

Pagliacci

ARGUMENT

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

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

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

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

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

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

CHARACTERS OF THE DRAMA

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

VILLAGERS AND PEASANTS

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

PERIOD, between 1865 and 1870

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

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

Index

	PAGE
PROLOGUE (TONIO)	1
ACT I	
SCENE I { CHORUS	16
{ CANTABILE	49
{ SCENA AND CHORUS OF THE BELLS	53
SCENE II { ANDANTE CON MOTO	68
{ BALLATELLA	71
{ SCENA AND DUET	79
SCENE III { DUET	92
SCENE IV { SCENA AND FINALE	117
{ ARIOSO	130
INTERMEZZO	134
ACT II	
SCENE I { CHORUS	140
{ COMMEDIA (THE PLAY)	164
{ SERENATA	166
SCENE II { SCENA COMICA	171
{ DUET	179
FINAL SCENA AND DUET	183

PAGLIACCI

Pagliacci

Drama in Two Acts

Prologue

English version by
Henry Grafton Chapman
Copyright, 1906, by G. Schirmer

Words and Music by
R. Leoncavallo

Vivace (♩ = 88)

Piano

f deciso

vigoroso

pesante *pesante* *incalzando*

8va bassa *8va bassa*

18934 1893
M 1503 3
L58P12

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a V-shaped mark above the first measure. The music consists of chords and single notes in both staves.

Second system of musical notation. The treble staff contains rests. The bass staff has a melodic line. The instruction *pp e stacc.* is written in the treble staff.

Third system of musical notation. Both staves feature dense, staccato chords. The instruction *pp e stacc. sempre* is written in the treble staff.

Fourth system of musical notation. The treble staff has a melodic line with a *leggero* marking. The bass staff has a steady accompaniment. Instructions *calando* and *dim.* are present in the bass staff.

Fifth system of musical notation. The treble staff features a melodic line with a *rit.* marking. The bass staff has a steady accompaniment. The instruction *Horns* is written above the treble staff. The system ends with a double bar line and a 2/4 time signature.

Largo assai (♩=44)
dolorosamente

stentate

Horns alone

Cantabile sostenuto assai (♩=54)

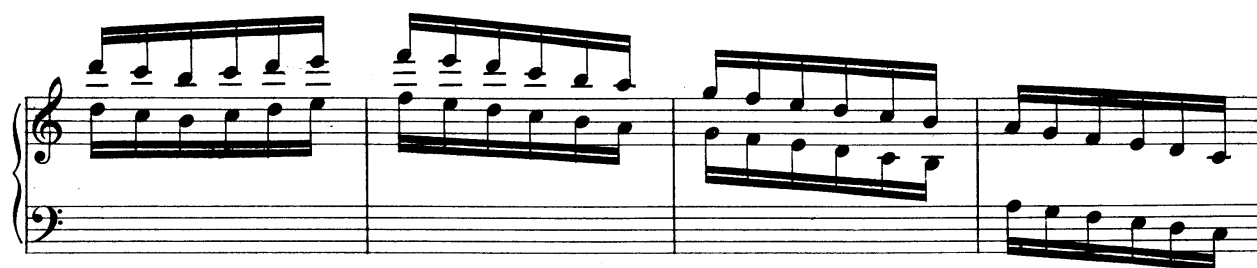
p con passione

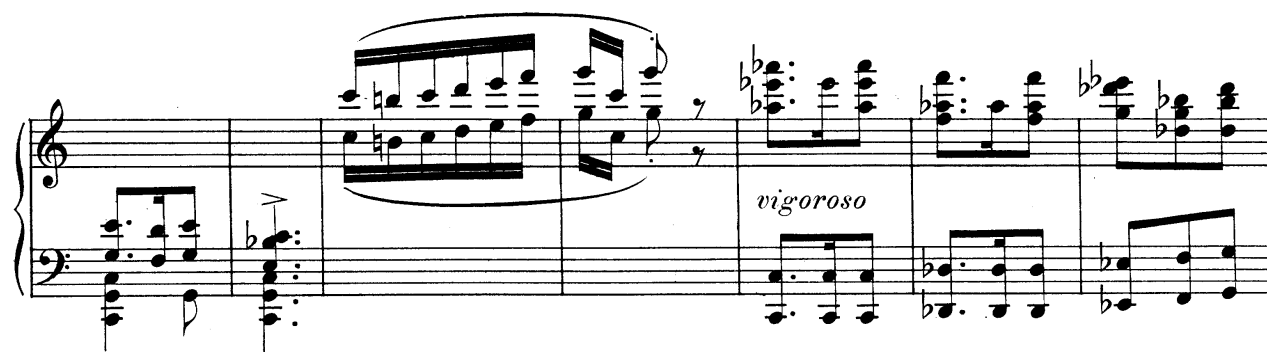
poco string. angoscioso

rit.

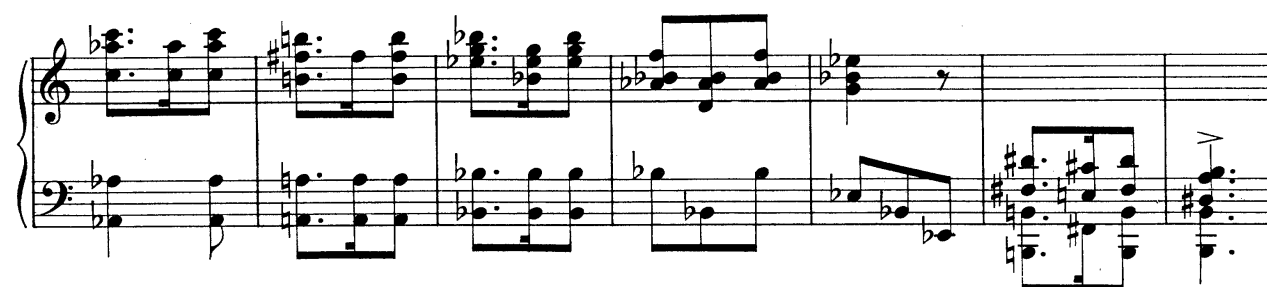
p misterioso

Vivace come prima (♩=88)





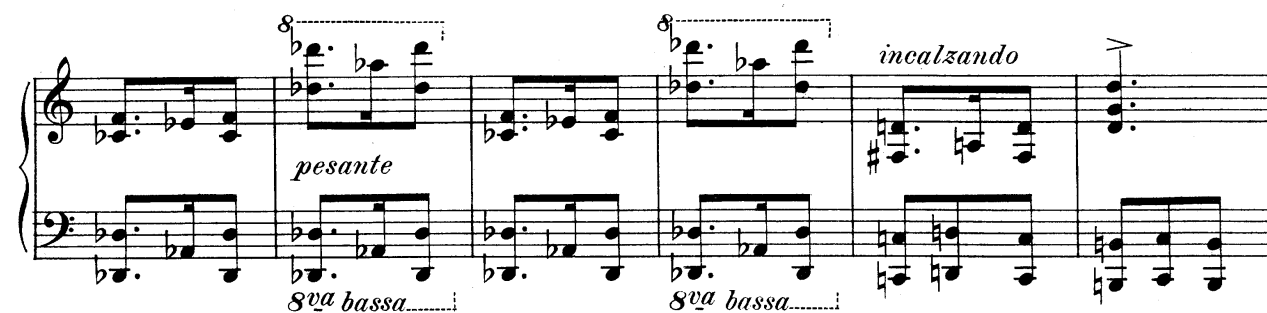
First system of musical notation. The treble clef staff features a complex melodic line with many beamed sixteenth notes, some of which are circled. The bass clef staff provides a harmonic accompaniment with chords and single notes. The tempo marking *vigoroso* is placed above the bass staff.



Second system of musical notation. The treble clef staff continues the melodic development with various intervals and rests. The bass clef staff maintains the accompaniment pattern.



Third system of musical notation. Similar to the first system, it features complex beamed sixteenth notes in the treble staff, with some circled. The bass staff continues the accompaniment.



Fourth system of musical notation. The treble staff has a more rhythmic, chordal texture. The tempo marking *pesante* is above the bass staff. The marking *incalzando* appears later in the system. The bass staff has the marking *8va bassa* under the first two measures.



Fifth system of musical notation. The treble staff shows a crescendo hairpin. The system concludes with a double bar line and the number 2 in the bass staff, indicating a repeat.

Fl. Ob. Clar.

7

2

p

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

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

Str. *sf* Str. pizz.

the footlights)
Largamente.

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

Str. Ob. Bssn.

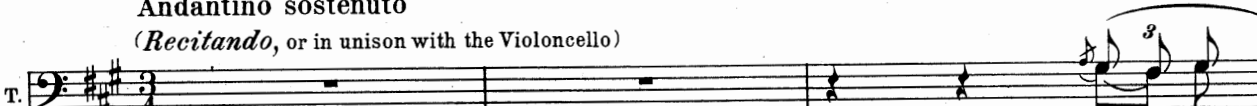
sen - to. Io so - no il Pro - lo - go:
sent me: I am the Pro - - logue!

Violoncello

Str. Wood *marcato* Horns

Andantino sostenuto

(Recitando, or in unison with the Violoncello)

T. 

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

Andantino sostenuto (♩ = 52)

Pic.
Fl. 

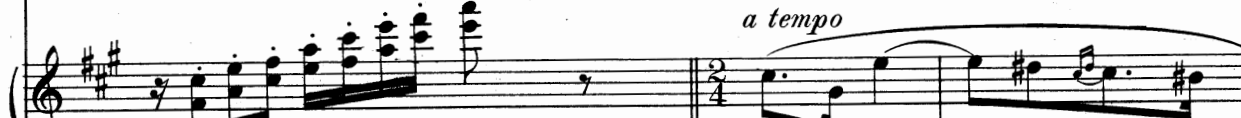
Harp
Str. 

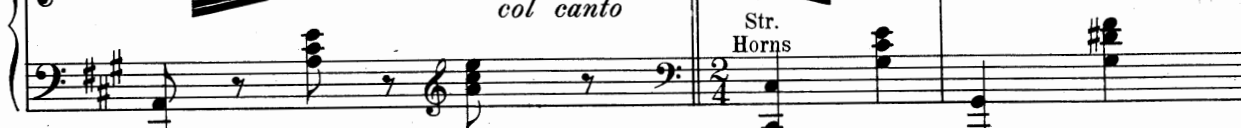
(dopo l'orchestra) *a tempo*

T. 

to - re; in parte ei vuol ri - pren - de - re le vecchie u -
fore you; so part - ly to re - vive for you the an - tique

a tempo

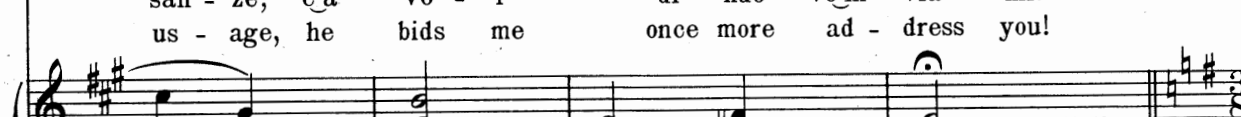
col canto 

Str.
Horns 

rit.

T. 

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

col canto 

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

T.  *pp stacc.*
Ma non per dir - - vi co - me pria:
But not to tell you, as of old,

a tempo
T. 
»Le la - cri - me che noi ver - siam son fal - se!
"The tears we shall shed for you here are false ones!
VI. I
e. sord.
pp
VI. II
e. sord.

T. 
De - gli spa - si - mi e de' no - stri mar - tir
And the sighs we heave, and our mar - tyr - dom here,

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

Molto meno

(♩ = 50)

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

Cl. Viola

sf

Bssn. Basses

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

Ob.

pausa

Deciso

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

Str.

ten.

Meno

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

rit. ancora col canto

Wood Str.

(♩ = 40)

p

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

Fl. Str.
Horns *p* Cello
dolce col canto

T. mo-rie in fon-do a l'a-ni-ma can-ta-va un gior-no, ed
lee-tions with-in his in-most soul one day was stir-ring, and

con dolore *Opp. 1.*

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

Ob. *cresc.* Bssn. Harp
Basses

ten.

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

Str. Harp *col canto* Str. Bssn.

animando a poco a poco

(♩.=56)

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

VI. & Cl. Cor angl.

p misterioso

Bssn., 'Cello, Horn

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

Wood *cresc.* *incalzando*

Str.

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

ed affrett. *un poco*

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

Horns

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

rit. con forza

Tutti *ff*

Harp

T. *rit. molto*

E vo - - i, piut-
And you must con-

Str.
Wood
Harp
Horns *p*

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

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

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

cresc. molto col canto

f *p*

T. poi - - chè siam uo - - - mi - ni di car - - ne e
Aye! for we're men as well, of flesh and of

f *p*

cresc. *ancora*

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

rianimando e cresc.

con forza *con anima*

T. st'or - fa - no mon - do al pa - - ri di voi spi - ria - mo
selves, we are breath - ing the air of this world for-lorn and

col canto

Più lento quasi recitato

ten. *p*

T. l'ae - re! Il con-cet - to vi dis-si... Or a - scol-
lone - ly! Now I've givn you the no-tion! Watch you the

col canto *p*

Bssn.

Gigli

(calling, off)
deciso

T. *3*

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

Tutti *f*

Tempo I. Vivace

(exit) (The curtain rises)

te!
then!

Str. Wood

ff

Tutti

tutta la forza

Act I

Scene I

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

Marziale deciso (♩ = 108)

(The curtain rises)

Piano

(Trumpet behind scene)

(Drum & Cymbals from behind scene)

8va bassa

Chorus Boys

(confused shouting on left)

Eh!
Hi!

f

(Drum & Cymbals)

8va bassa

8va bassa

Sopr. II (one half)

Son qua!
They're here!

sf p

Sopr. I (one half)

Son qua!
They're here!

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

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

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

Bass I
 Son qua!
 They're here!

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

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

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

Son qua!
 They're here!

Son
 They're

gran - die ra - gaz - zi, ai mot - ti, ai
all fol - low af - - ter, Their jokes and

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

qua!
here!

Ri -
They

8

laz - - zi ap - - plau - de o - gnun.
laugh - - ter They all ap - plaud!

Ten. I & II

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

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

8

Ten. I

Ed e - gli
But see how

marcati

là! _____
there! _____

Ed e - gli se - rio
But see how grave - ly

Sopr.

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

Ten. I

Son qua!
They're here!

8

Sopr. Ten. Bass

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

e tor - na a
turn - ing to

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

Ehi!
Hi!

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

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

II Soli

Son qua! here! Son They're

B.

Ehi,
Hi!

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

qua!
here!

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

sf

marcato

C. **Canio (from behind)**

I - te-ne al
Go to the

B.

chi - no!
heart - y!

Sopr.

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

Ten.

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

Bass I

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

Bass II

nel - li.
blow - ing,

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

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

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

sf marcato

P. *no!*
y!
Sopr. *(Boys whistle and shout behind and then enter running)*
fra stri - da e si - bi - li dig - già.
They hoot and whis-tle ev-'ry - where!

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

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

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

cresc. molto

Boys

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

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

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

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

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

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

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

Piccolo *tr*

Piano *f* *cresc. sempre* *fragoroso*

B.

