

MUSETTA  
 though deep in your heart, deep in your heart.....  
 MIMI  
 ben: le ango - scie tue non le vuoi dir.....  
 a - dors him mad - ly, Ah! she's quite en a - mo - ur'd of Mar -  
 tutta in - va - ghi - ta di Mar - cel, tut - ta in - va - ghita el -

MUSETTA  
 ..... rankles the smart you'd nev - er, never con - fess but ra - ther  
 MIMI  
 non le vuoi dir, so ben, ..... ma ti sen - ti mo -  
 - cel! .....  
 - l'è! .....

*poco allarg.* *a Tempo* *p*

*poco allarg.* *a Tempo* *f* *p*

(Schaunard and Colline rise, and standing aside, watch the scene with interest, while Ru -  
 -dolph and Mimi remain seated and continue their talk. Marcel nervously quits his seat,  
 and is about to go, but is spell-bound by Musetta's voice.)

MUSETTA  
 die!  
 RUDOLPH - rir!  
 p (to Mimi)  
 She once was Mar - cel's  
 Mar - cel - loun di l'a -  
 SCHAUNARD  
 What will all the peo - ple say!  
 Quel - la gen - te che di - rà!  
 dolce

RUDOLPH

(Alcindoro vainly endeavours to induce Musetta

love,..... She wan - ton - ly for - sook her  
*mo*..... *la fra - schet - ta l'abban - do -*

Ah! Mar - cel will soon give in!  
*Ah Mar - cel - lo ce - de - rà!*

*appena animando*

RUDOLPH

to resume her seat at the table, where supper is now ready.)

fate..... rar - er game she thought to  
*-nò*..... *per poi dar - si a mi - glior*

Who knows what will hap - pen now?  
*Chi sa mai quel che av - ver - rà!*

RUDOLPH

cap - ture.  
*vi - ta.*

SCHAUNARD

But the snare to some is plea - sant  
*Tro - van dol - ce al pa - ri il lac - cio...*

COLLINE

Good - ness me! 'tis most un -  
*San - ti nu - mi, in si - mil*

MUSETTA

*espressivo*

Ah! Mar -  
(Ah! Mar -

SCHAUNARD

for the bit - er and the bit.  
*chi lo tende e chi ci dà.*

COLLINE

*rall.*

- pleasant, a - ny - how it is for me!  
*bri - ga... mai Col - line in - top - pe - rà!*

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MUSETTA

- cel, you are van - quished,..... Mar - cel..... you are  
*- cel - lo sma - nia,..... Mar - cel - lo è*

MIMI

And yet the maiden my heart with sor - row  
*Quell'in - fe - li - ce mi muo - ve a pie -*

ALCINDORO

Not so loud!  
*Par - la pian!*

## MUSSETTA

van - - - quished!  
vin - - - to!)  
fills! .....  
-tù!.....

Gen - tly! gen - tly!  
Zit - ta, zit - ta!

She is pret - ty, I don't  
(Es - sa è bel - la, io non son

MIMI (nestling closer to Rudolph)  
Dar - - - ling!  
T'a - - - mo!

RUDOLPH (with his arm round Mimi's waist)  
Mi - mi!  
Mi - mi!

See the braggart in a moment will give  
Quel bra - vac - cio a mo - men - ti ce - de -

doubt it,  
cie - co,

*f poco rall:*.....

*espansivo*  
*tratt. l'ultimo quarto*

MUSETTA (turning to Marcel)



And tho' your heart is break - ing you'd never let us  
So ben:le an-go\_scie tu - - e non le..... vuoi

MIMI

*trattenuto*



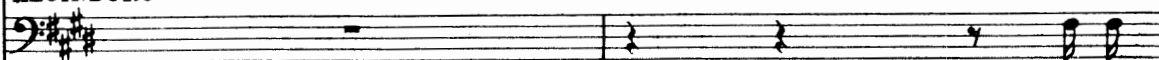
This hap-less girl fills my heart, my heart with sorrow!  
Quell'in-fe - li - ce mi muo - ve a pie - tà!...

RUDOLPH



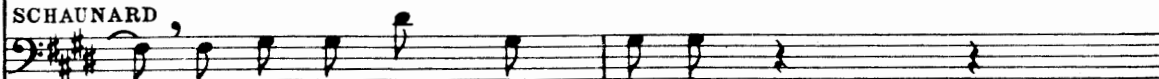
Most faint the love that, when 'tis wounded, may not make re-ply!.....  
È fiacco a-mor quel che le of-fe - se ven - di - car non sal.....

