nev - er will I  
No! No, nol di - rò giam -

C  
(Peppe appears from left)

tell thee! This moment, thou shalt tell me!  
no - me, nontarda - re o don - na!

N  
CAN. rit.  
tell thee! By Heav'n I'll kill thee!  
- mai! Per la ma - don - na!

PEPPE

Ah, stay good  
Pa - dron! che

l.h. f rit. col canto poco rit.

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



PEPPE (♩=104.)

P

Master, By the love of Heaven. The peo - ple! see they're  
*fa - te! Per l'a - mor di Di - o! La gen - te è . sce di*

P

coming! Look where they come from church, to see us! Come  
*chiesa e a lo spet - ta - co - lo qui muove!... An -*

P

away Be calm, I pray! Leave me, I tell thee! His  
*- diamo... vià, cal - ma - te - vi!... La - scia - mi Pep - pe! Il*

C

name, then! His name, then! To - nio, come here and hold him  
*no - me! Il no - me! To - nio vie - nia te - ner - lo*

CANIO

His name then!  
*Il no - me!*

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

P Come hith - er! The people come this way!  
*An - dia - mo, ar - riva il pub - bli - co!*

(to Nedda)

P Don't let them see you! and Ned - da you go hence I pray go  
*Vi spieghere - te! E voi di là tirate - vi. An -*

*Opp.* (pushing her towards the theatre)

P hence — and dress yourself. You know well, Ca - nio is hast-y  
*- da - - te - via ve - stir... Sa - pe - te... Ca - nio è vio - len - to,*  
*calando e calmando poco a poco*



CANIO (holding his head in his hands)

Più lento.

'Tis shameful! 'Tis shameful!  
In - fa - mia! In - fa - mia!

(Peppe goes with Nedda into the theatre)

TONIO (softly to Canio pushing him down to the front)

but tender!  
ma buon!

Ah calm yourself, my mast.  
Cal - ma - te - vi pa - dro -

*dim. e rall. sempre*

Più lento.

The first system of the musical score features three staves. The top staff is for Canio, with lyrics in Italian and English. The middle staff is for TONIO, also with lyrics. The bottom staff is the piano accompaniment, showing a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *dim. e rall. sempre* and *p*.

The second system continues the musical score. It features a vocal line for TONIO with lyrics in Italian and English. The piano accompaniment continues with chords and some melodic lines. Dynamics include *rall.* and *pp*. The instruction *col canto* is present in the piano part.

The third system of the musical score features a vocal line for TONIO with lyrics in Italian and English. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and chords in the left hand. The tempo marking is *Sostenuto assai. (♩ = 60)*. Dynamics include *p*.

T

play began! Who knows? haply the lover will be here to-night!  
*re - ci - ta. Chis - sà ch'è gli non ven - gā a lo spet - ta - co - lo*

*misterioso calando*

T

And will betray it. Come then! we must dis -  
*e si tra - di - sca! Or via. Bi - so gna*

*sotto voce*

PEPPE

(Peppe comes from the theatre)

(Tonio goes up)

Come Canio come!  
*An - dia - mo, via,*

T

- sem - ble if we would win! —  
*fin - ge - re per ri - u - - scir! —*

*legato il bassa e p sempre*



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

P

Go dress yourself, I pray you!  
*ve - sti - te - vi pa - dro - ne.*

P

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

(both go off behind the theatre)

CANIO

- nio!  
 - nio.

To act! with my heart maddened with sor -  
*Re - ci - tar! Mentre pre - so dal de - li -*

C

- row I know not what I'm say - ing, or what I'm do - ing yet I must  
*- rio non so più quel che di - co e quel che fac - cio! Eppur è*

*string un poco* (angrily)

face it! Courage, my heart! Bah! Thou art not a man;  
*d'uo - po sfor - za - ti!* Bah sei tu forse un uom?

*col canto* *precipitato*

(mocking) Ah! Ah! Ah! Ah! Ah! *rit.* (taking his head in his hands in despair)

Thou'rt but a jester!  
 Tu se' Pa - gliaccio!

*pp* Timpani

ARIOSO.

Adagio. (♩ = 46.)

*declamando con dolore*

On with the motley, and the paint and the powder! The peo - ple  
 Ve - sti la giub - ba e la fac - cia in - fa - ri - na. La gen - te

Adagio (♩ = 46)



*portando*

c  
 pay thee, and want their laugh, you know! If Har-le-quin thy  
*pa - ga e ri - der nuo - le quã. E se Ar - lec - chin t'in -*

*violento*

c  
 Col-um-bine has sto-len, laugh Pun-chi - nel -'lo! The world will cry, "bra-  
*- vo - la Co - lom - bi - na, ri - di, Pa - gliac cio... e o - gnun ap - plau di.*

*poco rit.* *a tempo*

c  
 - vol!" Go hide with laugh-ter thy tears and thy sor - row!  
*- rà! Tra - mu - ta in laz - zi lo spa - smo ed il pian - to;*

*col canto* *a tempo*

*affrett.* *cresc rit.*

Sing and be mer - ry — play - ing thy part Ah! —  
 in u - nū smor - fia il sin - ghiozzo èl do - lor... Ah! —

*col canto* *cresc poco rit.*

*a piena voce, straziante*

Laugh, Pun - chi - nel - lo! for the love that is  
 Ri - di Pa - gliac - cio, sul tuo a - mo - re in -

*molto rit.*

*con grande espressione* (sobbing)

end - ed. Laugh for the pain that — is eat - ing thy  
 - fran - to! Ri - di del duol che t'av - ve - le - na il

*cedendo*

*Lo stesso movimento.* (moves slowly towards the theatre weeping, pushes curtain roughly as if

heart! —  
 cor. —  
*cantabile con molta espressione*

*mf sonoro*  
*r.h.*



not wishing to enter then begins to weep again Takes his head in his hands and hides

*cresc. sempre*

his face, takes a few steps towards the curtain)

*f*  
*poco rit. con dolore*  
*p*

*rianimando*

(enters and disappears)

*rit. ed accentato molto*

*marcato il canto*  
*r.h.*

End of Act I.

# INTERMEZZO.

Sostenuto assai (♩=50.)  
*drammaticamente*

The musical score consists of four systems of music. The first system shows a piano part with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system continues the piano part with a forte (*f*) dynamic and a piano (*p*) dynamic. The third system features a piano part with a pianissimo (*pp*) dynamic and the instruction *con tristezza*. The fourth system includes a harp part (*Harp.*) and piano parts for the left hand (*l.h.*) and right hand (*rh.*).



*p* *cresc. sempre*

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

*sospeso* *p* *d* *Cantabile. (♩ = 58.)*

3

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes a melodic line in the treble clef and a bass line in the bass clef, with various chords and intervals.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef, with various chords and intervals.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef, with various chords and intervals.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef, with various chords and intervals. The system ends with a 3/4 time signature.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef, with various chords and intervals. The system ends with a 3/4 time signature and a *ppp* dynamic marking.



## ACT II.

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

## SCENE I. Men, women and Chorus.

Marziale deciso. (♩ 112)

(Trumpet behind scene)

The first system of music is a piano accompaniment for a trumpet part. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano part consists of a series of chords and single notes in the right hand, with a more active line in the left hand. The trumpet part is indicated by a treble clef and a key signature of two sharps, with notes that correspond to the piano accompaniment.

(Big drum behind scene)

The second system of music continues the piano accompaniment and the big drum part. The piano part continues with similar chordal and melodic patterns. The big drum part is indicated by a bass clef and a key signature of two sharps, with notes that correspond to the piano accompaniment.

The third system of music continues the piano accompaniment. The piano part continues with similar chordal and melodic patterns.

*r. h.*

The fourth system of music continues the piano accompaniment. The piano part continues with similar chordal and melodic patterns. The right hand part is indicated by a treble clef and a key signature of two sharps.

First system of piano accompaniment, consisting of two staves (treble and bass clef) in a key signature of two sharps (D major). The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of piano accompaniment, continuing the rhythmic pattern from the first system.

CHORUS

Sop. I. (from behind the scene) Oh!  
(*Chel.*)

Ten. I. Oh!  
Où!

Third system featuring vocal staves for Soprano I and Tenor I. The Soprano part begins with the instruction "(from behind the scene)" and the lyrics "Oh!" and "(Chel.)". The Tenor part begins with the lyrics "Oh!" and "Où!".

Third system of piano accompaniment, continuing the rhythmic pattern.

Fourth system of piano accompaniment, continuing the rhythmic pattern.

*ad libitum*  
Fl.

Fifth system of piano accompaniment, including a flute part marked "Fl." and "ad libitum". The piano accompaniment continues with a consistent rhythmic pattern.



Ten. II. (from behind & left)

Oh!  
Ohè!

Bass I.