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

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

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

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

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

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

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

fragoroso

B.   

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

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

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

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

B.   

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

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

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

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

B.

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

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

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

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

B.

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

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

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

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

B.

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

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

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

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

B.

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

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

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

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

Trumpet on the stage
 and in orchestra

Trumpet

Orchestra

poco rit.

B. *poco rit.*

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

poco rit.

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

poco rit.

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

Orchestra *poco rit.*

a tempo un poco più sostenuto

B. *a tempo un poco più sostenuto*

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

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

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

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

a tempo un poco più sostenuto

f

B.

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

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

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

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

B.

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

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

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

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

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

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

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

Ten. I
 Ed ei, ei se - rio sa - lu - tae pas - sa...
 But he just grave-ly bows and pass - es!

Ten. II
 Ed ei, ei se - rio sa - lu - tae pas - sa...
 But he just grave-ly bows and pass - es!

Bass I
 Ed ei, ei se - rio sa - lu - tae pas - sa...
 But he just grave-ly bows and pass - es!

Bass II
 Ed ei, ei se - rio sa - lu - tae pas - sa...
 But he just grave-ly bows and pass - es!

The piano accompaniment features a complex rhythmic pattern in the right hand, often beamed in groups of sixteenth or thirty-second notes, and a more steady bass line in the left hand. The music is in a minor key, indicated by the key signature of two flats.

B.

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

Vi - va Pagliaccio!
Welcome, Pagliaccio!

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

Vi - va Pagliaccio!
Welcome, Pagliaccio!

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

Vi - va Pagliaccio!
Welcome, Pagliaccio!

Vi - va!
Bra - vo!

Vi - va!
Bra - vo!

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

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

Trumpet

B. 

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

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

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

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

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

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

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

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

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

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

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

ff
8va bassa

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

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

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

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

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

B.

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

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

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

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

f

B.

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

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

Ten. 1
Vi - va, Ev - vi - - - va!
Bra-vo! Pa - gliac - - - cio!

Vi - va,
Bra-vo!
Violins

36

B.

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

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

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

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

& Wood-wind

Canio

C.

Gra-zie! Thank you!

B.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

[illegible]

Quasi recit. Andantino

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

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

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

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

Andantino (♩ = 80)

col canto

l.h.

Vivo (in uno)

Un gran -
A won -

pp

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

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

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

Vivo (in uno) (♩ = 112)

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

l.h.

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

(bowing comically)

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

l. h.

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

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

incalz.

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

pp

l. h.

incalz. e cresc. a poco a poco

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

rit.

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

sf con eleganza

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

cedendo

rall. con grazia

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

più lento

più lento col canto

a tempo

C. re!
en!

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

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

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

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

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

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

*a tempo
cresc. molto*

f

c. 

A ven - ti - trè
Re - mem - ber, at

più lento

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

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

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

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

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

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

più lento rall. con grazia

col canto

più lento **Tempo deciso**

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

A ven - ti - trè o - re!
We'll be there at sev - en! (Tonio advances to help Nedda down)

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

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

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

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

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

più lento **Tempo deciso** (♩. = 92)

Sempre vivace. In uno come uno scherzo (giving Tonio a box on the ear)

tempo giusto senza affrett.

(taking Nedda in his arms and lifting her down)

C. *Via di li!*
Get a - way!

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

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

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

Boys (Peppe drags off the cart) (making fun of him)

B. *Con sa - lu - te!*
Here is to you!

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

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

Tonio (aside, as he goes)

(Tonio enters the theatre)

T. *p*

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

l.h. p *r.h.*

(Four or five villagers approach Canio)

A Villager (to Canio)

V. *p*

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

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

Canio **Peppe (reappearing)**

C.
P.

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

con eleganza

(Canio passes toward the theatre)

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

Canio (calling)

P.
C.

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

l. h.

Tonio (from within)

C.
T.

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

p *p* *f*

Another Villager (jestingly)

T.
V.

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

V.

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

Canio (smiling, but knitting his brows)

V.
C.

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

C.

lento
Vi pa - re?
You think so?

p *pp*

8va bassa...
K. dr.

Cantabile (♩=50)

Adagio molto *con grande espressione*

c. 

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

p legatissimo

c. 

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

cantato

c. 

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

marcato
e legato il basso

c. 

no... non son la stes-sa co--sall...
they're dif-frent the whole world o--ver!

rit.

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

c. 

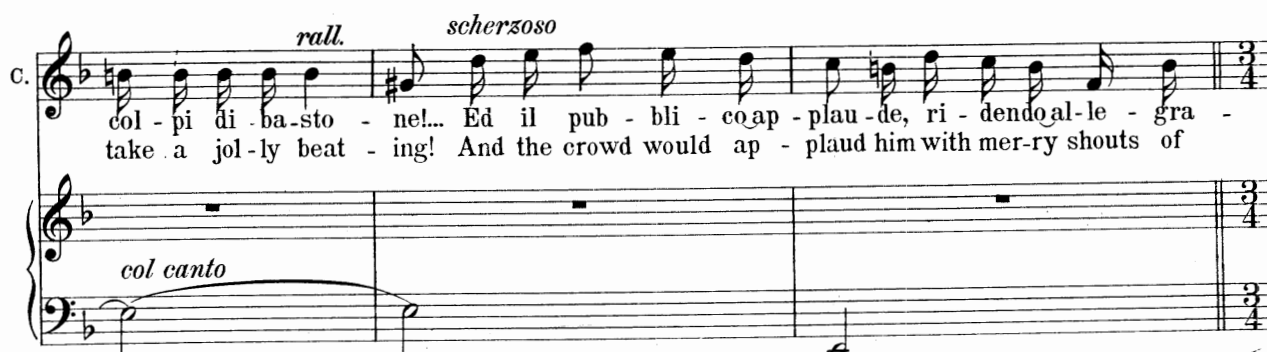
E se las-sù Pa - gliac - cio sor-pren - de la sua
 For if up there Pa - gliac - cio his la - dy should dis-

c. 

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

c. 

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

c. 

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

col canto

Un poco più mosso

animando a poco a poco e lasciandosi trasporta-

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

re suo malgrado

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

*cresc.**ten.*

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

Tempo I (resuming his sarcastic tone)

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

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

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

Chorus

Ten. I

Villagers

Bass I

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

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

Allegro vivo (In Uno) Come prima

Canio

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

Molto meno quasi a piacere

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

col canto

(Canio approaches Nedda and kisses her forehead)

ff *cresc.*

Scene and Chorus of the Bells

Meno (♩ = 160) *p* (Oboe within)

Boys (rushing to the left and looking off)

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

Sopr. *Soli I*

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

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

Cantabile legato con

p Es - siac - com -
See how in

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

dolcezza e senza rall.

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

Oboe within

Violin

p con eleganza

Bell

Bell

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

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

Bell

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

Bell

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

na ciap - pel - - laal Si - gno - re!
bell doth call us to wor - ship!
mo! An, dia - - mo!
low! Lets fol - - low!

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

Bell *col canto*

18934

C. *poco rit.*

da - - - te - vi!
not - - - for - get!

A ven - ti - trè o - - -
This eve - ning at sev - - -

col canto

C. *Presto come prima*

re!
en!

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

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

An - diam!
Come on!

An -
Come

Ten.

An - diam!
Come on!

An -
Come

Bass

An - diam!
Come on!

An -
Come

Presto come prima

Bell

Vols.

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

Bell l. h. Bell Bell

(both groups join and form in couples)

Bell Bell Bell Bell Bell Bell

Bell Bell Bell Bell Bell Bell

Andantino grazioso

Sopr.

Ten. (imitating the sound of the bells)

Bass

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

Andantino grazioso (♩ = 116)

Fl. & Clar.

Bell

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

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

fp

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

Strings

r. h.

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

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

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

r. h.

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

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

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

> p

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

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

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

r. h.

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

Din ding Don dong, Don dong!

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

f

marcato

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

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

r. h.

Bell

Ah! ———
 Ah! ———

mor! ———
 glow! ———

Mai vec -
 But the old

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

p

Ah!
Ah!

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

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

The piano accompaniment consists of a treble staff with a melodic line and a bass staff with a rhythmic pattern of eighth notes.

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

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

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

The piano accompaniment continues with a rhythmic pattern of eighth notes in the bass staff and a melodic line in the treble staff.

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

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

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

cresc. *poco a poco*

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

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

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

cresc. *ff rit. col canto*

a tempo

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

a tempo

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

a tempo

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

a tempo

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

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

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

a tempo

Bell

A musical score for three vocal parts (Soprano, Alto, Bass) and piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics "Ah!" written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a key with one flat (B-flat) and a common time signature. The vocal parts feature a melodic line with various intervals and a final phrase marked *pp*. The piano accompaniment features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes, and a final phrase marked *p*.

(The couples go off by road at back)

A musical score for piano accompaniment, consisting of two systems of grand staves (treble and bass clefs). The music is in a key with one flat (B-flat) and a common time signature. The first system features a melodic line in the treble clef and a complex, rhythmic pattern in the bass clef. The second system features a melodic line in the treble clef and a complex, rhythmic pattern in the bass clef. The music is marked with *p* and *pp* dynamics.

(from the back)

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It begins with a rest, followed by a series of eighth and quarter notes. The lyrics are written below the staff. The piano accompaniment is in two staves (treble and bass clefs) and consists of a continuous eighth-note pattern in the bass and a series of chords in the treble.

pp Don! Ah! Ah!
 dong! Ah! Ah!

(out of sight) (from behind scenes)

The second system continues the musical score. It features three vocal lines and piano accompaniment. The first vocal line has a treble clef and a key signature of one flat. It begins with a rest, followed by a series of eighth and quarter notes. The lyrics are written below the staff. The piano accompaniment is in two staves (treble and bass clefs) and consists of a continuous eighth-note pattern in the bass and a series of chords in the treble. The system is marked with *pp* (pianissimo) and includes dynamic markings and performance instructions.

Musical score for page 67, featuring vocal staves, piano accompaniment, and percussion. The score is in G major (one sharp) and 4/4 time.

Vocal Staves:

- Staff 1: Treble clef. Melody with a slur over the first two measures. Lyrics: "Ah! Ah!" (with blank lines for continuation). Dynamics: *ppp*.
- Staff 2: Treble clef. Melody. Lyrics: "Ah! Ah!" (with blank lines for continuation). Dynamics: *ppp*.
- Staff 3: Bass clef. Melody. Lyrics: "Ah! Ah!" (with blank lines for continuation). Dynamics: *ppp*.

Piano Accompaniment:

- Staff 4: Treble clef. Melody with a slur over the first two measures.
- Staff 5: Bass clef. Rhythmic accompaniment consisting of eighth-note chords.

Percussion:

- Bell: Indicated by a bell icon and the word "Bell" below the staff.

Other Instruments:

- (Oboe, behind scenes): Indicated by the text "(Oboe, behind scenes)" above the staff.

Dynamics and Performance Markings:

- ppp* (pianississimo) is marked at the beginning of the vocal staves.
- pp* (pianissimo) is marked in the piano accompaniment.

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

Nedda (musing)

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

rit.

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

ritenendo un poco il tempo

vivamente

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

con amore

f *p*

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

poco meno

p

col canto

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

Moderato (♩ = 56) *dolce*

N. *poco rit.*

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

dolce armonioso
arpeggiando *p* *poco rit.*

Andantino (♩ = 88) *con dolce languore*

N. *a tempo*

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

N.

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

rit. molto

N. *col canto*

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

(looking to the sky)

N. 

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

N. 

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

N. 

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

N. 

zia - - va, for - - tune, com - pren - de - - vail lor
un - der - stood what they're

N.

can - to sing - ing, e a me bam - bi - na co - sì can -
and in my child - hood Thus would she

Ballatella

N.

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

Vivace (♩ = 66)
in Uno come uno scherzo

pp
bisbigliando

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

Nedda

a tempo giusto senza mai affrettare

N. 

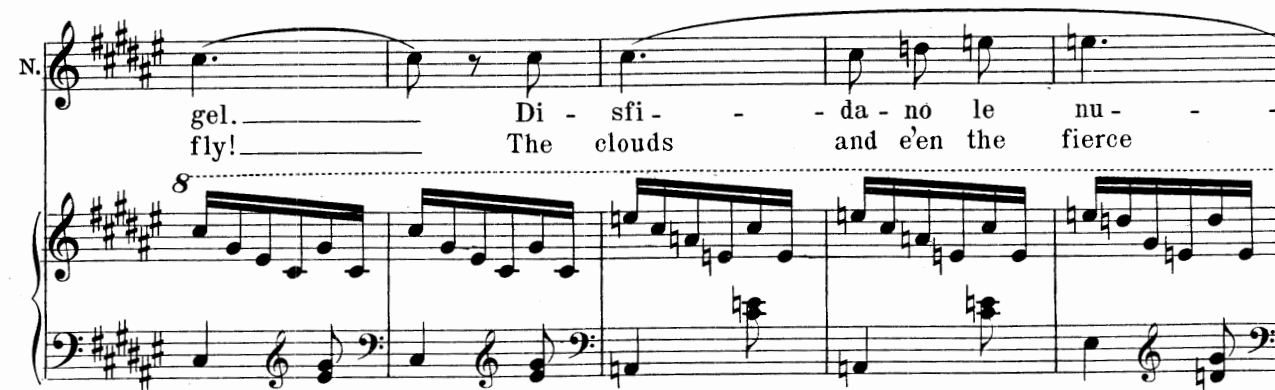
Stri - do - no las - sù,
There on high they cry,

N. 

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

N. 

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

N. 

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

N. *bi el sol co - cen - - te, e*
glow - ing sun de - fy - - ing, And

N. *con slancio*
van - no, e van - - - no per le vie del
on - ward, on - - - ward thro' the path - less

Opp.

N. *ciel. La - scia - - -*
sky! To roam,

dolce, un poco al-

col canto

N. *largando la frase*
te - li va - gar per l'at - mo -
leave them to roam thro' a - zure

ripigliando il tempo

col canto

N. *accentato*

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

N. *8*

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

N. *8*

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

N. *8*

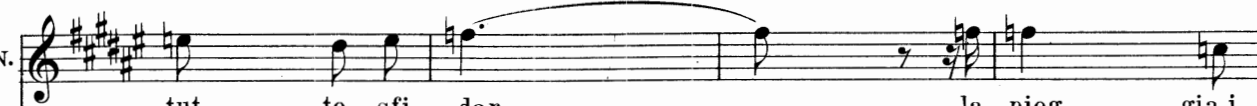
u - na chi - me - - - ra, e van - no, e
'tis a chi - me - - - ra, But on they

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

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

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

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

N. 

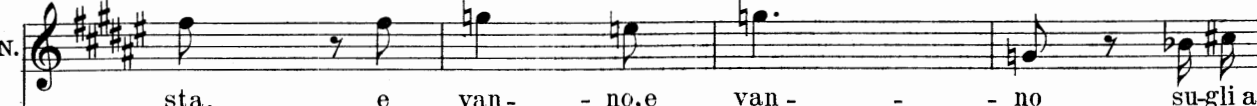
tut - - to sfi - dar; _____ la piog - - gia, i
fi - - ant and free, _____ Nor rain nor



N. 

