

84 Moderato

SCHAU. *lit - tle of re - li - gion comrades, I pray. Within doors*  
*po' di re - li - gio - ne, o miei si - gno - ri: si beva in*

Moderato *ff* *pp* *dolce*

SCHAUNARD **I° Tempo (Allegro brillante)**  
*(Rudolph locks the door, then all go to the table and pour out wine)*

*drink we, But we dine a - - way!.....*  
*ca - sa, ma si pran - zi fuor!.....*

**I° Tempo (Allegro brillante)**

*ff* *ff*

*p*

(all are in amazement)  
*a piacere*

MARCEL *(two knocks at the door)*  
*\* \* (without)* *Who is there?*  
*Chi è là?*

BENOIT *a piacere* *a piacere*

*'Tis Il* *'Tis Be -*  
*Si può?..* *Be - no -*

*col canto*

Allegro vivo ♩ = 152

MARCEL

(they put down their glasses)

Musical staff for Marcel in bass clef, 8/8 time, showing a sequence of eighth notes.

'Tis the landlord is knocking.  
*Il pa-dro-ne di ca-sa!*

BENOIT

Musical staff for Benoit in bass clef, 8/8 time, showing a sequence of eighth notes.

-noit.

*rit.*  
Allegro vivo ♩ = 152

17

Piano accompaniment for the first system, marked *ff*, in 8/8 time.

SCHAUNARD

Musical staff for Schaunard in bass clef, 8/8 time, showing a sequence of eighth notes.

Bolt the door quickly!  
*U-scio sul muso.*

(calling towards the door)

COLLINE

Musical staff for Colline in bass clef, 8/8 time, showing a sequence of eighth notes.

No there is no one.  
*Non c'è nes - su no.*

Piano accompaniment for the second system, in 8/8 time.

SCHAUNARD

Musical staff for Schaunard in bass clef, 8/8 time, showing a sequence of eighth notes.

'Tis fast'ned!  
*E chiuso.*

(without)

BENOIT

Musical staff for Benoit in bass clef, 8/8 time, showing a sequence of eighth notes.

Give me a  
*U - na pa -*

Piano accompaniment for the third system, marked *p*, in 8/8 time.

BENOIT

Musical staff for Benoit in bass clef, 8/8 time, showing a sequence of eighth notes.

word, pray.  
*-ro - la.*

Piano accompaniment for the fourth system, marked *p*, in 8/8 time.

SCHAUNARD (after consulting his friends goes and opens the door)

Only one!  
So - la!

(receiving him with great cordiality)

MARCEL

*a piacere* *p*

Hal - lo! Give him a  
O - la! date u - na

BENOIT (enters smilingly, showing a paper to Marcel)

*a piacere*  
The rent.  
*Af-fitto!*

*col canto*.....

Andantino mosso ♩ = 100

RUDOLPH

*p*  
Quickly.  
*Presto.*

(offers Benoit a glass of wine)

MARCEL

seat, friends.  
*se - dia.*

*p*  
Some  
*Vuol*

(with gentle firmness insists  
on his sitting down)

SCHAUNARD

*p*  
Sit down!  
*Seg-ga.*

(defending himself)

BENOIT

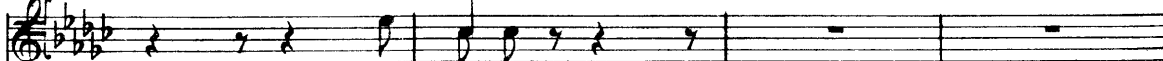
*p*  
Do not trouble, I beg you.  
*Non oc - cor - re. Vor - re - i...*

18 Andantino mosso ♩ = 100

*p dolce*

RUDOLPH

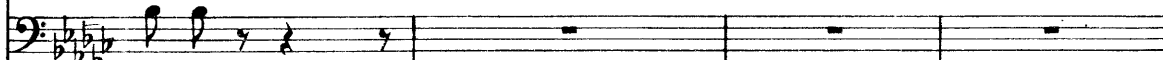
(Benoit, Rudolph, Marcel and Schounard seated. Colline standing.)



Your health!  
Toc - chiamo!

(All drink.)

MARCEL



Bordeaux?  
be-re?

COLLINE



*p*  
Your health!  
Tocchiamo!

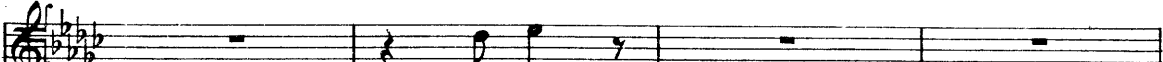
BENOIT



Thank you!  
Grazie!