ALCINDORO



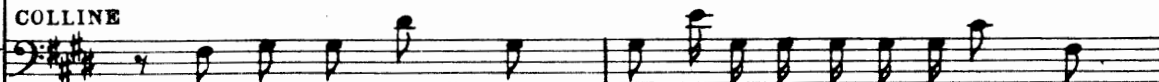
Manners,  
Mo-di,

SCHAUNARD



in! The fun grows fast and fu\_rious!  
-rà! Stu\_penda è la com - me\_dia!

COLLINE



but yet I'd ra - ther have my pipe and a page of Ho - mer!  
ma piac\_cion mi as - sai più u-na pipa e un te\_sto gre - co,

*a Tempo*



*tratt. l'ultimo quarto*

## MUSSETTA

know!  
*dir*

Ah!..... you would never let us  
Ah!..... *ma ti sen - ti mo -*

## MINI

The love's that born of pas - sion ends in  
*l'a - mor in - - ge - ne - ro - so e tri - sto a -*

## RUDOLPH

Who can re - - vive re - vive a love that's  
*Non ri - - sor - - ge..... spen - to a -*

## ALCINDORO

manners!  
*garbo!*

(angrily)

Gently!  
*zit - ta,*

## SCHAUNARD

Mar - cel will soon give in!  
*Mar - cel - lo ce - de - rà!*

## COLLINE


Yes, a page of Ho - mer!  
*mi piac - cion as - sai più!*

*mf poco allarg.*

## a Tempo

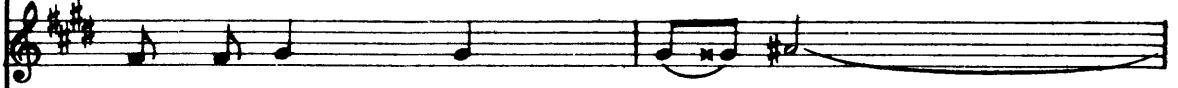
MUSSETTA

(obstinately to Alcindoro)



know I'll have my way, so don't you worry! I'll do just what I like,  
 -rir. Lo vo-glio fa-re il mio pia-cere! Vo-glio far quel che mi

MIMI



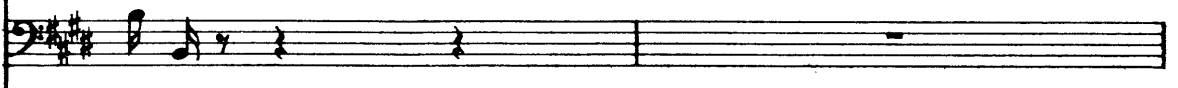
grief! That poor un - hap - py  
 -mor! Quell'in - fe - li - ce

RUDOLPH



dead! None may re - vive a.....  
 -mor! È fiac - co a - mo - re.....

ALCINDORO



gently!  
 zitta!

SCHAUNARD (to Colline)



..... If such a pret - ty dam - sel should on - ly make eyes at  
 ..... Se tal va - ga per - so - na, ti trattas - se a tu per

COLLINE



She is pret - ty I don't  
 Es - sa è bel - la, non son

## a Tempo



*p* un poco incalz. e cres.

**MUSETTA** *sostenendo*  
 just what I like, so..... hold your tongue,..... hold your  
**MIMI** *par..... non..... sec - car,..... non sec -*  
 girl, ah!..... ah!..... she..... moves me, she moves me to  
 ..... ah!..... ah!..... mi..... muo - ve, mi muo-ve a pie -  
**RUDOLPH**  
 ..... love..... none may, none may revive a love, a love that's  
 ..... quel..... che..... le of - fe - se, ven - di - car non  
**SCHAUNARD**  
 you, you'd for-get your mouldy classics, And you'd hasten to fetch her  
 tu, la tua scienza bronto - lo - na mande - re - sti a Bel - ze -  
**COLLINE**  
 doubt it; yet I would ra - ther have my old pipe and a page of  
 cie - co, ma..... piaccionmi assai più u - na pipa e un te - sto

*f sostenendo* *p*

**MUSETTA** *a Tempo un poco sostenendo*  
 tongue, hold your tongue! (I must try to get rid of the old boy.)  
**MIMI** *-car! non sec-car! (Or convien li - be - rar - si del vecchio!)*  
 tears!  
 -tà!  
**RUDOLPH**  
 dead!  
 sa!  
**SCHAUNARD**  
 shoe!  
 -bù!  
**COLLINE**  
 Homer!  
 greco!  
 a Tempo *pp pp* **25** *un poco sostenendo*



(pretending to suffer violent pain in her foot she sits down again)

MUSETTA *strillando quasi a piacere*

(coily showing her foot)  
*con grazia*

Oh, dear! how it pains me! how it pains me! my foot!  
Ahi! qual do-lo-re, qual bru-cio-re! Al piè!

