

RUDOLPH **Allegro spigliato** ♩ = 132

(Rudolph and Marcel dance behind the duellists)

fin_ish.
do - ne.

MARCEL

12

Allegro spigliato ♩ = 132

f *cres poco a poco*

p

(blows fall faster)

cres. *sf* *cres.*

sf

(The duellists pretend to grow more and more incensed, stamping their feet and shouting)

f *cres. sempre ed incalzando*

MUSETTA (The door opens and Musetta enters in a state of great agitation) **Allegro moderato agitato** (hoarsely)

'Tis Mi - mi! 'Tis Mi - mi who is with me and is
 C'è Mi - mi... C'è Mi - mi che mi segue e che sta

MARCEL (noticing her) (all anxiously cluster round Musetta)

Mu - - setta!
 Mu - - set.ta!
Allegro moderato agitato

MUSETTA (through the open door he spies Mimi seated on the topmost stair)

ail - ing. She has not strength to climb the staircase.
 ma - le. Nel far le sca - le più non si res - se.

Mi.mi?
 O - v'è?

Ah!
 Ah!

(rushes to)

(Mimi; Marcel follows his example)

SCHAUNARD (to Colline; they both drag the bed forward)

Here's the bed, we'll put her on it.
Noi ac - co - stia - mo quel let - tuo - cio.

Meno molto

MIMI

(Musetta brings a glass of water and makes Mimi sip it)
 (passionately)

O Ru - dolph!
Ro - dol - fo!

RUDOLPH (Rudolph and Marcel support Mimi and lead her towards the bed)

There! some wa - ter. Gently
Là. Da be - re. Zit - ta,

MIMI

(embraces Rudolph)

My dar - ling
O mio Ro -

RUDOLPH (gently lowering her on to the bed)

lie down there.
ri - po - sa.

MIMI

Ru - dolph, Oh let me stay with
 -dol- -fo! Mi vu - i qui con

13

MIMI

you!...
 te?.....

MUSETTA (taking the others aside, she whispers to them) *rall. molto*.....

I heard them
 In te - si

RUDOLPH

appassionato

Dar - ling Mi - mi, stay here ev - -
 Ah! mia Mi - mi, sem - pre, sem - -

f *allarg.*..... *rall. molto*.....

MUSETTA

say - ing that Mi - mi had left the rich old Vis - count, and now was almost
 di - re che Mi - mi fug - gi - ta dal Vi - scon - ti - no era in fin di

RUDOLPH (Rudolph induces Mimi to lie down at full length on the bed, and draws the coverlet)

- er!
 - pre!

Andante mesto

MUSETTA

dy - ing. Ah, but where? Af - ter searching, I met her a - lone just
 vi - ta. Do - ve stia? Cer - ca, cer - ca... la veggo pas - sar per

over her: he then carefully adjusts the pillow beneath her head.)

RUDOLPH

14 Andante mesto

pp

MUSETTA

now, Almost dead with ex - haustion, She murmured "I am dying,
 via... trascinando - si a stento. Mi dice: «Più non reggo...

poco rall.

MUSETTA

(excitedly raising her voice)

dy - ing! But lis - ten! I want to die near him; may be he's
 muo - io, lo sen - to. Voglio mo - -rir con lui! For - se m'a -

mf *pp*

I feel so much bet - ter.....
Mi sen - to assai me - glio.....

MUSETTA

(Musetta moves farther away from Mimi.)

waiting!
 -spetta!...
 Take me hith - er, Mu -
 M'ac - compa - gni, Mu -

MARCEL

(to Musetta)

Hush!
 Sst!

15

MIMI

rall:..... a Tempo

all here seems just the same as ev - er!
la - scia ch'io guar - di in - tor - no.

MUSETTA

-set - ta!"
 -set - ta?...»

*a Tempo
 ma sostenendo*

*dolcissimo
 pp*

MIMI (with a sweet smile)

Ah, it is all so plea - sant here! Sav'd from
 Ah co - me si sta be - ne qui! Si ri -

(raising herself somewhat she again embraces Rudolph)

MIMI

sad - ness, all is glad - ness! Once a - gain new life, new
 na - sce, si ri - na - sce. An - cor sen to la

RUDOLPH

Lips de - light - ful, speak a -
 Be - ne - det - ta

f poco rall:.....

MIMI

life is mine..... Ah!..... belov'd! ah!
 - vi - ta qui..... No,..... tu non mi

RUDOLPH

- gain to me..... Once more en -
 boc - ca..... Tu an - cor mi

MUSETTA

(aside to the other three)

What is there to give her?
 Che ci a - ve - te in ca - sa?

MARCEL

Nothing!
 Nulla!

dim. ppp

MIMI

leave me not!

RUDOLPH *la...sci più!*

-chant me!

