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*Pagliacci*  
(PUNCHINELLO)

*Drama in Two Acts*  
*Words and Music by*  
*R. Leoncavallo*

ENGLISH VERSION BY  
HENRY GRAFTON CHAPMAN



VOCAL SCORE

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

# *Pagliacci*

## ARGUMENT

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

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

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

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

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

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

## CHARACTERS OF THE DRAMA

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

### VILLAGERS AND PEASANTS

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

*PERIOD, between 1865 and 1870*

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

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

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PAGLIACCI

# Pagliacci

Drama in Two Acts

## Prologue

English version by  
Henry Grafton Chapman  
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Words and Music by  
R. Leoncavallo

Vivace (♩ = 88)

Piano

The musical score consists of five systems of piano accompaniment. The first system is marked *f deciso* and includes a *Vivace* tempo instruction. The second system is marked *vigoroso*. The third system continues the accompaniment. The fourth system features a melodic line in the right hand with a dotted line above it. The fifth system is marked *pesante* and *incalzando*, with the instruction *8va bassa* (8th octave bass) written below the bass line.



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The first system of music consists of two staves. The treble staff begins with a dynamic marking of *pp* and contains several measures of music with notes and rests. The bass staff provides a harmonic accompaniment with chords and moving lines.

*pp e stacc.*

The second system features a treble staff that is mostly empty, with the instruction *pp e stacc.* written across it. The bass staff continues with musical notation.

*pp e stacc. sempre*

The third system has both treble and bass staves filled with musical notation. The instruction *pp e stacc. sempre* is written across the treble staff.

*calando* *leggero* *dim.*

The fourth system shows a treble staff with a melodic line and a bass staff with accompaniment. The instructions *calando*, *leggero*, and *dim.* are present.

*rit.* Horns

The fifth system includes a treble staff with a melodic line and a bass staff. The instruction *rit.* is written above the treble staff, and *Horns* is written above the treble staff with a dynamic marking. The system ends with 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)

Vivace come prima (♩=88)

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

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

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

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

Fifth system of musical notation, marked with the instruction *f deciso* above the treble staff. It includes a fermata over a melodic phrase in the treble clef and a final chord in the bass clef.

First system of musical notation. The treble clef staff features a circled melodic phrase in the first measure, followed by a series of chords. The bass clef staff provides harmonic support. The tempo marking *vigoroso* is present.

Second system of musical notation, continuing the piece with various chordal textures in both staves.

Third system of musical notation, featuring another circled melodic phrase in the treble staff.

Fourth system of musical notation. The tempo marking *pesante* is present. The bass clef staff has markings *8va bassa* under the first and second measures. The tempo marking *incalzando* appears in the third measure.

Fifth system of musical notation, concluding the page with a final chord and a fermata. A *2* is written in the final measure of the bass staff.

Fl.  
Ob.

Clar.

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. *3*

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

Bssn.

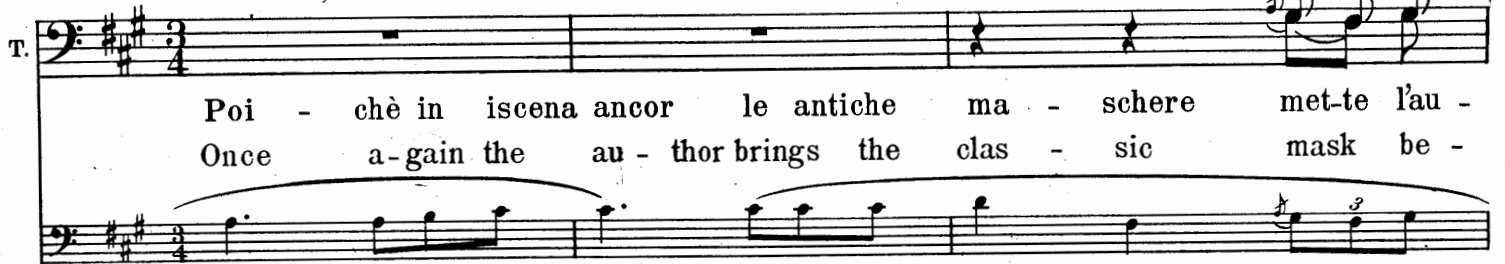
Violoncello

Str. Wood *marcato*

Horns

## Andantino sostenuto

*(Recitando, or in unison with the Violoncello)*

T. 

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

## Andantino sostenuto (♩ = 52)

*Pic. Fl.* 

*Harp Str.*

T. 

*(dopo l'orchestra)* *a tempo*

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



*col canto* *a tempo* *Str. Horns*

T. 

*rit.*

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

*col canto*

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

T. 

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

*pp stacc.*

Cello

T. 

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

VI. I  
c. sord.

*pp*

VI. II  
c. sord.

T. 

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

T. 

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

Molto meno

(♩ = 50)

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

Cl. Viola  
*sf*  
 Bssn. Basses

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

Ob. *pausa*

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

Str. *ten.*

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

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



(♩ = 40)

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

Fl. Str. Horns Cello

*p*

*dolce col canto*

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

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

Ob. Bssn. Harp Bases

*cresc.*

*con dolore*

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

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

Str. Harp Str. Bssn.

*col canto*

*ten.*

*animando a poco a poco*

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

VI. & Cl. Cor angl.

*p misterioso*

Bssn., Cello, Horn

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

Wood *cresc.* *incalzando*

Str.

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

*ed affrett.* *un poco*

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

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

*rit. con forza*

Tutti Harp *ff*

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

Str.  
 Wood  
 Harp  
 Horns *p*

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

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

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

*cresc. molto col canto*

*f* *p*

T. *f* *p*

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

*cresc. ancora*

T. *cresc. ancora*

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

*rianimando e cresc.*

*con forza* *con anima*

T. *con forza* *con anima*

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

*col canto*

*Più lento quasi recitato*

T. *ten.*

*ten.*

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

*col canto* *p*

*col canto* *p*

Bssn.

Gigli

(calling, off)  
*deciso*

T. *3*

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

Tutti *f*

Tempo I. Vivace

(exit) (The curtain rises)

te!  
then!

Str. Wood

Tutti

*ff*

Str. Wood

Tutti

*tutta la forza*

# Act I

## Scene I

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

**Marziale deciso** (♩ = 108)

(The curtain rises)

**Piano**

(Trumpet behind scene)

(Drum & Cymbals from behind scene)

*8va bassa*.....

*8va bassa*.....

**Chorus Boys** (confused shouting on left)

Eh!  
Hi!

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

(Drum & Cymbals)

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

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

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

*sf p*

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

Sopr. I & II  
 Pa - ghiac - cio è  
 Pa - ghiac - cio's

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

Bass I  
 Son qua!  
 They're here!

*p* (one half)

là!  
 there!

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

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

Son qua!  
 They're here!

Son  
 They're

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

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

8

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

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

8



Ed e - gli  
But see how

Ten. I

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

*marcati*

Sopr.

Ten. I

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

Son qua!  
They're here!

Sopr. e tor - na a  
turn - ing to

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

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

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

Ehi!  
Hi!

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

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

Il Soli

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

B.

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

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

*sf*

*marcato*

C. **Canio** (from behind)

I - te-ne al  
 Go to the

B. chi - no!  
 heart - y!

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

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

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

Bass II  
 nel - li.  
 blow - ing,

*sf*

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

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

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

*sf* *marcato*

P. no!  
 y!

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

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

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

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

*cresc. molto*

Boys

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

Sopr. I

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

Sopr. II

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

Ten. I

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

Ten. II

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

Bass I

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

Bass II

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

Piccolo

*f* *cresc. sempre* *fragoroso*

B.

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

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

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

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

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

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

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

*fragoroso*

B.

tro! \_\_\_\_\_  
there! \_\_\_\_\_

tro! \_\_\_\_\_  
there! \_\_\_\_\_

tro! \_\_\_\_\_  
there! \_\_\_\_\_

to! \_\_\_\_\_  
us! \_\_\_\_\_

tro! \_\_\_\_\_  
there! \_\_\_\_\_

to! \_\_\_\_\_  
us! \_\_\_\_\_

to! \_\_\_\_\_  
us! \_\_\_\_\_

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

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

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

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

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

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

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

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B.

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

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

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

B.

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

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

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



B.

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

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

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

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

B.

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

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

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

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

B.

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

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

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

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

B.

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

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

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

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

Trumpet on the stage  
 and in orchestra

Trumpet

Orchestra

B. *poco rit.*

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

*poco rit.*

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

*poco rit.*

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

*poco rit.*

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

Orchestra *poco rit.*

*a tempo un poco più sostenuto*

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

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

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

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

*a tempo un poco più sostenuto*

*f*

B.

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

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

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

B.

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

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

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

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

B.

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

Sopr. I

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

Sopr. II

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

Ten. I

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

Ten. II

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

Bass I

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

Bass II

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

B.

Vi - va!  
Bra - vo!

Vi - va!  
Bra - vo!

Vi - va Pagliaccio!  
Welcome, Pagliaccio!

Vi - va!  
Bra - vo!

Vi - va!  
Bra - vo!

Vi - va Pagliaccio!  
Welcome, Pagliaccio!

Vi - va!  
Bra - vo!

Vi - va!  
Bra - vo!

Vi - va Pagliaccio!  
Welcome, Pagliaccio!

Vi - va!  
Bra - vo!

Vi - va!  
Bra - vo!

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

Vi - va!  
Bra - vo!

Vi - va!  
Bra - vo!

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

Trumpet

B.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



B.

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

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

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

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

*f*

B.

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

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

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

Vi - va,  
 Bra-vo!  
 Violins

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

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

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

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

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

& Wood-wind

C. **Canio**

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

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

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

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

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

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

(with a comic salutation)

C. *Miac - Now*

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

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

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

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

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

*r. h.* *tr*

Quasi recit. Andantino

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

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

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

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

Andantino (♩ = 80)

*col canto* *l. h.*

Vivo (*in uno*)

Un gran -  
A won -

*pp*

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

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

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

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

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

*p.* *l.h.*

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

(bowing comically)

C. to - sev - re! 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

*ff*

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

*ff*

*incalz.*

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

*pp*

*l. h.*

*incalz. e cresc. a poco a poco*

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

*rit.*

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

*sf con eleganza*

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

*cedendo* *rall. con grazia*

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

*più lento* *col canto*

*a tempo*

C. re!  
en!

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

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

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

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

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

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

*a tempo*  
*cresc. molto*



A ven-ti - trè  
Re - mem - ber, at

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

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

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

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

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

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

*più lento*

**Tempo deciso**

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

(Tonio advances to help Nedda down)

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

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

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

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

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

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

*più lento*

**Tempo deciso** (♩. = 92)

(giving Tonio a box on the ear)

**Sempre vivace. In uno come uno scherzo**

*tempo giusto senza affrett.*

(taking Nedda in his arms and lifting her down)

C. 

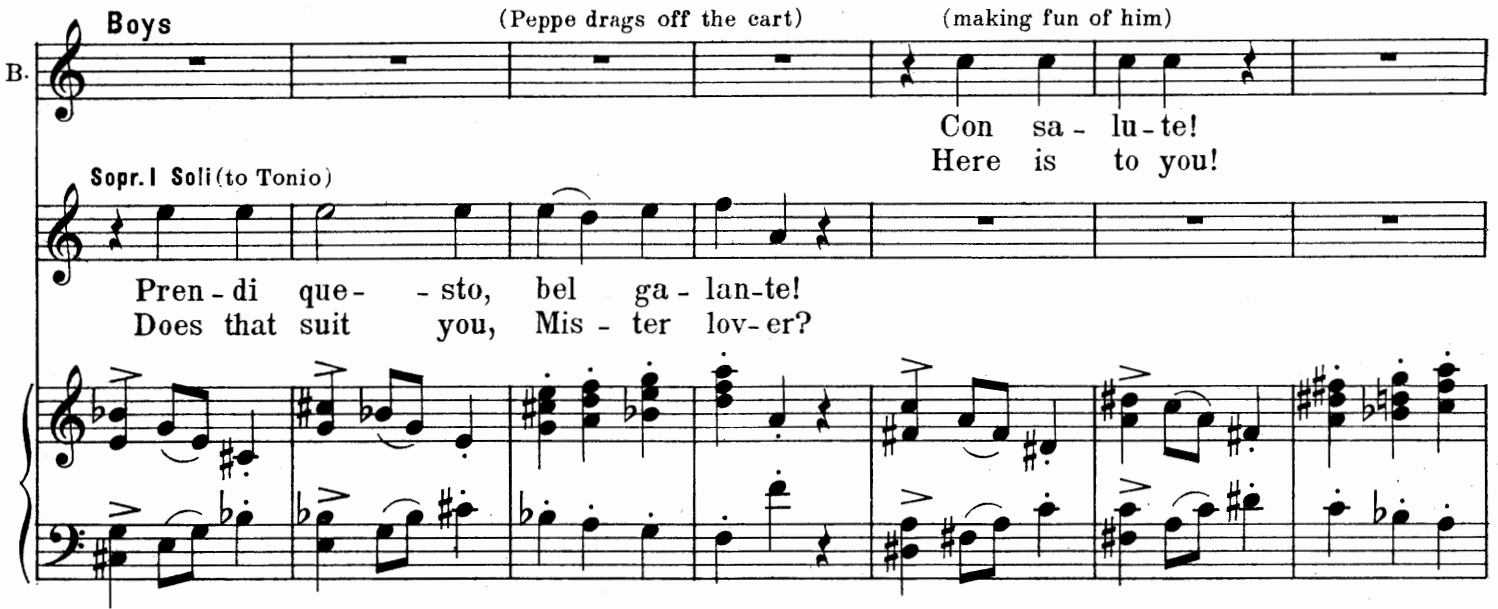
Sopr. (laughing) Ah! ah! ah! ah!  
Get a - way! Ha! ha! ha! ha!