ALCINDORO

(bends down to untie her shoe)

What now?  
Che c'è?  
Let's see!  
Do-re?

*col canto*

MUSETTA

**I.<sup>o</sup> Tempo**

(screaming)

Break it! tear it!  
Sciogli, slac-cia,  
(greatly concerned, comes forward)

MARCEL

Ah,  
Gio -  
**I.<sup>o</sup> Tempo**

*a Tempo*  
*p* *cres. molto* *f*

MUSETTA

I can't bear it! rompi, strac-cia! do, I beg you! te ne implò-ro... Close by there is a Laggiù c'è un calzo...

MARCEL

gol - den youth.....you are not dead, not  
- ven - - tù mi - - a..... tu non..... se - - i

*quasi rit.*  
*forte tutti*

(strillando)

MUSETTA

bootshop! Hasten, quickly! He may have boots to please me! Ah! the torture!  
 -la - io. Cor-ri, presto! Ne voglio un al-tro pa - io. Ah! che fitta,

ALCIN

What imprudence!  
*Imprudente!*

MARCEL

dead for me,.....but love revives a gain in me!.....  
 mor - ta.....ne di te mor - to è il - sov-ve-nir!.....

a Tempo

*quasi rit.*

a Tempo

MUSETTA

(takes off her shoe and puts it

how these horrid tight shoes squeeze me! I'll take it off.  
 ma - le - det-ta scar-pa stret-ta! Or la le-vo...

ALCINDORO

What will all the peo - ple say?  
 Quel - la gen - te che di - rà?

What im -  
 Ma il mio

MARCEL

If at my door you came to  
 Se tu bat - tes - si al - la mia

SCHAUNARD

Now the fun be - comes stu -  
 La com - me - dia è stu -

COLLINE

Now the fun be - comes stu -  
 La com - me - dia è stu -

on the table)

*allarg:*.....

MUSETTA

(impatiently)

So! let it lie there! Hasten! Hasten! Hasten!  
*Ec-co - la quà. Cor - ri, va, cor-ri!*

MIMI

'Tis ver-y plain to me that she's en - am - our'd  
*Io ve - do..... ben, el.l'è in - va - ghi - ta*

RUDOLPH

'Tis ver-y plain to me the com - e - dy's stu -  
*Io ve - do..... ben... la com - media è stu -*

(hides her shoe under his coat which

ALCINDORO

-prudence! Nothing short of scandal! of scandal!  
*grado! Vuoi ch'io com - pro - met - ta? A - spet - ta!*

MARCEL

greet me..... my heart would straight go out to.....  
*por - ta..... t'andreb - be il mio co - re ad a -*

*allarg:*.....

SCHAUNARD

- pen - - - dous!..... In truth 'tis as good  
*- pen - - - da,..... la com - me - dia è stu -*

COLLINE

- pen - - - dous!..... Now the com - e - dy's stu -  
*- pen - - - da,..... la com - me - dia è stu -*

*f allarg:*.....

(Musetta and Marcel embrace with much fervour)

MUSETTA *stent.* a Tempo sostenuto Meno

bring another pair! go! Marcel.....  
*pre - sto, va! va! Marcel - lo...*

MIMI *stent.*

of Mar - cel!  
*di Mar - cel - - lo!*

RUDOLPH *stent.*

-pen - - - dous!  
 -pen - - - da!

he hastily buttons up)

ALCINDORO *stent.* (hurries off the stage)

Mu - set - ta! Shame!  
 Mu - set - ta! Vo.?

MARCEL

meet..... thee, O my love! En chantress!  
*- prir,..... ad a - prir!* *Si - re - na!*

SCHAUNARD *stent.*

as a play, as a play!  
*- pen - - - da!*

COLLINE *stent.*

-pen - - - dous!  
 -pen - - - da!