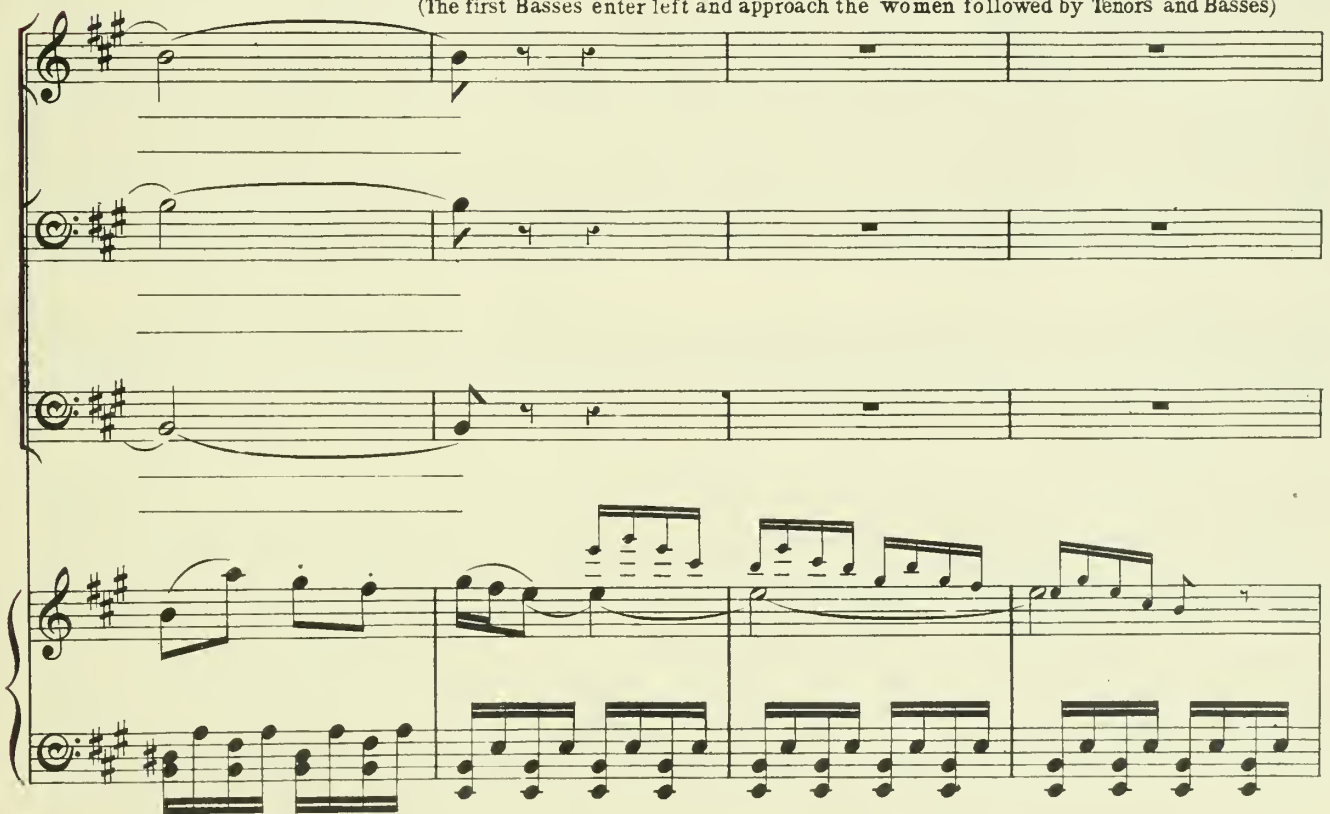
Oh!  
Ohè!

Bass II.

Oh!  
Ohè!



(The first Basses enter left and approach the women followed by Tenors and Basses)



Sop. I.

Quick . ly!  
Pre - sto!

Quick . ly, sweet  
Presto af - fret -

Ten. I.

Quick . ly!  
Pre - sto!

Sop. I.

gos . sip, come, the show, the show's be - gin - ning!  
- tia - mo - ci, af - fret - tia - mo - ci com - pu - re!

Ten. I.

Quick . ly, quick - - - ly!  
Pre - sto, pre - - - sto!

Bass I.

Quick . ly!  
Pre - sto!



Sop. I.  
 quick - ly, ther gos - sip come the show's be - gin  
*Pre - sto, af - fret - tia - mo - ci svel - to, com - pa*

Sop. II.  
 quick - ly, sweet gos - sip the show's be - gin  
*Pre - sto, affret - tiam - ci svel - to, com - pa*

Ten. I.  
 Quick - ly, sweet  
*Pre - sto, af - fret -*

Bass II.  
 Quick - ly, sweet  
*Pre - sto, af - fret -*

TONIO.  
 Walk up, walk up, walk up, good  
*A - van - ti, a - van - ti, a - van - ti, a -*

ning!  
*re,*

ning!  
*re,*

gos - sip. quick - ly come  
*- tia - mo - ci com - par,*

gos - sip; quick - ly come  
*- tia - mo - ci com - par,*

T

peo - - - ple!  
- van - - - ti!

Sop. I.

Hark! how they beat the drum  
chè lo spet - ta - co - lo

Sop. II.

Hark! how they beat the drum  
chè lo spet - ta - co - lo

Ten. I.

O what a crush, I say  
O Dio che cor - re - re

Bass I.

Now then!  
Pre - sto!

Sop. I.

Oh, what a din - -  
dee co - min - cia

Sop. II.

Oh, what a din - -  
dee co - min - cia

Ten. I.

rush - ing for pla - -  
per giun - ger to

Ten. II.

Now then be - gin the play, be -  
Dee lo spet - tu - col co - min -

Bass I.

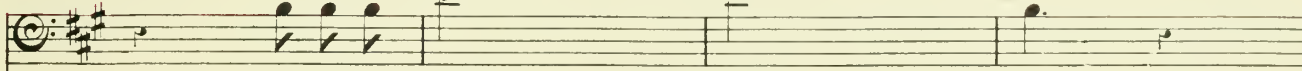
Now then!  
Pre - sto!

Now then be - gin the play, be -  
Dee lo spet - tu - col co - min -



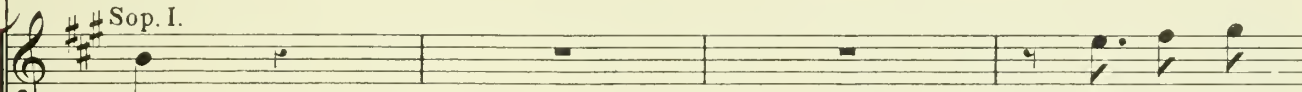
TONIO.

*con vigore*



All to your pla - ces!  
Si dà prin - ci - pio!

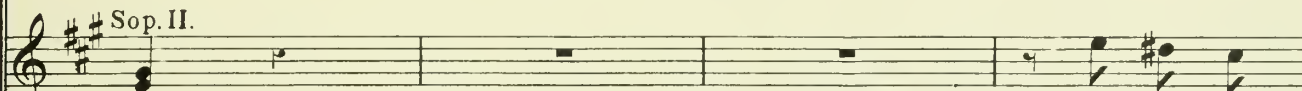
Sop. I.



- ning  
- re.

Come, quick.ly,  
Pre - sto com -

Sop. II.



- ning  
- re.

Come, quick.ly,  
Pre - sto com

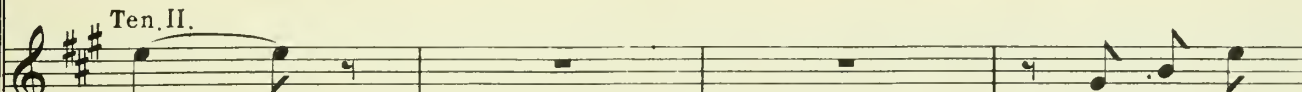
Ten. I.



- es  
- sto!

Now then, the  
Dee lo spet -

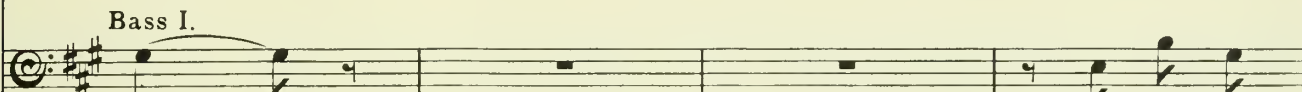
Ten. II.



- gin \_\_\_\_\_  
- ciar. \_\_\_\_\_

Now then, the  
Dee lo spet -

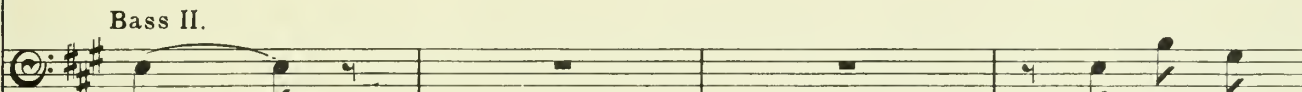
Bass I.



- gin \_\_\_\_\_  
- ciar. \_\_\_\_\_

Now then, the  
Dee lo spet -

Bass II.



- gin \_\_\_\_\_  
- ciar. \_\_\_\_\_

Now then, the  
Dee lo spet -



T

Ladies and gentlemen, take your places!  
*Si dà prin - ci - pio, avan - ti, a - van - ti!*

gos - sip, gos - sip, come \_\_\_\_\_  
 - pa - ri ci af - fret - tiam. \_\_\_\_\_

gos - sip, gos - sip, come \_\_\_\_\_  
 - pa - ri ci af - fret - tiam. \_\_\_\_\_

play, the play be - gin \_\_\_\_\_  
 - ta - col co - min - ciar. \_\_\_\_\_

play, the play be - gin \_\_\_\_\_  
 - ta - col co - min - ciar. \_\_\_\_\_

play, the play be - gin \_\_\_\_\_  
 - ta - col co - min - ciar. \_\_\_\_\_

play, the play be - gin \_\_\_\_\_  
 - ta - col co - min - ciar. \_\_\_\_\_



Bass I. *senza rall.*

Look at, look at the pret ty girls rib - bons and la -  
 Veh, co - me, co - me cor - ro - no le bric - con - cel -

Sop. I.

See how, see how they're rushing  
 Che cor - re - re mio Dio! —

Sop. II.

See how they are rushing  
 Che: cor - rer mio Dio! —

Ten. I.