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

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

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

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



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



Tonio (aside, as he goes)

(Tonio enters the theatre)

T.

*p*

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

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

(Four or five villagers approach Canio)

A Villager (to Canio)

V.

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

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

**Canio** **Peppe (reappearing)**

C. P.

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

*con eleganza*

(Canio passes toward the theatre)

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

**Canio (calling)**

P. C.

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

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

**Tonio (from within)**

C. T.

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

*p* *p* *f*

Another Villager (jestingly)

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

The musical score for 'Another Villager' consists of a vocal line and piano accompaniment. The vocal line is written in a tenor clef (T. V.) and features a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment is in a treble and bass clef, with a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

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

The second part of the musical score for 'Another Villager' continues the vocal line and piano accompaniment. The vocal line is written in a soprano clef (V.) and features a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment is in a treble and bass clef, with a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

Canio (smiling, but knitting his brows)

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

The musical score for 'Canio' consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (V. C.) and features a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment is in a treble and bass clef, with a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

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

*p* *pp*

*8va bassa*  
 K. dr.

The third part of the musical score for 'Canio' continues the vocal line and piano accompaniment. The vocal line is written in a soprano clef (C.) and features a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment is in a treble and bass clef, with a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The score includes dynamic markings *p* and *pp*, and a performance instruction *8va bassa* (8va bassa) with a key signature change to one flat (Bb) and a time signature change to 3/4.

Cantabile (♩=50)  
Adagio molto con grande espressione

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

*p* *legatissimo*

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

*cantato*

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

*e legato il basso* *marcato*

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

*rit.*

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

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

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

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

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

*col canto*



Un poco più mosso

*animando a poco a poco e lasciandosi trasporta-*

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

*re suo malgrado*

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

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

*cresc. f. ten. lunga pausa*

Tempo I (resuming his sarcastic tone)

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

*p. colla parte*

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

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

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

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

*Allegro vivo (In Uno) Come prima*

Canio

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

*Molto meno  
quasi a piacere*

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

*col canto*

(Canio approaches Nedda and kisses her forehead)

ff *cresc.*

ff

### Scene and Chorus of the Bells

Meno (♩ = 160) *p* (Oboe within)

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

**Sopr.** *Soli I*

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

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

*Cantabile legato con*

*p*

Es - siac - com -  
See how in

van - noi com - pa - ri.  
peo - ple are go - ing.

*dolcezza e senza rall.*

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

Oboe within

Violin

*p con eleganza*

Bell

Bell

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

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

Bell

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

Ten.  
 An - diam!  
 Then come!

Bass  
 An - diam!  
 Then come!

Bell

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

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

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

Bell

*col canto*

*poco rit.*

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

*col canto*

**Presto come prima**

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

**Chorus**

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

An - diam! An -  
 Come on! Come

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

Bass An - diam! An -  
 Come on! Come

**Presto come prima**

Bell

Vcllo

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

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

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

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

Bell Viol. Bell

This section contains three vocal staves and a piano accompaniment. The vocal parts have lyrics: "diam! on! An - diam, Let's go! an - diam, let's go! an - diam, let's go!". The piano part includes dynamic markings like *l. h.* and *l. h.* and is accompanied by a bell.

(both groups join and form in couples)

Bell Bell Bell Bell Bell Bell

This section features two vocal staves and a piano accompaniment. The instruction "(both groups join and form in couples)" is written above the vocal staves. The piano part is accompanied by a bell.

Bell Bell Bell Bell Bell

This section continues with two vocal staves and a piano accompaniment. The piano part is accompanied by a bell.

Andantino grazioso

Sopr.

Soprano vocal line with a whole rest.

Ten. (imitating the sound of the bells)

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

Bass

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

Andantino grazioso (♩ = 116)

Fl & Clar.

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

Bell

Bell

Bell

Bell

Bell

Bell

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

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

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

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

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

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Don dong,

Din ding

Strings

String accompaniment.

Piano accompaniment with r.h. (right hand) notation.

r. h.



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

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

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

*r. h.*

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

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

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

*> p*

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

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

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

*r. h.*

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

Din Don Don  
 ding dong, dong!

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

*sf*

*marcato*

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

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

*r. h.*

Bell

Ah!  
 Ah!

mor!  
 glow!

Mai vec -  
 But the old

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

*p*

Ah!  
Ah!

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

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

The first system of the musical score features a vocal line with two staves. The top staff contains the lyrics and the bottom staff contains the vocal line. The piano accompaniment is shown in two staves below the vocal line, with a bass line and a treble line. The piano part includes a steady bass line and a treble line with some melodic movement.

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

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

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

The second system of the musical score continues the vocal and piano parts. The vocal line has two staves, and the piano accompaniment is in two staves. The lyrics are spread across the vocal staves. The piano part features a consistent bass line and a treble line with some melodic development.

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

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

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

*cresc.* *poco a poco*

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

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

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

*cresc.* *ff rit. col canto*

*a tempo*

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

*a tempo*

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

*a tempo*

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

*a tempo*

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

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

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

*a tempo*

A musical score for three vocal parts (Soprano, Alto, Bass) and piano accompaniment. The vocal parts are arranged in three staves at the top, each with the lyrics "Ah!" written below. The piano accompaniment is shown in two staves below the vocal parts. The music is in a minor key and features a melodic line with various ornaments and dynamics. The dynamic markings include *pp* (pianissimo) and *p* (piano). The piano part includes chords and arpeggiated figures.

(The couples go off by road at back)

A musical score for three vocal parts (Soprano, Alto, Bass) and piano accompaniment. The vocal parts are arranged in three staves at the top, with the lyrics "Ah!" written below. The piano accompaniment is shown in two staves below the vocal parts. The music is in a minor key and features a melodic line with various ornaments and dynamics. The dynamic markings include *p* (piano) and *pp* (pianissimo). The piano part includes chords and arpeggiated figures.

(from the back)

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

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

*pp* Ah!

*pp* Ah!



Ah! \_\_\_\_\_ Ah! \_\_\_\_\_  
 Ah! \_\_\_\_\_ Ah! \_\_\_\_\_

*ppp* Ah! \_\_\_\_\_  
 Ah! \_\_\_\_\_

*ppp* Ah! \_\_\_\_\_  
 Ah! \_\_\_\_\_

Bell

(Oboe, behind scenes)

*pp*

Bell

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

Nedda (musing)

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

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

*rit.*

*ritenendo un poco il tempo*

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

*vivamente*

*con amore*

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

*f* *p*

*poco meno*

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

*col canto*

Moderato (♩ = 56) *dolce*

N. *dolce armonioso arpeggiando*

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

*poco rit.*

Andantino (♩ = 88) *con dolce languore*

N. *a tempo*

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

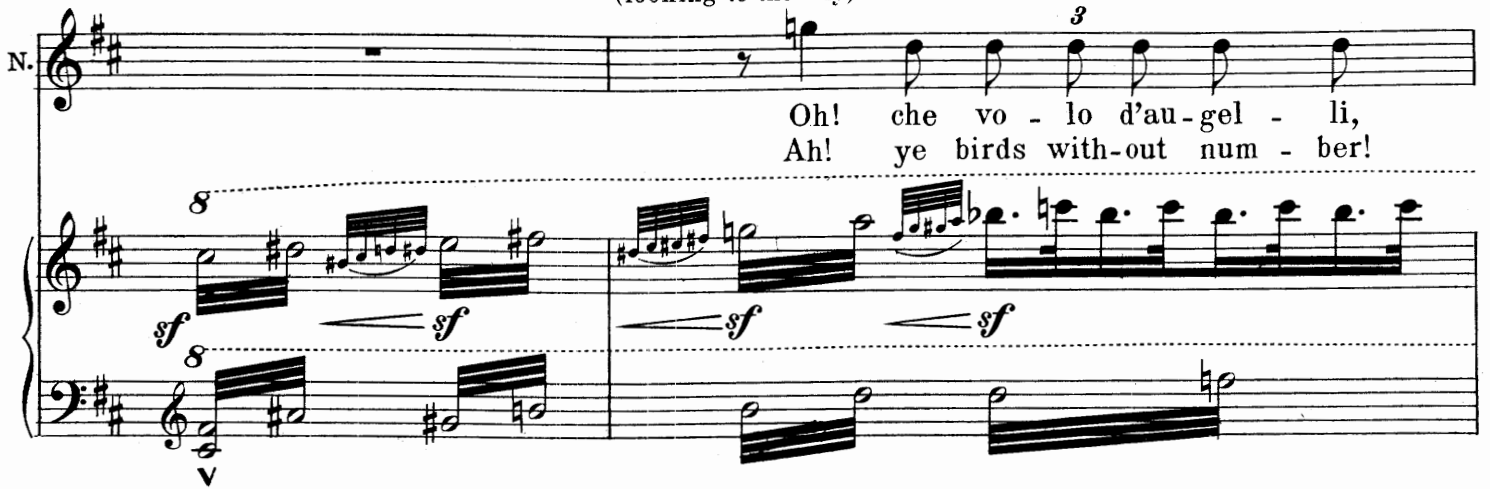
N. tut - - ta il - lan - - gui - di - - ta per ar -  
 ten - der long - ing fills me With some

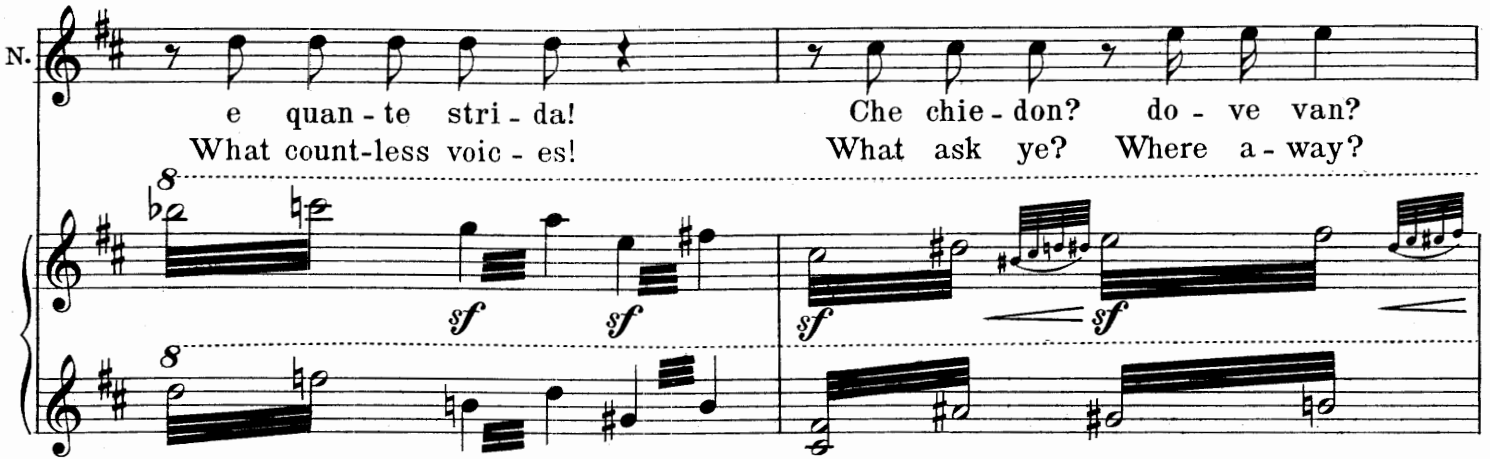
*rit. molto*

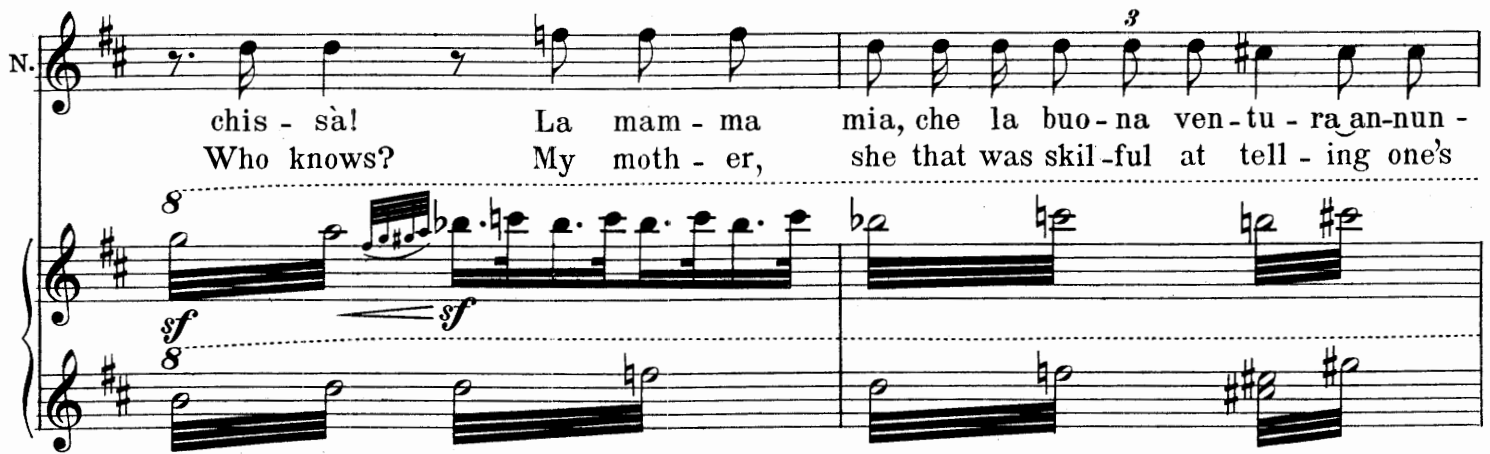
N. ca - no de - sio, non so che bra - mo!  
 name - less de - sire: yet what, I know not!


