

(half over the wall and holding to it)

S. **Silvio** *p*

Ad - al - ta not - te lag - giù mi ter -
 To - night at mid - night I'll be there be

S. (leaping over)

rò.
low!

Cau - ta di - scen - di e mi ri - tro - ve -
 Come, but be care - ful, and you will find me

S. (disappearing) **Nedda** (to Silvio)

ra - - i. A sta - not - te e per
 wait - - ing. Till to - night, then - and for

Lo stesso tempo

(Nedda turns at the shout, and seeing Canio, calls toward the wall)

N. sem - pre tua sa - rò. Fug - gi!
 ev - er I'll be thine! Hur - ry!

Canio (from where he is standing overhears the words, and shouts) (shouting)

S. Ah!
 Ah!

Lo stesso tempo

rit.

(Canio rushes to the wall, Nedda bars his way. Short struggle; he pushes her aside and leaps over the wall)

Concitato (♩ = 120)

The musical score is written for piano and consists of five systems of staves. The first system includes dynamics *p*, *cresc.*, *poco*, *a*, *poco*, and *affannosamente*. The second system features triplets and accents. The third system includes the instruction *cresc. sempre*. The fourth system features a *ff* dynamic marking. The fifth system continues the complex harmonic and rhythmic patterns. The score is characterized by dense chordal textures and rapid rhythmic movement.

Nedda (listening anxiously)

N. *f.*
 A - i - ta - lo... Si - gnor!
 May Heaven pro - tect him now!

Poco meno

Canio (from behind scene)

C. Vi - - le! t'a - scon - di!
 Scoun - drel! Where hid'st thou!
 Tonio (laughing cynically)

Tonio

Ah! Ah! Ah!
 Ha! Ha! Ha!

Poco meno

Nedda (turning to Tonio)

N. Bra-vo! Bra-vo il mio To - nio! E quel - lo che pen -
 Bra-vo! well done, you To - nio! No more than I ex -

C.
 T. Fo quel che pos - so!
 All that I could do.

sempre rall.

marc.

N.
sa - vo!
pect - ed! (interrupting her)

T.
Ma di far as-sai me-glio non di-spe-ro!
But I hope in the fu-ture to do bet-ter!

Mi fai schi-foe ri -
You make me sick with

col canto

N.
brez - zo!
hor - ror!

T.
Oh non sai co - me lie - to ne
You can't im - a - gine how pleased I

largamente

marcato

Mosso (♩ = 120)

(Canio reënters from over the wall, out of breath and mopping his forehead)

T.
son!
am!

concitato senza affrettare a movimento preciso

Canio (with suppressed anger)

C.

De-ri-sio - nee scher - no! Nul-la! Ei ben lo co -
To be fooled and laughed at! No one! That shows you how

C.

(furiously to Nedda)

no - see quel sen - tier. Fa lo stes-so; poi-chè del dru-do il
well he knows that path! But no mat-ter_ because right now you'll


C.N.

Nedda (turning) **Canio** (starting in frenzy)

no-me or mi di - rai. Chi?! Tu, pel padree - ter - no!...
tell me his filthy name! Me? You! by God in Heav - en!

Moderato (♩ = 84)
declamato

(drawing dagger
 from his belt)

C. 

E se in que - sto mo - men - to qui scanna - ta non t'ho già,
 And if up to this mo - ment I have not yet cut your throat,

C. 

Più mosso *incalzando*

gliè per-chè pria di lor - dar - la nel tuo fe - ti - do sangue, o sver-go -
 'tis be-cause be-fore I foul it, in your in - fa - mous bod-y, you shameless

N. 

Nedda

Va - no è l'in -
 In - sults are

C. 

gna-ta, co-de-sta la - ma, io vo' il suo no - me!... Par - la!!
 woman, this blade I have here, I'll have you name him! Speak now!

col canto *seguendo la declamazione*

N.
sul - to. E mu - to il lab - bro mi - - o.
use - less! My lips I will not o - - pen. (shouting)

C.
Il no - me, il
Who was it? Who

N.
No! No, nol di - rò giam -
No! No! that I'll nev - er

C.
no - me, non tar - da - re, o don - na!
was it? And be quick, wretch - ed wo - man!

(Peppe appears from left)

Canio
rit.