See how they are rushing Come sit beside us here, my pretty  
 Che cor - rer mio Dio! — Ac - co - mo - da - te - vi co - ma - ri

Ten. II.

See how they are rushing  
 Che cor - rer mio Dio! —

Bass I.

- ces So gai - ly dan - cing  
 - le! le bric - con - cel - le!

Bass II.

See how they are rushing  
 Che cor - rer mio Dio! —

*marcato*

(Silvio comes from back & takes

Sop. Just for a place in front  
*Per giun - ger to - sto qua.*

Ten I. I & II.  
 Ah sweet pret - ty mai - dens!  
*O co - ma - ri bel - le!*

Ten II. fa - ces Ah sweet pret - ty mai - dens!  
*bel - le! O co - ma - ri bel - le!*

his place in front on left nodding to his friends)  
 TONIO

Come, take your places!  
*Pi - glia - te po - sto!*

Come, take your places!  
*Pi - glia - te po - sto!*

Now for good places!  
*Cer - chiamo po - sto!*

Now for good places!  
*Ben sul davan - ti.*

Now for good places!  
*Cer - chiamo po - sto!*

Now for good places!  
*Ben sul davan - ti.*

Now for good places!  
*Cer - chiamo po - sto!*

Now for good places!  
*Ben sul davan - ti.*



Come quick - ly come I say — And get good pla - ces  
*Cer - chiam di met - ter - ci — ben sul da - van - ti*

Come quick - ly come I say — And get good pla - ces  
*Cer - chiam di met - ter - ci — ben sul da - van - ti*

Come quick - ly come I say — And get good pla - ces  
*Cer - chiam di met - ter - ci — ben sul da - van - ti*

Now then be - gin the play — why keep us wait - ing?  
*chè lo spet - ta - co - lo — dee co - min - cia - re.*

Now then be - gin the play — why keep us wait - ing?  
*chè lo spet - ta - co - lo — dee co - min - cia - re.*

Now then be - gin the play — why keep us wait - ing?  
*che lo spet - ta - co - lo — dee co - min - cia - re.*

TONIO

Walk up then!  
*A\_van-ti!*

Come take your places! all!  
*Piglia-te po-sto! su!*

Sop. I.

Be - gin the play  
*Spic - cia - te - vi!*

Now then be -  
*Via su spic -*

Sop. II.

Be - gin the play  
*Spic - cia - te - vi!*

Now then be -  
*Via su spic -*

Ten.

Be - gin the play  
*Spic - cia - te - vi!*

Now then be -  
*Via su spic -*

Bass.

Be - gin the play  
*Spic - cia - te - vi!*

Now then be -  
*Via su spic -*

- gin the play why keep us waiting? Have done your  
- cia - te - vi in - co - min - cia - te. Per - che tar -

- gin the play why keep us waiting? Have done your  
- cia - te - vi in - co - min - cia - te. Per - che tar -

- gin the play why keep us waiting? Have done your  
- cia - te - vi in - co - min - cia - te. Per - che tar -

- gin the play why keep us waiting? Have done your  
- cia - te - vi in - co - min - cia - te. Per - che tar -



Sop. I.  
 pra - ting pray — have done your pra - ting! Now for the play —  
 - da - te mai? — per - chè tar - da - te? Siam tutti là!

Sop. II.  
 pra - ting pray — have done your pra - ting! Now for the play —  
 - da - te mai? — per - chè tar - da - te? Siam tutti là!

Ten. I.  
 pra - ting pray — have done your pra - ting! Now for the play —  
 - da - te mai? — per - chè tar - da - te? Siam tutti là!

Ten. II.  
 pra - ting pray — have done your pra - ting! Now for the play —  
 - da - te mai? — per - chè tar - da - te? Siam tutti là!

Bass I.  
 pra - ting have done your pra - ting! Now for the play  
 - da - te, per - chè tar - da - te? Siam tutti là!

Bass II.  
 pra - ting have done your pra - ting! Now for the play  
 - da - te, per - chè tar - da - te? Siam tutti là!

(Tonio exit behind theatre carrying away the drum Peppe goes to settle the women who are quarrelling about their seats)

TONIO  
 Walk up. I say, walk up, good peo - ple!  
 A - vanti, a - van - ti, avan ti, a - van - ti!

Sop. I.  
 Why are you pushing, you?  
 Ma non pi - giu - te - vi,

Sop. II.  
 Why are you  
 Ma non pi -

Sop. I.  
I'm ba king! Hey! Hey!  
fa cal - do! Su! su!

Sop. II.  
push'ing? I'm ba king! Hey!  
- giu - te - vi, fa cal - do! Su!

Sop. I. *f gridando*  
Help, Pep - pe help us, do! Pep - pe  
Su; Pep - pe a - iu - - ta - ci! Pep - pe!

Sop. II.  
Hey!  
su!

Ten. I.  
See! how they fight their way!  
Veh! s'ac - ca - pi - glia - no!

Ten. II.  
See! how they fight their way!  
Veh! s'ac - ca - pi - glia - no!

Bass I.  
See! how they fight their way!  
Veh! s'ac - ca - pi - gliano!

Bass II.  
See! how they fight their way!  
Veh! s'ac - ca - pi - gliano!

*f con anima e vivacita*



Sop. I.  
Our pla - ces tak - ing!  
Su, su v'è posto accan - to!

Sop. II.  
Pep - pe  
Pep - pe  
Where are our  
V'è posto ac -

Ten. I.  
to get be - tween us!  
chia - ma - no a - iu - to!

Ten. II.  
to get be - tween us! See  
chia - ma - no a - iu - to! Veh!

Sit down you there, take care, take care!  
Se - de - te, via sen - za gri - dar.

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

Why are you push - ing pray?  
Ma non pi - gia - te - vi,

pla - ces? Where are our pla - ces? Help, Pep - pe help, I pray?  
- can - to, V'è posto accan - to! Su; Pep - pe u - iu - ta - ci

see!  
veh! You, there sit down I say  
Ma via se - de - te - vi

(laughing)  
Ha! Ha!  
Ah! Ah!

PEPPE

Sit down, sit  
Se - de - te,

Sop. I.  
I'm near - ly bak - ing!  
fa - cal - do tan - to!

Sop. II.  
our pla - ces tak - ing!  
Vè po - sto ac - can - to!

Ten. I.  
sit down, sit down there!  
sen - za gri - da - re!

Ten. II.  
sit down, sit down there!  
sen - za gri - da - re!

Bass I.  
Sit down, sit down I say take care!  
Se - de - te, via, sen - za gri - dar!

Bass II.  
Sit down, sit down I say take care!  
Se - de - te, via, sen - za gri - dar!

P  
down, I say take care  
via, sen - za gri - dar!



Poco meno.  
NEDDA

Be  
Sii

SILVIO (aside Nedda, as he pays for his seat)

Poco meno.

Ned - da!  
Ned - da!

N  
care - ful!  
cau - to!  
He has not seen  
Non t'ha ve - du

N  
us!  
- to!

SILVIO

To - night re - mem - ber, Love,  
Ver - rò ad at - ten - der - ti.

(Nedda walks away, & goes on collecting the money)

S

Sop. I. I shall be there!  
Non o - bli - ar!

Sop. II. Now then!  
Suv - via!

Bass I. Now then!  
Suv - via!

Bass II. Now  
Suv -

then  
Suv -

Sop. I.

Sop. II.

Ten. I. Be - gin the play  
spic - cia - te - vi!

Ten. II.

Bass I. Be - gin the play  
spic - cia - te - vi!

then  
via. Be - gin the play  
spic - cia - te - vi!

Bass II. then  
- via. Be - gin the play  
spic - cia - te - vi!



Tempo I.

Sop. I. *Be\_gin!  
Per - ché,*

Sop. II. *Be\_gin!  
Per - ché,*

Ten. *Be\_gin!  
Or - sù!*

Bass

Why keep us wait - ing? Have done your  
*Tempo I. Per - ché tur - da - te? in - co - min -*

1 + 1 2 3 + 1 2  
 4 2 1 +

PEPPE

*Keep back there!  
Che fu - ria!*

why will you keep us wait - ing?  
*per - ché, perchè in - du - gia - te?*

why will you keep us wait - ing?  
*per - ché, perchè in - du - gia - te?*

why will you keep us wait - ing?  
*per - ché, perchè in - du - gia - te?*

prat - ing! Why keep us wait - ing?  
*- cia - te! Perchè in - du - gia - te?*

4 3 2 1 + 1 +  
 4 3 2 1 + 2 1 +

P

back, I say!  
*Di-a-vo-lo!*

First you must pay, please!  
*Pri - ma pu - ga - te.*

This way, this way  
*Ned-da incas - sa*

Now then! Now then!  
*Su! su! su - via!*

Now then! Now then!  
*Su! su! su - via!*

Now then! Now then!  
*Su! su! su - via!*

Now then! This  
*Su! su! Di*

P

please!  
*- te!*

Ten.

This way! This way this way, I say this  
*Di qua! di qua! di qua! di qua! di*

Bass

way! This way! this way I say this  
*qua! di qua! di qua! di qua! di*



Sop. I.  
Have done your prat - ing! Now  
In - co - min - cia - te!

Sop. II.  
Have done your prat - ing! Now  
In - co - min - cia - te!

Ten.  
way, this way, this way! Now then Now  
qua, di qua, di qua! Suo - vi - a! Per -

Bass  
way, this way, this way! Now then  
qua, di qua, di qua! Suo - vi - a!