26 a Tempo sostenuto Meno

..... *col canto fff tutta forza allarg. pp dolcissimo*

RUDOLPH (to Mimi in amazement as they both rise) *p*

The bill!....  
*Il conto?!*

SCHAUNARD (in amazement) (a waiter brings in the bill) *p*

Herè's the final tableau!  
*Siamo all'ultima scena!*

The bill!.... What a  
*Il conto?! Co-si*

COLLINE (in amazement) *p*

The bill!....  
*Il conto?!*

SCHAUNARD (after looking at it he hands it round) (to the waiter)

bother!  
*presto?*

Let's see.....  
*Ve diam!*

COLLINE

Who bade him bring it?  
*Chi l'ha ri-chiesto?!*

*Allegro alla marcia*  
Ogni battuta di 2/4 equivale a un quarto di 3/4  
Drums heard in the distance

*ancora più lento*

*sempre pp*

*m.d.*

156 Allegro alla Marcia ♩=132

The Tattoo (far away at first; but gradually approaching)

(Drums) *pp*

RUDOLPH

(examining the bill)

Heav'n! Out with your coppers!  
*Ca-ro!* *Fuori il da-na-ro!*

SCHAUNARD

Out with your coppers! Col-li-ne, Ru-  
*Fuori il da-na-ro!* *Col-li-ne, Ro-*

COLLINE

(examining the bill)

Heav'n! Out with your coppers!  
*Ca-ro!* *Fuori il da-na-ro!*

RUDOLPH

MARCEL

I've  
Ho

We've not a rap!.....  
*Siamo all'a-sciut-to!*

SCHAUNARD

\_dolph, and you, Mar-cel! I say!  
*\_dol-fo e tu Mar-cel?* *Co-me?*

STREET ARABS (hastening from the right)

Sop. WORK-GIRLS

'Tis the tat-too!  
*La riti-ra-ta!*

Ten.

STUDENTS

(hurrying out of the Cafè Momus)

'Tis the tat-too!  
*La riti-ra-ta!*

'Tis the tat-too!  
*La riti-ra-ta!*

RUDOLPH

thir - ty sous, no more!  
trenta soldi in tut - to!

MARCEL

(amazed)

I say! No more than that?  
Co - me? Non ce n'è più?

SCHAUNARD

(sternly)

I say! No more than that? But  
Co - me? Non ce n'è più? Mail

COLLINE

I say! No more than that?  
Co - me? Non ce n'è più?

(hastening from the left. As the tattoo is still a long way off, the folks run hither, as if uncertain from which quarter the band will approach.)

Sopr.

'Tis the tat - too!  
La ri - ti - ra - ta!

Ten.

'Tis the tat - too!  
La ri - ti - ra - ta!

CITIZENS

*avvicinandosi a poco a poco*

SCHAUNARD

(they all feel their pockets which

who has got my purse?.....  
mio te - so - ro ov'è!.....

(coming nearer)

Drums

28

(Orchestra) *marcatissimo*

(are empty; none can explain the sudden disappearance of Schaunard's purse; and they look at each other in surprise.)

MUSETTA

(to the waiter)

And my bill please bring to  
*Il mio con - to da - tea*

STREET ARABS

Will they come a - long this way?  
*S'av - vi - ci - nan per di qua!?*

MUSETTA

me.  
me.

(pointing in an uncertain fashion the opposite way)

They are coming down this way!  
*S'av - vi - ci - nan per di là!*

WORK-GIRLS

Sopr.

(Several windows are opened, at which mothers with their children appear and eagerly await the coming of the Patrol.)

No, from there!  
*No, di là!*

Ten. STUDENTS

No, from there!  
*No, di là!*



No! have they come!  
No, vien di là!

Here they come!  
Vien di qua!

Here they come!  
Vien di qua!  
(gradually retreating)

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MUSETTA (to the waiter who  
presents the bill.)

Thank you!  
Be - ne!

Just make one  
Pre - sto som -

Ten. CITIZENS.  
(running forward from the back)

Way, there! way, there!  
Lar - go! lar - go!

Bassi HAWKERS.

Way, there! way, there!  
Lar - go! lar - go!

SOME BOYS (from the windows)

Just let me see! Just let me hear!  
Vo - gliove - der! vo - gliosen - tir!