MUSSETTA *par...li..*

No coffee? No wine?

Non caffè? Non vino?

(in great dejection)

MARCEL

Nothing! Larder empty (sadly to Colline as he

Nulla! Ah! mi...se-ria! takes him aside)

SCHAUNARD (looking closely at Mimi)

In an hour she'll be dead!

Fra mezz'ora è morta.

COLLINE

Nothing!

*Nulla!**molto rit:.....**corta*

MIMI

I feel so cold!

Ho tan-to fred-do...

If I had but my muff here!

*Se a-vessi un ma-ni-cot - to!**ppp**ppp*

MIMI

My poor hands are simply frozen, how shall I get them
 Queste mie mani ri-scaldare non si potranno

pppp perdendosi *m.d.*

Red.

MIMI *Lento* (coughs) (Rudolph takes Mimi's hands in his, and chafes them)

WARM!
 RUDOLPH *mai?*

sostenendo con gran passione

In mine, in mine love! Si-lence! for speak-ing
 Qui, nel-le mi-e! Ta-ci! Il-par-lar ti

16 *Lento*

pp *espress.*

MIMI (seeing Rudolph's friends, she calls them by name, when they hasten to her side.)

RUDOLPH 'Tis coughing tires me, I'm used to that, though. Good
 Ho un po' di tos-se! Ci sono av-vez-za. Buon

tires you.
 stan-ca.

pp

MIMI

mor-row, Mar-cell! Schaunard, Col-li-ne, good mor row!
 gior-no Mar-cel-lo, Schaunard, Col-li-ne, buon gior-no.

p

MIMI (smiling)

Musical notation for Mimi's first line, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes with triplet markings.

All are here, as I see, glad to welcome Mi - mi.

RUDOLPH

Tut - ti qui, tut - ti qui - sor - ridenti a Mi - mi.

Musical notation for Rudolph's first line, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is mostly rests, with a triplet of eighth notes at the end.

Hush, Mi - mi, do not
Non par - lar, non par -

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. Dynamics include *mf*, *pp*, and *p*.

MIMI

Allegretto mosso (motioning Marcel to approach)

Musical notation for Mimi's second line, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is *Allegretto mosso*, and it ends with a *rall:* marking.

I'll speak low. Don't be fright - en'd
Par - lo pian. Non te - me - re.

Marcel, now be -
Marcelloda te

RUDOLPH

talk.
- lar.

Allegretto mosso

17

Musical notation for Rudolph's second line, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. It includes a measure rest marked '17' and a *rall:* marking.

MIMI Andante poco rall:.....

(Schaumard and Colline mournfully withdraw. The former sits at the table, burying his face in his hands. The latter is a prey to sad thoughts.)

Musical notation for Mimi's third line, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is *Andante* with a *poco rall:* marking.

- lieve me, a good girl is Mu - set - ta.
ret - ta: è assai buo - na Mu set - ta.

MARCEL (giving Musetta his hand.)

poco rall:.....

Musical notation for Marcel's first line, featuring a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is *Andante* with a *poco rall:* marking.

I know, I know
Lo so... lo so.

Andante

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. Dynamics include *pp* and *pp*. A *string.* marking is present.

MUSETTA

(drawing Marcel away from Mimi, she take off her earrings and gives them to him as she whispers:)

Allegretto mosso

Look here.....
A te,.....

MUSETTA

poco rall:.....

sell them, and buy some med'cine for her..... send for a doc-tor!
ven-di, ri-por-ta qualche cor-dial,..... manda un dot-to-re!

Keep
Ri-

poco rall:.....
pp

MIMI

(Mimi gradually grows drowsy: Rudolph takes a chair and sits down beside the bed.)

You will not leave me?
Tu non mi la-sci?

MUSETTA (Marcel is about to go when Musetta stops him and takes him still further from Mimi)

Stay, lis-ten!
A-scol.ta!

RUDOLPH

a Tempo

qui-et. No! No!
-po-sa. No! No!

18
mf a Tempo

MUSETTA *poco rit:.....*

May be what she has ask'd us, will be her last re-quest on earth, lit - tle
 Forse è l'ul - ti - ma vol - ta che ha espresso un de - si - de - rio, po - ve -

pp *poco rit:.....*

MUSETTA *rall:.....* *rit:.....*

dar - ling!
 -ret - ta!

I'll go for the muff, I'll come with
 Pel mant - cot - to io vo. - Con te ver.

rall:..... *col canto.....*

MUSETTA (Musetta and Marcel hastily go out)

you.
 -rò.

MARCEL *affettuosamente*

How good you are, Mu - set - ta!.....
 Sei buona, o mia Mu - set - ta!.....

COLLINE (While Marcel and Musetta are talking, he removes his over-coat)

a Tempo

p *rall:.....*