*ff cresc.*

Un poco ritenuto.

then be - gin Too long you've kept us  
- chè tar - dar? Spic - cia - te, in co - min -

then be - gin Too long you've kept us  
- chè tar - dar? Spic - cia - te, in co - min -

then be - gin Too long you've kept us  
- chè tar - dar? Spic - cia - te, in co - min -

Now then be - gin Too long you've kept us  
Per - chè tar - dar? Spic - cia - te, in co - min -

Un poco ritenuto.

*ff*



wait - ing Do stop your din do  
- cia - te. Per - chè tar - dar? Suo -

wait - ing Do stop your din do  
- cia - te. Per - chè tar - dar? Suo -

wait - ing Do stop your din do  
- cia - te. Per - chè tar - dar? Suo -

wait - ing your din! your din! do  
- cia - te. Per - chè tar - dar? Suo -

The first system consists of four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "wait - ing Do stop your din do - cia - te. Per - chè tar - dar? Suo -". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

stop your din and prat - ing Be - gin be -  
- via que - sta com - me - dia! Fac - ciam ru -

stop your din and prat - ing Be - gin be -  
- via que - sta com - me - dia! Fac - ciam ru -

stop your din and prat - ing Be - gin be -  
- via que - sta com - me - dia! Fac - ciam ru -

stop your din and prat - ing Be - gin  
- via que - sta com - me - dia! Fac - ciam

The second system consists of four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "stop your din and prat - ing Be - gin be - via que - sta com - me - dia! Fac - ciam ru -". The piano part continues with a rhythmic accompaniment similar to the first system.



- gin mor, It's sev'n o' clock I'm cer - tain We Dig -  
 - mor, sî sî, fac - ciam ru - mo - re! Dig -

- gin mor, It's sev'n o' clock Im cer - tain We Dig -  
 - mor, sî sî, fac - ciam ru - mo - re! Dig -

- gin mor, It's sev'n o' clock Im cer - tain We Dig -  
 - mor, sî sî, fac - ciam ru - mo - re! Dig -

be - gin ru - mor, It's sev'n o' clock I'm cer - tain  
 ru - mor, sî sî, fac - ciam ru - mo - re!

all già, are here! ring up, ring up the  
 Dig - già, dig già suo - nar ven - ti - tre

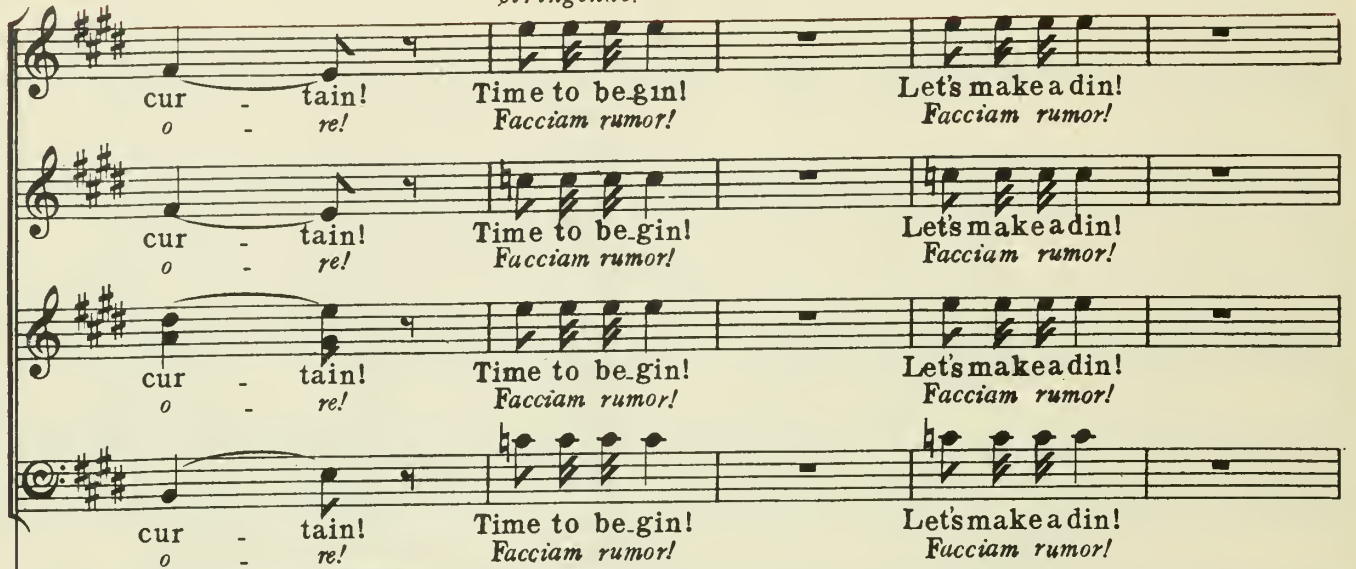
all già, are here! ring up, ring up the  
 Dig - già, dig già suo - nar ven - ti - tre

all già, are here! ring up, ring up the  
 Dig - già, dig già suo - nar ven - ti - tre

are in! are in ring up, ring up the  
 Dig - già, dig già suo - nar ven - ti - tre



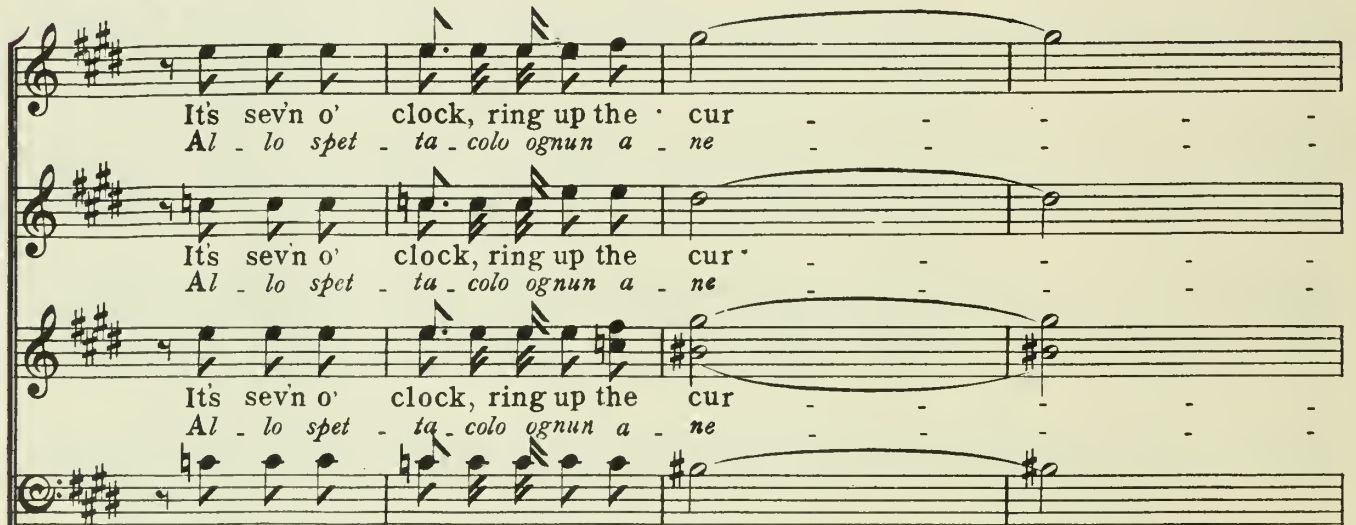
*stringendo.*



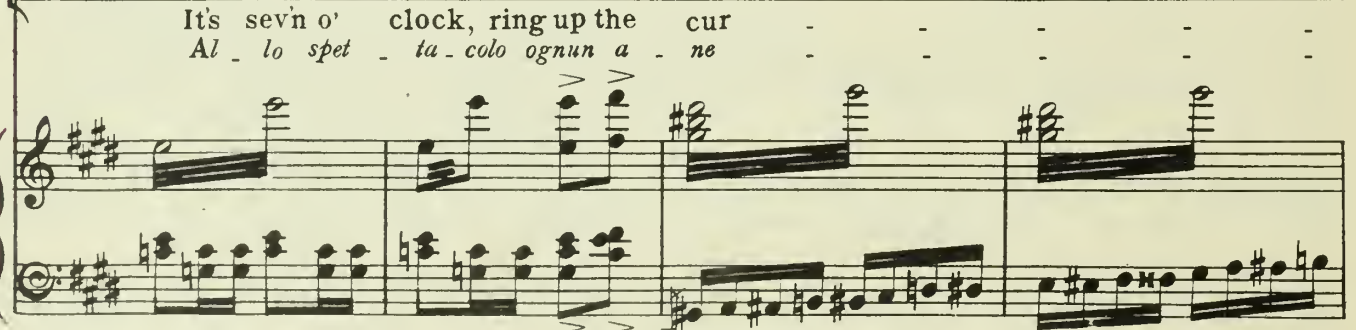
cur - tain! Time to be gin! Let's make a din!  
o - re! Facciam rumor! Facciam rumor!



*stringendo*



It's sevn o' clock, ring up the cur  
Al - lo spet - ta - colo ognun a - ne





(Bell rung loudly inside the theatre)

(cries of satisfaction)

- tain  
- la!

Ah!  
Ah!

- tain  
- la!

Ah!  
Ah!

- tain  
- la!

Ah!  
Ah!

- tain  
- la!

Ah!  
Ah:

Be  
Si

Be  
Si

Be  
Si

Be  
Si

Ring up the cur - tain! Be  
S'al - za la te - la! Si

Largo maestoso

si - lent keep still, there! Keep still there! Be si -  
 - len - zio! Si - len - zio! Si - len - zio! Si - len

Largo maestoso

*fff sostenuto assai*

- lent! you there! I say! you there!  
 - zio! O - là! O - là! O - là!