## MUSSETTA

(The waiter adds the two amounts together.)

bill of the two!  
-ma-te quel-lo con que-sto!

Mo-ther, just let me  
Mam-ma, vo-glio ve-

(from the windows)

Li-set-ta, do be  
Li-set-ta, vuoi ta-

(gradually retreating)

## MUSSETTA

The gen-tleman will pay who came to sup with  
Pa-gai il si-gnor che sta-va qui con

see! Pa-pa, just let me hear!  
-der! Pa-pà, vo-glio sen-tir!

quiet! To-ny, do have done!  
-cer! To-nio, la vuoi fi-nir!

me!  
me!

RUDOLPH (pointing to where Alcindoro went out)  
(in comic fashion)

Yes, he will pay!  
*Paga il si-gnor!*

MARCEL (in comic fashion)

Yes, he will pay!  
*Paga il si-gnor!*

SCHAU. (in comic fashion)

Yes, he will pay!  
*Paga il si-gnor!*

COLLINE (pointing to where Alcindoro went out)  
(in comic fashion)

Yes, he will pay!  
*Paga il si-gnor!*

(the crowd fills the stage; the tattoo advances gradually from the left)

Sop. WORK-GIRLS

They will come a - long this way!  
*S'av - vi - ci - na - no di qua!*

Yes, this

*Si, di*

Ten. STUDENTS

Yes, this

*Si, di*

Sop.

They will come a - long this way!  
*S'av - vi - ci - na - no di qua!*

Yes, this

*Si, di*

Ten.

Yes, this

*Si, di*

HAWKERS

Bassi

Yes, this

*Si, di*

Now it's com - ing, The tat - too!  
*Vuò ve - der la ri - ti - ra - ta!*

Do be qui - et, do have done!  
*Vuoi ta - cer, la vuoi fi - nir?*

SCHAUNARD

(aside, comically)

Yes, he will  
Pa-gai si-

COLLINE

(aside, comically)

Yes, he will pay!  
Pa-gai si-gnor!

STREET ARABS

When it gets near-er, we'll march a-long be-side it!  
Co-me sarà ar-ri-va-ta la se-gui-re-mo al pas-so!

way!  
qua!

way!  
qua!

way!  
qua!

way!  
qua!

way!  
qua!

(getting gradually nearer)

30

*mf*

(placing both bills at Alcindoro's place)

MUSETTA (The waiter hands the two bills to Musetta.)

MUSSETTA

And af - ter this  
E..... do - - - ve

MARCEL (aside, comically)

He will pay!.....  
il si - gnor!.....

SCHAUNARD

pay!  
-gnor!

HAWKERS (The shop-people close their shops and come out into the street)

In that pa -  
In quel rul -

MUSETTA

plea - sant meet - - - ing, this shall be my greet - ing!  
s'è se - du - - - to ri - tro - vi il mio sa - - lu - to!

- trol you hear..... the coun - try's no - ble might!  
- lio tu sen - - ti la pa - - tria ma - e - sta!

(always nearer)

**RUDOLPH**

And af-ter our plea-sant meet-ing, this  
E..... do- - ve s'è se - du- - to ri-

**MARCEL**

And af-ter our plea-sant meet-ing, this  
E..... do- - ve s'è se - du- - to ri-

**SCHAUNARD**

And af-ter our plea-sant meet-ing, this  
E..... do- - ve s'è se - du- - to ri-

**COLLINE**

And af-ter our plea-sant meet-ing, this  
E..... do- - ve s'è se - du- - to ri-

*dolce*

**RUDOLPH**

shall be her greet-ing!  
-tro - vil suo sa - lu - to!

**MARCEL**

shall be her greet-ing!  
-tro - vil suo sa - lu - to!

**SCHAUNARD**

shall be her greet-ing!  
tro - vil suo sa - lu - to!

**COLLINE**

shall be her greet-ing!  
-tro - vil suo sa - lu - to!

(All look to the left; the tattoo is about to enter the square, when the crowd retreats on either side, while the friends with Musetta and Mimi form a group near the Café.)

