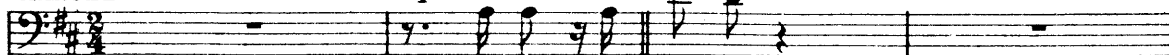


(At the shouts of his friends Rudolph is annoyed)

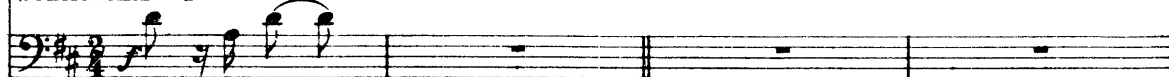
Allegretto ♩ = 100

MARCEL

*a piacere*

Hallo! you hear not!  
O-là. Non sen-ti?

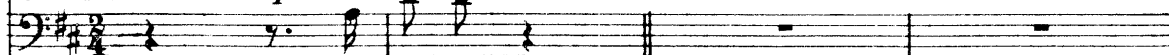
(From the courtyard)

SCHAUNARD *a piacere*

Eh! Rudolph!  
Ehi! Rodol-fo!

(from below)

COLLINE

*a piacere*

Ho! Rudolph!  
Ro-dol-fo!

39

Allegretto ♩ = 100

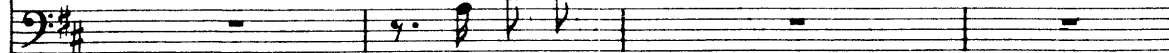
Piano accompaniment for the scene. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand staff has a melodic line with triplets and a fermata. The left-hand staff has a bass line with a fermata. The tempo is Allegretto ♩ = 100. The instruction 'col canto' is written above the right-hand staff.

RUDOLPH (Getting more annoyed, Rudolph finds his way to the window and opens it to answer his friends in the courtyard; from the open window enter a few rays of moonlight brightening the room.)



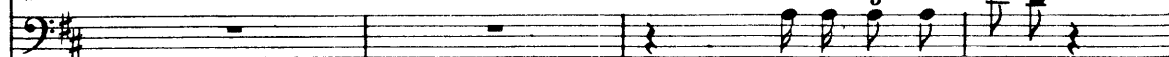
I have  
Scrive an-

MARCEL



Don't dawdle!  
Lu-ma-ca!

SCHAUNARD



Do not tar-ry, idler?  
Ac-ci-denti al pigro!

COLLINE



Poe-taster, come!  
Po-e - tu-co-lo!

Piano accompaniment for the scene. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand staff has a melodic line with triplets and a fermata. The left-hand staff has a bass line with a fermata. The tempo is Allegretto ♩ = 100.

(Approaching the window a little)

MIMI

Musical staff for Mimi, treble clef, key signature of two sharps (F# and C#). The staff contains a few notes and rests.

Who are they?

RUDOLPH

*Chi son?*

(Turning to Mimi)

Musical staff for Rudolph, treble clef, key signature of two sharps. It features a triplet of eighth notes.

still three lines to finish.

My friends.

*-cor tre righe a vo-lo.*

*A - mi - ci.*

SCHAUNARD

Musical staff for Schounard, bass clef, key signature of two sharps. It contains a few notes and rests.

Come, or you will

*Sen - ti - rai le*

Piano accompaniment for Schounard, grand staff (treble and bass clefs), key signature of two sharps. It includes dynamic markings *pp stacc.* and *pp*, and a triplet of eighth notes in the bass.

RUDOLPH

Musical staff for Rudolph, treble clef, key signature of two sharps. It contains a few notes and rests.

I'm not lone-ly, we are

*Non son so - lo. Siamo in*

MARCEL

Musical staff for Marcel, bass clef, key signature of two sharps. It features a triplet of eighth notes with an *f* dynamic marking.

What do you there so lone-ly?

*Che te ne fai lì so - lo?*

SCHAUNARD

Musical staff for Schounard, bass clef, key signature of two sharps. It contains a few notes and rests.

catch it!