# 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 dynamic (*sf*) and features a melodic line in the right hand with a slur over an 11-measure phrase and a triplet of eighth notes. The left hand provides a steady accompaniment with chords and moving lines.

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

The second system continues the piano accompaniment. It features a 7-measure slur in the right hand and continues the accompaniment in the left hand.

anxiously to the door on right)

The third system includes a forte dynamic (*sf*) and a 11-measure slur in the right hand. The accompaniment in the left hand continues with a consistent rhythmic pattern.

The fourth system features a 3-measure slur in the right hand and a 11-measure slur. The piano accompaniment continues with a steady accompaniment in the left hand.

The fifth system concludes the piece. It features a key signature change to B-flat major (one flat) and ends with a double bar line. The piano accompaniment continues with a steady accompaniment in the left hand.

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

The first system of piano accompaniment features a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat).

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

COLUMBINE

The vocal line for Columbine begins with a rest, followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

My hus - band Punci - nel - - lo  
 Pa - gliac - cio mio ma - ri - - to

The vocal line continues with the lyrics. The piano accompaniment concludes with a final cadence, including a fermata on the final chord.

comes not till morning; Empty lies the street!  
 a tar - da not - te sol ri - tor - ne - rà —



(sits down again, impatiently)

(Columbine gets up and comes down stage)

COLUM.

Tad-de-o's at the mar - ket, la - - zy  
E quel-lo sci - mu - ni - to di Tad -

Co  
fel - low! All is safe, — is safe and sweet!  
- de - o per - chè mai — non è an - cor qua? —

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

Allegretto un poco moderato. (♩ = 120.) Ha! Ha!  
 (Violin pizz, behind scene) Ah! ah!

come accordando Orchestra pizz.

come montando grado a grado la corda

Key C. HARLEQUIN (behind scene)

O. Col.umbine, un - bar to me thy lattice high,  
 O. Co - lom - bina, il te - ne - ro fi - do Ar - lec - chin...

H

I watch and sigh,  
 è a te vi - cin!

un poco cedendo questa battuta Flute



H *||r' :- d' :t .r' |d' :- .t :l .d' |t .fe :se .l :t .d' |t :m :- }*  
 long - - ing to hear thee, and be near thee, as the hours go by  
*Di - - te chia - man - do, e so - spi - ran - do aspet - ta il po - ve - rin!*

H *||- :- :- | - . : : | : : : | : : : | m' :- :- }*  
 Ah  
 La

H *||- :r' .d' :t .r' |d' .t :l .t :d' .r' |m' :- :- |m' :l' . :- .m' }*  
 — show thy lit - tle face to me, so dear thou art, Thou hast my  
 — tua fac - cet - ta mo - stra - mi, chio vo' ba - ciar sen - za tar -  
*poco rit.*

*col canto*

H *||f' :- :- | - :- : | : .f' :r' .d' |ta :ta, .r' :ta .l }*  
 heart Ah, do not vex me, tease and per -  
 - dar - - la. tua boc - cuc - cia. A - mor mi

||se :se, .m :b .se |t| .se :l .t :d' .r' |m' :- :- } *legando*

H  
-plex me, How can I live with-out thy lov-ing heart?  
cruc - cia! A - mor mi cruc-cia e mi sta a tor - men - tar!

Flute

||f' :- :- |m' :- :- | .se :l .t :d' .r' |m' :- :- }

H  
Ah! with-out thy lov-ing heart!  
Ah! e mi sta a tor - men - tar!

||- :- :- | - :- . : D.2. |m'r' :- :- | - :d' .t :l .d' }

H  
O Co - lum-bine, then  
O Co - lom - bi - na

||t .l :s .l :t .d' |r' :- : |r' rall. :s' :- .f' |t's' :r' :- }

H  
list to me, thy door un - bar! come down, my star!  
schiu-di - mi, il fi - ne - strin, che a te vi - cin  
ten. *ripigliando il tempo*

col canto



H  
 ||r' :s' :- .f' |f' :ta :- |r' :ta :l |se :- :m  
 look down a - bove me! Come down and love me  
 di te chia - man - do e so - spi - ran - do

H  
 ||- .m :se .l :t .d' |l : : : | : : :  
 — see, where a - lone I sigh!  
 — è il po - ve - ro Ar - lec - chin!

Oboe

H  
 || : : |m :se .l :t .d' |l .m' :m' :-  
 For if thou lov'st me not,  
 A te vi - cin, *a tempo*

Flute

H  
 || : : | : : : | : : : | : : :  
 Let me die!  
 è Ar - lec - chin!

*sino alla fine*

*deciso*

*f*

170 Tempo di Minuetto. (♩ = 69.)

COLUM. (coming down stage)

Ah, yes 'tis now the hour en -  
Di fa - re il se - gno con - ve -

- tranc - ing! The mo - ment's ad - van - cing!  
- nu - to ap - pres - sa li - stan - te,

And Har - le - quin is waiting there!  
ed Ar - lec - chi - no a - spet - ta!

(Columbine sits again at table)

TADDEO (Tonio, dressed as Taddeo, peeps thro' door and watches Nedda.)

Be -  
È



SCENA COMICA.

Moderato e sostenuto.

(lifting his hands and the basket upwards)

rall. stacc. comicamente

(in mock tragic style)

Ta

- hold her!  
des - sa!

Ah, how sur - pass - ing  
Dei, co - me è bel -

l.h.

col canto

Tempo I. (♩=60)

Ta

fair!  
- la!

Ah! just to tell her, re - bellious  
Se a la ru - bel - la io di - sve -

(all laugh)

CHORUS

Ha! ha! ha! ha! ha!  
Ah! ah! ah! ah! ah!

f

Tempo I.

p

f affrettato

Ta

maiden! just to tell her, the love with which I'm la - den!  
- lus - si l'a - mor mio che com - muo - ve fi - noi sas - si!

col canto

Ta 

All safe and clear, now.  
Lun - - gi è lo spo - so.

*l.h.*

Ta 

No hus - band near now! Why should I  
Per - chè non o - so? So - li noi

Ta 

fear now? There's no one to sus - pect me! Come  
sia - mo e sen - za al - cun so - spet - to! Or -

COLOM. 

(Columbine turning without rising)

Well  
Sei  
(with a long exaggerated sigh)

Ta 

Love! di - rect me! Ah! (laughter from the  
- su Pro - via - mo! Ah! spectators)









COLUM. (interrupting)

How much? I say, your reckning  
*Quan.to spen-de-sti dal trat-*

*p*

Hear! O maiden tender! From the day -  
*Di, u-dir-mi vuoi? Dal di.*

(Columbine, snatches the basket from him, places it on table, then goes to the window, opens it and makes a signal)

rend - - er!  
 - to - - re?

Just one and threepence! Hear me say how I  
*Una e cin-quanta. Da quel di il mio*

(close to the table)

Get away, get a - way!  
*Non seccar-mi Taddeo!*

love thee and a - dore thee!  
*co - re... il mio co - - re...*

(with meaning)

Ta Pure! yes I know thou art,  
*So* Come nel I<sup>o</sup> Atto. (♩ = 69.) *che sei pu - - - ra,*

Ta pure as the snowflake, the snowflake  
*so che sei pu - ra,* *esagerato* *sei pu - ra*

*sospeso*

Ta pure as the snowflake fall - - - ing!  
*e* *ca - sta al par di ne - - - ve!*

*ghignando* (meanwhile Harlequin jumps in thro' window, puts bottle down and goes cau-  
 tiously behind Taddeo)

Ta Yes! pure as the snowflake falling. Why wilt thou  
*Sì, ca - sta!...* *al par di ne - ve!* *E ben che*

Violoncello.

*p* *cantabile espressivo*



Ta

close thy heart un - to my  
 du - ra, au - ra ti

Ta

call - ing? Dearest, say, must I  
 mo - stri, du - ra, ad o - bli -

*sospeso*

HARLEQUIN (taking Taddeo by the ear and kicking him)

Yes, or I'll  
 Va a pigliar

Ta

leave thee and forsake thee must I forsake thee?  
 - ar - ti non ri - e - sco! no! non riesco!

Poco più senza troppo affrett.

(spectators laugh)

TADDEO

H  
 make - thee! What. you love her! then  
 fre - sco! Nu - mi! s'a - man! mur -

Poco più senza troppo affrett.

(to Harlequin)

rit. (extending his hands)

Ta  
 I must hand her ov - er! My bless - ing  
 - ren - do ai det - ti tuo - i. Vi be - ne -

col canto

(retreating to the door)

Ta  
 for you! Yon - der, I shall watch o'er  
 - di - co! Là ve - glio su vo -

(exit by the door right the spectators laugh & applaud)

Ta  
 you!  
 - i!

*p*



DUET

And<sup>no</sup> Sost<sup>o</sup> e grazioso. (♩ = 72)

(Colum & Harlequin watching each other with exaggerated looks of love)

COLUM. HARLEQUIN

Dear Har - le - quin - My Co - lum - bine!  
 Arlec - chin! - Colom - bi - na!

H

Ah, how we've pray'd, dear, and love has heard our  
 Al - fin s'ar - ren - da ai no - stri prieghi a -

H

prayer!  
 - mor!

COLUM. *deciso*

The supper's  
 Facciam me -

*affrett.*

*col canto*

(Columbine takes from table knives, forks & spoons for two, places the fowl on table, while Harlequin takes up the bottle which he left on the ground)

Co

laid, dear!  
 - ren - da.