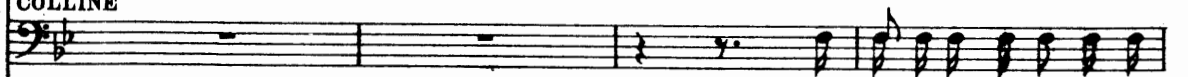
(coming nearer and nearer)

## MARCEL



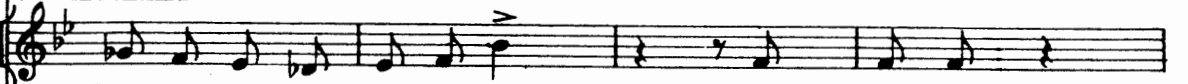
See, the patrol is coming! Look out that the old boy don't  
*Giunge la ri-ti-ra-ta! Che il vecchion non ci ve-da fug.*

## COLLINE



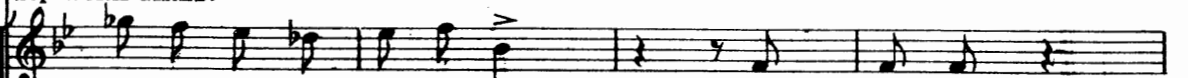
Look out that the old boy don't  
*Che il vecchion non ci ve-da fug.*

## STREET ARABS.



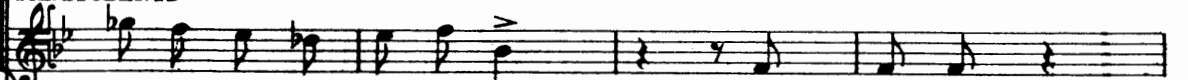
Now look out, they're coming here! Make way there!  
*Ohè! at ten ti, ec-co-li qua! in fi-la!*

## Sop. WORK-GIRLS.



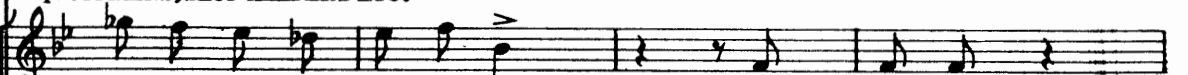
Do stand back, for here they come! Make way there!  
*Lar-go, lar-go, ec-co-li qua! in fi-la!*

## Ten. STUDENTS



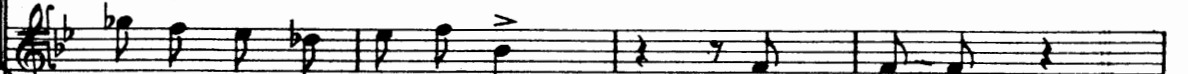
Do stand back, for here they come! Make way there!  
*Lar-go, lar-go, ec-co-li qua! in fi-la!*

## Sop. CITIZENS, SHOP-KEEPERS ETC.



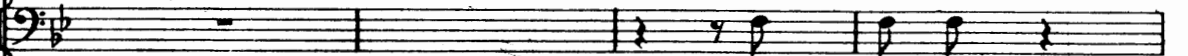
Do stand back, for here they come! Make way there!  
*Lar-go, lar-go, ec-co-li qua! in fi-la!*

## Ten. CITIZENS.



Do stand back, for here they come! Make way there!  
*Lar-go, lar-go, ec-co-li qua! in fi-la!*

## Bassi HAWKERS.



Make way there!  
*in fi-la!*



31

RUDOLPH

Musical staff for Rudolph, featuring a treble clef and a key signature of one flat. The staff contains a series of notes with accents and dynamic markings.

See the pat\_rol is co\_ming!  
*Giun-ge la ri-ti-ra-ta!*

MARCEL

Musical staff for Marcel, featuring a bass clef and a key signature of one flat. The staff contains a series of notes with accents and dynamic markings.

catchyouwith his darling! Now the crowd is tre\_mendous, to es\_cape will be so  
*-gir col-la sua pre-da! Quel-la fol-la ser-ra-ta il nascon-diglio ap-*

SCHAUNARD

Musical staff for Schounard, featuring a bass clef and a key signature of one flat. The staff contains a series of notes with accents and dynamic markings.

Now the crowd is tre\_mendous, to es\_cape will be so  
*Quel-la fol-la ser-ra-ta il nascon-diglio ap-*

COLLINE

Musical staff for Colline, featuring a bass clef and a key signature of one flat. The staff contains a series of notes with accents and dynamic markings.

catchyouwith his darling! Now the crowd is tre\_mendous, to es\_cape will be so  
*-gir col-la sua pre-da! Quel-la fol-la ser-ra-ta il nascon-diglio ap-*

Empty musical staff with a treble clef and a key signature of one flat.

Empty musical staff with a treble clef and a key signature of one flat.