N.
mai! Per la ma - don - na!
tell! Then, by the Vir - gin!

C.
Peppe

P.
Pa - dron! che
No, no! good

f rit. col canto
poco rit.

(rushes on Nedda, but Peppe holds him back, snatches the knife from him, and throws it away)

Peppe

(♩ = 104)

P. *fa - te! Per l'a-mor di Di - o! La gen - tee - sce di*
Master! For the love of Heav-en! The folks are out of

Opp.

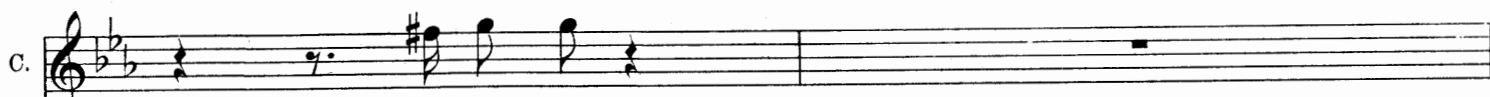
P. *chie - sa e a lo spet - ta - co - lo qui muove!... An -*
church now! See them coming straight to our per - formance! Let's

Canio (struggling)

P. *dia - mo... via, calma - te - vi!... La - scia - mi Pep - pe! Il*
go, then! Come, restrain yourself! Let go there, Pep - pe! Who

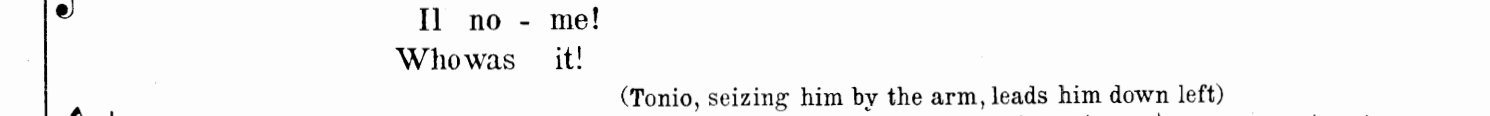
Peppe

C. *no - me! Il no - me! To - nio, vie - nia te - ner - lo!*
was it? Who was it? To - nio, come here and hold him!


C. 

Il no - me!
Who was it!

(Tonio, seizing him by the arm, leads him down left)

P. 

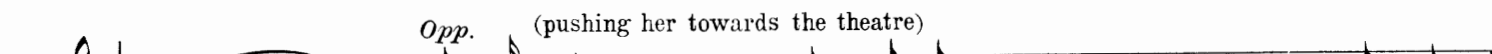
An - dia - mo, ar - ri - va il pub - bli - co!
Come on now! Here comes the au - dience!




P. **Peppe**  (to Nedda, going towards her)

Vi spieghere - te! E voi di li ti - ra - te - vi. An -
Wait un - til la - ter! And you - it's time you went a - long. You



P. *Opp.*  (pushing her towards the theatre)

da - - te - via ve - stir... Sa - pe - te... Ca - nio è vio - len - to,
go ——— and dress yourself. Re - member, Ca - nio, tho' he's hast - y,
calando e calmando poco a poco



Canio (holding his head in his hands)
quasi parlato

Più lento

C.

In - fa - mia! In - fa - mia!
Disgraceful! Disgraceful!

P. T. (Peppe goes with Nedda into the theatre)
ma buon!
is kind!

Tonio (softly to Canio, pushing him down to the front)
p Cal - ma - te - vi pa - dro -
Re - strain yourself, good mas -

dim. e rall. sempre

Più lento

T. *rall.* *pp*

ne... È meglio fin - ge - re; il gan - zo tor - ne - rà. Di me fi - da - te - vi!
ter. 'Tis best to sham awhile. The fel - low will come back, you take my word for it.

col canto *col canto*

Sostenuto assai (♩ = 60)

T. *3*

Io la sor - ve - glio. O - ra fac - ciam la
Leave me to watch her! Now it is time we

T. *misterioso* *calando*

re - ci - ta. Chis - sà ch'è - gli non ven - ga a lo spet - ta - co - lo
 went to work! Who knows? May - be he'll come to - night to see the play,

T. *sotto voce*

e si tra - di - sca! