

PAGLIACCI

Pagliacci

Drama in Two Acts

Prologue

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Vivace (♩ = 88)

Piano

f deciso

vigoroso

pesante *pesante* *incalzando*

8va bassa *8va bassa*

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First system of musical notation, consisting of a treble and bass clef. The treble clef part begins with a dynamic marking *pp* and contains several measures of music with notes and rests. The bass clef part contains a series of chords and notes, with some notes beamed together.

pp e stacc.

Second system of musical notation. The treble clef staff is mostly empty, with the instruction *pp e stacc.* written above it. The bass clef staff contains a series of notes and chords, continuing the musical piece.

pp e stacc. sempre

Third system of musical notation. The treble clef staff contains a series of chords, with the instruction *pp e stacc. sempre* written above it. The bass clef staff contains a series of notes and chords.

calando *leggero* *dim.*

Fourth system of musical notation. The treble clef staff contains notes and rests, with the instruction *calando* written below it. The bass clef staff contains notes and chords. The instruction *leggero* is written above the treble staff, and *dim.* is written below the bass staff.

rit. Horns

Fifth system of musical notation. The treble clef staff contains notes and rests, with the instruction *rit.* written above it. The bass clef staff contains notes and chords. The instruction *Horns* is written above the treble staff. The system ends with a double bar line and 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)

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 hands.

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

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 *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 line with eighth notes and a fermata. The bass clef staff provides accompaniment with chords and eighth notes. The tempo marking *vigoroso* is present.

Second system of musical notation. The treble clef staff continues the melodic line with various chords and rests. The bass clef staff continues the accompaniment with a steady eighth-note pattern.

Third system of musical notation. The treble clef staff has two circled melodic phrases. The bass clef staff continues the accompaniment, including a section with a fermata.

Fourth system of musical notation. The treble clef staff has two circled melodic phrases. The tempo marking *incalzando* is present. The bass clef staff has the marking *pesante* and *8va bassa* (8va bassa.....) under the first two measures.

Fifth system of musical notation. The treble clef staff features a melodic line with a fermata and a dynamic hairpin. The bass clef staff continues the accompaniment. A measure rest of 2 is indicated at the end of the system.

Fl. Ob. Clar.

T. **Tonio** (putting his head through the curtain) (advancing) (bowing from the footlights)

Si può?... I may? Si può?... So please you! Si - My

Str. *sf* Str. pizz.

Largamente.

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. Bssn.

T. *ten.*

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

Violoncello

Str. Wood *marcato* Horns

Andantino sostenuto

(Recitando, or in unison with the Violoncello)

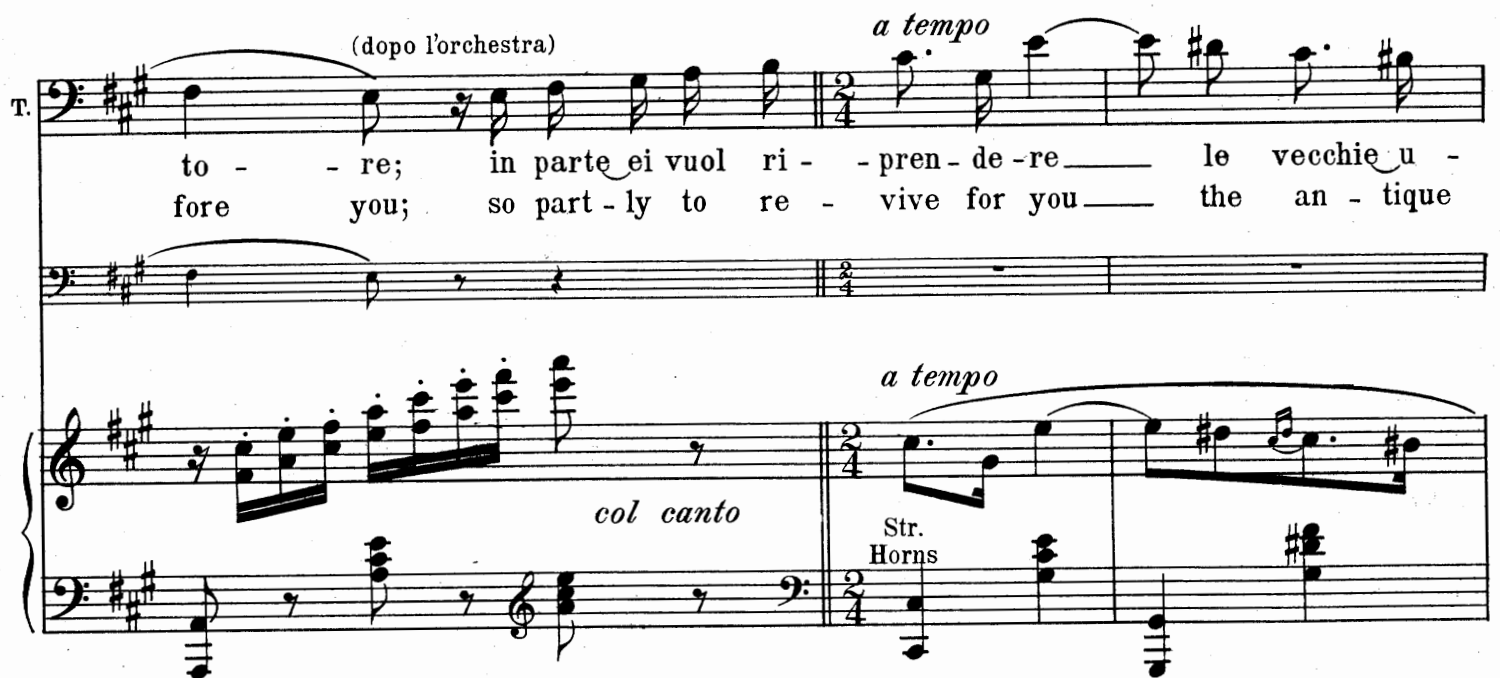
T. 

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.

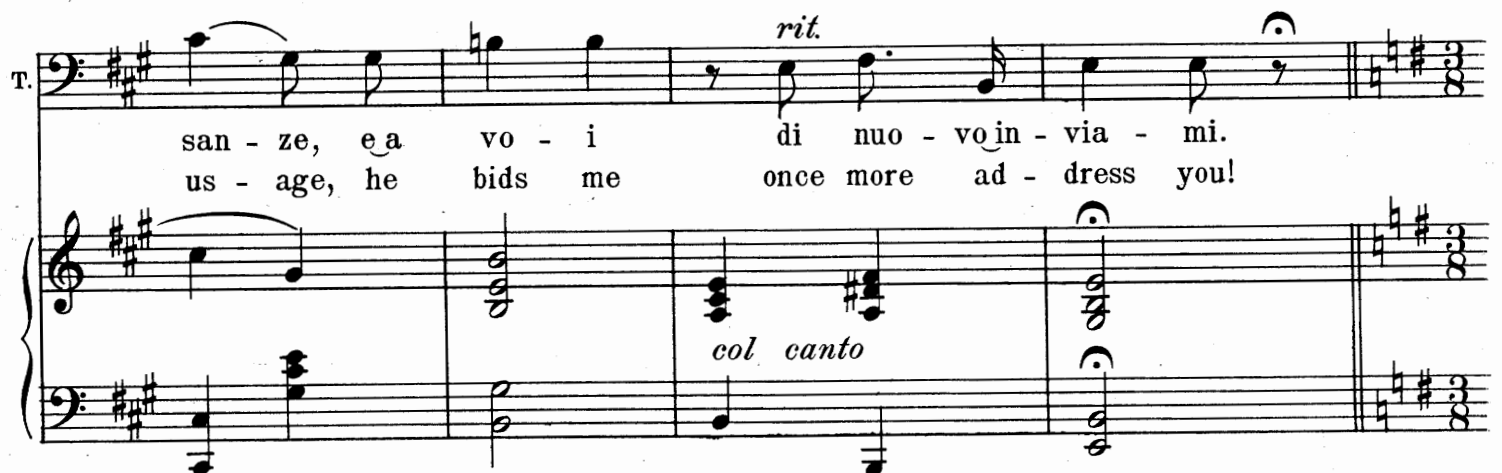
T. 

(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. 

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

rit.

col canto

Un po' meno presto che nell' Introd^{ne} (♩. = 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 si 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.*

col canto *p*

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

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