Empty musical staff with a treble clef and a key signature of one flat.

Empty musical staff with a treble clef and a key signature of one flat.

Empty musical staff with a bass clef and a key signature of one flat.

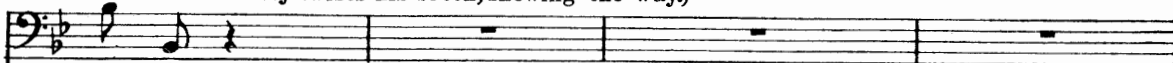
(coming nearer)

Piano accompaniment for the scene, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *ff* and *p*, and a fermata over a measure.



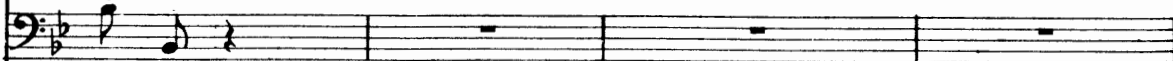
MARCEL

(Enter from the left the military Tattoo, headed by a gigantic Drum-major who dexterously twists his bâton, shewing the way.)



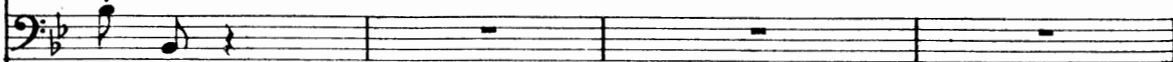
ea - sy!  
-pre - sti!

SCHAUNARD



ea - sy!  
-pre - sti!

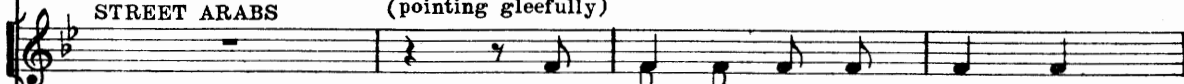
COLLINE



ea - sy!  
-pre - sti!

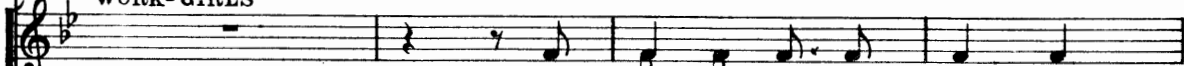
STREET ARABS

(pointing gleefully)



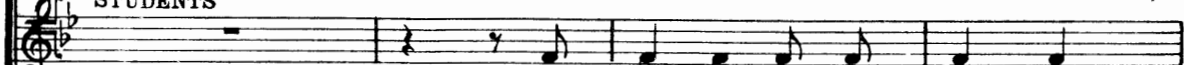
And there's the drum - ma - jor!  
Ec - coil tam - bur mag - gio - re!

Sop. 1. WORK - GIRLS



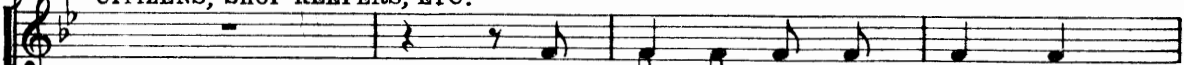
And there's the drum - ma - jor!  
Ec - coil tam - bur mag - gio - re!

Ten. 1. STUDENTS



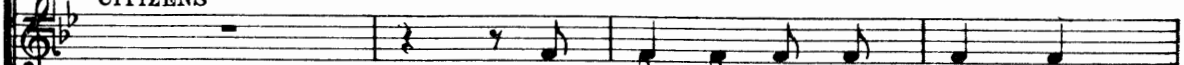
And there's the drum - ma - jor!  
Ec - coil tam - bur mag - gio - re!

Sop. 2. CITIZENS, SHOP-KEEPERS, ETC.



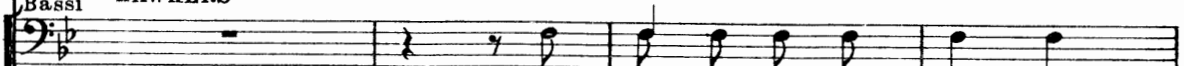
And there's the drum - ma - jor!  
Ec - coil tam - bur mag - gio - re!

Ten. 2. CITIZENS



And there's the drum - ma - jor!  
Ec - coil tam - bur mag - gio - re!

Bass 1. HAWKERS



And there's the drum - ma - jor!  
Ec - coil tam - bur mag - gio - re!

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(on the stage)