RUDOLPH



Good health!  
Tocchiam!

SCHAUNARD



Drink up!  
Be-va!

(Puts down his glass and turns to Marcel  
showing him the document)

BENOIT



'Tis the quarter's rent I call for.  
Quest'è l'ul-ti-mo tri-me-stre...



RUDOLPH

(raising his glass)

MARCEL (ingenuously)

Glad to hear it.  
N'ho piace-re.

SCHAUNARD

(interrupting him)

An - oth - er tip - ple.  
An - co - raun - sor - so.

BENOIT

and therefore -  
E quin - di -

Thank you!  
Gra - zie!

RUDOLPH

(all touching Benoit's glass)

health!  
-chiam!

Here's to your good health, Sir!  
Al - la sua sa - lu - te!

MARCEL

(raising his glass)

Here's to your good health, Sir!  
Al - la sua sa - lu - te!

SCHAUNARD

Here's to your good health, Sir!  
Al - la sua sa - lu - te!

COLLINE

(raising his glass)

Your health!  
Tocchiam!

Here's to your good health, Sir!  
Al - la sua sa - lu - te!

(They sit and drink;  
Colline takes the stool  
near easel, and sits  
down also)

(addressing Marcel.)

BENOIT

To you I come as the quar-ternow is  
A lei ne ven-go per-che il trime-stre

MARCEL

(Showing Benoit the money on the table)

To keep it I in-tend-ed.  
Promi-sied or manten-go.

BENOIT

end-ed. you have promised.  
scorso... mi promi-se...

a Tempo

rit. *pp* *rit.* *pp* *p* *pp*

RUDOLPH (with amazement aside to Marcel)

*pp*  
Art mad?  
Che fai!?

(to Benoit, without  
noticing the two)  
*sempre in tempo*

MARCEL

Hast seen it? Then  
Ha vi-sto? Or

SCHAUNARD

(aside to Marcel)

What do you?  
Sei pa-zzo?

*pp* *stringendo*

MARCEL

give your care a res-pite and join our friendly  
via re-sti un mo-men-to in no-stra com-pa-

*rall.*

(resting his elbows on the table)

Andantino ♩=56

*Appena Meno*  
*con marcata intensione*

MARCEL

circle.  
-gnia. Tell me how many years.....  
Di - ca: quant'anni ha.....

19

Andantino ♩=56

*Appena Meno*

*p* *rall:.....* *p*

RUDOLPH

*p.*  
Our own ageless or  
Su e giù la nostra e.

MARCEL

Boast you of, my dear Sir?.....  
ca - ro signor Beno - it?.....

BENOIT

*parlato* 3 3

My years? Spare me I pray.  
Gl'anni? Per ca - ri - tà!

*p* *mf*

RUDOLPH

(while they make Benoit chatter, they fill up his glass immediately that it is empty)

more?  
tà.

MARCEL

(lowering his voice and with mischievous tone of half-spoken protesting)

Toth'er  
L'altra

COLLINE

He says 'tis lessor more.  
Ha det - to su e giù.

BENOIT

*parlato* 3 3

Much more, very much more.  
Di più, molto di più.

*p* *mf*

MARCEL

even\_ing at MabilIe I caught him In a pas\_sage of  
 se - ra al Ma - bil... l'han col - to in pec - ca - to d'a -

*p*

MARCEL

love. At MabilIe. 'Toth\_er even - ing I  
 -mor! al Ma - bil... l'ai - tra se - - ral'han

(uneasy) *parlato*

Me?  
Io!?

*sf p leggero sf p leggero*

MARCEL

(flattering himself)

caught you. De\_ny? Shewas lovely.  
 col - - to. Neghi! Bella donna! (slaps him on the shoulder)

SCHAUNARD

(half drunk suddenly) Old Bric -

BENOIT

By chance twas. Ah! ve - ry.  
 Un ca - so. Ah! molto.

*rit..... mf*



RUDOLPH

Musical staff for Rudolph, showing a melody in treble clef with a key signature of two sharps (F# and C#).

Old ras-cal!  
Bric-co-ne!

Old rascal!  
Briccone!

MARCEL

Musical staff for Marcel, showing a melody in bass clef.

He's an oak tree. He's a  
U-na quercia!... un can-

SCHAUNARD

Musical staff for Schaunard, showing a melody in bass clef.

ras-cal!  
-co-ne!

Old ras-cal!  
Bricco-ne!

(slaps him on the  
other shoulder)

COLLINE

Musical staff for Colline, showing a melody in bass clef.

Vile se - du - cer!  
Sedut - to - re!

Piano accompaniment for the first system, showing chords and arpeggios in both treble and bass clefs. Dynamics include *p*.

RUDOLPH

Musical staff for Rudolph, showing a melody in treble clef.

He has good taste then.  
L'uomo ha buon gu - sto.

rall.

MARCEL

Musical staff for Marcel, showing a melody in bass clef.

cannon.  
-no-ne!...

Her hair was curly auburn With ar - dent  
il crin ricciu - to e fulvo. Ei gon - go -

SCHAUNARD

Musical staff for Schaunard, showing a melody in bass clef.

Old knave.  
Briccon!

BENOIT

(laughing)

Musical staff for Benoit, showing a melody in bass clef.

ha! ha!  
ha! ha!

rall.

Piano accompaniment for the second system, showing chords and arpeggios in both treble and bass clefs. Dynamics include *p*.

Lo stesso movimento  $\text{♩} = \text{♩}$ .

MARCEL

speed leaped he joyous to her em - bra - ces.  
- la - - va ar - zil - lo, pet - to - ru - to.

BENOIT *Sostenendo*

(with increasing exultation)

Old  
Son

**20** Lo stesso movimento  $\text{♩} = \text{♩}$ .

*pp Sostenendo* *cres. e accelerando poco a poco*

*stringendo*  
(with ironical gravity)

RUDOLPH

Ar - dent with joy he sprang to her em -  
Ei gon - go - la - va ar - zu - to e pet - to -

SCHAUNARD

Ar - dent with joy he sprang to her em -  
Ei gon - go - la - va ar - zu - to e pet - to -

COLLINE

Ar - dent with joy he sprang to her em -  
Ei gon - go - la - va ar - zu - to e pet - to -

BENOIT

am I, but ro - bust yet.  
vec - chio, ma ro - bu - sto.

*stringendo*

RUDOLPH

- bra - ces.  
- ril - lo. *string. e cres.*

MARCEL

To him she yields her wo - man's love.... and truth.  
*E a lui ce - dea, la fem - mi - nil..... vir - tù.*

SCHAUNARD

- bra - ces.  
- ril - lo.

COLLINE

- bra - ces.  
- ril - lo. *string. e cres.*

*sempre cres. e accel.*

**Più mosso**

BENOIT (in very confidential style.)

Bashful was I in youth; Now I can go the pace, though  
*Ti - mido in gio - ven - tù, o - ra..... me ne ri - pa - go!.*

**Più mosso**

*f* *p*

BENOIT

(parlato)

You know that my one de - light is..... a mer - ry dam -  
*Si sa, è u - no sva - go qualche..... don - net - ta al - le -*

*p* *p*

BENOIT

(accentuated)

Più mosso

- sel, You know I do not ask a  
- gra... e un po'... Non di cou-na ba-

*cres. molto e string.* *f*

Più mosso

BENOIT

rall.

corta

whale, nor world map to study, Nor like a full moon, a face round and rud - dy, But  
- le - na o un mappamon-do o un vi-so ton-do da tu - - na pie - na, ma

*sf* *p* *sf* *f* *rall.* *p*

BENOIT

Sostenuto

parlato

a Tempo

leanness, downright leanness, No, No, No! Lean womens'  
ma-gra, pro-prio ma-gra, no, poi no! Le donne

*Sostenuto* *ff* *mf* *a Tempo* *f*

BENOIT

poco rall:.....

Lento

claws of tentimes are scrat - chy, Their tem-per somewhat catchy. Full of  
ma-gre son grat-ta - ca - pi e spes-so so - pra-ca-pi... e son

*p* *pp* *leggeriss.* *poco rall:.....* *ppp*

Lento

Allegro ♩=152

BENOIT

aches too and mourning as my wife is my warn - ing.  
*pie - ne di do - glie, per e - sem - pio mia mo - glie...*

*ff*

21 Allegro ♩=152

*p* *ff*

(bangs his fist down on the table and rises; the others follow his example; Benoit looks at them in bewilderment)

MARCEL

*con forza* *Sostenuto*

A wife poss - ess - ing, yet  
*Que - st'uo - mo ha mo - glie e*

*Sostenuto*

*ff* *marcatiss.*

RUDOLPH

*con forza* *Sostenuto*

His vile pol - lu - tion em - pois - ons our

MARCEL

*con forza* *Sostenuto*

*E am - mor - ba, e ap - pe - sta la no - stra o -*

thoughts con - fessing im - pure.  
*scon - cie voglie ha nel cor!*

SCHAUNARD

*f*

Foul shame!  
 Orror!

COLLINE

*f*

Foul shame!  
 Orror!

*Sostenuto*

RUDOLPH

(Benoit staggeringly rises and tries in vain to speak)

Musical staff for Rudolph with lyrics: honest abode.

honest abode.  
-nesta magion!

MARCEL

With perfume we must fumigate!  
>Si abbru-ci del-lo zucchero!

SCHAUNARD

Hence!  
Fuor!

Mo-  
È

COLLINE

Hence!  
Fuor!

Drive him forth, the reprobate.  
Si di-scacci il re-probo!

Piano accompaniment for the first system with markings: p string.e incalzando, cres.

RUDOLPH

(They surround Benoit, and gradually push him to the door)

Musical staff for Rudolph with lyrics: Be si-lent.

Be si-lent.  
Si-len-zio!

MARCEL

Be si-lent.  
Si-len-zio!

SCHAUNARD

-ral-i-ty of fend-ed  
la mo-ra-le of-fe-sa

Hence ex-pels you.  
che vi scac-cia!

COLLINE

(gridando)

Be si-lent.  
Si-len-zio!

BENOIT

But say,  
Io di...

I say.  
io di...

Piano accompaniment for the second system with markings: f incalzando, ff, p

MARCEL

Be silent.  
*Si-lenzio!*

Out, your lord - ship,  
*Via, si - gno - re!*

SCHAUNARD

Be silent.  
*Si-lenzio!*

Out, your lord - ship,  
*Via, si - gno - re!*

COLLINE

Be silent.  
*Si-lenzio!*

Out, your lord - ship,  
*Via, si - gno - re!*

BENOIT

(continually more bewildered)

Be silent.  
*Si-lenzio!*

Out, your lord - ship,  
*Via, si - gno - re!*

Sirs, I beg you.  
*Miei si - gno - ri...*

(pushing Benoit outside the door)  
RUDOLPH *Sostenuto a Tempo*

Hence a - way!.....  
*Via di qua!*.....

MARCEL

Hence a - way!.....  
*Via di qua!*.....

SCHAUNARD

Hence a - way!.....  
*Via di qua!*.....

COLLINE

Hence a - way!.....  
*Via di qua!*.....

*Sostenuto a Tempo*

(all standing at the door, looking towards the landing of the staircase)

RUDOLPH

*Meno*

*p*

*rall:.....*

Wish we your Lord - ship a pleas - ant Christmas  
...*E* buo - na se - ra a vo - stra si - gno -

MARCEL

*p*

*rall:.....*

Wish we your Lord - ship a pleas - ant Christmas  
...*E* buo - na se - ra a vo - stra si - gno -

SCHAUNARD

*p*

*rall:.....*

Wish we your Lord - ship a pleas - ant Christmas  
...*E* buo - na se - ra a vo - stra si - gno -

COLLIN

*p*

*rall:.....*

Wish we your Lord - ship a pleas - ant Christmas  
...*E* buo - na se - ra a vo - stra si - gno -

*Meno*

*ff*

*pp*

*dim:..... e ..... rall:.....*

RUDOLPH (returning to the centre of the scene)  
(laughing)

*a Tempo*

-eve. Ah! ah! ah! ah!  
-ri... Ah! ah! ah! ah!

MARCEL

*a Tempo* (laughing)

-eve. Ah! ah! ah! ah! I have paid the last quart-er.  
-ri... Ah! ah! ah! ah! Ho pa - ga - io il tri - me - stre!

SCHAUNARD

*a Tempo* (laughing)

-eve. Ah! ah! ah! ah!  
-ri... Ah! ah! ah! ah!

COLLIN

*a Tempo* (laughing)

-eve. Ah! ah! ah! ah!  
-ri... Ah! ah! ah! ah!

*a Tempo*

*p deciso*



Allegretto  $\text{♩} = 116$ 

MARCEL

Long live the spend-er!  
Vi - va chi spen - de!

SCHAUNARD

In the Quartier La - tin ..... Mo - mus a - waits.  
Al Quartie - re La - tin ci at - ten - de Mo - mus.

22

Allegretto  $\text{♩} = 116$ 

RUDOLPH

(They divide the money on the table.)

We'll di - vide.  
Di - vi - diam!

SCHAUNARD

We'll the boo - ty di - vide.  
Di - vi - diamo il bot - tin!

COLLINE

We'll di - vide.  
Di - vi - diam!

Meno

(holding out a cracked mirror to Colline)

muovendo

Beauty is a gift  
Là ci son bel - tà

heav - en - des - cend - ed;  
sce - se dal cie - lo.

Now you are rich, to  
Or che sei ric - co,

Meno

MARCEL

*rit.*

de-cen-cy pay tri-bute, Bear! have your mane at-tend-ed.  
 badu al-la de-cen-za. Or-so, rav-via-ti il pe-lo.

*rit. col canto*

a Tempo

COLLINE

The first chance can find I will make ac-quaintance with a beard e-  
 Fa-rò la co-no-scen-za la pri-ma vol-ta d'un bar-bi-ton.

*a Tempo*

*p*

*rit.*

COLLINE

a Tempo

-ra-ser. To guide me to the monstrous outrage of a barber's  
 -so-re. Gui-da-temi al ri-di-co-lo ol-traggio d'un ra-

*a Tempo*

COLLINE

wea-pon. Let's  
 -so-io. An-

*pp*

RUDOLPH

MARCEL (humorously) *p* Io

SCHAUNARD (humorously) *f* We go! *p* An-diam!

COLLINE We go, we go! An-diam! an-diam! (humorously) *p*

go.....  
-diam!... We go!  
Andiam!

RUDOLPH *Andantino* ♩ = 92

stay here, finish must I the ar-ticle for my new jour-nal "The  
re-sto per ter-mi-nar l'ar-ti-co-lo di fon-do del "Ca-

Andantino ♩ = 92

23

*pp*

RUDOLPH

Beaver!" Five minutes only, I know well the work.  
-storo." Cin-que minuti. Co-nosco il mestier.

MARCEL

Be quick, then.  
Fa pre-sto.

COLLINE

We'll await you  
T'aspetterem dab.

(takes a light from the table  
and goes to open the door; Mar-  
cel, Colline and Schaunard go  
out and descend the staircase.)

RUDOLPH

Five minutes on - ly  
*Cin-que mi-nu-ti.*

MARCEL

De-lay and you'll hear the chorus.  
*Se tar - di, u - drai che co-ro!*

COLLINE

at the porter's lodge.  
*-bas-so dal por-tier.*

**Allegro vivo. (I. tempo)**

SCHAUNARD

You must cut short the Beaver's growing tale!  
*Ta-glia cor-ta la co-da al tuo Ca-stor!*

**24** **Allegro vivo. (I. tempo)**

(from without)

MARCEL

Look to the stair-case;  
*Occhio al-la sca-la.*

RUDOLPH

(on the landing near the open door  
holding up the candle)

Go slowly!  
A - da - gio!

MARCEL  
keep well to the handrail.  
Tienti al - la rin - ghie - ra.

*pp*

SCHAUNARD

(the voices of Marcel, Schounard and Colline continually receding)  
(from without)

May the por - ter be  
Ma - le - det - to por -

COLLINE (from without)  
How plagu - ing dark tis!  
E bu - io pe - sto!

SCHAUNARD

damned!  
- tier!

COLLINE (crying out)  
I have tumbled!  
Ac - ci - den - ti!

(noise as of one falling)

*f* *ff*

RUDOLPH

*rapidamente*

Col - line, are you dead yet?  
Col - li - ne, sei mor - to?

*ppp*

MARCEL

(further off)

Musical staff for Marcel, featuring a bass clef and a key signature of three flats. The staff contains a few notes and rests, indicating a distant presence.

Come quickly!  
*Vien presto!*

COLLINE (in the distance from the bottom of the staircase)

Musical staff for Colline, featuring a bass clef and a key signature of three flats. The staff contains a few notes and rests, indicating a distant presence.

Not this time!  
*Non an - cor!*

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs and a key signature of three flats. The music consists of a series of eighth notes in the bass line and a few notes in the treble line, ending with a *pp* dynamic marking.

(Rudolph shuts the door, puts down the light, clears a corner of the table, places on it pen and paper, then sits down and sets himself to write after having put out the other candle which had remained burning.)

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs and a key signature of three flats. The music is marked *a Tempo* and *pp*, with a complex rhythmic pattern in the bass line.

**25** Allegretto

(writes, breaks off, thinks, turns again to write)

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs and a key signature of three sharps. The music is marked *pp* and includes trills (*tr*) in the treble line.

(Is restless, destroys the writing and throws

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs and a key signature of three sharps. The music is marked *mf* and includes trills (*tr*) in the treble line.

RUDOLPH

down the pen)

(to himself)

(A timid knock on the door is heard)

Musical staff for Rudolph, featuring a treble clef and a key signature of three sharps. The staff contains a few notes and rests, indicating a timid knock.

I'm out of humour!  
*Non sono in ve - na.*

Piano accompaniment for the fifth system, featuring a grand staff with treble and bass clefs and a key signature of three sharps. The music is marked *p* and includes a *pp* dynamic marking.