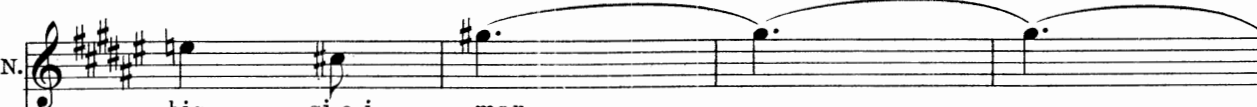
lam - - pi, _____ nul - la mai li ar - re - -
light - 'ning, _____ nothing can re - strain



N. 

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



N. 

bis - - sie i mar. _____
land and sea. _____



con anima e passione allarg. la frase e ben cantato

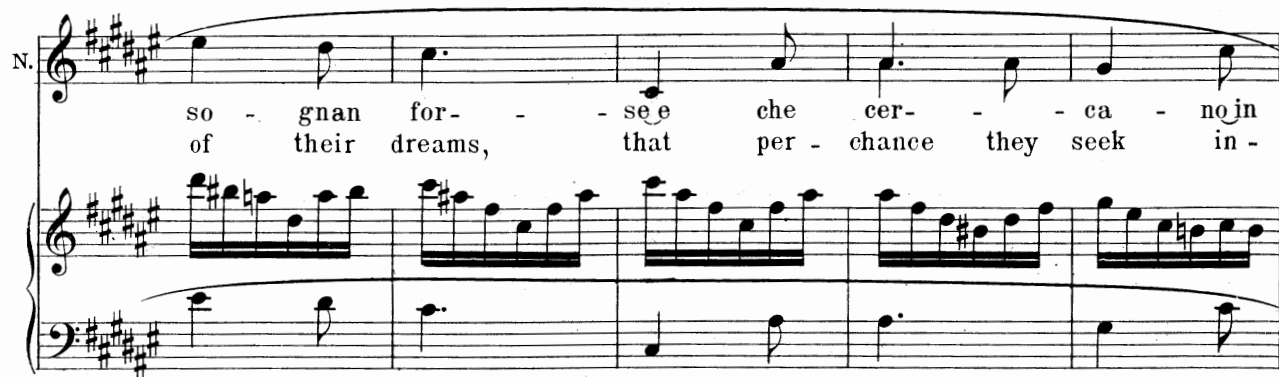
N. 

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

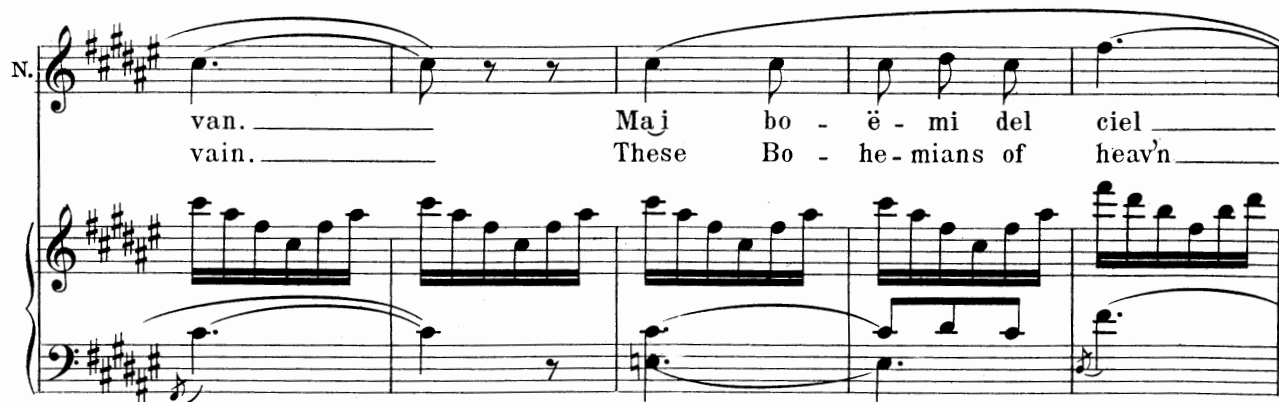
ben cantato con la voce

N. 

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

N. 

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

N. 

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

N. *poco rit.* *a tempo*

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

col canto *a tempo*

N. *incalz. e cresc.*

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

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

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

N.

col canto *tronco*

Scena and Duet
Andante mosso **Nedda** (sharply) *sgarbatamente*

N. Sei là? cre - dea che te ne fos - si an -
 You here? I thought you took your-self a -

f

Andantino cantabile

N. da - to!
 way, Sir!

T. **Tonio** *con dolcezza*
 È col - pa del tuo can - to.
 The fault is with your sing - ing!

Andantino cantabile (♩ = 126)

rit.

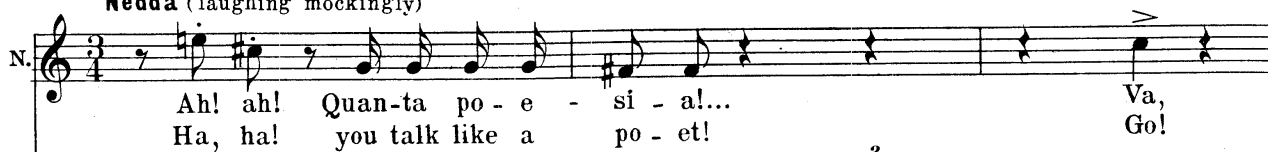
rall.

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

col canto *rit.*

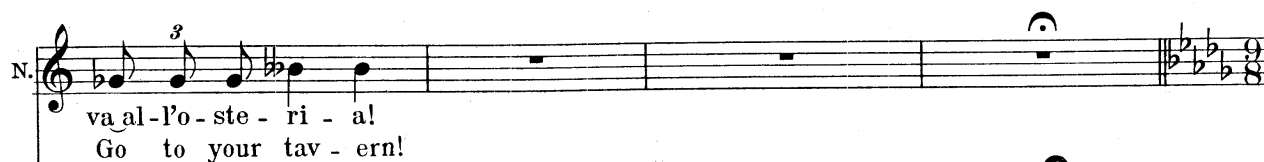
Sostenuto

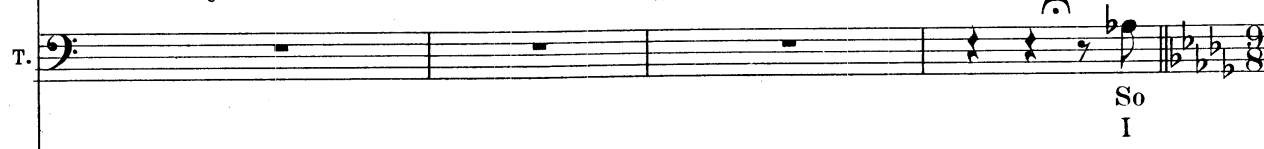
Nedda (laughing mockingly)

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

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

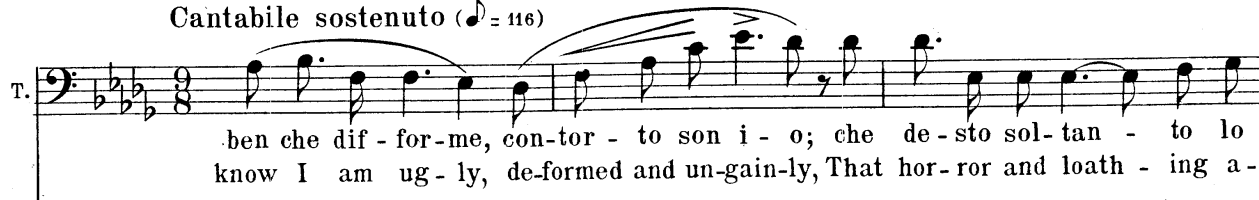
Sostenuto (♩ = 72) *affrett.* 

N.  va al-Po-ste-ri-a!
Go to your tav-ern!

T.  So
I



Cantabile sostenuto (♩ = 116)

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



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

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

rit.

rit. col canto

Poco più mosso

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

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

rit. molto

Tempo I *accel. un poco*

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

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

col canto

(approaching her)

Nedda (breaking in) (bursting into laughter)

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

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

colla parte

Sostenuto assai (♩ = 69)
con eleganza

83

N.

scheroso con eleganza

N.

T.

sospeso
marcato *colla parte*

N.

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

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

rit.

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

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

N. *là! Ah! ah! ah! ah!*
fool! Ha! ha! ha! ha!

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

sospeso

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

T. *Su - bi-to ho lin-can - to, m'ha vin-to l'amor!*
En - chantment so pain - ful has con-quired my love!

N. (laughing) *Ah! ah! Ha! ha!* *Tal pe - na ti puoi ri-spar-*
Ha! ha! *A pain you had bet-ter put*

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

dim. p col canto

Mosso

N. *miar! off!*

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

Mosso (♩ = 100)

ruvidamente

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

rit.

T. *e tu ma - scol - te - ra -*
And you shall hear me say

a tempo

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

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

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

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

precipitato

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

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

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

Ti
You

sf p *r.h.*

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

cresc. molto *f p* *cresc.*

N. *Mi-nac - ci?*
Athreat, eh?

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

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

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

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

al *f* *rit. molto col canto*

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

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

a tempo *r.h.*

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

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

Nedda

Poco meno

Mi - se - ra - bi - le!
Oh, you would, you cur!

(screaming and drawing back) *declamato*

T. Per la
By the

Poco meno

ff *a piacere*

a piacere

T. Ver - gin pia di mez - z'a - go - sto, Ned - da, lo
Bless - ed Vir - gin of As - sump - tion, Ned - da, I

col canto

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

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

Nedda (motionless, watching him as he goes off)

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

Poco più (♩ = 76)

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

ben marcato il basso

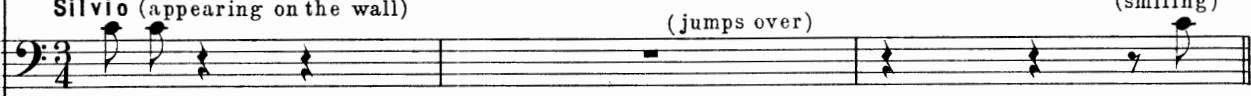
quasi parlato

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

Duet Scene III. Silvio and Nedda, then Tonio.

Appassionato (♩ = 88)

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

S. 
 Ned-da! Ah
 Ned-da! O,


 Appassionato (♩ = 88)

Andantino (♩ = 76)

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


p dolce

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



Un poco più mosso

rit. a tempo

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

poco rit. a tempo

Nedda

N. E an - co - ra un po - co
 With - in an ace, tho',

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

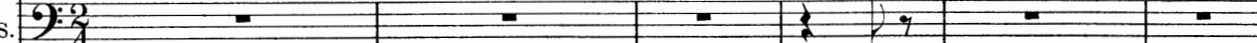
N. in To-nio tim - bat - te - vi! Il gob-bo è da te -
 you came of meet - ing To-nio! A fool, and yet I

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

Allegro moderato come prima

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

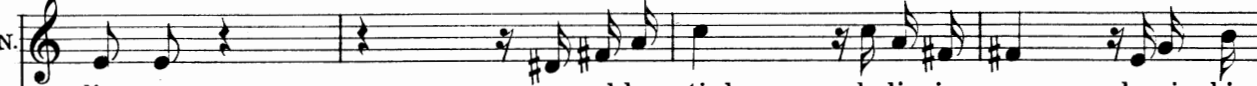
Silvio

S. 

Allegro moderato come prima (♩ = 120)

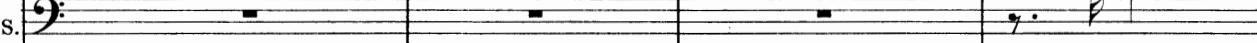
Ah!
Ha!


f *a tempo* *f p*

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


cresc. molto

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

S. 

Per Dio!
By Jove!


f

Adagio *declamato*

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

sf p e legato *col canto*

Andante amoroso (♩ = 58) **Silvio** (approaching Nedda sadly and tenderly)

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

Animando

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

cresc. molto

(takes her hand and leads her down stage)

s. Ned - - - da!
Ned - - - da!

precipitato poi rit.

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

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

p

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

sf col canto p

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

col canto *pp* *voluttuoso*

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

con fuoco *a tempo*

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

incalz. *a tempo*

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

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

col canto *col canto* *ten.*

Nedda (moved) *p mormorando*

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

con anima, a voce spiegata

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

rit. *mf*

S. *spoon - di - mi: sè ver che Ca - nio non a - ma - - sti*
an - - swer me! If to this man thy heart was nev - - er

dolce

S. *ma - - i, S'è ve - - ro che fè in*
lov - - ing, If true it be thou

dolce

p

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

ravvivando

rit. con espress.

col canto

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

rit. affrett.

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

rit. affrett.

ten. Più mosso

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

ten. affrettando

l. h. r. h.

Nedda

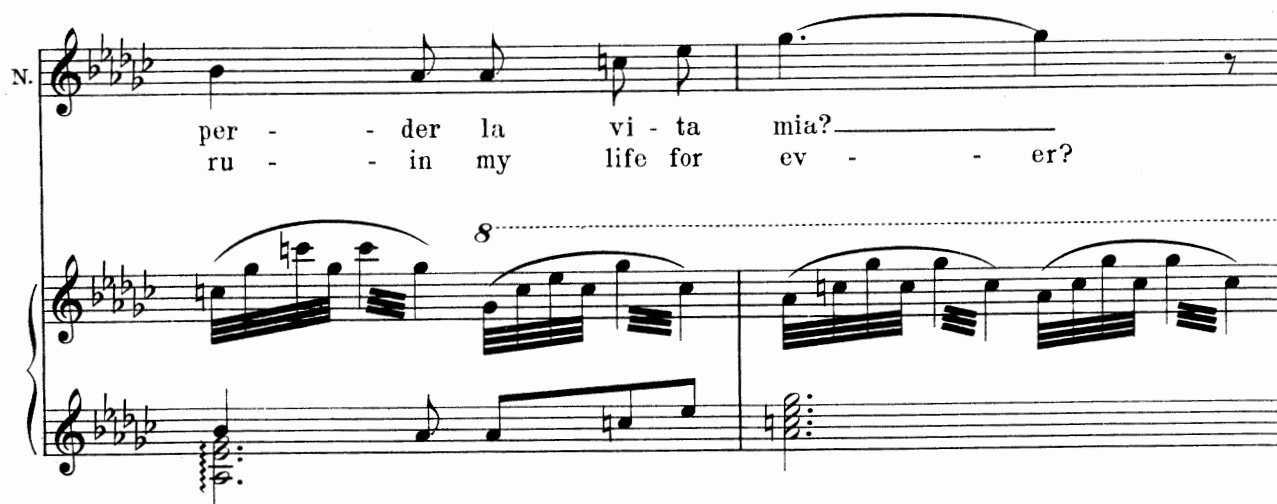
N. Non
Nay,

l. h. r. h.

Andante appassionato (♩ = 69)

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

p marcando la melodia

N. 

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

N. 