See  
 Guar

*r.h.*

*l.h.*

Tempo di Gavotta, (♩ = 56)  
Con molta eleganza

HARLEQUIN

Co  
here, see here my dear-est dear, the sup-er that I've bought thee Ob-  
-da, amor mio, che splen-di-da ce-net-ta pre-pa-ra-i! Guar-

Viola

*p* legg. ed eleganza

H  
-serve my love, my dain-ty dove the splen-did wine I've  
-da, amor mio, che net-ta-re di-vi-no t'ap-por-

Fagotto & Viola

COLUM.  
Ah! For love is ve-ry fond of wine and  
Ah! L'a-more a-ma gli ef-flu-vii del

H  
brought thee Ah! For love is ve-ry fond of wine and  
-ta-i! Ah! L'a-more a-ma gli ef-flu-vii del

Viola

senza rall.



(sitting at table)

Co  
par-tial to the kitchen! My Topermost be-  
vin, de la cu - ci - na! Ama - bi - le be -

H  
par-tial to the kitchen! My greedy lit-tle Columbine! be-  
vin, de la cu - ci - na! Mia ghiotta Colom - bi - na! Colom -

*molto rall.* *affrett.*

*molto rall.* *affrett. . . .*

Co  
- witch - in!  
- o - ne! (helping each other)

H  
- witch - in!  
- bi - na!

*tr* *sciolto con eleganza*

*col canto*

(Harlequin takes a little phial which he has concealed about him)

H  
Take then this lit-tle phil - tre fine,  
Prendi questo nar - co - ti - co;

*tr* *tr* *pp*

H  
 give it to thy husband! Pour it in his wine and  
*dal - lo a Pa - gliaccio pria che s'ad - dor - menti.*

H  
 then let's fly, my dear! Yes, give it me! Be -  
*poi fuggiamo insiem! Si por - gi! At -*

COLUMBINE TADDEO

Allegretto agitato. (♩ = 169)  
 (enters with mock alarm)

Ta  
 - ware thy husband is  
 - ten - ti! Pa - gliaccio... è

Ta  
 here! For weapons seeking With anger stamping! All's dis -  
 là tut - to stra - vol - ta... ed ar - mi cer - ca! Ei sa



Ta (goes off left & shuts door)

- cov - ered I'd bet - ter be de - camp - ing!  
 tut - to Io cor - ro a bar - ri - car - mi!

COLUM. (spectators laugh) (To Harlequin) (Harlequin goes to window & leaps out)

Fly, then!  
 Vi - a!

HARLEQUIN (as he disappears) SCENE & DUET FINALE. (disappears)

Pour the phil - tre pour it in his wine love!  
 Versa il fil - tro ne la taz - za su - a!

*dim e rit. il tempo*

Larghetto affettuoso. ♩ = 88

COLUM. (at the window) (Canio dressed as Punchinello enters from door right)

To night love! And for ev - er I shall be thine love!  
 A sta - not - te E per sem - pre io sa - rò tua!





N  
 drink - ing!  
*a - co?*

(restraining himself with difficulty)

C  
 Been drink - ing!  
*Bri - a - co!*

(Eying her with meaning)

C  
 Yes!  
*sì...*

I think so!  
*da un' o - ra!!*

NEDDA

You're back too ear - ly.  
*Tor - na - sti pre - sto.*

(pointedly)

C  
 In time, though  
*Ma in tem - po!*

*cresc.*

C

Thou fear - est! Art thou  
 Tac - co - ra? Tac -

C

sor - ry my sweet - est, my  
 - co - ra! dol - ce spo -

*affrett.*

*f*

C

dear - est? Ah! nay thou wast not  
 - si - na!! Ah! sola io ti cre -

*riprendendo il tempo*

*f violento* *p*

(still trying to restrain himself)

C

lone - ly Who has been with the love? The fool Tad - de - o on - ly  
 - de - a e due po - sti son là! Con me se - dea Tad - de - o

NEDDA



(going towards the door left)

N

in fact hes in the cupboard hid - ing  
 che là si chiu - se per pa - u - ra!

N

Come out! explain!  
 Or - sù par - la!

(from within pretending to be afraid)

*poco meno*

TONIO

Be.lieve me, sir! thy wife is true she'd nev - er  
 Cre - de - te - la! Cre - de - te - la! Es - sue

*poco meno*  
*marcato*

(sneering)

*rall. molto*

*ten.*

T

grieve thee! Those pi.ous lips of hers would ne'er de -  
 pu - ra!! E abbor - re dal men - tir quel lab - bro

*rall. col canto*

Animato. (♩ = 84) (fiercely to Nedda)

CANIO

T

- ceive thee Do not tri - fle, false  
*pi - o!!* *Per la mor - - - - - te!* *Smet..*

CHORUS

TUTTI

Animato. (♩ = 84)

*sf*

C

wo - man! Dost thou for - get that  
 - tia - mo! Ho drit - to anch'io d'a -

NEDDA

(laughing)

Whose name?  
 Di chi?

C

I am al - so hu - man? Tell me his name!  
 - gir co - me o - gn'al - tr'uo - mo. *Il no - me suo*



Andante mosso.

Tell me then, by God who made me with - in whose shameless arms thou  
 Vo' il no - me de l'a - man - te tuo, del drudo infa - me a cui ti

Molto più mosso della 1ª Volta.

hast betrayed me, thou hast be - trayed me!  
 de - sti in brac - cio, o tur - pe don - na!

NEDDA (joking)

Pun.chi.nel.lo! Pun.chi.nel.lo!  
 Pa - gliaccio! Pa - gliaccio!

Allegro moderato. (♩ = 144)

CANIO

No Pun.chi.nel - lo no more!  
 No! Pa - gliac - cio non son;

c

I am a man a gain! with ach - ing  
*se il vi - so è pul - li - do, è di ver -*

c

heart and an guish deep and hu  
*- go - gna, e sma - nia di ven - det*

c

man! A heart that call - eth for  
*- ta! L'uom ri - pren - dei suoi*

c

ven - geance! for blood to wash a - way the stain!  
*drit - ti, el cor che san - gui - na vuol sangue*



*rit.* *a tempo quasi parlato*

thy foul dishonour, O shame - - - less wo-man!  
*a la var l'onta, o ma - - - le - det - ta!*

*col canto* *a tempo*

No! Pun.chi -  
 No, Pa -

- nel - lo no more! Fool that I  
 - gliac - cio non son! Son quei che

shelt - - - ered thee! And made thee mine - - - by  
 sto - - - li - do - - - ti rac - col - se or - fa -

c

ev - ery ten - der to - ken!  
 - nel - la in su - la vi - a

c

Of the love that I gave thee, what is there  
 qua - si mor - ta di fa - me, e un no - me of -

c

left to me? what have I now, but a  
 - fri - a - ti, ed un a - mor ch'era

(falls overwhelmed on the chair by table)

c

heart that is broken!  
 feb - bre e fol - li - a!!



CHORUS

Sop. I. *p*  
Sweet gos.sip, ah, it makes me weep!  
Co - ma - re, mi fa - pian - ge - re!

Sop. II.  
So true it all is  
Par ve - ra que - sta

Sop. III.  
So  
Par

SILVIO (aside) *p* CANIO  
Ah, can it be I'm dreaming? I  
Io mi riten - go ap - pe - na! Spe -

Sop. II.  
seeming!  
scena!

Sop. III.  
real

Ten. I.  
ve - ra!  
Qui - et keep!  
Che dia - mi - ne!

Bass  
Silence, down there!  
Zitte laggiù!

*poco rit.*

## Cantabile espressivo. (♩ = 72)

c

hoped hoped in my pas - sion so blind - ly con -  
 - rai, tun - toil de - li - rious ac - ce - ca - to m'a -

*p* legato molto

c

- fid - ing if not for love, for pi - ty  
 - ve - va. se non a - mor, pie - tà... mer -

Violoncelli. *espressivo*

c

sweet I lov'd, loved thee more than God in Heav'n a - bid - ing,  
 - cè! Ed o - gni sacri - fi - zio al cor lie - to, im - po - ne - va,

*3*

Violoncelli. *espressivo*



*rit. a tempo*

All my life and my be - ing lay at thy faith - less feet I  
*e fi - den - te cre - de - va più che in Dio stes - so in - te!* Ma il

*col canto a tempo*

dreamt thou wast true! I would I ne'er had met thee; I  
*vi - zio alberga sol ne l'al - ma tua ne - glet - ta; tu*

thought of thee pure and stain - less as the morn -  
*vi - sce - re non hai... sol legge'l sen - so a te!*

Thou hast bro - ken my heart I live but to for - get  
*Va, non mer - ti il mio duol, o me - re - tri - ce ab - biet -*

*col canto*



*affrett. molto* *rit. con impeto*

thee, Thou hadst my love, but now! thou hast my hate and  
 - tu. vo' ne lo sprezz - zo mio schiac - ciar - ti sot - to i

*affrett.* *rit. col canto*

NEDDA (calm and serious)

scorn! Well, then! If thou  
 piè!! \*) (almost snouting) Eb - ben! Se mi

Sop. *f*

Ten. (with enthusiasm) \*)  
 Bra - vo!  
 Bra - vo!

Bass. *\*f*  
 Bra - vo!  
 Bra - vo!

CHORUS

*Stesso movimento.*  
 (pretending to be calm)

deemest me so un - worthy come, let me go and leave thee! Ha! ha!  
 giu - di chi li te in - de - gna, mi scac - cia in questo i - stan - te, Ah! ah!

CANIO (laughing)

*a tempo*



c

No doubt, no doubt and set thee free, and let thy lov\_er's arms re -  
 Di me - glio chie - de - re non dèi che cor - rer to - sto al ca - ro a -

*Off*

c

- ceive thee! Tis clev\_er!  
 - man - te. Se' fur - ba!