*tue.....*

Piano accompaniment for Schounard, grand staff, key signature of two sharps. It features a long, sustained chord in the right hand.

(remains still at the window to make sure of his friends going.)

RUDOLPH

*a Tempo*

Musical staff for Rudolph, treble clef, key signature of two sharps. It starts with a triplet of eighth notes.

two, so to Mo-mus, on. There keep us places; we will follow quickly.

*du - e. Andate da Mo - mus, te - ne - te il posto, ci sa - remo to - sto...*

*a Tempo*

Piano accompaniment for Rudolph, grand staff, key signature of two sharps. It includes dynamic markings *pp* and *f*.

40

(Mimi goes still nearer to the window, so that the moon's rays fall upon her)

MARCEL *(gradually departing)*  
*p*  
 Mo-mus, Momus, Mo-mus, Gent-ly and soft-to sup-per let us  
 Mo-mus, Momus, Mo-mus, zit-tie di-scre-ti andia-mo-ce-ne

SCHAUNARD  
*p*  
 Mo-mus, Momus, Mo-mus, Quiet and soft-ly we'll to sup-per  
 Mo-mus, Momus, Mo-mus, zit-tie di-scre-ti andia-mo-ce-ne

COLLINE  
*p*  
 Mo-mus, Momus, Mo-mus, Soft-ly and quiet we'll to sup-per  
 Mo-mus, Momus, Mo-mus, zit-tie di-scre-ti andia-mo-ce-ne

*pp*

MARCEL *perdendosi*  
 go..... And po-et-ry let flow.....  
 via..... Tro-vò la po-e-sia!.....

SCHAUNARD  
 go. Momus, Mo-mus, Momus, Momus, Momus, Momus!  
 via. Momus, Mo-mus, Momus, Mo-mus, Momus, Momus!

COLLINE *perdendosi*  
 go. Momus, Mo-mus, Momus, Momus, Momus, Momus!  
 via. Momus, Mo-mus, Momus, Mo-mus, Momus, Momus!

*pp*

Largo sostenuto ♩=58

(Turning, Rudolph sees Mimi as if wreathed in light and contemplates her ecstatically)

RUDOLPH

*p* *3* *dolciss.*

Lovely maid in the moon - light..... Your face en-  
 O so - a - ve fan - ciul - la,..... o dol - ce

MARCEL

And poe - try let flow.....

Tro - vò la po - e - si - a.....

41

Largo sostenuto ♩=58

RUDOLPH

- tran - cing like radiant se - raph from on high ap - pears.....

vi - so di mi - te cir - con - fu - so al - ba lu - nar,.....

MARCEL

RUDOLPH

As thus I watch you,..... The dream that I would ev - er, ever dream re -

in te, rav - vi - so..... il so - gno ch'io vor - re - i sem - pre so -

MIMI

(with emotion)  
*con anima*

Love a lone o'er  
 Ah! tu sol co-

- turns. Heart to heart, and  
 - gnar! Fre- mon già nel-

*ff cres. molto* *fff largamente sostenuto*

MIMI

heartshas sway..... Ah Love! to thee do we sur-  
 mandi, a - mor!..... tu sol co-man- di, a-

Soul to soul, Love binds us in his fet- ters.  
 - l'a - ni - ma..... le dol-cez - ze e - stre - me.

*P espressivo* *dim.*

MIMI

*sostenendo*

- ren - der.....  
 - mo - re!.....

(placing his arm round Mimi)

Love now shall rule..... our  
 Fre - mon nel - l'a - nima.....

*ppp* *sostenendo*

(yielding to her lover's embrace)

MIMI *mormorando*

Sweet to my soul the ma\_gic voice of love its mu\_ sic chan\_teth Life's  
 Oh! co-me dol - ci sen - do - no le sue lu - sin - gheal co - re... tu

RUDOLPH

hearts..... a lone..... shall rule our hearts a lone..... Life's  
 ..... dol - cez - ze estre - me, ..... fre - mondol - cezze estre - me, nel

MIMI

**Sempre più sostenuto**

(disengaging herself)

fair - est flower is love..... No, I pray you!