*col canto*

(looking to the sky)

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

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

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

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

N.

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

### Ballatella

N.

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

Vivace (♩ = 66)  
*in Uno come uno scherzo*

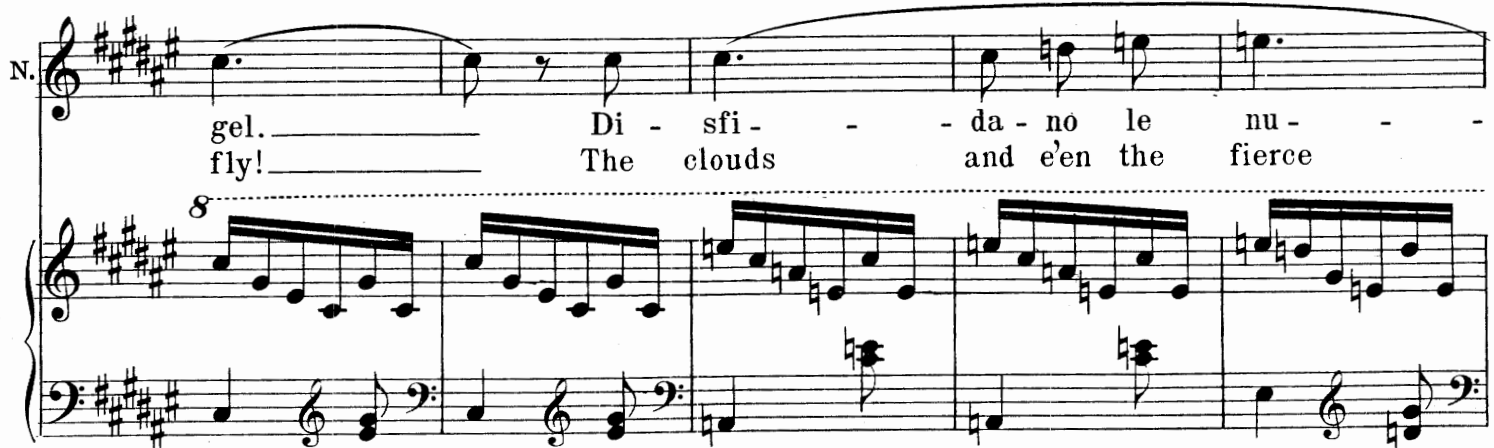
\* If the singer wishes to omit the trills, the orchestra goes to the bar marked \*, skipping one measure

Nedda *a tempo giusto senza mai affrettare*

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

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

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

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

N. *And*

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

N. *con slancio*

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

*Opp.*

N. *dolce, un poco al-*

ciel. \_\_\_\_\_ La - scia - - -  
 sky! \_\_\_\_\_ To roam,

*col canto*

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

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

*col canto*

N. *accentato*

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

N.

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

N.

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

N.

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



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

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

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

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

N. 

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

N. 

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

N. 

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

N. 

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

*con anima e passione allarg. la frase e ben cantato*

N. 

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

*ben cantato con la voce*

N. 

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

N. 

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

N. 

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

*poco rit.* *a tempo*

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

*incalz. e cresc.*

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

**Presto**

N. van! \_\_\_\_\_ e van! \_\_\_\_\_ e van! \_\_\_\_\_  
 on, \_\_\_\_\_ and go, \_\_\_\_\_ and go!

*col canto* *tranco*

Scena and Duet  
Andante mosso

N. *Nedda* (sharply) *sgarbatamente*

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

Andantino cantabile

N. da - to!  
way, Sir!

T. *con dolcezza*

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

Andantino cantabile (♩ = 126)

*rit.*

T. *rall.*

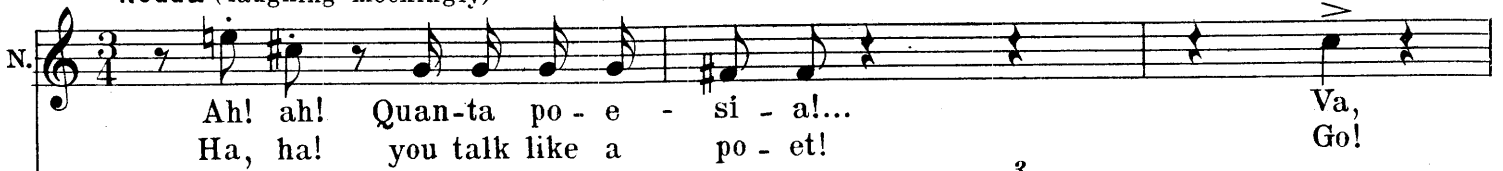
Af - fa - sci - na - to io mi be - a - - va!  
I was en - tranc - ed and filled with rap - - ture!

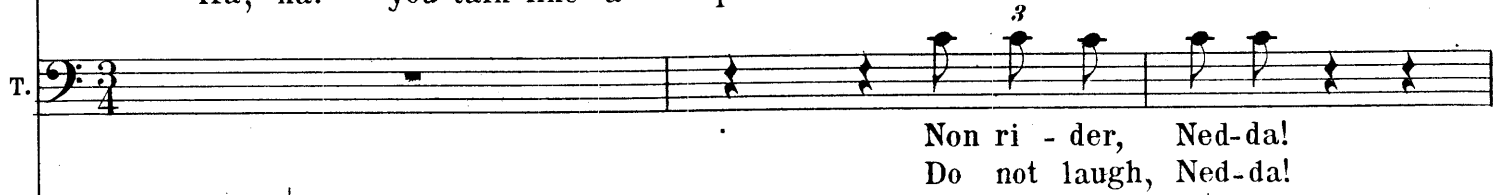
*col canto*

*rit.*

## Sostenuto

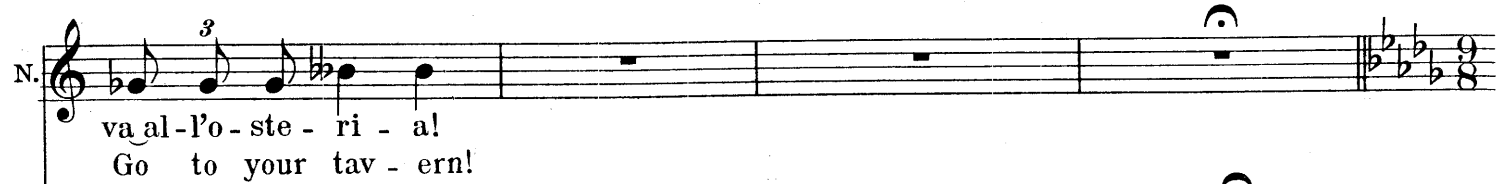
Nedda (laughing mockingly)

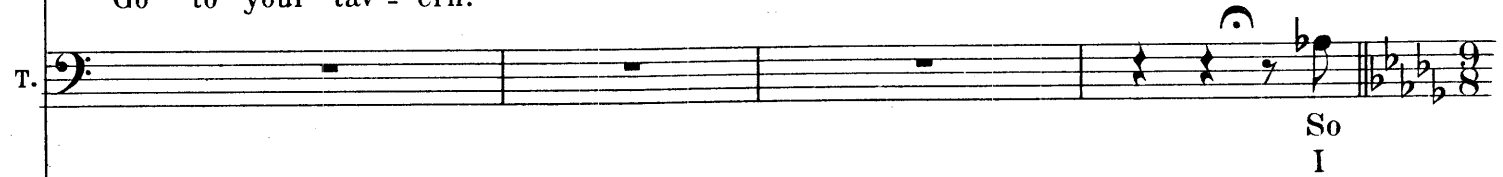
N.  Ah! ah! Quan-ta po - e - si - a!... Va,  
Ha, ha! you talk like a po - et! Go!

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

## Sostenuto (♩ = 72)

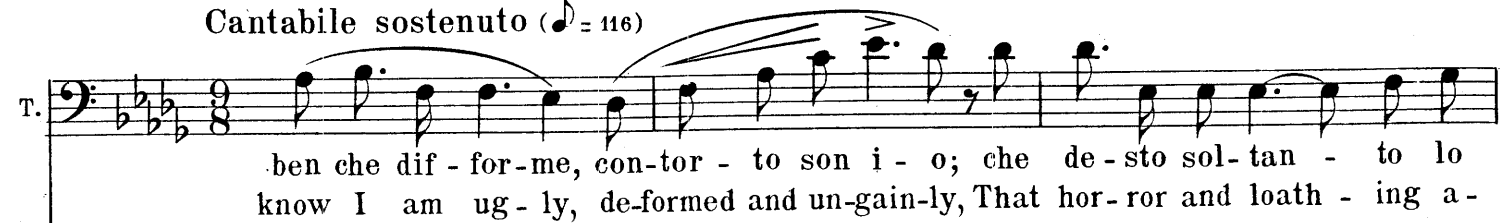
*affrett.*


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

T.  So  
I



## Cantabile sostenuto (♩ = 116)

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





Tempo I *accel. un poco*

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

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

*col canto*

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

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

*incalz.*

*colla parte*

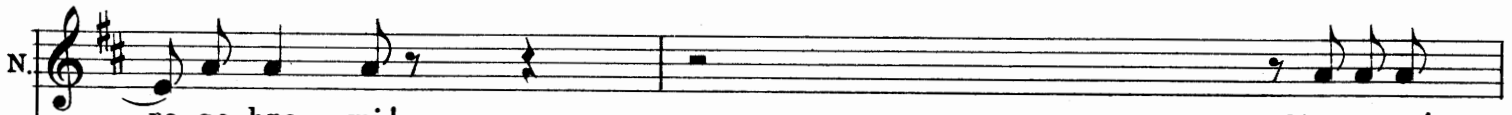


Sostenuto assai (♩ = 69)  
con eleganza


N.  *con eleganza*

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


 *scheroso con eleganza*

N.  *scheroso con eleganza*

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

T.  *scheroso con eleganza*

Ned-da!  
Ned-da!

 *marcato* *sospeso* *colla parte*

N.  *colla parte*

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

 *colla parte*

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

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

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

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

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

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

*sospeso*

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

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

(laughing)

N. Ah! ah!  
Ha! ha!

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

(imploring) Ned-da!  
Ned-da!

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

*dim.* *p* *col canto*

Mosso

N. miar!  
off!

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

Mosso (♩ = 100)

*ruvidamente*

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

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

*a tempo*

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

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

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

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

*precipitato*

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

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

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

T. *3*

Ti  
 You

*sf p*  
*r.h.*

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

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

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

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

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

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

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

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

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

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

*a tempo* *r.h.*

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

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

The first system consists of a tenor line and piano accompaniment. The tenor line begins with a bass clef and a key signature of one sharp (F#). The lyrics "mi - a!" and "get you!" are written below the notes. A stage direction "(rushing to catch her)" is placed above the second measure. The piano accompaniment is in a grand staff with treble and bass clefs, featuring a melodic line in the right hand and a supporting bass line in the left hand.

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

T. *declamato*  
(screaming and drawing back)

The second system features a soprano line and a tenor line. The soprano line is marked "N. Nedda" and "Poco meno". The lyrics "Mi - se - ra - bi - le!" and "Oh, you would, you cur!" are written below. The tenor line is marked "declamato" and "(screaming and drawing back)". The piano accompaniment continues with a grand staff.

T. *Per la*  
*By the*

*Poco meno*  
*ff a piacere*

The third system features a tenor line and piano accompaniment. The tenor line has the lyrics "Per la" and "By the". The piano accompaniment is marked "Poco meno" and "ff a piacere". The piano part includes dynamic markings and articulation symbols.

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

*col canto*

The fourth system features a tenor line and piano accompaniment. The tenor line is marked "a piacere" and contains the lyrics "Ver - gin pia di mez - za - go - sto, Ned - da, lo" and "Bless - ed Vir - gin of As - sump - tion, Ned - da, I". The piano accompaniment is marked "col canto".



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

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

**Nedda** (motionless, watching him as he goes off)

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

*col canto*

**Poco più** (♩ = 76)

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

*ben marcato il basso*

*quasi parlato*

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

Duet Scene III. Silvio and Nedda, then Tonio.

Appassionato (♩ = 88)

N. 

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

S. 

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

Ned - da! Ah  
 Ned - da! O,

Appassionato (♩ = 88) 


Andantino (♩ = 76)

S. 


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



*p dolce*

S. 

