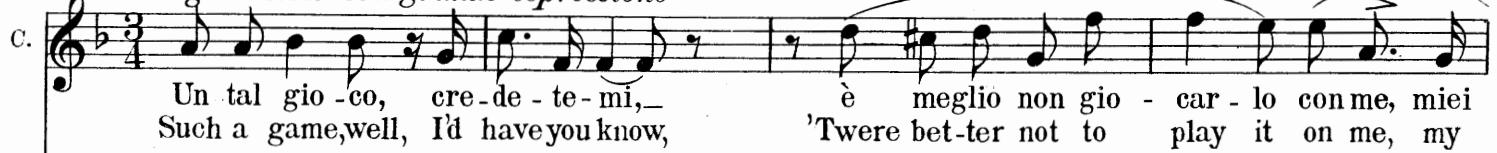


Cantabile (♩ = 50)

Adagio molto con grande espressione

c. 
 Un tal gio - co, cre - de - te - mi,- è meglio non gio - car - lo con me, miei  
 Such a game, well, I'd have you know, 'Twere bet - ter not to play it on me, my

*p legatissimo*

c. 
 ca - ri; ea To-nio... eun po - co a tut - tior par - lo! Il te -  
 neigh-bors; to To-nio, aye, to you all I say it. For the

*cantato*

c. 
 a - tro e la vi - ta non son la stessa co - sa;  
 stage there and life, they are dif f'rent al - to - geth - er,

*e legato il basso*

*marcato*

c. 
 no... non son la stes - sa co - -sa!!...  
 they're dif - f'rent the whole world o - -ver!

*rit.*

c. 
 no... non son la stes - sa co - -sa!!...  
 they're dif - f'rent the whole world o - -ver!

Andantino sostenuto assai (♩=60)  
*molto ritmato* (pointing at the theatre)

c.

E se las-sù Pa - gliac - cio sor-prende la sua  
 For if up there Pa - gliac - cio his la - dy should dis-

c.

spo - sa col bel ga - lan - tein ca - me-ra, faun co - mi-co ser -  
 cov - er, With some fine fel - low in herroom, he'll give the two a

c.

mo - ne, poi si cal - ma od ar - ren - de - si ai  
 rat - ing, Qui - et down then, or re - sign him-self and

c.

*rall.*      *scherzoso*

col - pi di - ba-sto - ne!... Ed il pub - bli - co ap - plau - de, ri - dendo al - le - gra -  
 take a jol - ly beat - ing! And the crowd would ap - plaud him with mer-ry shouts of

col canto

Un poco più mosso

*animando a poco a poco e lasciandosi trasporta-*

c. men-te! Ma se Ned - da sul se - rio sor - pren - des - si...  
laughter! But if Ned - da I real - ly should sur - prise so,

*re suo malgrado*

c. al - tra - men - te fi - ni - reb - be la  
What came af - ter, were a far dif - fent

*incalz.*

c. *cresc.* sto - ria, co - mè ver che vi par - - - lo!...  
sto - ry! And I mean what I say, sir,

*cresc. molto*

*lunga pausa*

Tempo I (resuming his sarcastic tone)

c. Un tal gio - co, cre - de - te - mi, è me-glio non gio - car - lo!  
That's a game there, you take my word, 'Twere bet-ter not to play, sir!

*colla parte*

*p*

N. Nedda (aside) *3* Allegro vivo (*In Uno*) *Come prima*

Con - fu - sa jo son!  
What does he say?

Ten. I

Villagers

Bass I

Sul se - rio pi - gli dunque la co - sa?  
Oh, come now, you're not se - ri - ous, real-ly?

Sul se - rio pi - gli dunque la co - sa?  
Oh, come now, you're not se - ri - ous, real-ly?

*Allegro vivo (*In Uno*) Come prima*

This section shows two staves of music. The top staff is for Nedda, indicated by 'N.' and her name, with lyrics in Italian and English. The bottom staff is for a 'Chorus' of 'Villagers', indicated by 'Villagers' and 'Bass I'. The music consists of eighth-note patterns. Measure 3 starts with a forte dynamic.

C. Canio

Io!... I? Vi You pa - re!! thought so? Scu-For-

This section shows a single staff for Canio, indicated by 'C.' and his name. He sings a short phrase with lyrics in Italian and English. The music features eighth-note patterns and some sixteenth-note figures.

Molto meno  
*quasi a piacere*

sa - te - mi!... A - do - ro la mia spo - -sa!  
give me, sirs! I love my wife most dear - ly!

*col canto*

This section shows a single staff for Canio, indicated by 'C.'. The tempo is marked 'Molto meno' and 'quasi a piacere'. He sings a melodic line with lyrics in Italian and English. The music includes eighth-note patterns and sustained notes. The instruction 'col canto' appears at the end of the staff.