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

N. 

ro, è fol - ll - a!
ness, no, nev - er!

N.

N.

N.

N.

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

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

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

con fuoco

affrett. col canto

f

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

rit.

col canto

rh. l.h.

N. *Un poco meno*

Non Ah,

dim.

pp

Tristamente *poco rit.* *a tempo*

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

col canto *a tempo*

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

ravvivando

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

molto affrett.

animando *con grande affetto*

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

con vigore

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

con anima

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

poco rit. a tempo

Tempo I

N. *ol! Ah! Non*
en! Ah!
Silvio

S. *Ah! Ned - - da! fug - giam!*
Ah! Ned - - da! Nay, come!

Tempo I

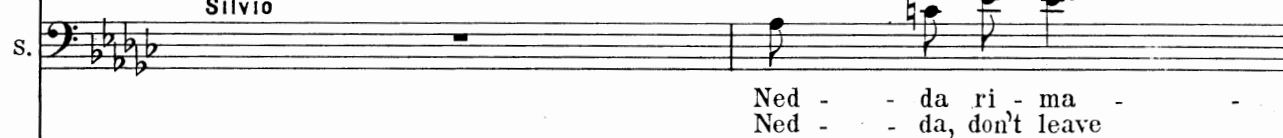
r.h. l.h. r.h. l.h. l.h.

N. 

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

N. 

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

S. 

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

8 

N. 

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

S. 

nil...
me!

8 

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

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

rall. col canto

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

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

a tempo

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

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

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

S. *Ned - da!*
Ned - da!

sf *p*

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

S. *Fug - giam!*
Then come!

sf *p*

N. *§ incalzando sempre*
mi ten - tar! Non mi ten - tar! Pie -
tempt me not! Nay, tempt me not! Be

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

§ *incalzando sempre col canto*

ten. **Tempo I**

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

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

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

Andante mosso

N. *tar!*
not!

S. *vien!*
Come!

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

Andante mosso
ff *marcato il basso*

Agitato *affannoso*

N. *Che!*
What!

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

T. *col - ta, squal - dri - - na!*
caught thee, thou wan - - ton!

(Tonio goes off by path, threatening)

Agitato (♩ = 144)

N. *t'a - mol*
love thee!

S. *E par - - ti do - mat - ti - na?*
And yet you go to - mor - row!

affrett.

precipitato

ten. p

The musical score is written for three voices (N., S., T.) and piano accompaniment. The key signature has one flat (B-flat). The tempo markings are *Agitato* and *affannoso*. The piano accompaniment includes a section marked *precipitato* and *ten. p*. The lyrics are in Italian and English. The score includes various musical notations such as triplets, dynamics, and tempo markings.

Andante appassionato (♩ = 54)

(lovingly and trying to move her)

Silvio *sempre a mezza voce, voluttuosamente*

S. *ppp e legatissimo sempre*
mormorando

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

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

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

S. *affrett.* *rall.*
 chè me l'hai da - to fra spa-smi ar - den - ti di vo - lut -
 kiss did'st thou grant me, With words of love — and pass - 'nate

cominciando ad animare

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

col canto

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

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

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

con fuoco *rit.*

Più mosso

(Nedda overcome and yielding)

perdutamente con passione

S. N. Nedda

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

ba - - ta _____ m'ha que - sto a -
 mo - - tion _____ The light of

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

vil - - la! _____ Vi - - ver
 glow - - ing, _____ I _____ would

con tutta l'anima

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

f

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

p

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

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

f delirante incalz. sempre

col canto

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

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

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

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

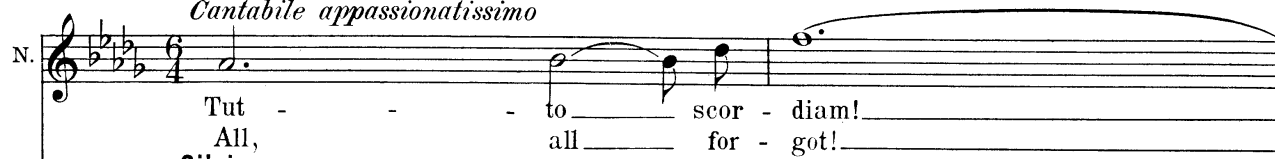
poco rit.

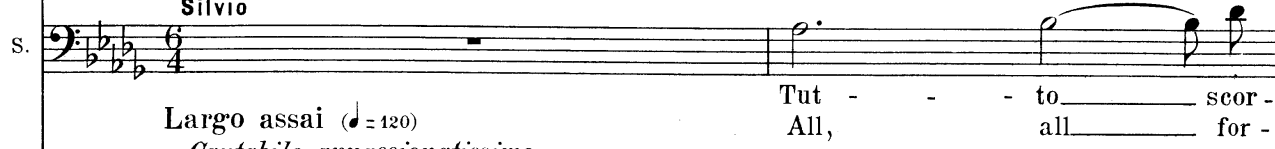
rit. col canto

Largo assai

115

Cantabile appassionatissimo

N. 

S. 

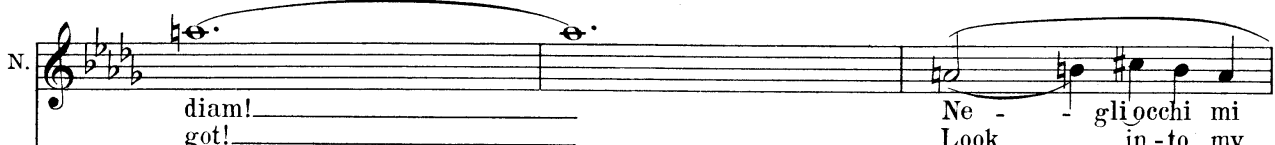
Largo assai (♩ = 120)
Cantabile appassionatissimo

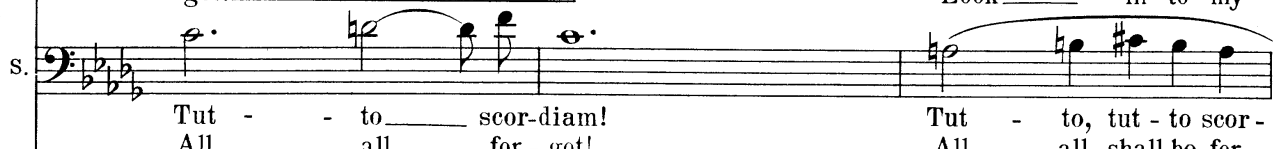


N. 

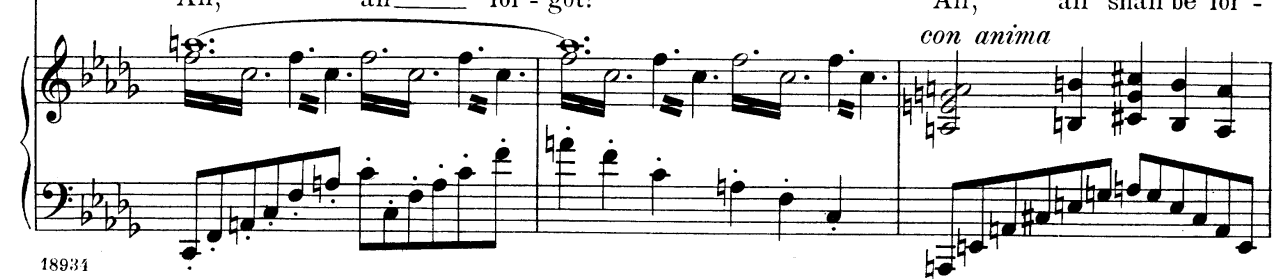
S. 



N. 

S. 

con anima



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

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

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

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

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

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

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

con abbandono Ver-rai?
Thou'lt come?

ppp

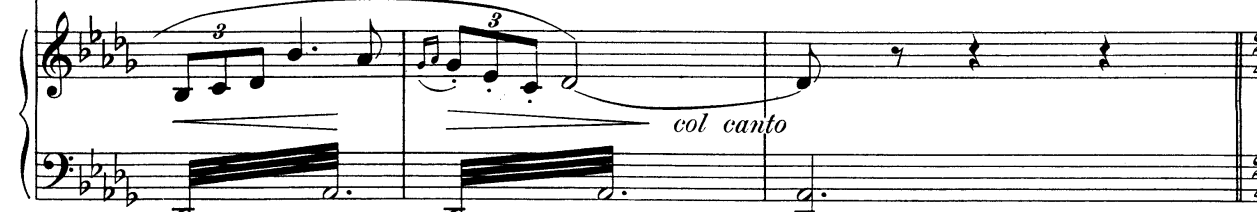
mormorato

(♩ = 58)

rall. molto , *sospeso* ,

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

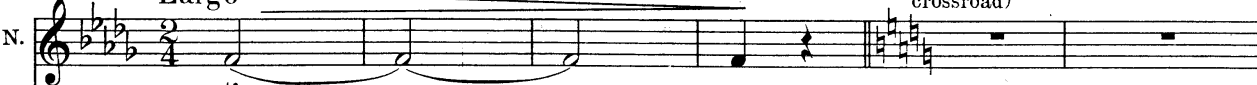
S. 
 Sì, ti guar-doe mi ba - cio! T'a - mo,
 So, I kiss thee once more, I love thee,

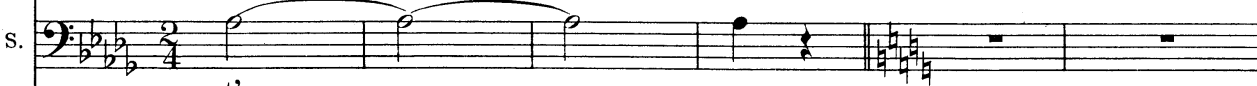
 *col canto*

Scena and Finale I

(Tonio and Canio appear from the crossroad)

Largo

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

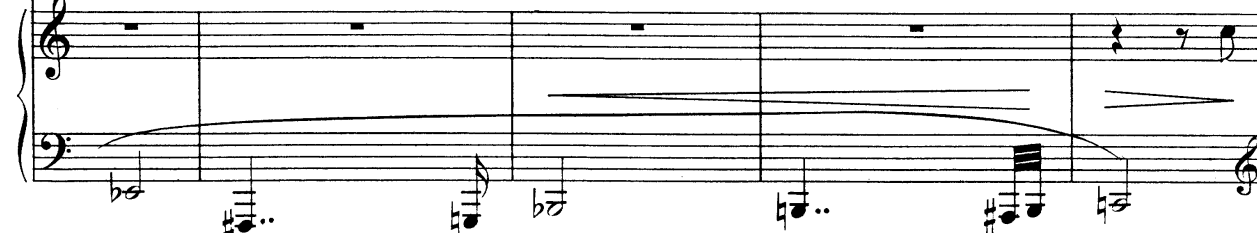
S. 
 t'a - - - - mo.
 love - - - - thee!

Largo

 *p* *pp*

pp (holding Canio back)

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



(half over the wall and holding to it)

Silvio

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

(leaping over)

S. *p* rò. Cau - ta di - scen - di e mi ri - tro - ve -
low! Come, but be care - ful, and you will find me

(disappearing)

Nedda (to Silvio)

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

Lo stesso tempo

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

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

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

S. Ah!
Ah!

Lo stesso tempo

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

Concitato (♩ = 120)

The musical score is written for piano and consists of five systems of music. The tempo is marked **Concitato** with a quarter note equal to 120 beats per minute (♩ = 120). The key signature is one flat (B-flat major or D minor). The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *poco* (a little), *a* (forte), *poco* (a little), *affannosamente* (in a state of distress), *cresc. sempre* (crescendo always), and *ff* (fortissimo). The score also features numerous articulations, including accents, slurs, and phrasing slurs. The first system shows a piano introduction with a *p* dynamic and a *cresc.* marking. The second system continues the piano introduction with a *poco* dynamic and a *a* dynamic. The third system features a *poco* dynamic and a *affannosamente* marking. The fourth system includes a *cresc. sempre* marking and a *ff* dynamic. The fifth system concludes the piece with a *ff* dynamic. The score is written for piano and includes various articulations, including accents, slurs, and phrasing slurs.

Nedda (listening anxiously)

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

Poco meno
C. *Canio* (from behind scene)

T. *Tonio*

Poco meno

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

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

Poco meno

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

C.

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

sempre rall.
marc.

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

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

col canto

N. brez - zo!
hor - ror!

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

largamente

marcato

Mosso (♩ = 120)

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

T. son!
am!

concitato senza affrettare a movimento preciso

Canio (with suppressed anger)

C. 

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

(furiously to Nedda)

C. 

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

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

C. N. C. 

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

Moderato (♩ = 84)
declamato

(drawing dagger from his belt)

C. 

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

Più mosso *incalzando*

C. 

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

incalzando

Nedda

N. 

Va - no è l'in -
In - sults are

C. 

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

col canto *seguendo la declamazione*

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

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

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

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

(Peppe appears from left)

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

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

f rit. col canto
poco rit.

Peppe

125

(♩ = 104)

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

Opp.

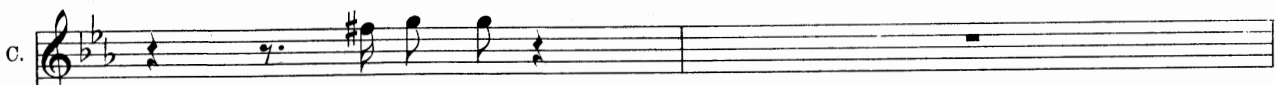
P. *chie - sa e a lo spet - ta - co - lo qui muove!... An -*
church now! See them coming straight to our per - formance! Let's

Canio (struggling)

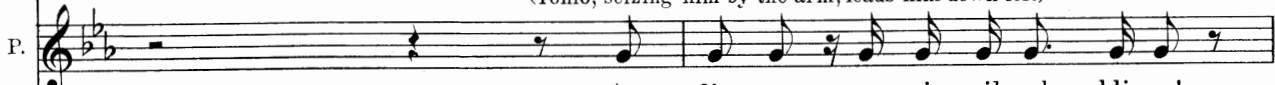
P. *dia-mo... via, calma - te - vi!... La - scia - mi Pep - pe! Il*
go, then! Come, restrain yourself! Let go there, Pep - pe! Who

Peppe

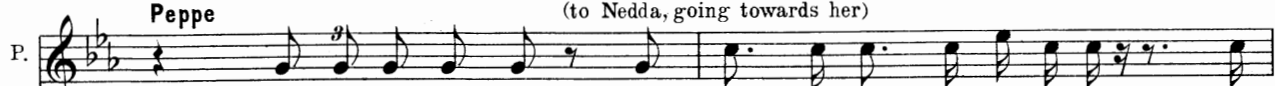
C. *no - me! Il no - me! To - nio, vie - nia te - ner - lo!*
was it? Who was it? To - nio, come here and hold him!