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



Un poco più mosso

*rit. a tempo*

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

*poco rit. a tempo*

Nedda

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

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

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

S. (laughing)

Oh! To-nio! il gob-bo!  
 Ha! He's the Fool, eh!

Allegro moderato come prima

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

Silvio

S.

Allegro moderato come prima (♩ = 120)

Ah!  
Ha!

*f* *a tempo* *f p*

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

*cresc. molto*

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

Silvio

S.

Per Dio!  
By Jove!

*f*

Adagio

declamato

N. 

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

*sf p e legato* *col canto*

Andante amoroso (♩ = 58)

Silvio (approaching Nedda sadly and tenderly)

N. 

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


Animando

S. 

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

*cresc. molto*

(takes her hand and leads her down stage)

S. 

Ned - - - da!  
 Ned - - - da!

*precipitato poi rit.*

Andantino amoroso (♩ = 50) Cantabile con garbo

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

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

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

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

*con fuoco* *a tempo*

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

*incalz.* *a tempo*

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

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

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

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

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

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



S. *rit.* *affrett.*

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

S. *ten.* **Più mosso**

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

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

Nedda

N. Non Nay,

**Andante appassionato** (♩ = 69)

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

*p marcando la melodia*


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



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



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



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

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

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

*f* *p affannoso*

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

*f* *p*

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

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

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

*con fuoco*

*affrett. col canto*

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

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

*rit.*

*col canto*

*r.h. l.h.*

N. *Non Ah,*

*dim.*

*pp*

*Un poco meno*

*Tristamente* *poco rit.* *a tempo*

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

*col canto* *a tempo*

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

*ravvivando*

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

*molto affrett.*

*animando* *con grande affetto*

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

*con vigore*

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

*con anima*

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

*a tempo*

*poco rit.* *a tempo*

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

S. Silvio

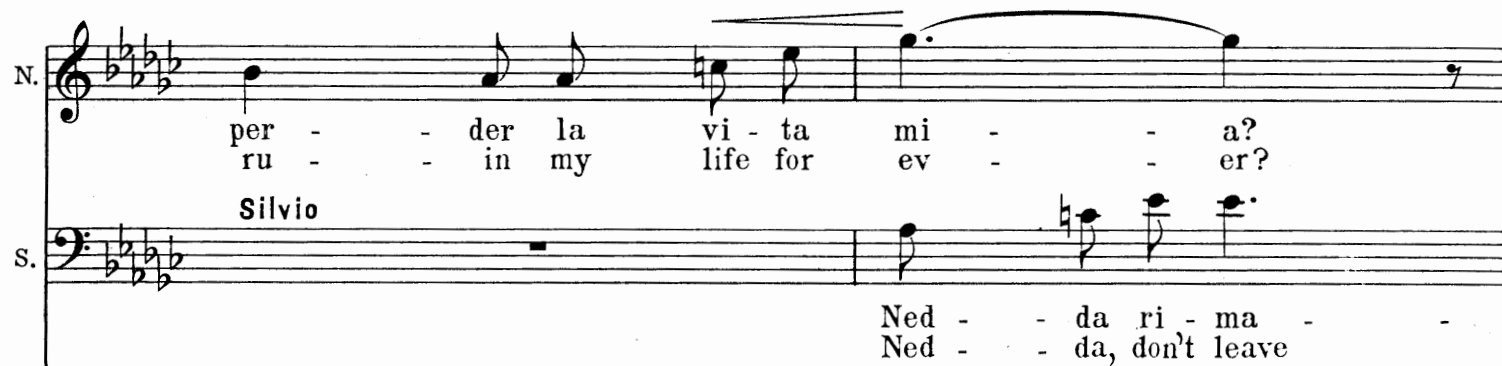
Ah! Ned - - da! fug - giam!  
 Ah! Ned - - da! Nay, come!

**Tempo I**

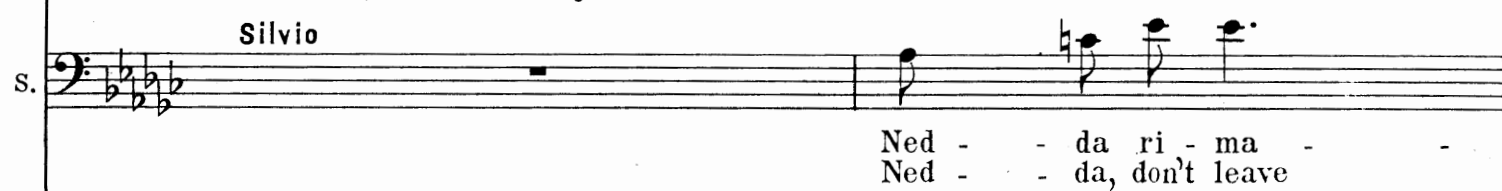
*r.h.* *l.h.* *r.h.* *l.h.* *l.h.*

N. 

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


N. 

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

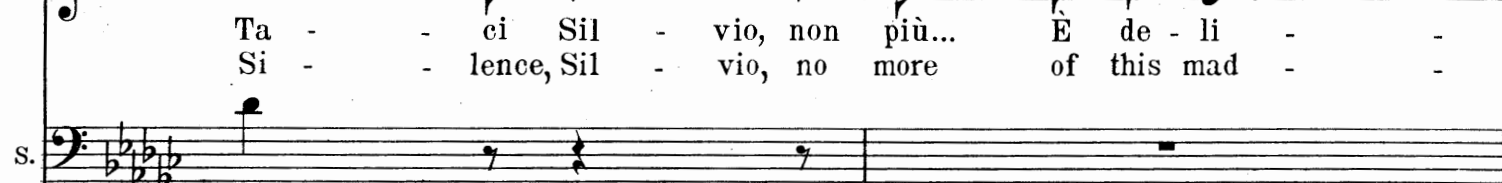
S. 

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

8 

N. 

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

S. 

nil...  
me!

8 

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

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

*rall. col canto*

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

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

*a tempo*

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

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



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

S. Ned - da!  
 Ned - da!

*sf* *p*

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

S. Fug - giam!  
 Then come!

*affannoso*

*sf* *p*

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

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

*incalzando sempre*

*incalzando sempre col canto*

*ten.* **Tempo I**

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

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

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

**Andante mosso**

N.  
 tar!  
 not!

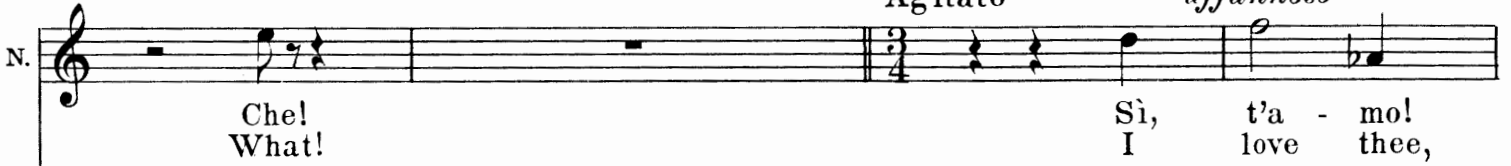
S.  
 vien!  
 Come!

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

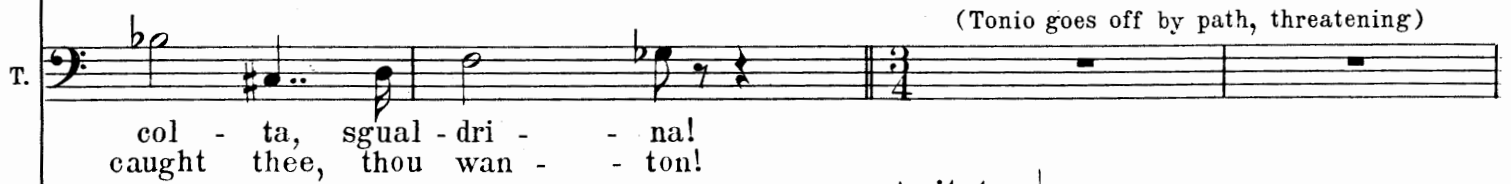
**Andante mosso**  
*ff* *marcato il basso*

*Agitato*

*affannoso*

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

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

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

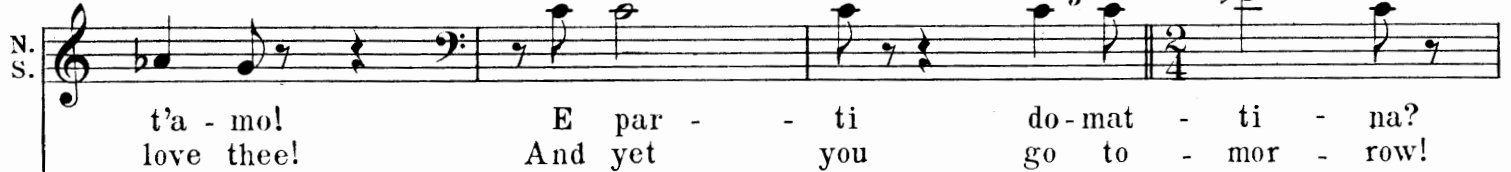
(Tonio goes off by path, threatening)

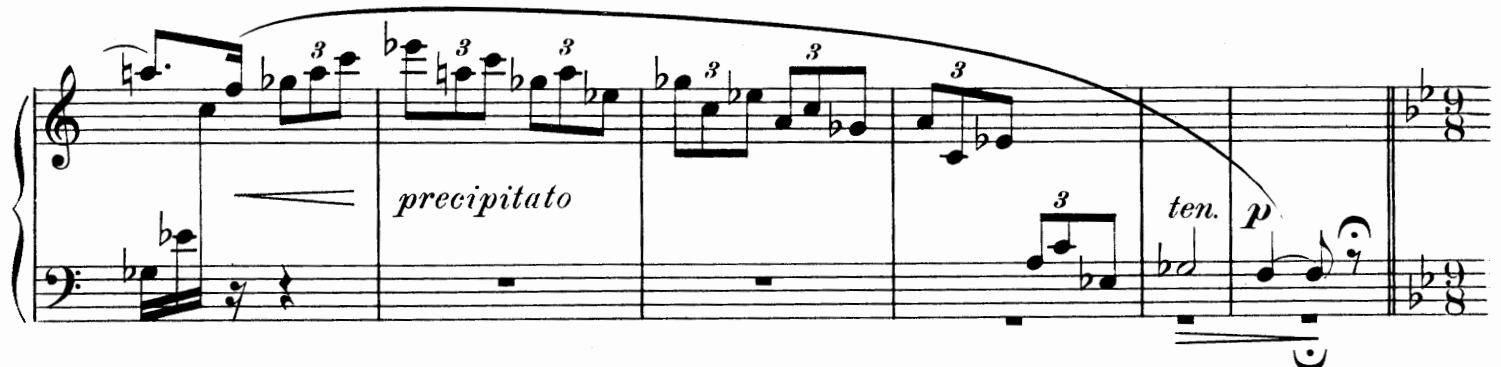
*Agitato* (♩ = 144)



Silvio

*affrett.*

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

*precipitato* *ten. p*

## Andante appassionato (♩ = 54)

Silvio *sempre a mezza voce, voluttuosamente*

(lovingly and trying to move her)

S.

*ppp e legatissimo sempre*

*mormorando*

E al - lor per - 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-smiar-den - ti di vo - lut -  
kiss did'st thou grant me, With words of love — and pass - 'nate

*cominciando ad animare*

S. *col canto*

tà?!  
sigh?

Se tu scor-da - - sti  
If to for-get those

S.

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

S. *cresc. con entusiasmo*

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

S. *rit. molto f riten. col canto*

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

*con fuoco rit.*

Più mosso

(Nedda overcome and yielding)

*perdutamente con passione*

Nedda

S. N.

cor! \_\_\_\_\_  
burn! \_\_\_\_\_

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

N.

ba - - ta \_\_\_\_\_  
mo - - tion \_\_\_\_\_

m'ha que - sto a -  
The light of

N.

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

N.

vil - - la! \_\_\_\_\_  
glow - - ing, \_\_\_\_\_

Vi - - ver  
I would

*con tutta l'anima*

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

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

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

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

*f delirante incalz. sempre*

*col canto*

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

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

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

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

*poco rit.* *rit. col canto*



*Cantabile appassionatissimo*

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

S.

Largo assai (♩ = 120)

*Cantabile appassionatissimo*

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

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

S.

diam!  
got!

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

S.

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

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

*con anima*

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

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

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

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

*poco cedendo*

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

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

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

*con abbandono*  
 Ver - rai?  
 Thou'lt come?

*ppp* *mormorato*

*rall. molto*

*sospeso*

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

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

*col canto*

Scena and Finale I

(Tonio and Canio appear from the crossroad)

*Largo*

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

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

*Largo*

*p* *pp*

(holding Canio back)

Tonio *pp*

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

(half over the wall and holding to it)

S. **Silvio** *p*

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

S. (leaping over)

rò.  
low!

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

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

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

**Lo stesso tempo**

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

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

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

S. Ah!  
 Ah!

**Lo stesso tempo**

*rit.*

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

Concitato (♩ = 120)

The musical score is written for piano in a 2/4 time signature. It consists of five systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic and includes markings for *cresc.*, *poco*, *a*, *poco*, and *affannosamente*. The second system features numerous triplet markings (*3*) in both hands. The third system includes the marking *cresc. sempre*. The fourth system reaches a fortissimo (*ff*) dynamic. The fifth system continues with complex chordal textures and accents. The key signature changes from one sharp (F#) to one flat (Bb) during the piece.