RUDOLPH

sol co - man - di a - mor!.....

No, per pie - tà!

fair - est flower is love.....

(kisses Mimi)

*dolcissimo*

ba - cio fre - me a - mor!.....

My  
 Sei

MIMI

Your comrades a - wait you.

RUDOLPH

Va - spet - tan gli a - mi - ci...

sweet heart!.....

Do you then dis -

mi - a!.....

Già mi man - di

MIMI

(hesitating)

Musical staff for Mimi's first line of music, showing a treble clef, key signature of two sharps (F# and C#), and a melodic line with some rests.

I should like - no, I dare not...  
Vorrei dir... ma non o - so...

RUDOLPH

(gently)

Musical staff for Rudolph's first line of music, showing a treble clef, key signature of two sharps, and a melodic line with rests.

- miss me?  
vi - a?

Say!.....  
Di.....

Piano accompaniment for the first system, showing a grand staff with treble and bass clefs. It includes dynamic markings like *ppp* and *pppp*, and performance instructions like *armonioso* and *Red.*

MIMI

*rit*.....  
(coquettishly)

Calmo

Musical staff for Mimi's second line of music, showing a treble clef, key signature of two sharps, and a melodic line.

Could I not come with you?  
Se ve-nis - si con voi?

RUDOLPH

(surprised)

Musical staff for Rudolph's second line of music, showing a treble clef, key signature of two sharps, and a melodic line.

What? Mi-mi!  
Che?... Mè-mi!

Calmo

Piano accompaniment for the second system, showing a grand staff with treble and bass clefs. It includes dynamic markings like *pp* and performance instructions like *col canto*, *espress.*, and *poco affrett.*

43

RUDOLPH

(insinuatingly)

Musical staff for Rudolph's third line of music, showing a treble clef, key signature of two sharps, and a melodic line.

It would be much more pleasant here to stay, outside 'tis  
Sa-reb - be co - si dol-ce re.star qui. C'è freddo

Piano accompaniment for the third system, showing a grand staff with treble and bass clefs. It includes dynamic markings like *pp* and performance instructions like *col canto*.

MIMI (With great abandon) *rall.:..... rit. molto.....*

I'll be al- ways near you!  
*Vi sta-rò vi-ci-na!...*

RUDOLPH

chil-ly. On re-  
*fuo-ri... Eal ri-*

*rit. molto*

*rall. e dim. molto* *pppp*

MIMI (archly)  $\text{♩} = 58$  (gives her arm to Rudolph)

Who knows, sir? Very well, I o-  
*Cu-rio-so!... (very gracefully to Mimi) Obbedi-sco, si-*

RUDOLPH (lovingly aids Mimi to put on her shawl) *dolciss.*

-turning? Take my arm, my little maiden  
*-tor-no? Dammi il braccio, mia pic-ci-na....*

$\text{♩} = 58$

*pp* *pp dolciss.*

MIMI (They go arm in arm to the door) *sostenuto* (with abandon) (they go out)

-bey!..... I love thee.....  
*-gnor!..... Io tà- -mol!.....*

RUDOLPH *pp sostenuto*

You love me? Say.....  
*Che m'a- -mi di?.....*

*sostenuto* *m.s.*



MIMI (behind) *perdendosi*

My love, My love!..... My  
*A-mor! A-mor!*..... A-

RUDOLPH (behind) *perdendosi*

My love, My love!..... My  
*A-mor! A-mor!*..... A-

*ppp* *allargando*

MIMI *pp perdendosi* (curtain)

love!.....  
 -mor!.....

RUDOLPH *pp perdendosi*

love!.....  
 -mor!.....

*pppp* *m.s.* *molto rall. e dim.*

*due Red.*

\*  
End of Act. I.