C.  Il no - me!
Who was it!

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

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



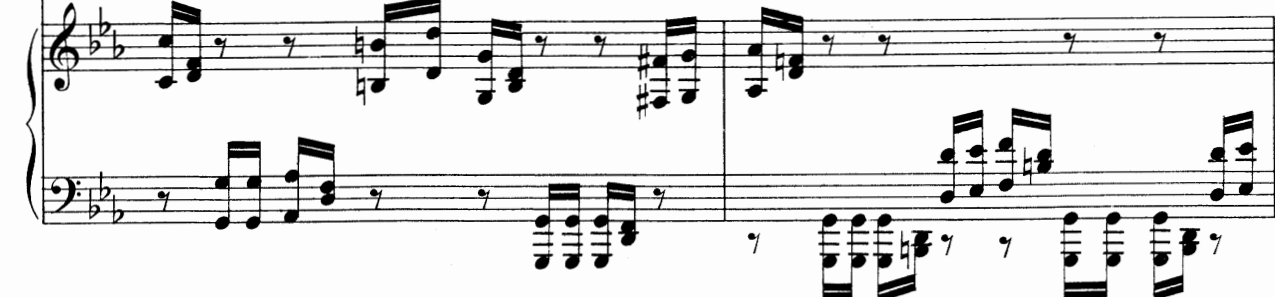
P. **Peppe**  (to Nedda, going towards her)

Vi spiegherete! E voi di lì tiratevi. An -
Wait until later! And you - it's time you went a-long. You



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

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



Canio (holding his head in his hands)
quasi parlato Più lento

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

(Peppe goes with Nedda into the theatre)

Tonio (softly to Canio, pushing him down to the front)
p Più lento

ma buon!
is kind!

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

dim. e rall. sempre

rall. *pp*

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

col canto *col canto*

Sostenuto assai (♩ = 60)

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

T. *misterioso* *calando*

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

T. *sotto voce*

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

P. *Peppe*

(Peppe comes from the theatre)

An-diamo, via,
 We'd better go!

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

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

legato il basso e p sempre

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

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

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

(both go off behind the theatre)

C. *nio!*
nio!

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

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

string. un poco (angrily)

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

col canto *precipitato*

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

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

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

pp
K. dr.

Ariosio
Adagio (♩ = 46)
declamando con dolore

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

portando

c. 

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

violento

c. 

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

poco rit. *a tempo*

c. 

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

col canto *a tempo*

affrett. *cresc. rit.*

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

col canto *cresc. poco rit.*

a piena voce, straziante

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

f molto rit.

con grande espressione *(sobbing)*

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

cedendo

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

C. cor! —
 heart! —

Lo stesso movimento cantabile con molta espressione

mf sonoro r.h.

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

cresc. sempre

fit of sobbing, he again buries his face in his

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

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

rianimando

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

rit. ed accentato molto

marcato il canto *r.h.*

Intermezzo

Sostenuto assai (♩ = 50)
drammaticamente

f

p lamentoso

f

p

pp con tristezza

Harp

l.h.

r.h.

r.h.

The musical score is written for piano and harp. It consists of four systems of music. The first system shows the piano part with a forte (f) dynamic and a piano (p) section marked 'lamentoso'. The second system continues the piano part with a piano (p) dynamic. The third system shows the piano part with a pianissimo (pp) dynamic marked 'con tristezza'. The fourth system shows the harp part with markings for left hand (l.h.) and right hand (r.h.).

First system of musical notation. The treble staff begins with a piano (*p*) dynamic and a crescendo marking (*cresc. sempre*). The bass staff provides harmonic support with chords and single notes.

Second system of musical notation. The treble staff features a melodic line with eighth notes, marked *affrett. molto*. The bass staff has a forte (*f*) dynamic and is marked *nervoso con forza*. Both staves include an *8* (ottava) marking.

Third system of musical notation. The treble staff has a melodic line with a *sospeso p* (suspended piano) marking. The bass staff has a *con anima* marking. The tempo is indicated as *Cantabile (♩ = 58)*.

Fourth system of musical notation. The treble staff features a melodic line with a *7* (settima) marking. The bass staff has a *7* (settima) marking.

Fifth system of musical notation. The treble staff features a melodic line with a *3* (terza) marking. The bass staff has a *3* (terza) marking.

The musical score is written for piano and consists of five systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: The first system begins with a treble clef and a key signature of three sharps. It features a series of eighth notes in the bass line and a melody in the treble line. A dynamic marking of *f* (forte) is present.

System 2: The second system continues the melody and bass line. A dynamic marking of *p* (piano) is present.

System 3: The third system features a treble clef and a key signature of three sharps. It includes a dynamic marking of *f* (forte) and a performance instruction: *poco incalz. e affrett.* (poco incalzando e affrettando).

System 4: The fourth system features a treble clef and a key signature of three sharps. It includes a dynamic marking of *f* (forte) and a performance instruction: *rit. molto* (ritardando molto). The system ends with a double bar line and a 3/4 time signature.

System 5: The fifth system features a treble clef and a key signature of three sharps. It includes a dynamic marking of *dim.* (diminuendo) and a performance instruction: *l.h. ppp* (left hand, pianissimo).

Act II

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

Scene I. Men, Women and Chorus

Marziale deciso (♩ = 112)

(Trumpet behind scenes)

The first system of the musical score is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Marziale deciso' with a quarter note equal to 112 beats per minute. The trumpet part, indicated as '(Trumpet behind scenes)', plays a melodic line with eighth and sixteenth notes. The piano accompaniment in the bass clef consists of a steady eighth-note pattern.

(Big drum on stage)

The second system continues the musical score. The piano accompaniment in the bass clef continues with the eighth-note pattern. A new part for the 'Big drum on stage' is introduced in the bass clef, playing a rhythmic pattern of eighth notes. The melody in the treble clef continues with various note values and rests.

The third system of the musical score shows the piano accompaniment in the bass clef continuing its eighth-note pattern. The treble clef part continues with a melodic line, including some sixteenth-note passages.

r.h.

The fourth system of the musical score features a more complex piano accompaniment. The bass clef continues with the eighth-note pattern. A new part for the right hand, marked '*r.h.*', is introduced in the treble clef, playing a rhythmic pattern of eighth notes. The melody in the treble clef continues with various note values and rests.

**Chorus**

Sop. I

(from behind the scene)

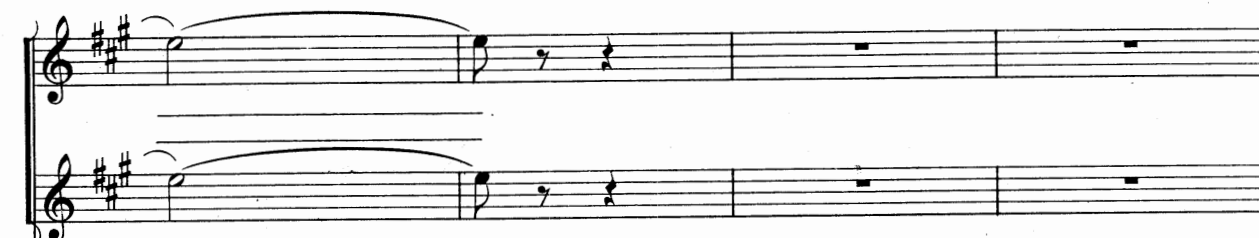
Ohè!

Oho!

Ten. I

Ohè!

Oho!

*ad lib.*

Fl.



Ten. II (from behind and left)

Ohè! _____
Oho! _____

Bass I

Ohè! _____
Oho! _____

Bass II

Ohè! _____
Oho! _____

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

Sop. I

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

Ten. I

Pre - sto!
Live - ly!

Sop. I

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

Ten. I

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

Bass I

Pre - sto!
Live - ly!

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

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

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

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

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

re,
ple!

re,
ple!

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

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

T. van - - - til
up now!

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

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

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

Bass I Pre - sto!
Live - ly!

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

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

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

Ten. II

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

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

con vigore

T. **Tonio**

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

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

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

Ten. I
sto!
ly! Dee lo spet -
Aye, but the

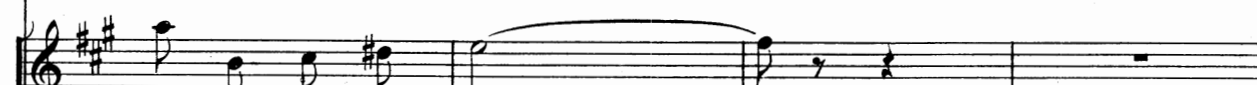
Ten. II
ciar. _____
gin! _____ Dee lo spet -
Aye, but the

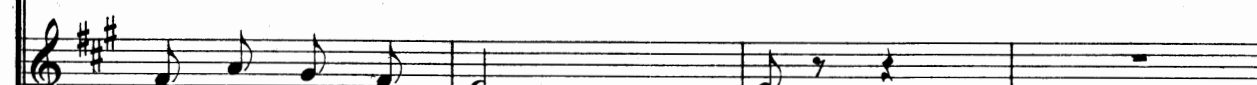
Bass I
ciar. _____
gin! _____ Dee lo spet -
Aye, but the

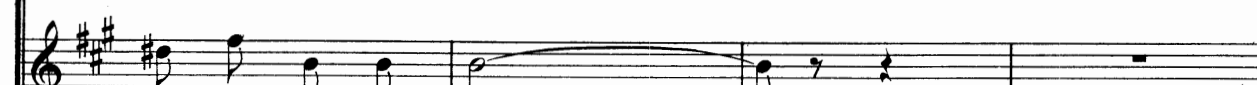
Bass II
ciar. _____
gin! _____ Dee lo spet -
Aye, but the

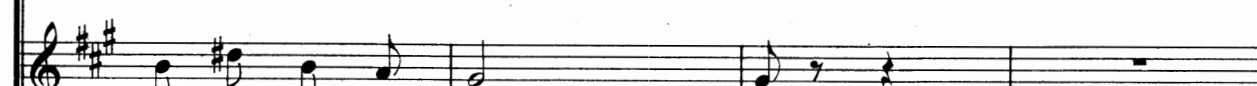
T. 

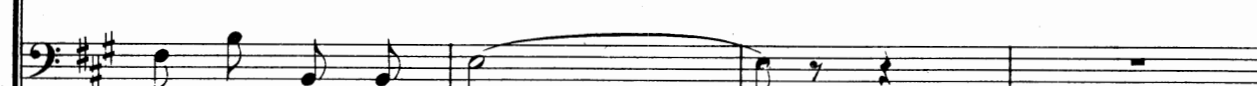
Si dà prin - ci - pio, a - van - ti, a - van - ti!
 Going to be - gin! walk up, walk up now!

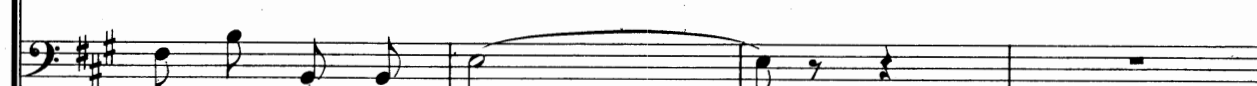

 pa - ri, ci af - fret - tiam.
 neigh-bors, push a - long!


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


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


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


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


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



senza rall.

Bass I

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

Sopr. I

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

Sopr. II

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

Ten. I

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

Ten. II

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

Bass I

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

Bass II

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

marcato

(Silvio comes from back and

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

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

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

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

Tonio

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

18934

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

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

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

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

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

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

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

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

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

Sopr. II
Ma non pi -
Who are you

cresc. molto

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

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

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

Sopr. II
su!
Up!

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

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

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

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

f gridando

f con anima e vivacità

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

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

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

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

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

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

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

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

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

(laughing)
Ah! Ah!
Ha! Ha!

Peppe

P.

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

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

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

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

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

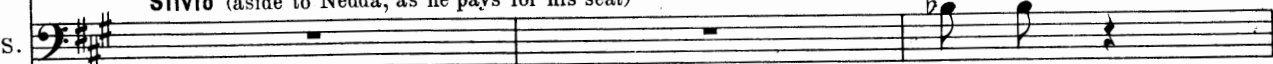
Bass II
Se - de - te, via, sen - za gri - dar!
Sit down and don't make such a row!

P.

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

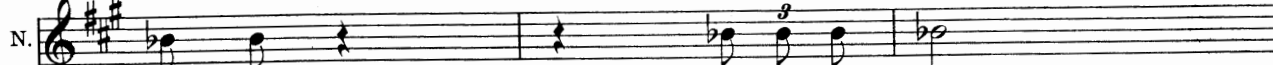
Poco meno
Nedda

N.  Sii
Be

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

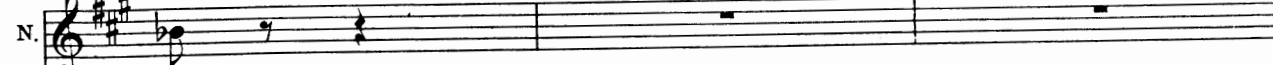
Poco meno



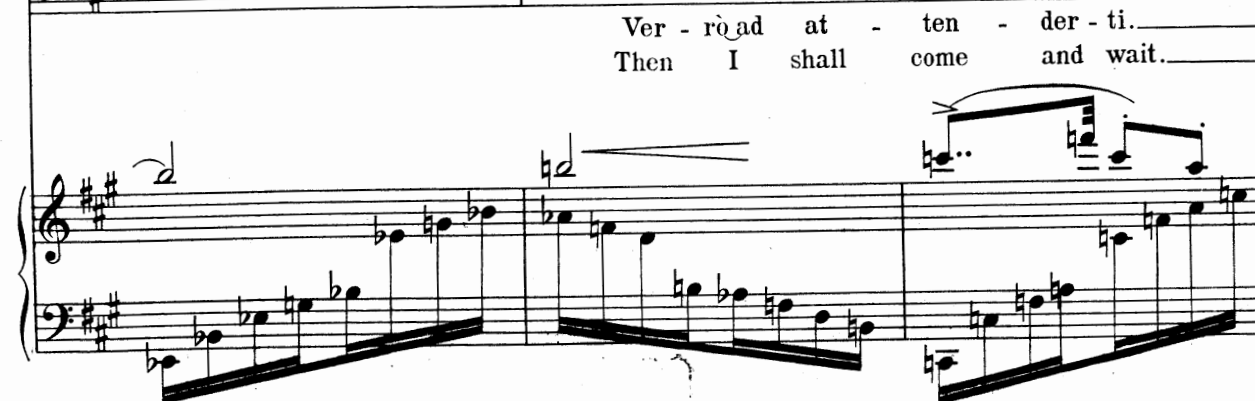
N.  cau - to!
care - ful!

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

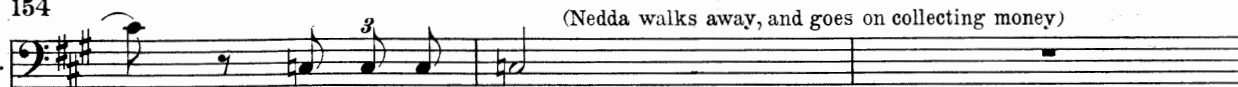


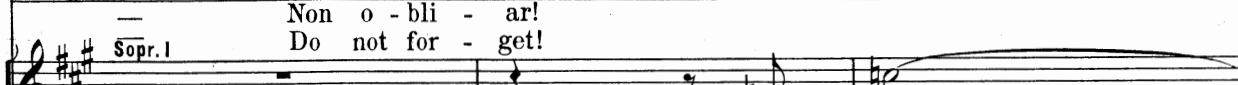
N.  to!
you!