Nedda (listening anxiously)

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

Poco meno  
Canio (from behind scene)

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

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

Poco meno

Nedda (turning to Tonio)

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

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

*sempre rall.*

*marc.*

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

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

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

*col canto*

N.  
brez - zo!  
hor - ror!

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

*largamente*

*marcato*

**Mosso** (♩ = 120)

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

T.  
son!  
am!

*concitato senza affrettare a movimento preciso*

**Canio** (with suppressed anger)

C.

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

C.

(furiously to Nedda)

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

C.

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

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



Moderato (♩ = 84)  
*declamato*

(drawing dagger  
 from his belt)

C. *3*

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

Più mosso

*incalzando*

C. *incalzando*

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

Nedda

N. Va - no è l'in -  
 In - sults are

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

*col canto* *seguendo la declamazione*

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

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

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

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

(Peppe appears from left)

Canio  
*rit.*

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

C.  
Peppe

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

*f rit. col canto*  
*poco rit.*

Peppe

(♩ = 104)

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

*Opp.*

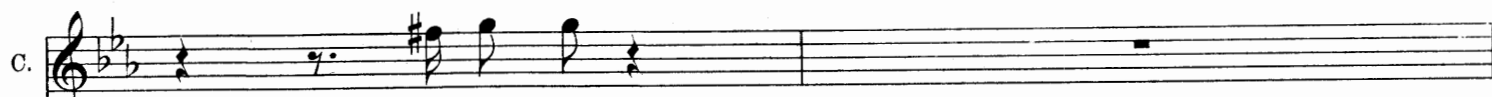
P. chie - sa e a lo spet - ta - co - lo qui muove!... An -  
 church now! See them coming straight to our per - formance! Let's

Canio (struggling)

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

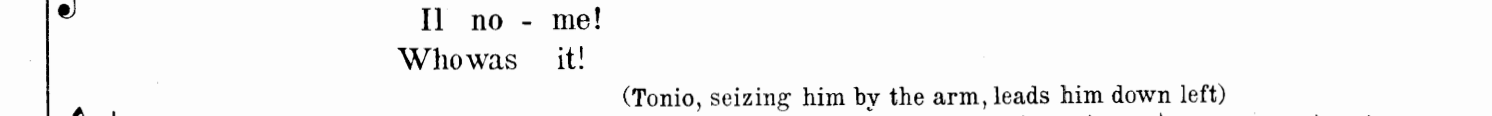
Peppe

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

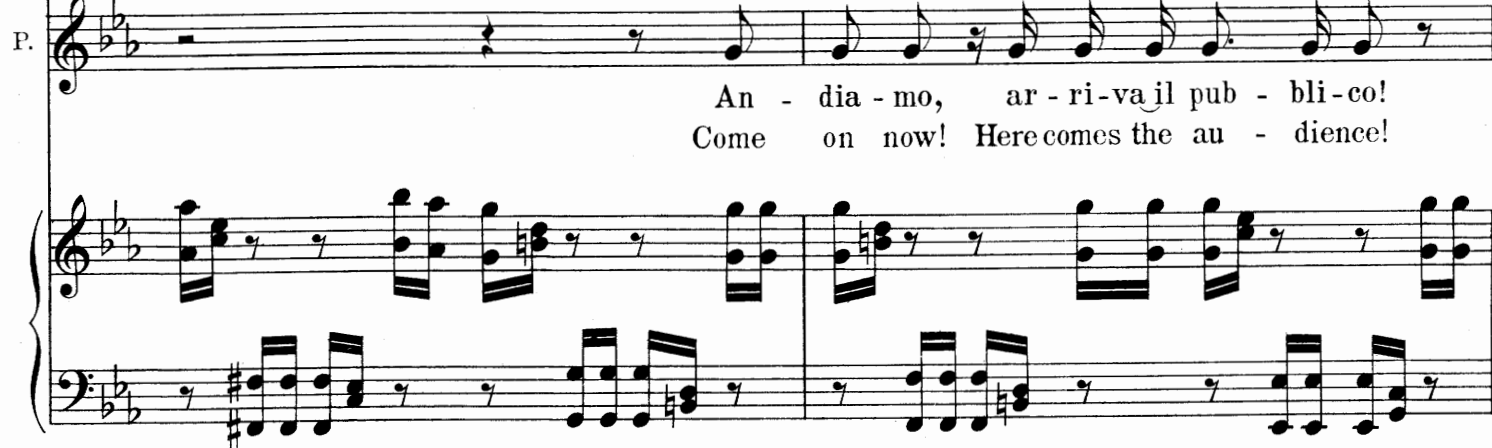
C. 

Il no - me!  
Who was it!

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

P. 

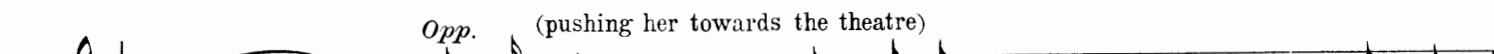
An - dia - mo, ar - ri - va il pub - bli - co!  
Come on now! Here comes the au - dience!




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

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



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

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



Canio (holding his head in his hands)  
*quasi parlato*

Più lento

C.

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

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

Tonio (softly to Canio, pushing him down to the front)  
*p* Cal - ma - te - vi pa - dro -  
 Re - strain yourself, good mas -

*dim. e rall. sempre*

Più lento

T. *rall.* *pp*  
 ne... È meglio fin - ge - re; il gan - zo tor - ne - rà. Di me fi - da - te - vi!  
 ter. 'Tis best to sham awhile. The fel - low will come back, you take my word for it.

*col canto* *col canto*

Sostenuto assai (♩ = 60)

T. *3*  
 Io la sor - ve - glio. O - ra fac - ciam la  
 Leave me to watch her! Now it is time we

T. *misterioso* *calando*

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

T. *sotto voce*

e si tra - di - sca!  
 and be dis - cov - er'd.

Or via. Bi - so - gna  
 Now come! You'll have to

P. *p* *legato il basso e p sempre*

Peppe

(Peppe comes from the theatre)

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

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

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



*string. un poco* (angrily)

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

*col canto* *precipitato*

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

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

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

*pp*  
 K. dr.

**Arioso**  
**Adagio** (♩ = 46)  
*declamando con dolore*

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



*portando*

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

*violento*

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

*A poco rit.* *a tempo*

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

*col canto* *a tempo*

*cresc. rit.*

*affrett.*

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

*col canto*

*cresc. poco rit.*

*a piena voce, straziante*

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

*f molto rit.*

*con grande espressione*

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*

(sobbing)

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

C. cor!  
 heart!

*Lo stesso movimento cantabile con molta espressione*

*mf sonoro r.h.*

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

*cresc. sempre*

fit of sobbing, he again buries his face in his

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

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

*rianimando*

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

*rit. ed accentato molto*

*marcato il canto* *r.h.*

## Intermezzo

Sostenuto assai (♩ = 50)  
*drammaticamente*

*f*

*p lamentoso*

*f*

*p*

*pp con tristezza*

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

Harp

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

*p* *cresc. sempre*

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

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

First system of musical notation. Treble clef, bass clef. Key signature: three sharps (F#, C#, G#). The system contains two staves. The first staff has a forte (*f*) dynamic marking. The music consists of chords and melodic lines.

Second system of musical notation. Treble clef, bass clef. Key signature: three sharps. The system contains two staves. The first staff has a piano (*p*) dynamic marking. The music features a wide interval in the treble staff.

Third system of musical notation. Treble clef, bass clef. Key signature: three sharps. The system contains two staves. The instruction *poco incalz. e affrett.* is written above the treble staff. The music continues with rhythmic patterns.

Fourth system of musical notation. Treble clef, bass clef. Key signature: three sharps. The system contains two staves. The first staff has a forte (*f*) dynamic marking. The second staff has a *rit. molto* marking. The system ends with a 3/4 time signature.

Fifth system of musical notation. Treble clef, bass clef. Key signature: three sharps. The system contains two staves. The first staff has a *marc. assai* marking. The second staff has *dim.*, *p*, and *ppp* markings. The system ends with a 3/4 time signature and a final chord.

## Act II

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

## Scene I. Men, Women and Chorus

Marziale deciso (♩ = 112)

(Trumpet behind scenes)

The first system of the score is for a trumpet. It is written in a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Marziale deciso' with a quarter note equal to 112 beats per minute. The music consists of five measures. The first measure contains a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The second measure has a half note G4. The third measure has a quarter rest. The fourth measure has a quarter note G4. The fifth measure has a half note G4. There are slurs over the first two measures and the last two measures.

(Big drum on stage)

The second system of the score is for a big drum. It is written in a single staff with a bass clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of five measures. The first measure has a quarter note G2, followed by eighth notes A2 and B2, and a quarter note C3. The second measure has a half note G2. The third measure has a quarter note G2. The fourth measure has a quarter note G2. The fifth measure has a half note G2. There are slurs over the first two measures and the last two measures. The notes are represented by vertical stems with circular heads.

The third system of the score is a piano accompaniment. It is written in two staves: a treble clef staff and a bass clef staff, both with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music consists of five measures. The treble staff has a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a series of quarter notes: G2, F#2, E2, D2, C2. There are slurs over the first two measures and the last two measures.

*r. h.*

The fourth system of the score is a piano accompaniment. It is written in two staves: a treble clef staff and a bass clef staff, both with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music consists of five measures. The treble staff has a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff has a series of quarter notes: G2, F#2, E2, D2, C2. There are slurs over the first two measures and the last two measures. The notes are represented by vertical stems with circular heads.

**Chorus**

Sop. I

(from behind the scene)

Ohè!

Oho!

Ten. I

Ohè!

Oho!



Ten. II (from behind and left)

Ohè!  
Oho!

Bass I

Ohè!  
Oho!

Bass II

Ohè!  
Oho!

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

Sop. I

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

Ten. I

Pre - sto!  
 Live - ly!

Sop. I

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

Ten. I

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

Bass I

Pre - sto!  
 Live - ly!

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

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

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

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

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

re,  
 ple!

re,  
 ple!

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

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

T. van - - - ti!  
up now!

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

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

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

Bass I Pre - sto!  
Live - ly!

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

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

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

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

Bass I Pre - sto!  
Live - ly!

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

*con vigore*

**T. Tonio**

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

**Sop. I**

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

**Sop. II**

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

**Ten. I**

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

**Ten. II**

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

**Bass I**

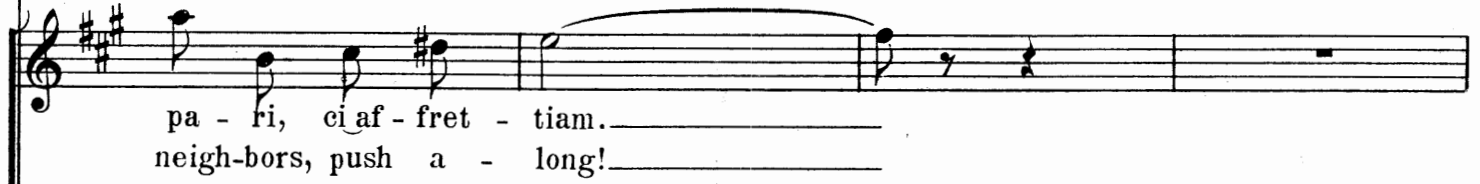
ciar. \_\_\_\_\_ Dee lo spet -  
 gin! \_\_\_\_\_ Aye, but the

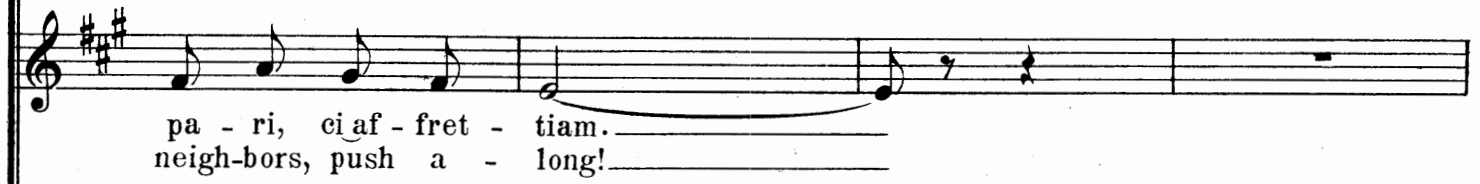
**Bass II**

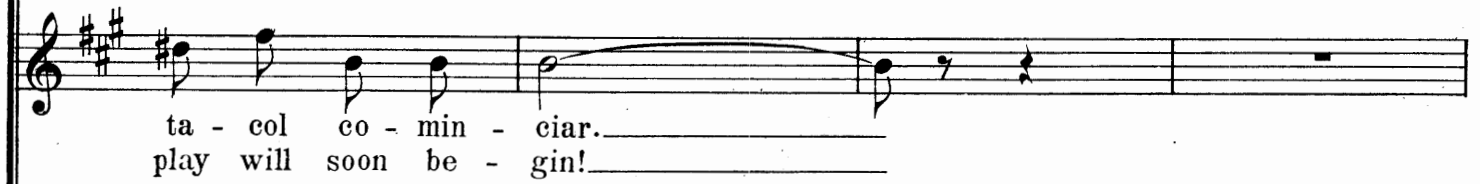
ciar. \_\_\_\_\_ Dee lo spet -  
 gin! \_\_\_\_\_ Aye, but the

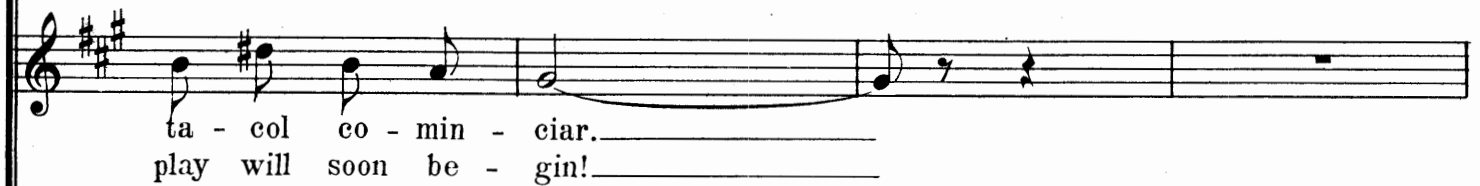
T. 