*con fuoco*

c

No! thou shalt re - main, I swear it! I  
 No! per Dio! Tu re - ste - ra - i e il

*declamato*

c

want thy lover's name, comethen, de - clare it I  
 no - me del tuo gan - zo mi di - ra - i!! Suv

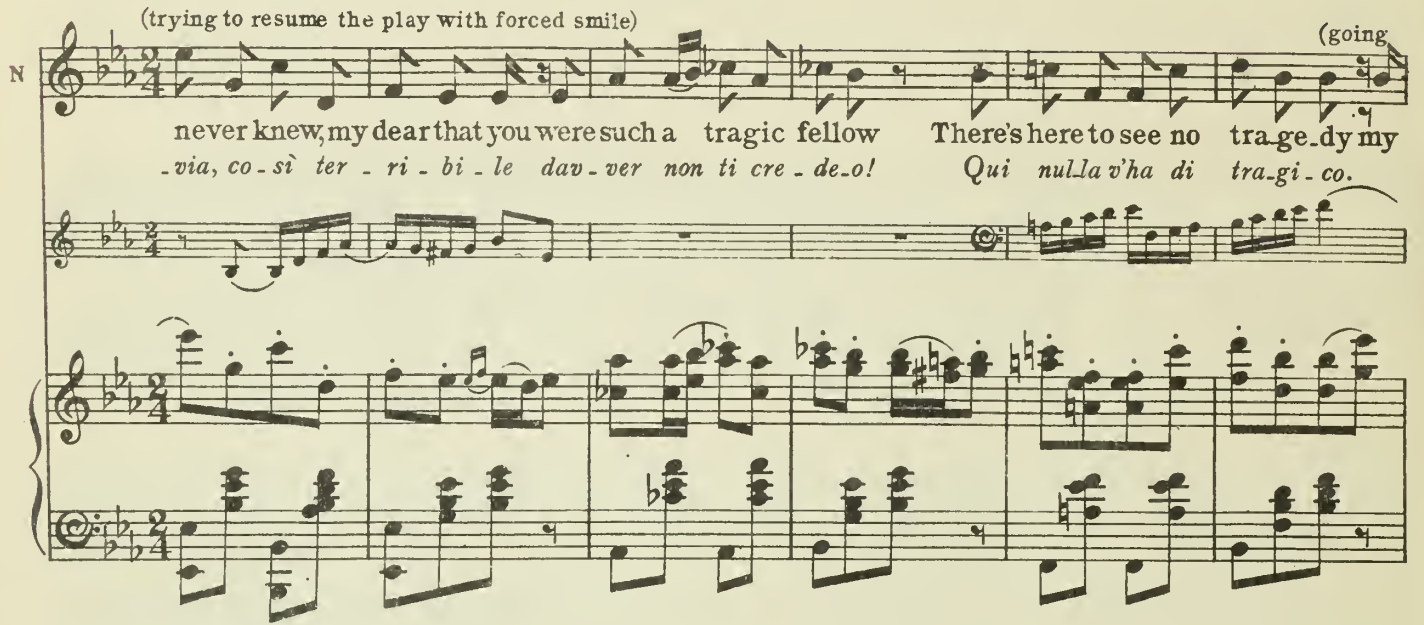
*col canto* *ff deciso*

(trying to resume the play, with a forced smile)  
NEDDA



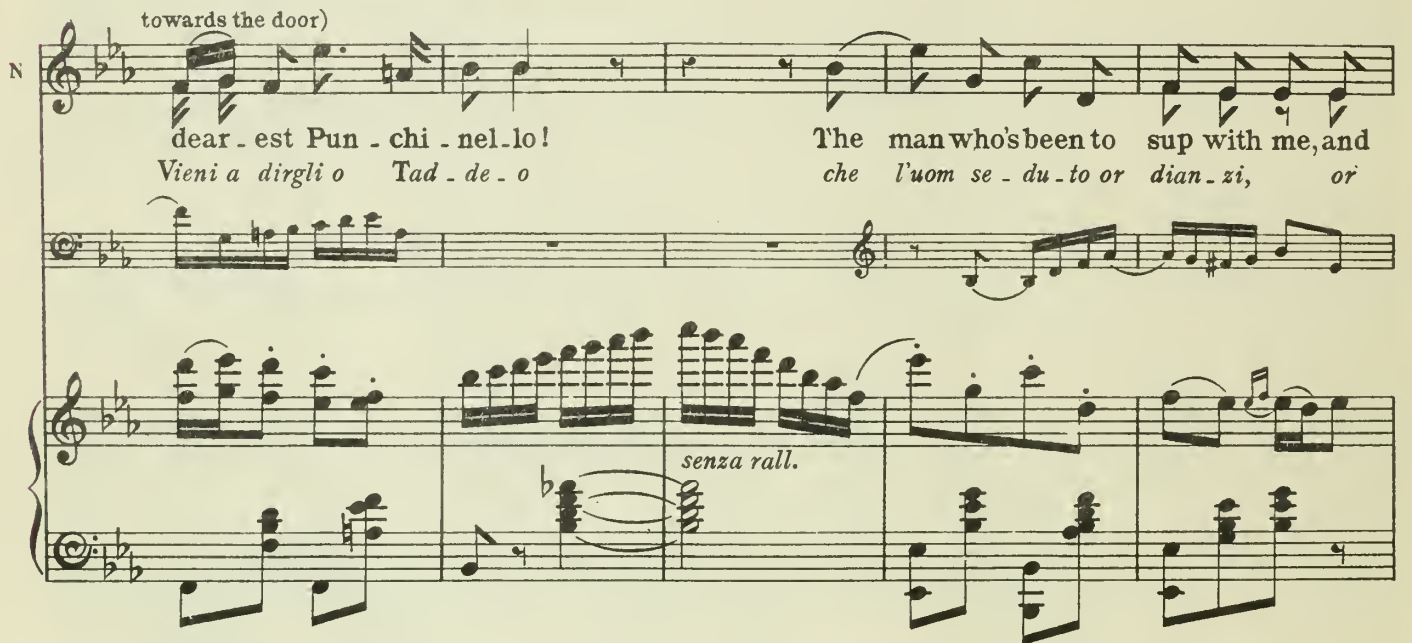
Movimento di Gavotta come nella COMMEDIA.

(trying to resume the play with forced smile) (going

N 

never knew, my dear that you were such a tragic fellow There's here to see no tra-ge-dy my  
 - via, co - sì ter - ri - bi - le dav - ver non ti cre - de - o! Qui nul - la v'ha di tra - gi - co.

towards the door)

N 

dear - est Pun - chi - nel - lo! The man who's been to sup with me, and  
 Vieni a dirgli o Tad - de - o che l'uom se - du - to or dian - zi, or

*senza rall.*

*molto rit.* *affrett.* *rit.*

N 

caused you all this bother was on - ly Harlequin you see no oth - er dear no oth -  
 dianzia me vi - ci - no e - ra... il pau - ro - so ed in - nocuo Arlec - chi -

*molto rit.* *affrett.* *col canto*



(laughter in the crowd, immediately checked at Canio's appearance)

N

- er  
- no!

CANIO *violento* Ah *declam. a piac.* dost thou  
Ah tu mi

C

mock me? my rage thou still de - fi - est?  
sfi - di! E an - cor non l'hai ca - pi - ta

C

Say who's thy lover? this moment or thou di -  
ch'io non ti ce - do?... Il no - me, o la tua vi -

(bursting out)

NEDDA

No!  
Ah!

- est! His name!  
- ta! il nome!



Allegro concitato. (♩ = 132)  
con grande energia

**Soprano I & II:**  
No! by my mother's soul un -  
No, per mia mu - dre! In -

**Chorus:**  
Ten. I & II. Ten. II. *p*  
Are they in Fan - no dan -  
Bass I. *p*  
Are they in earnest?  
Fan - no dav - ve - ro?

*Allegro concitato. (♩ = 132)*

**Soprano I:**  
- worth - - y though thou call me, I will not  
- de - - gna es - ser pos - s'i - o quel - lo che  
SILVIO

**Soprano I:** *p*  
I can - not bear it more!  
Io non re - si - sto più!

**Tenore I:** *marcato*  
What are they do.ing?  
Se - ria è la co - sa?

**Bass I:**  
earnest?  
- ve - ro?

**Tenore I:**  
Silence down there!  
Zit - ti lag - giù!

*Allegro concitato. (♩ = 132)*



(Peppe appears at back, held by Tonio)

N  
tell thee what - ev - er fate be -  
vuo - i, ma vil non son, per

S  
Ah how strange - ly it  
Oh la stra - na com -

Bass I & II.

Are they in ear - nest real -  
Seria è la co - sa e scu

N  
- fall me! For thine  
Dio! Di

PEPPE  
Let us be go - ing! To - nio Im a -  
Bi - sogna u - sci - re To - nio. Ho pa -

S  
end - eth! Si - lence fool!  
- me - dia! Ta - ci scioc - co!

Sopr.I.  
Silence!  
Zit - ti!

Ten.I.  
Silence!  
Zit - ti!

CHORUS

N  
 anger I care not, Love is a weap - on strong -  
 quel... tuo sde - - - - gno' è l'a - mor mio più for - -

P  
 - fraid!  
 - u - ra!...