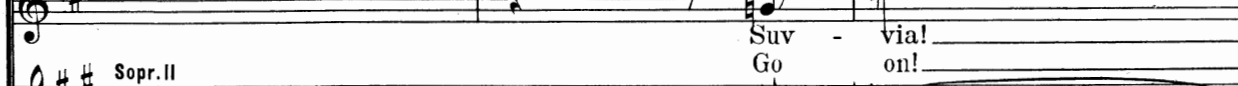
S. **Silvio**  Ver - rò ad at - ten - der - ti.
Then I shall come and wait.

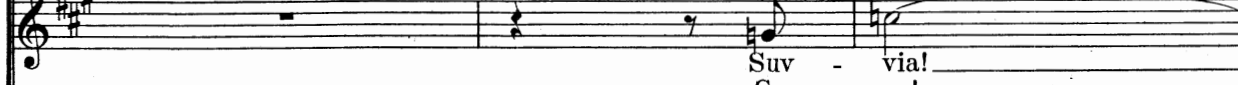


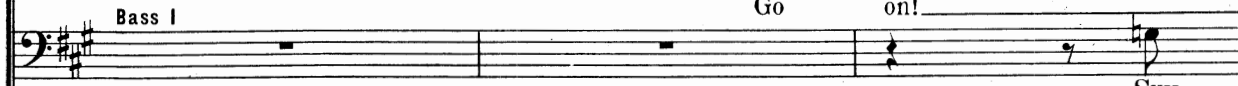
(Nedda walks away, and goes on collecting money)

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

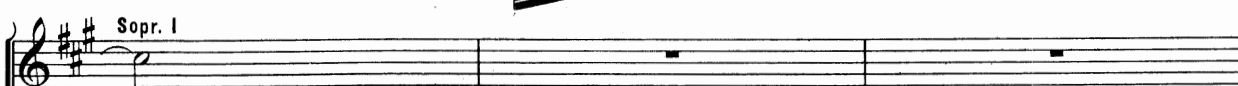
Sopr. I  Suv - via!
Go on!

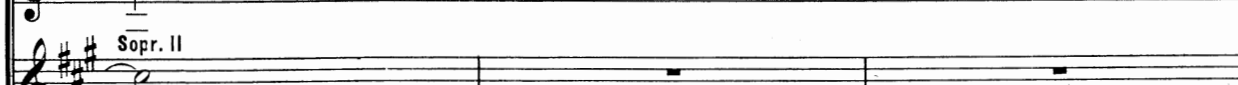
Sopr. II  Suv - via!
Go on!

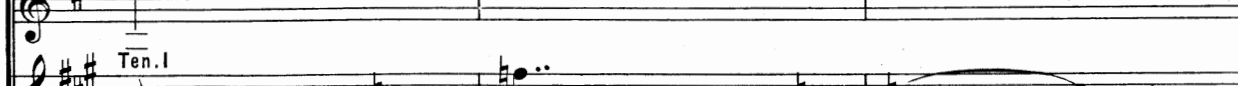
Bass I  Suv - via!
Go on!

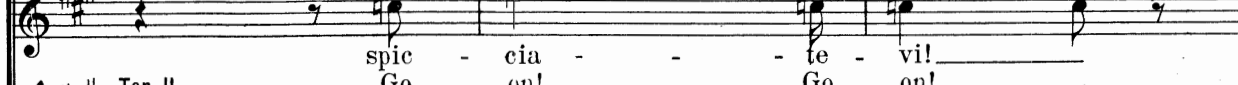
Bass II  Suv - via!
Go on!

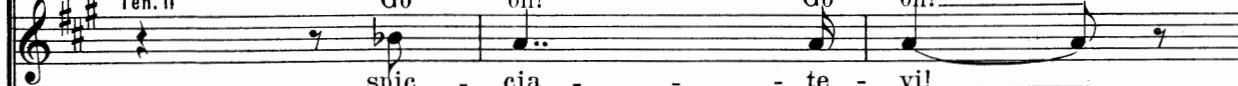


Sopr. I 

Sopr. II 

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

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

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

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



Tempo I

Sopr. I

Sopr. II

Ten.

Bass

Per - chè,
The play!

Per - chè,
Go on!

Or - sù!
Go on!

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

Tempo I

P. **Peppe**

Che fu - ria!
Hear that, now!

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

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

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

cia - te!
play, now!

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

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

(enters theatre, followed by Nedda)

P. (enters theatre, followed by Nedda)

te!
now!
Ten.

Di qua!
Here, here!

di qua!
Here, here!

di qua! di qua! di
Here, here, this way, this

qua!
way!

di qua!
this way!

di qua!
this way!

di qua! di
This way, this

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

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

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

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

ff cresc.

Un poco ritenuto

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

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

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

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

Violins

Un poco ritenuto

ff

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

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

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

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

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

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

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

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

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

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

stringendo

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

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

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

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

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

stringendo

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

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

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

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

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

la! tain! Ah! Ah!

la! tain! Ah! Ah!

la! tain! Ah! Ah!

la! tain! Ah! Ah!

Si - Keep

Si - Keep

Si - Keep

Si - Keep

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

Largo maestoso

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

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

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

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

fff sostenuto assai

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

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

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

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

The Play

163

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)



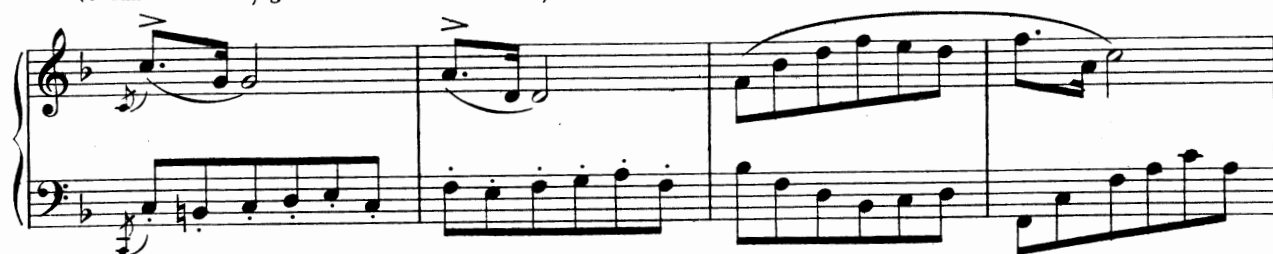
(as the curtain opens, Columbine is seated near table; from time to time she



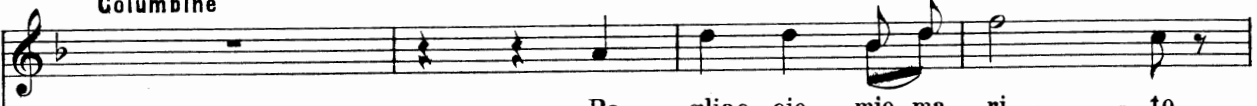
looks anxiously at the door on right)



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



Columbine

Co. 

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



The third system of the piano accompaniment continues the musical theme. The right hand features a series of eighth notes, followed by a half note, and then a series of eighth notes. The left hand continues with a steady eighth-note accompaniment.

Co. 

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



The fourth system of the piano accompaniment concludes the musical piece. The right hand features a series of eighth notes, followed by a half note, and then a series of eighth notes. The left hand continues with a steady eighth-note accompaniment.

(sits down again, impatiently)

(Columbine gets up and comes down stage)

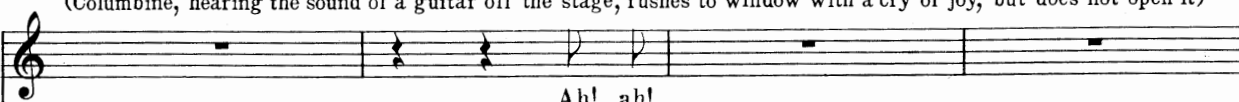
Columbine

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

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

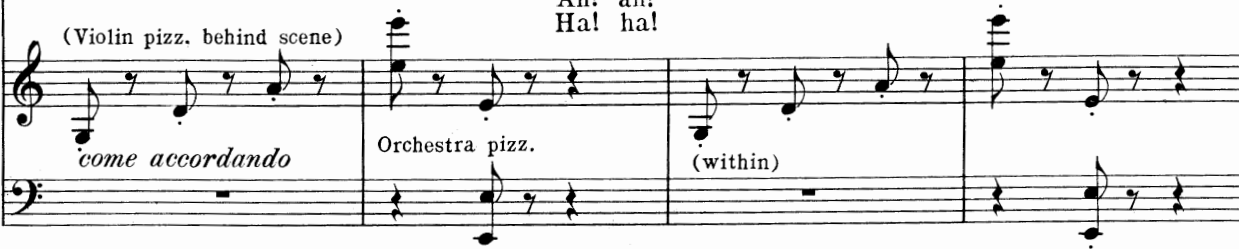
SERENATA**Allegretto un poco moderato** (♩ = 120)

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

Co. 

(Violin pizz. behind scene) **Ah! ah!**
Ha! ha!

come accordando *Orchestra pizz.* *(within)*



come montando grado a grado la corda
(as if tuning up)




Harlequin (Peppe, behind scene)

H. 

O Co - lom - bi - na, il te - ne - ro fi - do Ar - lec - chin
O Col - um - bine, your Har - le - quin is here with you,



H. 

è a te vi - ein!
Ten - der and true!

un poco cedendo questa battuta *Flute*



H. 

Di — te chia-man - do, e so - spi - ran - do a - spet - ta il po - ve - rin!
 Here — am I cry - ing, and am sigh - ing, but your face to view!

H. 

La —
 Then —

H. 

poco rit.
 — tua fac - cet - ta mo - stra - mi, ch'io vo' ba - ciar sen - za tar -
 — show that lit - tle face to me, so that I may with - out de -

col canto

H. 

a tempo
 dar — la tua boc - cue - cia. A - mor mi
 lay, — Press it with kiss - es, Love's tor - ture

senza respirare
a tempo

legando

H. *cruc - cia! A - mor mi cruc - cia e mi sta a tor - men - tar!*
this is! Love's tor - ture this, and I am in dis - may!

Flute

H. *Ah! e mi sta a tor - men - tar!*
Ah! and I am in dis - may!

H. *O Co - lom - bi - na,*
O Col - um - bine, thy

rall. ten.

H. *schiu - di - mi il fi - ne - strin, che a te vi - cin*
lit - tle win - dow, dear, un - dol! I'm here for you!

ten. ripigliando il tempo

col canto

H. di te chia - man - do, e so - spi - ran - do
For you I'm cry - ing! For you I'm sigh - ing,

H. — è il po - ve - ro Ar - lec - chin!
— So ten - der and so true!

Oboe

H. A te vi - cin
I'm here for you!

a tempo

Flutes

H. è Ar - lec - chin!
Yes, for you!

sino alla fine

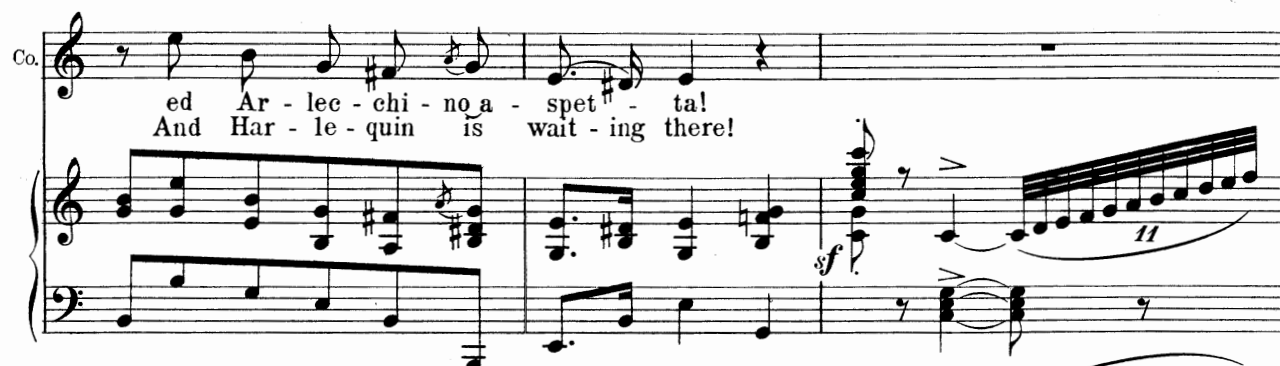
deciso

f

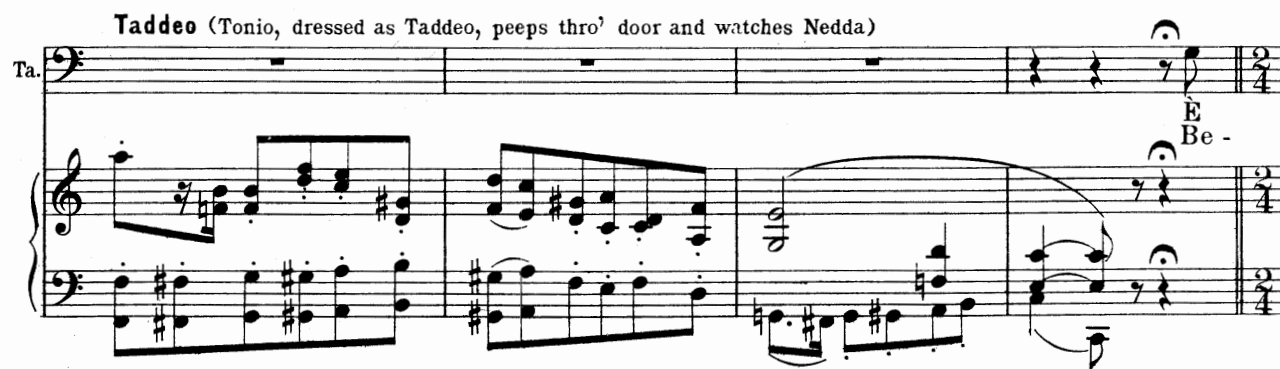
170 **Tempo di Minuetto** (♩ = 69)
Columbine (coming down stage)

Co. 

Co. 

Co. 


 (Columbine sits down again at table)

Taddeo (Tonio, dressed as Taddeo, peeps thro' door and watches Nedda)
 Ta. 

Scena Comica

171

Moderato e sostenuto
(in mock-tragic style)

(lifting his hands and the basket upwards)

rall. stacc. comicamente

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

col canto

Tempo I

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

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

CHORUS Ah! ah! ah! ah! ah! ah!
Ha! ha! ha! ha! ha! ha!

Tempo I

(♩ = 60)

f affrettato

p

Ta. las - si l'a - mor mio che com - muo - ve fi - no i sas - si!
vo - tion, That could sure - ly a - rouse a stone's e - mo - tion! -

col canto

Ta. *l. h.* Lun - - giè lo spo - so.
Hus - - band not there now!

Ta. Per - chè non o so?
Why don't I dare now? So - li noi
All by our -

Ta. sia - mo e sen - za al - cun so - spet - to! Or -
selves here, And not a soul will know it! Come

Columbine (Columbine, turning without rising)

Co. Sei
That

Ta. (with a long, exaggerated sigh)
sù... Pro - via - mo!
on! We'll do it! Ah! (laughter from the
spectators)

sprezzante

Co. tu, be - stia? E Pa - gliac - cioè par - ti - to?
you, stu - pid? Has Pa - gliac - cio gone off yet?