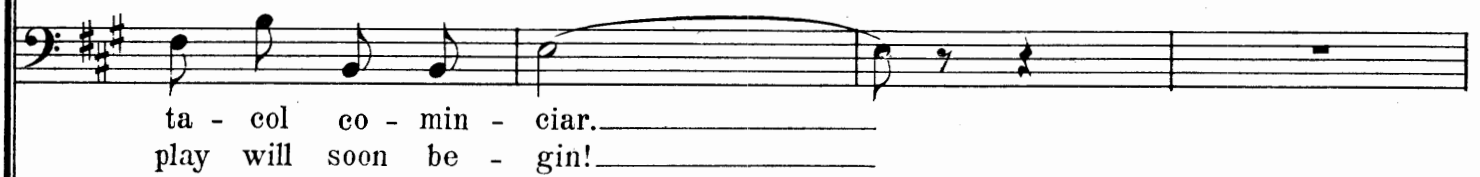
Si dà prin - ci - pio, a - van - ti, a - van - ti!  
 Going to be - gin! walk up, walk up now!

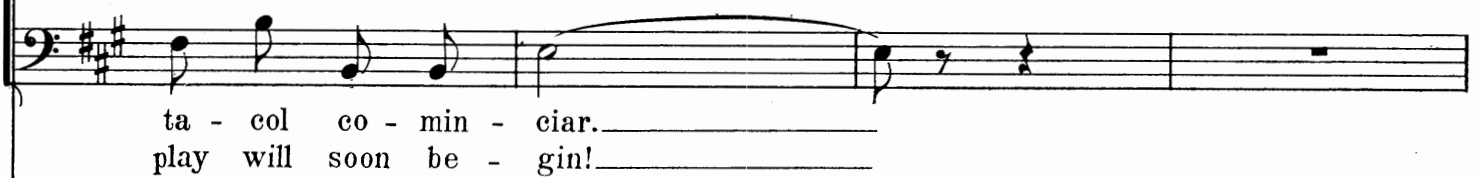
  
 pa - ri, ci af - fret - tiam.  
 neigh-bors, push a - long!

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

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

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

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

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



*senza rall.*

Bass I

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

Sopr. I

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

Sopr. II

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

Ten. I

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

Ten. II

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

Bass I

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

Bass II

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

*marcato*

(Silvio comes from back and

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

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

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

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

**Tonio**

**T.**

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sopr. II  
 Ma non pi -  
 Who are you

*cresc. molto*

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

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

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

Sopr. II

Ten. I  
su!  
Up!

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

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

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

*f con anima e vivacità*

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

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

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

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

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

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

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

veh!  
 See!  
 (laughing)  
 Ah! Ah!  
 Ha! Ha!

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

*p*

**Peppe**

P.

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

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

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

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

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

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

P.

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

Poco meno

Nedda

N.

Sii  
Be

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

S.

Ned - da!  
Ned - da!

Poco meno

N.

cau - to!  
care - ful!

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

N.

to!  
you!  
Silvio

S.

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

(Nedda walks away, and goes on collecting money)

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

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

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

Bass I *Suv - via!  
Go on!*

Bass II *Suv -  
Go*

*Suv -  
Go*

Sopr. I

Sopr. II

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

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

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

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

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



Tempo I

Sopr. I

Sopr. II

Ten.

Bass

Per - ché,  
The play!

Per - ché,  
Go on!

Or - sù!  
Go on!

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

Tempo I

Peppe

P.

Che fu - ria!  
Hear that, now!

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

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

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

cia - te!  
play, now!

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



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

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

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

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

*ff cresc.*

Un poco ritenuto

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

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

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

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

Violins

Un poco ritenuto

*ff*



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

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

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

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

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

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

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

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

*stringendo*

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

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

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

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

*stringendo*

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

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

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

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

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

la! tain! Ah! Ah!

la! tain! Ah! Ah!

la! tain! Ah! Ah!

la! tain! Ah! Ah!

Si - Keep

Si - Keep

Si - Keep

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

Largo maestoso

len-zio! 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-

Largo maestoso

*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

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

Tempo di Minuetto (♩ = 69)

The first system of music is a piano accompaniment in 3/4 time. It begins with a forte (sf) dynamic and includes several accents. The right hand features a melodic line with a triplet of eighth notes and a sixteenth-note flourish. The left hand provides a steady accompaniment with chords and single notes.

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

The second system continues the piano accompaniment. It features a triplet of eighth notes in the right hand and a steady accompaniment in the left hand. The music is marked with a piano (p) dynamic.

looks anxiously at the door on right)

The third system of music continues the piano accompaniment. It includes a forte (sf) dynamic and several accents. The right hand has a melodic line with a sixteenth-note flourish, and the left hand provides a steady accompaniment.

The fourth system continues the piano accompaniment. It features a forte (sf) dynamic and several accents. The right hand has a melodic line with a sixteenth-note flourish, and the left hand provides a steady accompaniment.

The fifth system concludes the piano accompaniment. It features a forte (sf) dynamic and several accents. The right hand has a melodic line with a sixteenth-note flourish, and the left hand provides a steady accompaniment.

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

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

The second system of piano accompaniment continues the melodic and accompanimental lines from the first system. The right hand has a more active melodic line with some slurs, while the left hand maintains the eighth-note accompaniment.

Columbine

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

The vocal line for Columbine begins with a rest, then enters with the lyrics. The piano accompaniment continues with the same melodic and accompanimental patterns as the previous systems.

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

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

(sits down again, impatiently)

(Columbine gets up and comes down stage)

Columbine

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

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

**SERENATA**

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

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

Co.

(Violin pizz. behind scene)

*come accordando*

Orchestra pizz. (within)

Ah! ah!  
Ha! ha!

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

Harlequin (Peppe, behind scene)

H.

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

H.

è a te vi - cin!  
Ten - der and true!

*un poco cedendo questa battuta*

Flute

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

H. La —  
 Then —

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

*poco rit.*

*col canto*

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

*a tempo*

*senza respirare*

*a tempo*

*legando*

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

Flute

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

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

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

*rall. ten.*

*ten. ripigliando il tempo*

*col canto*

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

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

Oboe

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

*a tempo*

Flutes

H. *è Ar - lec - chin!*  
*Yes, for you!*

*sino alla fine*

*deciso*

*f*

170 **Tempo di Minuetto** (♩ = 69)  
**Columbine** (coming down stage)

Co. **Di Now fa-re il se-gno con-ve- for the pre-con-cert-ed**

Co. **nu-to sig-nal! ap-pres-sa l'i- stan-te, The mo-ment ap-proach-es,**

Co. **ed Ar-lec-chi-no a-spet-ta! And Har-le-quin is wait-ing there!**

(Columbine sits down again at table)

Ta. **Taddeo** (Tonio, dressed as Taddeo, peeps thro' door and watches Nedda) **E Be-**



**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 -

CHORUS

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

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

**Tempo I**

(♩ = 60)

*f affrettato* *p*

Ta.

las - si l'a - mor mio che com - muo - ve fi - no i sas - si!  
vo - tion, That could sure - ly a - rouse a stone's e - mo - tion!

col canto

Ta. *l.h.*

Lun - - giè lo spo - so.  
Hus - - band not there now!

Ta.

Per - chè non o - so?  
Why don't I dare now?

So - li noi  
All by our -

Ta.

sia - mo e sen - za al - cun so - spet - to! Or -  
selves here, And not a soul will know it! Come

**Columbine**

(Columbine, turning without rising)

Co.

Sei  
That

(with a long, exaggerated sigh)

Ta.

sù... Pro - via - mo!  
on! We'll do it!

Ah! (laughter from the  
Ah! spectators)

*sprezzante*

Co. tu, be - stia? E Pa - gliac - cio è par - ti - to?  
 you, stu - pid? Has Pa - gliac - cio gone off yet?

(without moving)

Ta. Quel - l'io son, sì!  
 This is me! yes!

*a tempo*

*marcato*

Co. Che fai co - sì im - pa - la - to? Il pol - lo hai tu com -  
 Why stick you there so qui - et? The chick - en, did you

Ta. E - gli par - ti!  
 He's gone a - way!

*a tempo*

*sf*

Co. pra - to?  
 buy it?

(with comical elegance)

Ta. *rit.* Ec - co - lo, ver - gin di - - vi - na! —  
 Look at it, heav - en - ly maid - en! —

(kneels down and offers basket)

*col canto*

Andantino sostenuto (♩=76)  
con eleganza

Ta. Ed an - zi, ec - co - ei en -  
Ra - ther say, See, we are

*p con eleganza*

Ta. tram - bi ai pie - di tuo - i!  
both here be - fore thee kneel - ing!

Ta. Poi - ché l'o - ra è suo - na - ta, o Co - lom -  
For the hour is up - on us, O Col - um -

Ta. bi - na, di sve - lar - ti il mio cor!  
bi - na! I must o - pen my heart!

**Columbine** (interrupting)

Co. Quan-to spen-de - sti dal trat-  
What spent you at the tav-ern

Ta. *p* Di, u - dir - mi vuoi?  
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 I<sup>o</sup> Atto (♩ = 69)

(with meaning)

Ta. *So che sei pu - ra,*  
*Pur - er I know thee,*

Ta. *so che sei pu - ra,*  
*pur - er I know thee,* *esagerato*  
*sei pu - ra*  
*yes, pur - er,* *sospeso*

Ta. *e ca - sta al par di ne - ve!*  
*chaste as the driv - en snow - flake!*

(meanwhile Harlequin jumps in thro' window, puts down the bottle which he has under his arm, and goes cautiously behind Taddeo)

Ta. *Si, ca - sta!... al par di ne - ve! E ben che*  
*Yes! chaste as the driv - en snow-flake! Why dost thou*

*Violoncelli*

*ghignando* *cantabile espressivo*

Ta. du - ra, — du - ra ti  
 show thee, — show thee so

Ta. mo - stri, du - ra, ad o - bli -  
 cru - el? cru - el? Nay, I shall

*sospeso*

Harlequin (taking Taddeo by the ear and kicking him) *3*

H. Va a pigliar  
 Fresh air go

Ta. ar - ti non ri - e - sco! no! non riesco!  
 nev - er more for - get thee! Ne'er forget thee!

Poco più senza troppo affrett.

(spectators laugh after Harlequin's speech) **Taddeo**

H. Ta. fre - sco! Nu - mi! s'a - man! m'ar -  
get thee! Good - ness! They love! Then

(to Harlequin) (extending his hands) *rit.*  
ren - do ai det - ti tuo - i. Vi be - ne -  
I my claims sur - ren - der! Bless you, my

*col canto*

(retreating toward the door)  
di - co! Là ve - glio su vo - -  
chil - dren! Here I shall de - - fend

(exit by the door right; the spectators laugh and applaud)  
il  
her!

*p*



## Andantino sostenuto e grazioso (♩=72)

Duet. (Colum. and Harleq. gaze at each other with exaggerated fondness)

Colum. Harlequin

Co. H.

Ar-lec-chin! Colom - bi - - na!  
Har-le - quin! Colum - bi - - na!

H.

Al-fin s'ar - ren - da ai no-stri prieghia  
At last, a - gain, love has lis-tend' to our

Colum. deciso

H. Co.

mor! Fac-ciam me -  
prayers! To sup-per

*affrett.* *col canto*

(Columbine takes from table knives, forks and spoons for two, places the fowl on table, while Harlequin takes up the bottle which he left on the ground.)

Co.

ren - da. Guar - -  
then, love! Just

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

Tempo di Gavotta (♩ = 56)

*con molta eleganza*

Harlequin

Co.  
H.

da, amor mio, che splen-di - da ce - net - ta - pre - pa - ra - i! Guar -  
look, dear love, and no - tice, please, how fine a - feast I've bought you! Just

Violas

*p legg. ed elegante*

H.

da, a - mor mio, che net - ta - re di - vi - no t'ap - por -  
look, my love, and no - tice you the nec - tar I have

Bassoon & Violas

Co. **Colum.**

Ah! L'a - mo - re a - ma gli ef - flu - vii del  
Ah! For love a - dores the fla - vor of

H.

ta - i! Ah! L'a - mo - re a - ma gli ef - flu - vii del  
brought you! Ah! For love a - dores the fla - vor of

Violas

*senza rall.*

(sitting at table)

Co. vin, de la cu - ci - na! A - ma - bi - le be -  
 wine and dainty cook - ing! My Toper so good -

H. vin, de la cu - ci - na! *molto rall.* Mia ghiotta Co - lom - bi - na! *affrett.* Co - lom -  
 wine and dainty cook - ing! My greedy Col - um - bi - na! good -

Co. o - - ne! (helping each other)  
 look - - ing!