N  
 - er, ——— Thus I de - fy thee! and fear thee no long -  
 - te! ——— Non par le - rò! No! A co - sto de la mor -

CANIO  
 Ah!  
 Ah,





(shrieking) (Nedda falls, making a gurgling sound in her throat)

N  
Ah!  
Ah

C  
*a piacere*  
Take that! and that! in thy last dying agony thou'lt  
A te! A te! di morte negli spasimi lo di-

P  
(Peppe still held by Tonio)  
Ah Heav'n! Stop him! Stop him!  
Che fai! Ferma! ferma!  
Help! help! —  
A.i - -

Sopr. I.  
Ah Heav'n! Stop him! Stop him!  
Che fai! Ferma! ferma!

Sopr. II.  
Ah Heav'n! Stop him! Stop him!  
Che fai! Ferma! ferma!

Ah Heav'n! Stop him! Stop him!  
Che fai! Ferma! ferma!

Ah Heav'n! Stop him! Stop him!  
Che fai! Ferma! ferma!

*seguido sempre la declamazione*



(with a last effort)

Solenne.

N

Ah Help me! Sil - vio!  
Soc - cor - so! Sil - vio!

(Canio turns at the voice of Silvio, rushes towards him, and stabs him in the heart)

C

tell! So, 'tis you then!  
- rai! Ah!... sei tu?

SILVIO.

- ta! Ned - da!  
Sop. I. Ned - da!

Solenne.

(Canio stupefied lets his knife fall)

CANIO

(to the spectators)

'tis well! The comedy is ended!  
Ben venga! (falling as if struck by lightning) La com - me - dia è fi - ni - ta!

Ah!  
Sopr. Ah!  
Father of pi - ty!  
Ten. Ge - sum - ma - ria!

(The crowd tries to disarm Canio.)  
Bass

Arrest him!  
Ar - re - - - sta!

Arrest him!  
Ar - re - - - sta!

Pagliacci.

\* Chorus ad libitum.

E. A. & C<sup>o</sup> 741

Maestoso larghissimo. (♩ = 40.)

8

*fff tutta la forza*

8

(the curtain falls rapidly)

*più rit.*

Vivo.

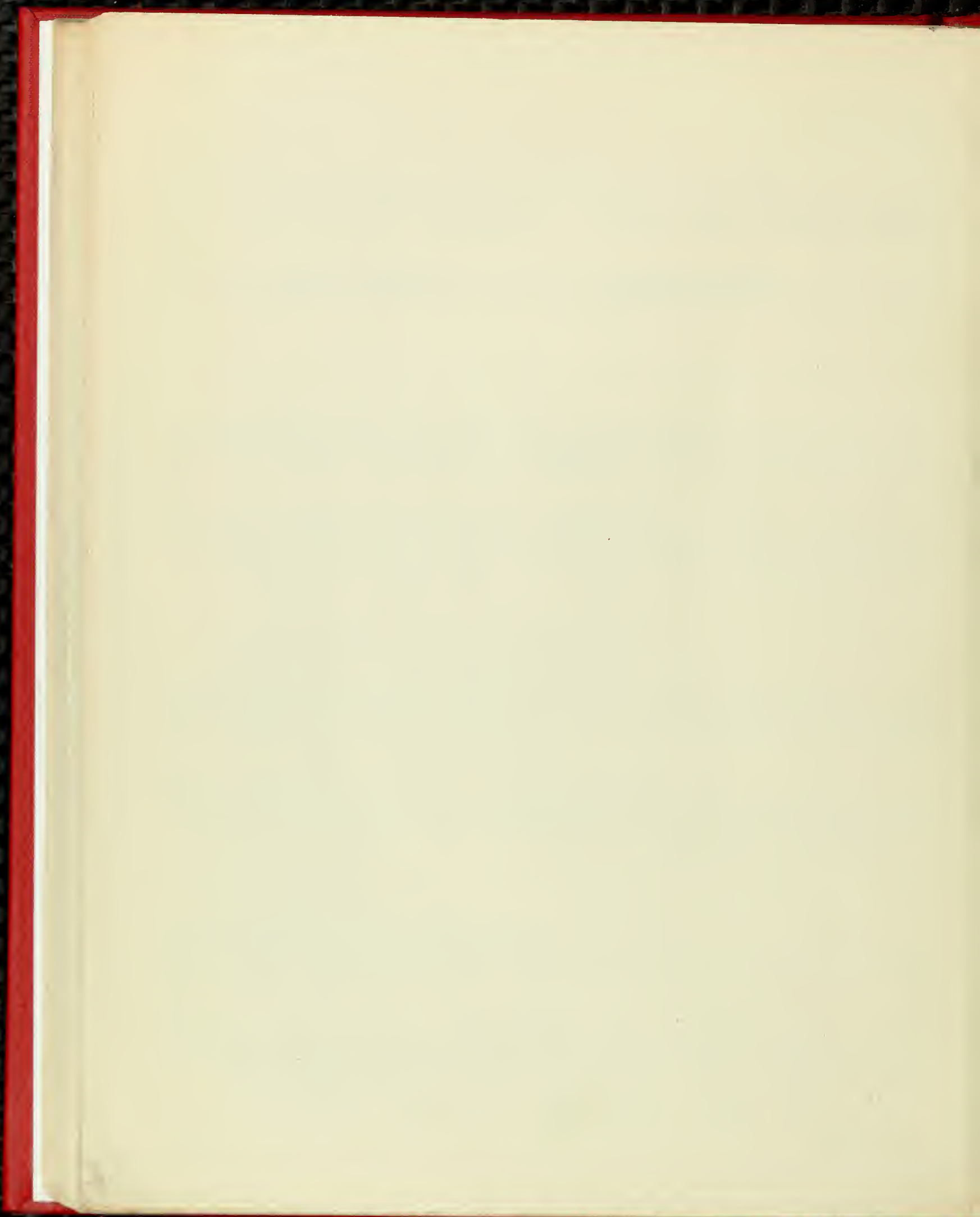
8

*Vivo.*

End of the Opera.

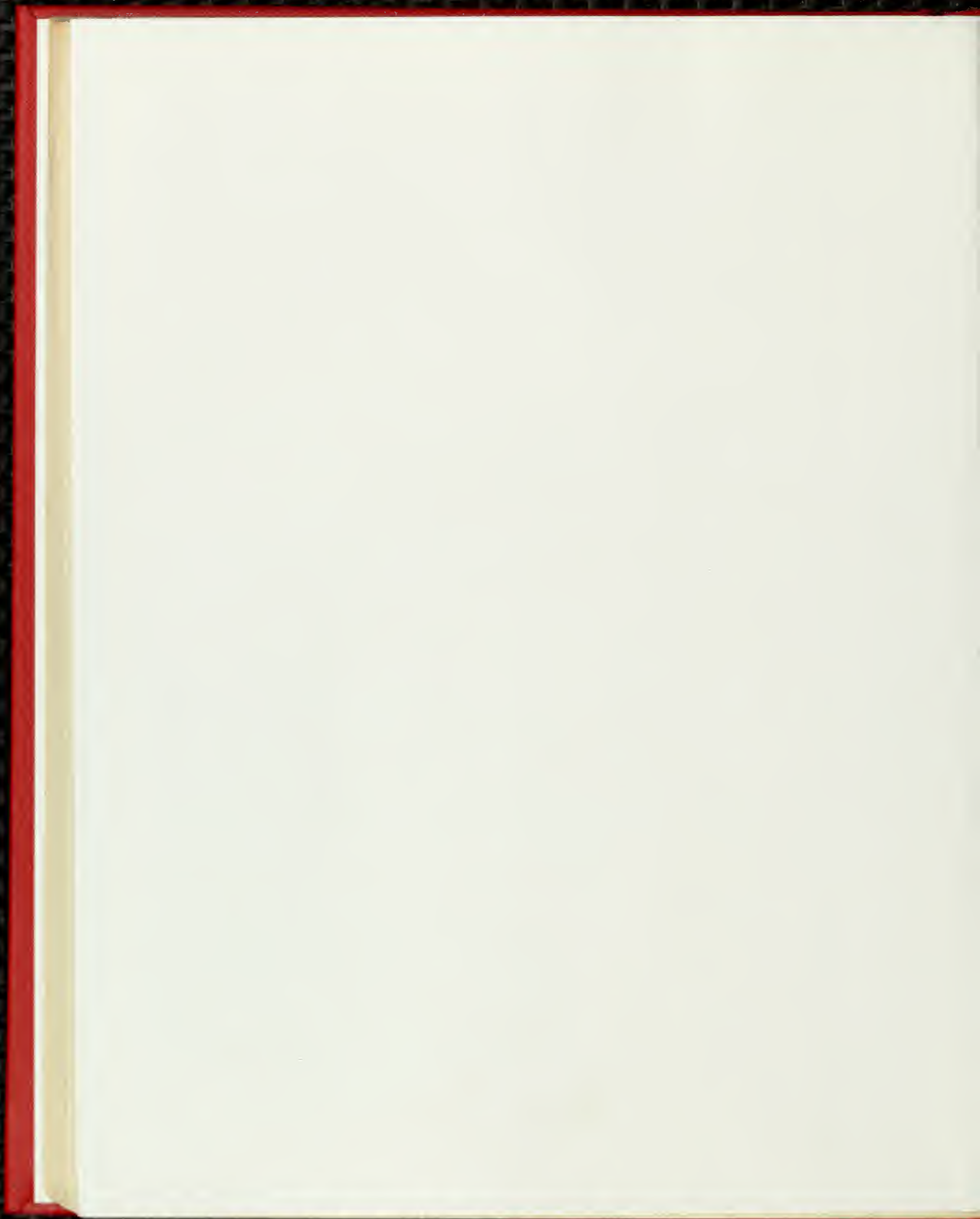














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