(without moving)

Ta. Quel - l'io son, sì!
This is me! yes!

a tempo

marcato

Co. Che fai co-sì im - pa - la - to? Il pol - lo hai tu com -
Why stick you there so qui - et? The chick - en, did you

Ta. E - gli par - ti!
He's gone a - way!

a tempo

sf

Co. pra - to?
buy it?

(with comical elegance)

Ta. *rit.* *3* *3* (kneels down and offers basket)

Ee - co - lo, ver - gin di - vi - na!
Look at it, heav - en - ly maid - en!

col canto

Andantino sostenuto (♩=76)
con eleganza

Ta. Ed an - zi, ec - co - ci en -
Ra - ther say, See, we are

p con eleganza

Ta. tram - bi ai pie - di tuo - i!
both here be - fore thee kneel - ing!

Ta. Poi - ché l'o - ra è suo - na - ta, o Co - lom -
For the hour is up - on us, O Col - um -

Ta. bi - na, di sve - lar - ti il mio cor!
bi - na! I must o - pen my heart!

Columbine (interrupting)

Co. Quan-to spen-de-sti dal trat-
What spent you at the tav-ern

Ta. *p* Di! u - dir - mi vuoi?
Ah! wilt thou not hear? Dal dì...
Since first

(Columbine snatches the basket from him, places it on table, then goes to the window, opens it and makes a signal)

Co. to - re?
yon - der?

Ta. U-na-e cin-quan-ta. Da quel dì il mio
I paid one fif - ty! Since that day I've grown

(close to the table)

Co. Non sec-car-mi Tad-deo!
Stop your both-er-ing now!

Ta. co - re, il mio co - re...
fond - er, ev - er fond - er!

Come nel 1^o Atto (♩ = 69)
(with meaning)

Ta. *So che sei pu - ra, thee,*
Pur - er I know

Ta. *so che sei pu - ra, sei pu - ra*
pur - er I know thee, yes, pur - er,

esagerato

sospeso

Ta. *e ca - sta al par di ne - ve!*
chaste as the driv - en snow - flake!

ghignando (meanwhile Harlequin jumps in thro' window, puts down the bottle which he has under his arm, and goes cautiously behind Taddeo)

Ta. *Sl, ca - sta!... al par di ne - ve! E ben che*
Yes! chaste as the driv - en snow-flake! Why dost thou

Violoncelli

cantabile espressivo

Ta. du - ra, — du - ra ti
show thee, — show thee so

Ta. mo - stri, du - ra, ad o - bli -
cru - el? cru - el? Nay, I shall

sospeso

Harlequin (taking Taddeo by the ear and kicking him) 3

H. Va a pigliar
Fresh air go

Ta. ar - ti non ri - e - scol no! non riesco!
nev - er more for - get thee! Ne'er forget thee!

Poco più senza troppo affrett.

(spectators laugh after Harlequin's speech) **Taddeo**

H. Ta. *fre - sco! Nu - mil! s'a - man! m'ar -*
get thee! Good - ness! They love! Then

Ta. (to Harlequin) *ren - do ai det - ti tuo - i. Vi be - ne -*
I my claims sur - ren - der! Bless you, my

(extending his hands) *rit.*

col canto

Ta. (retreating toward the door) *di - col Là ve - glio su vo -*
chil - dren! Here I shall de - fend

Ta. (exit by the door right; the spectators laugh and applaud)

il her!

p

Andantino sostenuto e grazioso (♩=72)

Duet. (Colum. and Harleq. gaze at each other with exaggerated fondness)

Colum. Harlequin

Co. H.

Ar-lec- chin! Colom - bi - - na!
Har-le - quin! Colum - bi - - na!

H.

Al-fin s'ar - ren - da ai no-stri prieghia-
At last, a - gain, love has lis-tend to our

Colum. deciso

H. Co.

mor! Fac-ciam me -
prayers! To sup-per

affrett.

col canto

(Columbine takes from table knives, forks and spoons for two, places the fowl on table, while Harlequin takes up the bottle which he left on the ground.)

Co.

ren - da.
then, love!

Guar - -
Just

l.h. *r.h.*

Tempo di Gavotta (♩ = 56)

con molta eleganza

Harlequin

Co. H. da, amor mio, che splen-di - da ce - net-ta - pre - pa - ra - i! Guar -
look, dear love, and no-tice, please, how fine a - feast I've bought you! Just

Violas

p legg. ed elegante

H. da, a - mor mio, che net - ta - re di - vi - no t'ap - por -
look, my love, and no - tice you the nec - tar I have

Bassoon & Violas

Co. Colum. Ah! L'a - mo-re a - ma gli ef - flu - vii del
Ah! For love a - dores the fla - vor of

H. ta - i! Ah! L'a - mo-re a - ma gli ef - flu - vii del
brought you! Ah! For love a - dores the fla - vor of

Violas

senza rall.

(sitting at table)

Co. vin, de la cu - ci - na! A-ma-bi-le be -
 wine and dainty cook-ing! My Toper so good-

H. vin, de la cu - ci - na! *molto rall.* Mia ghiotta Co-lom-bi-na! *affrett.* Colom-
 wine and dainty cook-ing! My greedy Col-um-bi-na! good-

molto rall. *affrett.*

Co. o - - ne! (helping each other)
 look - - ing!

H. bi - - na!
 look - - ing!

sciolto con eleganza

col canto

(Harlequin takes a little phial which he has concealed about him)

H. Pren-di que-sto nar-co - - ti - co;
 Take then this lit-tle sleep - - ing-draught,

pp

H. *dal - - lo a Pa - gliac-cio pria che s'ad - dor - men-ti, e*
'Tis for Pa - gliac-cio! Give it him at - bed-time, And

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

Allegretto agitato (♩ = 169)

f (enters with mock alarm)

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

Ta. *là... tut - to stra - vol - to... ed ar - mi cer - cal... Ei sa*
here! Trem-bling all o - ver, He seeks for wea-pons! He has

Ta. (goes off left and shuts door)

tut - to... I o cor - ro a bar - ri - ear - mi!
 caught you, and I shall fly to cov - er!

8

Columb. (spectators laugh) (To Harlequin) (Harlequin goes to window and leaps out)

Vi - - a!
 Fly, then!

Scena and Duet (Finale)

Harlequin (as he disappears) (disappears)

Ver - sail fil - tro ne la taz - za su - a!
 Pour the po - tion in his cup this eve - ning!

dim. e rit. il tempo

Larghetto affettuoso (♩ = 88)

Colum. (at the window) (Canio, dressed as Pagliaccio, enters from door right)

A sta - not - te... E per sem - pre io sa - rò tua!
 Till to - night, then! And for ev - er I shall be thine!

Andante mosso

Canio (aside)

c.

No-me di Di-o! quel-le stesse pa-ro-le!
Hell and damna-tion! And the ver-y same words, too!

(advancing to play his part) *p* Andantino (♩ = 72)

c.

Co-rag-gio!
But cour-age!

Nedda *scherzando*

N.

Che fol-le! Sei bri-
What nonsense! You are

c. (aloud)

Un uo-mo-e-ra con te!
You had a man with you!

N. a - co?
tip - sy!

(restraining himself with difficulty)

C. Bri - a - co!
I'm tip - sy!

(eyeing her with meaning)

C. sì... da un' o - ral!
Yes! just late - ly!

Nedda

N. Tor - na - sti pre - sto.
You're ra - ther ear - ly. (pointedly)

C. Ma in tem - po!
In time, though!

C. *cresc.*

Tac - co - - ra? Tac -
Art sor - - ry? Art

C. (harshly) *f*

co - - - ra! dol - - ce spo -
sor - - - ry, wife - - y, or

affrett.

C. (still trying to restrain himself)

si - na!! Ah! so-la jo ti ere -
sur - ly? Ah! if thou wast a -

riprendendo il tempo

f violento *p*

C. Nedda

de - a e due po-sti son là! Con me se-dea Tad - de - o,
lone here, why these plac-es for two? Tad - deo was sup - ping with me -

(going towards the door left)

N. *che là si chiu - se per pa - u - ra!*
He's there - you scared him in - to hid - ing!

N. *Or - sù... par - la!*
Come out! Speak up!

Tonio (from within, pretending to be afraid)
poco meno

T. *Cre - de - te - la! Cre - de - te - la! Es - sa è*
Be - lieve her, sir! Be - lieve her, sir! She is

poco meno marcato

T. *pu - - - - - rall! E ab - bor - re dal men - tir quel lab - bro*
faith - - - - - full! Ah, they could nev - er lie, those lips so

(affectedly) f (sneering) rall. molto ten. rall. col canto

Animato

(fiercely, to the spectators)

(to Nedda)

Canio

T. C. *pi - o!! Per la mor - - - tel Smet -*
truth - ful! Then, by Heav'n, you! No
 (laughing)

Chorus

Tutti *Ah! ah! ah! ah! ah! ah!*
Ha! ha! ha! ha! ha! ha!

Ah! ah! ah! ah! ah! ah!
Ha! ha! ha! ha! ha! ha!

Animato ($\text{♩} = 84$)

C. *tia - mol Ho drit - - to anch'io d'a -*
fur - ther! I have a right to

Nedda

N. (laughing) *Di chi?*
Of whom?

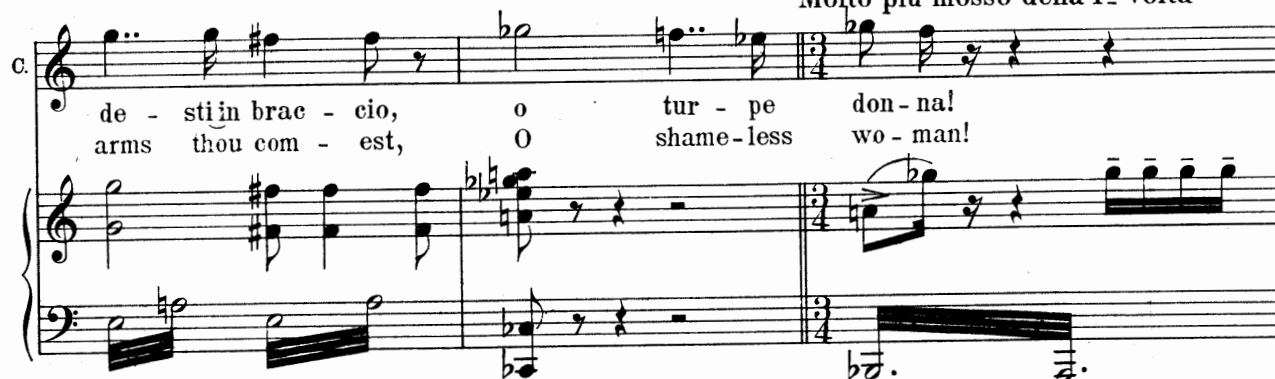
C. *gir co-me o-gn'al-tr'uo-mo. Il no - me suo...*
act as an - y oth - er! What was his name?

Andante mosso

C. 

Vo' il no - me de là - man - te tuo, del dru-do in-fa - mea cui ti
Wo-man, 'tis thy lov-er's name I want, the wretched scoun - drel from whose

Molto più mosso della 1ª volta

C. 

de - sti in brac - cio, o tur - pe don - na!
arms thou com - est, O shame-less wo - man!

Nedda (joking)

N. 

Pa-gliaccio! Pa-gliaccio!
Pa - gliaccio! Pa - gliac-cio!

rit. cresc. molto

Allegro moderato (♩ = 144)

C. 

No! Pa - gliac - - cio non son;
No! Pa - gliac - - cio I'm not!

c. 

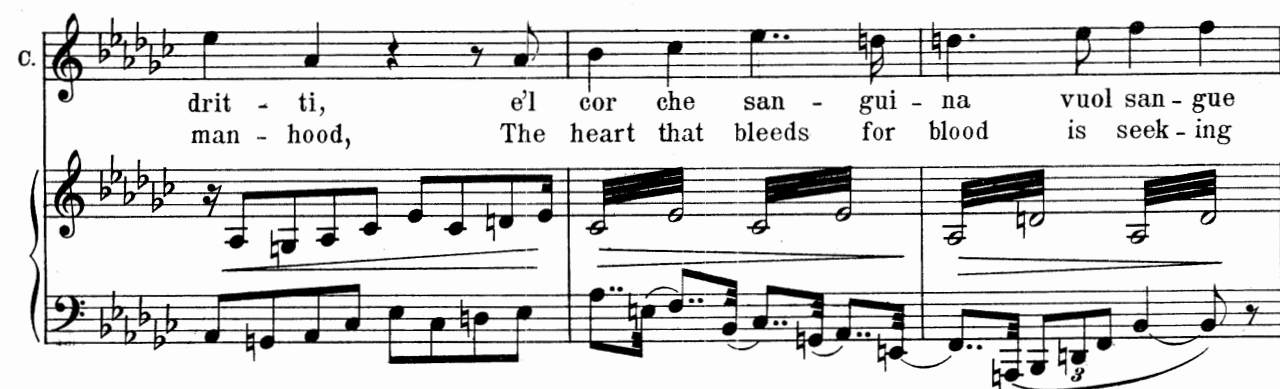
seil vi - so è pal - li - do, è di ver -
Aye, if my face be white, 'tis shame that

c. 

go - gna, e sma - nia di ven-det - - -
pales it, and ven - geance twists my fea - - -

c. 

ta! L'uom ri - pren - dei suoi
tures! I re - cov - er my

c. 

drit - ti, e'l cor che san - gui - na vuol san - gue
man - hood, The heart that bleeds for blood is seek - ing

rit. *a tempo quasi parlato*

c. a la - var l'on - ta, o ma - - - le - det - ta!
to purge its honor, most vile of creatures!

col canto *a tempo*

c. No, Pa -
No! Pa -

c. gliac - - cio non son! Son quei che
gliac - - cio I'm not! I am that

c. sto - - li - do ti rac - col - - se or - fa -
fool - - ish man who in pov - - er - ty

c. nel - la in su la vi - - - a
found and tried to save thee!

c. qua - si mor - ta di fa - - me, e un no - me of
Near - ly dy - ing of hun - - ger, he gave a

c. fri - a - ti, ed un a - mor ch' e - ra
name to thee, a burn - ing love that was

(falls overwhelmed on the chair, by table)

c. feb - - bree fol - li - al
mad - - ness he gave thee!

Chorus

Sopr. I *p* Co - ma - re, mi fa pian - ge - re!
 Sopr. II Lord bless me! Why, he's made me cry!
 Sopr. III Par ve - ra que - sta
 It seems like truth, this
 Par 'Tis

S. C. **Silvio** (aside) *p* Io mi ri - ten - go ap - pe - na! Spe -
 This is too - real - dis - tracting! I

Sopr. II sce - na!
 act - ing!

Sopr. III ve - ra!
 life - like!

Ten. I

Bass *s* Che dia - - mi - ne!
 Who's talk - - ing there?