H. bi - - na!  
 look - - ing!

*col canto* *sciolto con eleganza*

(Harlequin takes a little phial which he has concealed about him)

H. Pren - di que - sto nar - co - - ti - co;  
 Take then this lit - tle sleep - - ing - draught,

H. *dal - - lo a Pa - gliac-cio* *pria che s'ad - dor - men-ti, e*  
*'Tis for Pa - gliac-cio!* *Give it him at - bed-time, And*

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

**Allegretto agitato** (♩ = 169)  
*f* (enters with mock alarm)

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

Ta. *là... tut - to stra - vol - to...* *ed ar - mi cer - ca!...* *Ei sa*  
*here! Trem-bling all o - ver, He seeks for wea - pons! He has*

Ta. (goes off left and shuts door)

tut - to... Io cor - ro a bar - ri - car - mi!  
 caught you, and I shall fly to cov - er!

Columb. (spectators laugh) (To Harlequin) (Harlequin goes to window and leaps out)

Vi - - a!  
 Fly, then!

Scena and Duet (Finale)

Harlequin (as he disappears) (disappears)

Ver - sail fil - tro ne la taz - za su - a!  
 Pour the po - tion in his cup this eve - ning!

*dim. e rit. il tempo*

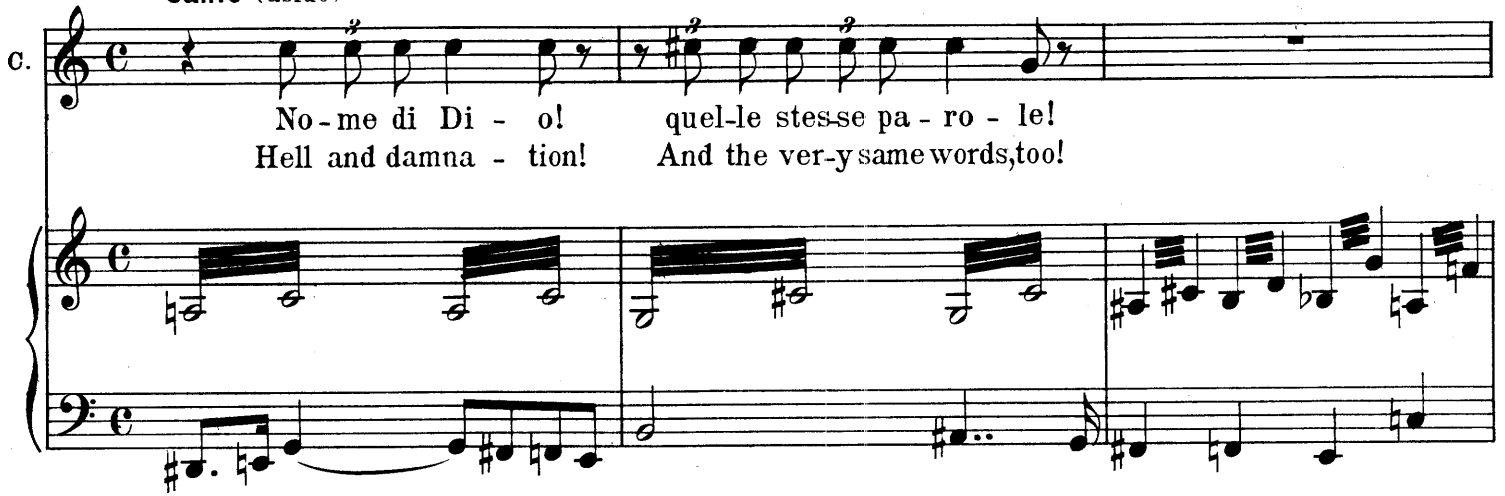
Larghetto affettuoso (♩ = 88)

Colum. (at the window) (Canio, dressed as Pagliaccio, enters from door right)

A sta - not - te... E per sem - pre io sa - rò tua!  
 Till to - night, then! And for ev - er I shall be thine!

Andante mosso

Canio (aside)

C. 

No-me di Di - o!      quel-le stes-se pa - ro - le!  
 Hell and damna - tion!      And the ver-y same words, too!

(advancing to play his part)

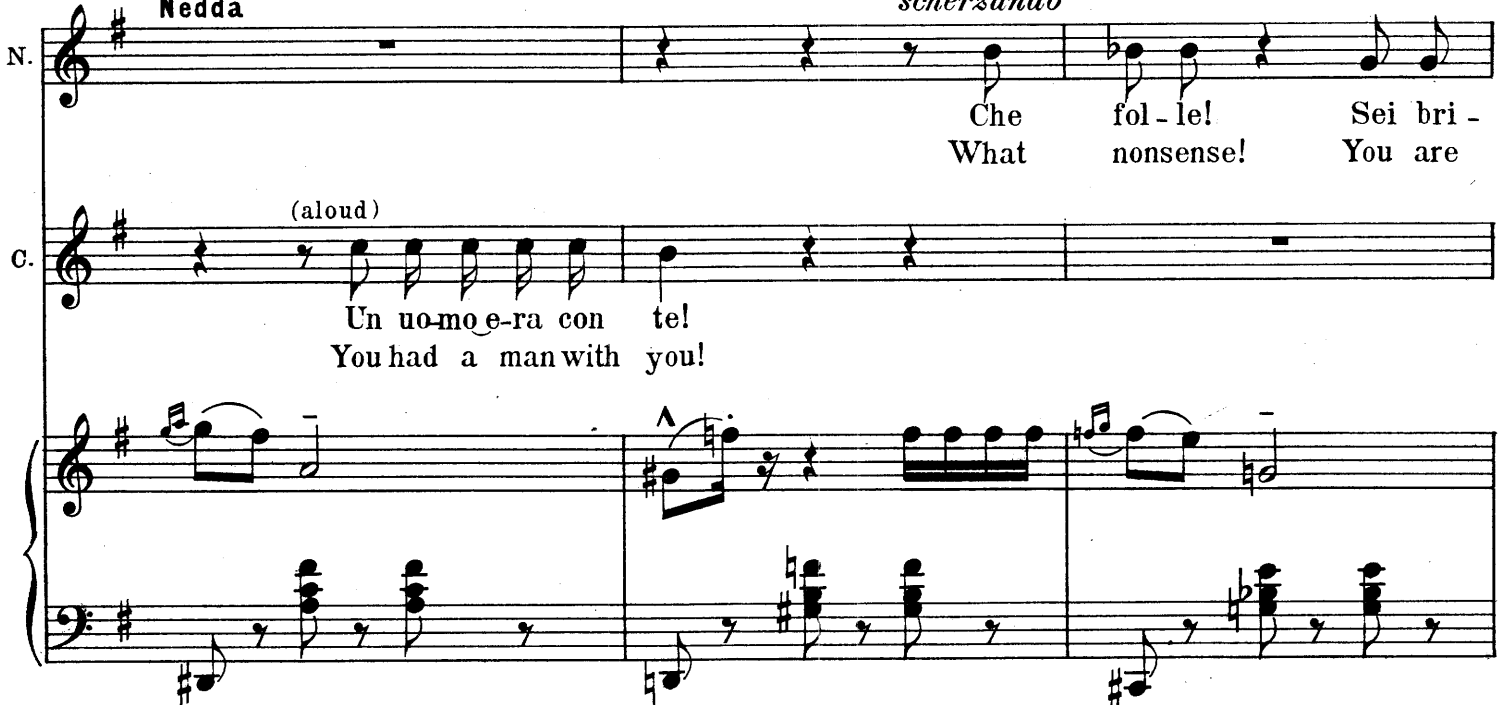
*p* Andantino (♩ = 72)

C. 


Co - - rag-gio!  
 But      cour-age!

Nedda

*scherzando*

N. 

Che fol - le!      Sei bri -  
 What nonsense!      You are

C. 

(aloud)  
 Un uo-mo e-ra con te!  
 You had a man with you!

N.  
a - co?  
tip - sy!

C.  
(restraining himself with difficulty)  
Bri - a - co!  
I'm tip - sy!

C.  
(eyeing her with meaning)  
si...  
Yes!

da un' o - ra!!  
just late - ly!

N.  
**Nedda**  
Tor - na - sti pre - sto.  
You're ra - ther ear - ly.

C.  
(pointedly)  
Ma in tem - po!  
In time, though!

C. *cresc.*  
 Tac - co - - ra? Tac -  
 Art sor - - ry? Art

C. (harshly) *f*  
 co - - - ra! dol - - ce spo -  
 sor - - - ry, wife - - y, or

*affrett.*

C. (still trying to restrain himself)  
 si - na!! Ah! so-la io ti cre -  
 sur - ly? *riprendendo il tempo* Ah! if thou wast a -

*f violento* *p*

C. N. Nedda  
 de - a e due po-sti son là! Con me se-dea Tad - de - o,  
 lone here, why these plac-es for two? Tad - deo was sup - ping with me -



(going towards the door left)

N.  
 che là si chiu - se per pa - u - ra!  
 He's there - you scared him in - to hid - ing!

N.  
 Or - sù... par - la!  
 Come out! Speak up!

Tonio (from within, pretending to be afraid)

*poco meno*

T.  
 Cre - de - te - la! Cre - de - te - la! Es - sa è  
 Be - lieve her, sir! Be - lieve her, sir! She is

*poco meno*  
*marcato*

(affectedly)

*f* (sneering)

*rall. molto*

*ten.*

T.  
 pu - - - ra!! E ab - bor - re dal men - tir quel lab - bro  
 faith - - - ful! Ah, they could nev - er lie, those lips so

*rall. col canto*

**Animato**

(fiercely, to the spectators)

(to Nedda)

**Canio**

T. C. *pi - o!! truth - ful!* *Per la mor - tel!* *Smet - No*  
*Then, by Heav'n, you! No*

(laughing)

**Chorus**

Tutti *Ah! ah! ah! ah! ah! ah!*  
*Ha! ha! ha! ha! ha! ha!*

*Ah! ah! ah! ah! ah! ah!*  
*Ha! ha! ha! ha! ha! ha!*

**Animato** (♩ = 84)

*sf*

C. *tia - mol fur - ther!* *Ho drit - to anch'io d'a - I have a right to*

**Nedda** (laughing)

N. *Di chi? Of whom?*

C. *gir co-me o-gn'al-tr'uo-mo. act as an - y oth - er!* *Il no - me suo... What was his name?*

## Andante mosso

C. Vo' il no - me de là - man - te tuo, del dru-do in-fa - me a cui ti  
 Wo-man, 'tis thy lov-er's name I want, the wretched scoun - drel from whose

Molto più mosso della I<sup>a</sup> 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)

## Canio

C. No! Pa - gliac - - cio non son;  
 No! Pa - gliac - - cio Im not!

c. *seil vi - so è pal - li - do, è di ver -  
Aye, if my face be white, 'tis shame that*

c. *go - gna, e sma - nia di ven - det - -  
pales it, and ven - geance twists my fea - -*

c. *ta! L'uom ri - pren - - dei suoi  
tures! I re - cov - - er my*

c. *drit - ti, e'l cor che san - gui - na vuol san - gue  
man - hood, The heart that bleeds for blood is seek - ing*

*rit.* *a tempo quasi parlato*

c. a la - var l'on - ta, o ma - - le - det - ta!  
to purge its honor, most vile \_\_\_\_\_ of creatures!

*col canto* *a tempo*

c. No, Pa -  
No! Pa -

c. glia - - cio non son!  
glia - - cio I'm not! Son quei che  
I am that

c. sto - - li - do ti rac - col - - se or - fa -  
fool - - ish man who in pov - - er - ty

c. nel - la in su la vi - - - a  
found and tried to save thee!

c. qua - si mor - ta di fa - - me, e un no - me of  
Near - ly dy - ing of hun - - ger, he gave a

c. fri - - a - ti, ed un a - mor ch' e - ra  
name to thee, a burn - ing love that was

(falls overwhelmed on the chair, by table)

c. feb - - bree fol - li - al  
mad - - ness he gave thee!

**Chorus**

Sopr. I *p*  
Co - ma - re, mi fa pian - ge - re!  
Lord bless me! Why, he's mademe cry!

Sopr. II  
Par ve - ra que - sta  
It seems like truth, this

Sopr. III  
Par  
'Tis

S. C. **Silvio** (aside) *p* **Canio**  
Io mi ri - ten - go ap - pe - na!  
This is too - real - dis - tracting! Spe - I

Sopr. II  
sce - na!  
act - ing!

Sopr. III  
ve - ra!  
life - like!

Ten. I  
Che dia - mi - ne!  
Who's talk - ing there?

Bass *s*  
Zit - te lag - giù!  
Si - lence, down there!