Zit - te lag - giù!
 Si - lence, down there!

poco rit.

Cantabile espressivo (♩=72)

c. 

rai, hoped - tan- ah! -to il de - li- -rio ac - ce - ca- -to m'a- my

p legato molto

c. 

ve- -va, mad - ness: se non a - mor, pie - tà... mer- If not for love, for char- - i -

Violoncelli espressivo

c. 

cè! Ed o - gni sa - cri - fi - zio al cor - lie - to, im - po - ne - va, ty, and all my life to thee I sac- - -ri - ficed with glad - ness!

c. *e* fi - den - te cre - de - va *rit.* più che in Dio stes - so, in te! *a tempo* Majl
Full of hope, and be - liev - ing far less in God than thee! But

col canto

c. vi - zio al - ber - ga sol ne l'al - ma tua ne - glet - ta; tu
e - vil on - ly dwells in thy dis - tort - ed na - - ture, For

c. vi - sce - re non hai... sol leg - ge e'l sen - - so a tel.
feel - ing hast thou none, but sense thy on - - ly law.

c. Va, non mer - ti il mio duol, o me - re - tri - ce ah - biet -
Go! thou'rt not worth my grief, O thou a - ban - don ed crea - -

col canto

affrett. molto *con impeto* *rit.*

C. ta, vo' ne lo sprezz - zo mio schiac - ciar - ti sot - to i
ture, And now with my con - tempt I'll crush thee un - der

affrett. *rit. col canto*

Nedda (coldly, but seriously)

C. N. piè!! heel! Eb - ben! Se mi
Sopr. 'Tis well! If thou

(almost shouting)

Bra - vo!
Bra - vo!

Ten. (with enthusiasm)

Bra - vo!
Bra - vo!

Bass

Bra - vo!
Bra - vo!

Stesso movimento (pretending to be calm)

C. giu - di-chi di tein-de-gna, mi scac-cia in que - sto i - stan - te. Ah! ah!
think'st me vile, send me off, then, be - fore this mo - ment's o - ver! Ha! ha!

Canio (laughing)

a tempo

Agitato come prima

C. *Di me - glio chie - de - re non dèi che cor - rer to sto al ca - ro a -*
Oh, no - thing bet - ter wouldst thou ask, than be let run to meet thy

p

C. *man - - - te. Se' fur - ba!*
lov - - - er! How craft - y!

f *p*

C. *con fuoco*
No! per Dio! Tu re - ste - ra - i... e il
No! by Heav'n! for here thou stay - est, Un -

l. h.

C. *declamato*
no - me del tuo gan - zo mi di - ra - - - il! Suv -
til thy par - a - mour's vile name thou say - - - est! Oh

col canto *ff deciso*

(trying to resume the play, with a forced smile)
 Nedda

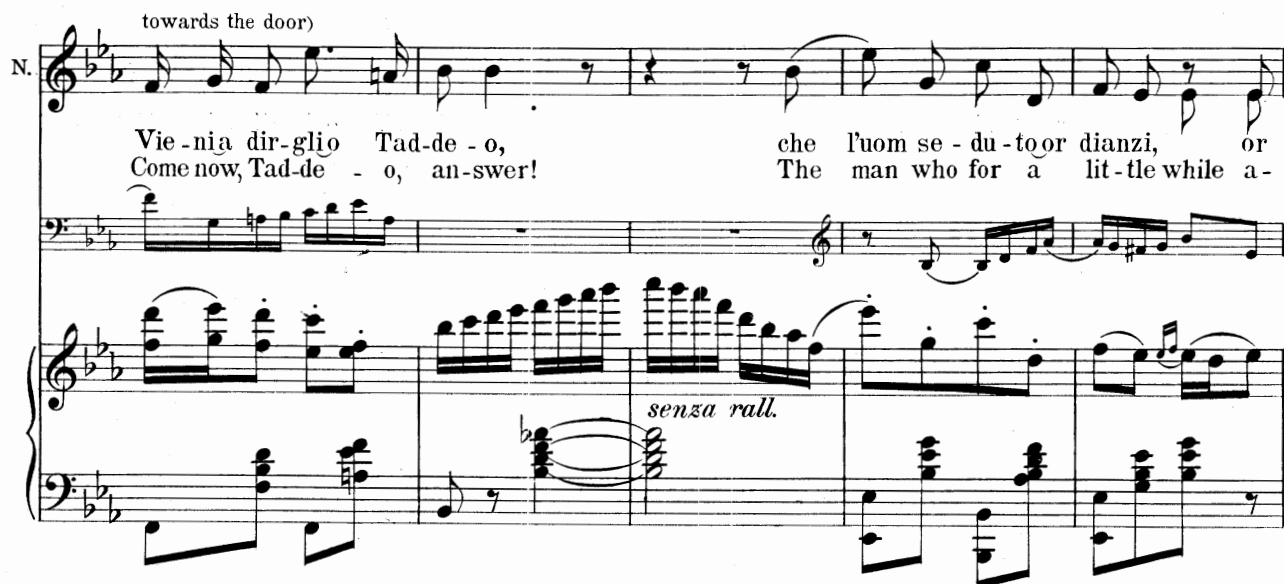
Movimento di Gavotta come nella Commedia

(going

N. 

via, così ter-ri - bi - le dav-ver non ti cre-de - o! Qui nul-la v'ha di tra-gi-co.
 dear, I never knew that you were such a fearful man, Sir! There's nothing tra-gic for you here.

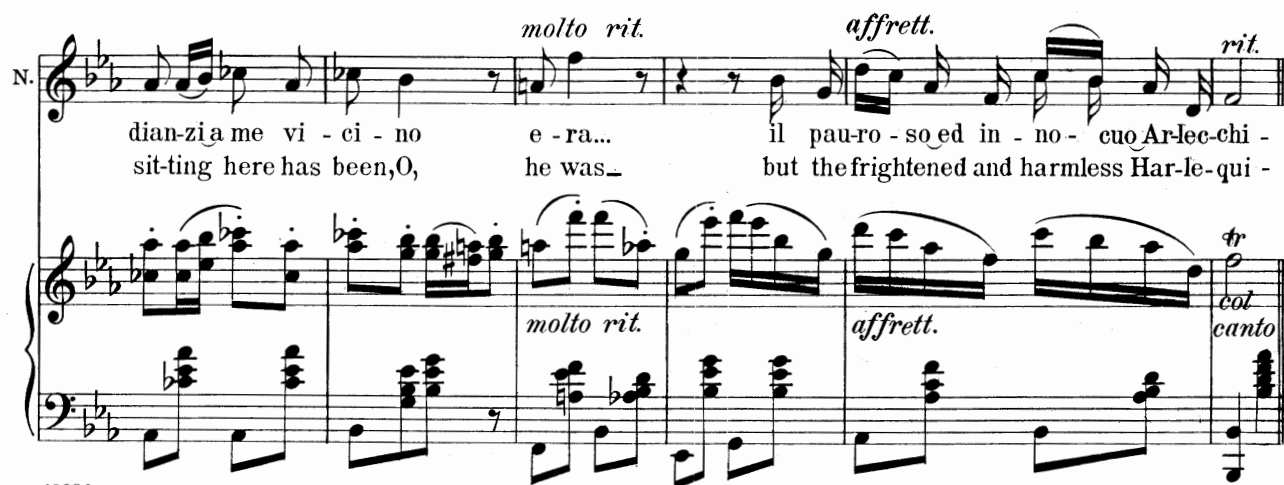
Viola

N. 

towards the door)

Vie-nia dir-glio Tad-de - o, che l'uom se - du-toor dianzi, or
 Come now, Tad-de - o, an-swer! The man who for a lit-tle while a-

senza rall.

N. 

dian-zi a me vi - ci - no e - ra... il pau-ro - so ed in - no - cuo Ar-lec-chi -
 sit-ting here has been, O, he was - but the frightened and harmless Har-le-qui -

molto rit. *affrett.* *rit.*

molto rit. *affrett.* *col canto*

(laughter in the crowd, immediately checked by Canio's appearance)

Canio *violento*

declam. a piac. 199

N.
C.
no!
no!
Ah!
Ah!
tu mi
you de -

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

C.
ch'io non ti ce - do?... Il no - me, o la tua vi -
I have not yield - ed, you'll name him, or else I'll kill

(bursting out)
Nedda
Ah!
No!
ta! il no - me!
you! who was it?

Allegro concitato
con grande energica

N. No, per mia ma - dre! In -
No! by my moth - er! I'm

Sopr. I & II

Chorus

Ten. I & II

Bass I & II

Bass I

Fan - no dav -
Are they in

Fan - no dav - ve - ro?
Are they in earn - est?

Allegro concitato (♩ = 132)

N. de - - gna es - ser pos - si - - o... quel - lo che
faith - - less, or what - ev - - er you choose to

S. Silvio

Io non re - - si - - sto più!
Come, I can stand no more!

Sopr. I

Se - ria è la co - sa?
Think you they mean it?

Ten. I

ve - ro?
earnest?

marcato

Zit - ti lag - giù!
Si - lence down there!

(Peppe appears at back, held by Tonio)

201

N.
vuo - - - -i, ma vil non son, per
call - - - -me: but cow - ard - ly - no,

S.
Oh la stra - - -na com -
Lord! how strange a per -

Bass I & II
Se - ria è la co - -sa e scu -
Yes, they must mean it, sure -

N.
Dio! Di
nev-er! Go

P.
Peppe
Bi - so - gna u - sci - re, To - nio. Ho pa -
We must get off here, To - nio! I'm a -

S. T.
me - - - -dia! Ta - ci scioc-co!
form - - - -ancel! Si - lence, id - iot!

Sopr. I
Zit - ti!
Si - lence!

Ten. I
Zit - ti!
Si - lence!

Chorus
ra!
ly!

N.
 quel... tuo sde- - - - gno è l'a - mor
 on! de - spise me! Love strong - er

P.
 u - ra!...
 fraid he-

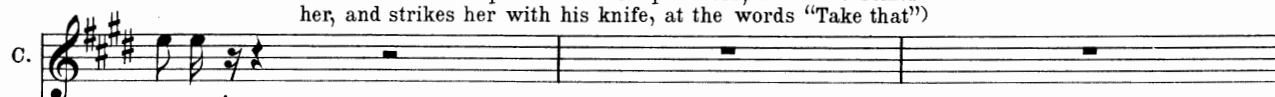
N.
 mio più for- - - - -te! Non par-le -
 far doth fill me! I will not
 Canio

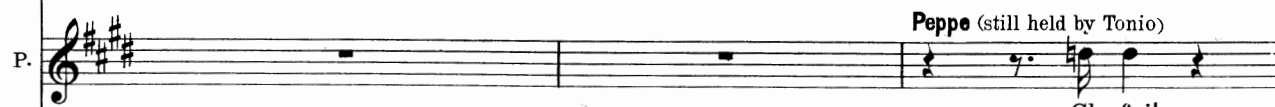
C.
 Ah!
 Ah!

N.
 rò! No! A co - -sto de la mor- -te! No!
 speak! No not e - -ven if you kill me! No!

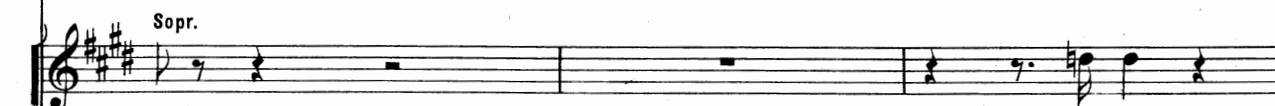
C.
 Il no-me! Il
 His name! who

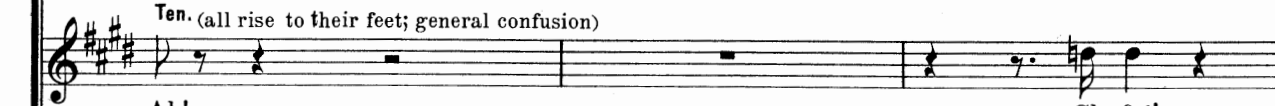
(Nedda tries to escape towards the spectators, but Canio seizes her, and strikes her with his knife, at the words "Take that!")

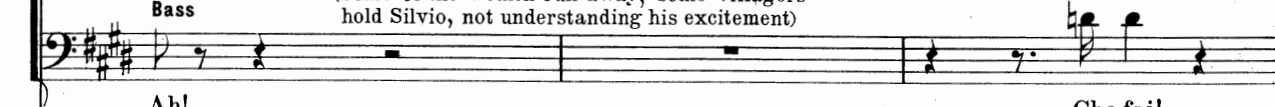
C. 
no-me!
was it?

P. 
Peppe (still held by Tonio)
Che fai!
My God!

S. 
Silvio (drawing his dagger)
San-to di - a - vo - lo! Fa davve - - - ro...
Hell and damnation now! He's in ear - - nest!

Sopr. 
Ah!
Ah!
Che fai!
My God!

Ten. (all rise to their feet; general confusion) 
Ah!
Ah!
Che fai!
My God!

Bass 
(Some of the women run away; some villagers hold Silvio, not understanding his excitement)
Ah!
Ah!
Che fai!
My God!



(shrieking) (Nedda falls, with a choking sound)

N. Ah!
Ah!

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

P. Ferma! Stop him! ferma! Stop him!

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

Sopr. II Ferma! Stop him! ferma! Stop him!

Ferma! Stop him! ferma! Stop him!

Ferma! Stop him! ferma! Stop him!

seguido sempre la declamazione

(with a last effort)

Solenne

N. Soc-cor-sol! Sil-vio!
O help me, Sil-vio!

C. (Canio turns at the voice of Silvio,
towards him, and stabs him in the l

S. rail!
speak!
Silvio

Ah!... se.
Ah! 'twas you:

Ned-da!
Ned-da!

Sopr. I

ta!

Solenne

(Canio, as if stupefied, lets his knife fall)

Canio (to the spectators)

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

(falling as if struck by lightning)

Ah!
Ah!

Sopr. 3
Ge - summa - ria!
Mer-ci - ful heaven!

Ten.
Ar-re - sta!
Ar-rest him!

(The crowd tries to disarm Canio)

Bass
Ar-re - sta!
Ar-rest him!

pp col canto senza rigore

Maestoso larghissimo (♩ = 40)

8

fff tutta la forza

This system contains measures 1 through 4. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of chords and single notes, with accents and a fermata over the final measure. The lower staff is in bass clef with the same key signature and time signature, containing a single note in the first measure followed by a long, sustained chord in the second measure.

(the curtain falls rapidly)

8

3 più rit.

This system contains measures 5 through 8. The upper staff continues with chords and single notes, including triplets and a fermata. The lower staff features triplets and single notes. The tempo marking *più rit.* (more slowly) is indicated above the sixth measure.

Vivo

8

Vivo

This system contains measures 9 through 12. The upper staff shows a change in tempo and energy, with more active eighth-note patterns. The lower staff continues with chords and single notes. The tempo marking *Vivo* (lively) is indicated above the first measure of this system.

This system contains measures 13 through 16, concluding the piece. The upper staff features eighth-note patterns and a final cadence. The lower staff continues with chords and single notes, ending with a final cadence in the last measure.