*poco rit.*

## Cantabile espressivo (♩ = 72)

C. 

rai, tan- -to il de - li- -rio ac - ce - ca- -to m'a-  
 hoped - ah! I was blind - ed in - deed in my

*p legato molto*

C. 

ve- -va, se non a - mor, pie - tà... mer-  
 mad - ness: If not for love, for char- - i -

Violoncelli *espressivo*

C. 

cè! Ed o - gni sa - cri - fi - zioal cor - lie - to, im - po - ne - va,  
 ty, and all my life to thee I sac - - ri - ficed with glad - ness!



c. *3* *3* *rit.* *3* *a tempo*  
 e fi - den - te cre - de - va più che in Dio stes - so, in te! Ma il  
 Full of hope, and be - liev - ing far less in God than thee! But

*a tempo*  
*col canto*

c. *3*  
 vi - zio al - ber - ga sol ne l'al - ma tua ne - glet - ta; tu  
 e - vil on - ly dwells in thy dis - tort - ed na - ture, For

c. *3*  
 vi - sce - re non hai... sol leg - ge e'l sen - so a te!  
 feel - ing hast thou none, but sense thy on - ly law.

c. *p*  
 - Va, non mer - ti il mio duol, o me - re - tri - ce ab - biet -  
 - Go! thou'rt not worth my grief, O thou a - ban - doned crea -

*col canto*

*affrett. molto* *rit. con impeto*

C. ta, vo' ne lo sprezz - zo mio schiac - ciar - ti sot - to i  
 ture, And now with my con - tempt I'll crush thee un - der

*affrett.* *rit. col canto*

**Nedda** (coldly, but seriously)

C. N. piè! — hee! — Eb - ben! Se mi  
 heel! — 'Tis well! If thou

*(almost shouting)*

**Chorus**

Ten. (with enthusiasm) Bra - vo!  
 Bra - vo!

Bass Bra - vo!  
 Bra - vo!

Bra - vo!  
 Bra - vo!

**Stesso movimento** (pretending to be calm) **Canio** (laughing)

N. C. giu - di - chi di tein - de - gna, mi scac - cia in que - sto i - stan - te. Ah! ah!  
 think 'st me vile, send me off, then, be - fore this mo - ment's o - ver! Ha! ha!

*a tempo*

*Agitato come prima*

C. *Di me - glio chie - de - re non dèi che cor - rer to sto al ca - ro a -*  
*Oh, no - thing bet - ter wouldst thou ask, than be let run to meet thy*

C. *man - - - - - te. Se' fur - ba!*  
*lov - - - - - er! How craft - y!*

C. *con fuoco*  
*No! per Dio! Tu re - ste - ra - i... eil*  
*No! by Heav'n! for here thou stay - est, Un -*

C. *declamato*  
*no - me del tuo gan - zo mi di - ra - - - - i!! Suv -*  
*til thy par - a - mour's vile name thou say - - - - est! Oh*

Nedda

(trying to resume the play, with a forced smile)

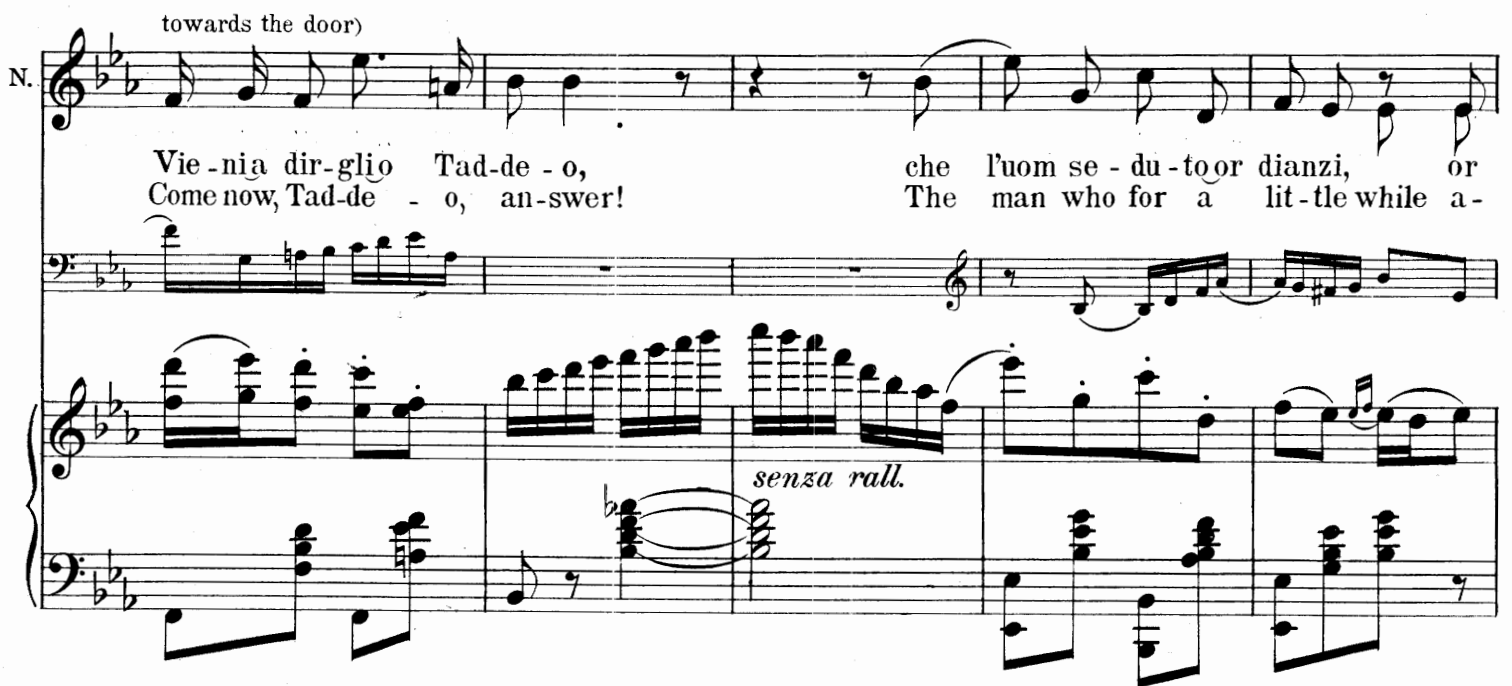
## Movimento di Gavotta come nella Commedia

(going

N. 

via, così ter - ri - bi - le dav - ver non ti cre - de - o! Qui nul - la v'ha di tra - gi - co.  
 dear, I never knew that you were such a fearful man, Sir! There's nothing tra - gi - c for you here.

Viola

N. 

towards the door)

Vie - nia dir - gliò Tad - de - o, che l'uom se - du - toor dianzi, or  
 Come now, Tad - de - o, an - swer! The man who for a lit - tle while a -

senza rall.

N. 

dian - zi a me vi - ci - no e - ra... il pau - ro - so ed in - no - cuo Ar - lec - chi -  
 sit - ting here has been, O, he was - but the frightened and harmless Har - le - qui -

molto rit. affrett. rit.

molto rit. affrett. *tr*  
 col canto

(laughter in the crowd, immediately checked by Canio's appearance)

Canio *violento* *declam. a piac.* 199

N. C.  
no! no! Ah! tu mi  
Ah! you de-

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!

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

Allegro concitato  
con grande energica

N.  
No, per mia ma - dre! In -  
No! by my moth - er! I'm

Sopr. I & II

Chorus  
Ten. I & II  
Fan - no dav -  
Are they in

Bass I & II  
Bass I  
Fan - no dav - ve - ro?  
Are they in earn - est?

Allegro concitato (♩=132)

N.  
de - - gna es - ser pos - si - - o... quel - lo che  
faith - - less, or what - ev - - er you choose to

S.  
Silvio  
Io non re - si - stand - sto più!  
Come, I can stand no more!

Sopr. I  
Se - ria è la co - sa?  
Think you they mean it?

Ten. I  
ve - ro?  
earnest?

marcato  
Zit - ti lag - giù!  
Si - lence down there!

(Peppe appears at back, held by Tonio)

N. *vo - call - i, ma vil non son, per*  
*call me: but cow - ard - ly - no,*

S. *Oh Lord! la how strange - na com -*  
*Lord! how strange a per -*

*Se - ria è la co - sa e scu -*  
*Yes, they must mean it, sure -*

*Bass I & II*

N. *Dio! nev - er! Di Go*

P. *Peppe*  
*Bi - so - gna u - sci - re, To - nio. Ho pa -*  
*We must get off here, To - nio! I'm a -*

S. *me - - - - dia! Ta - ci scioc - co!*  
*form - - - - - ance! Si - lence, id - iot!*

*Tonio (still holding Peppe)*

*Sopr. I*  
*Zit - ti!*  
*Si - lence!*

*Ten. I*  
*Zit - ti!*  
*Si - lence!*

*ra!*  
*ly!*

N. *3*  
 quel... tuo sde - gno è l'a - mor  
 on! de - spise me! Love strong - er

P.  
 u - ra!...  
 fraid he -

N.  
 mio più for - tel Non par - le -  
 far doth fill me! I will not

C.  
 Canio

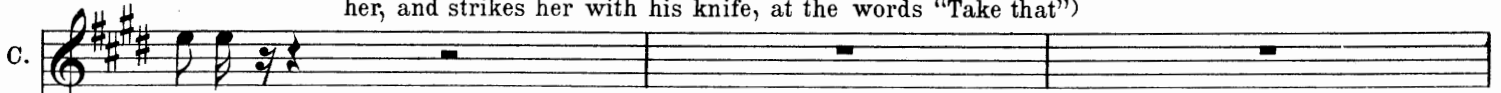
Ah!  
 Ah!

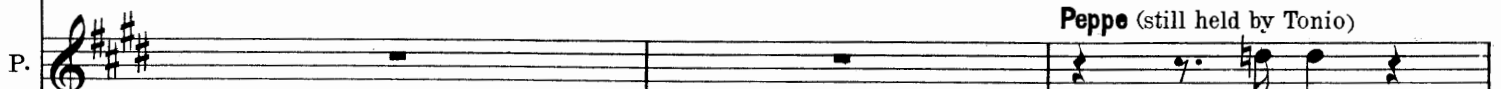
N.  
 rò! No! A co - sto de la mor - te! No!  
 speak! No not e - ven if you kill me! No!


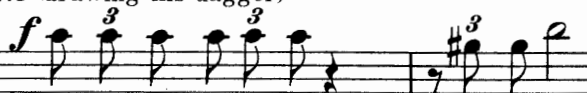
C.  
 Il no-me! Il  
 His name! who

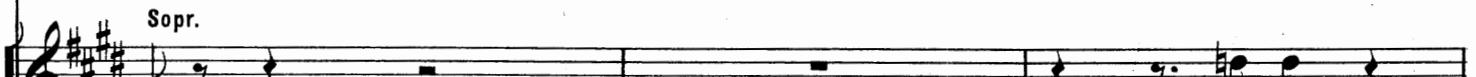


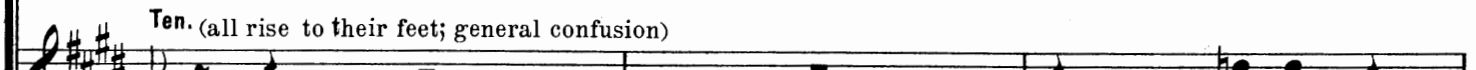
(Nedda tries to escape towards the spectators, but Canio seizes her, and strikes her with his knife, at the words "Take that")

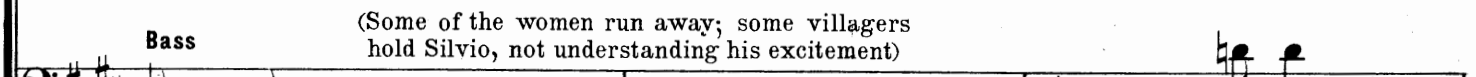
C.   
 no-me!  
 was it?

P.   
**Peppo** (still held by Tonio)  
 Che fai!  
 My God!

S.   
**Silvio** (drawing his dagger)  
*f*   
 San-to di - a - vo - lo!      Fa davve - - - ro...  
 Hell and damnation now!      He's in ear - - - nest!

Sopr.   
 Ah!  
 Ah!  
 Che fai!  
 My God!

Ten. (all rise to their feet; general confusion)   
 Ah!  
 Ah!  
 Che fai!  
 My God!

Bass   
 (Some of the women run away; some villagers hold Silvio, not understanding his excitement)  
 Ah!  
 Ah!  
 Che fai!  
 My God!



The piano accompaniment consists of two staves. The right hand features a series of triplets and sixteenth-note patterns, while the left hand provides a steady bass line with occasional chords and eighth-note figures.

(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! ferma! Stop him!

*seguendo sempre la declamazione*

(with a last effort)

**Solenne**

N. Soc-cor-so! Sil-vio!  
O help me, Sil-vio!

C. (Canio turns at the voice of Silvio,  
towards him, and stabs him in the)

S. rail! speak! Ah!... se.  
Silvio Ah! 'twas you!

Sopr. I Ned-da!  
Ned-da!

ta!

**Solenne**

(Canio, as if stupefied, lets his knife fall)

**Canio** (to the spectators)

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

(falling as if struck by lightning)

Ah!  
Ah!

Sopr. Ge - summa - ria!  
Mer-ci - ful heaven!

Ten. (The crowd tries to disarm Canio) Ar-re - - - sta!  
Ar-rest him!

Bass Ar-re - - - sta!  
Ar-rest him!

*pp col canto senza rigore*

Maestoso larghissimo (♩ = 40)

8

*fff* tutta la forza

(the curtain falls rapidly)

8

*più rit.*

Vivo

8

End of the Opera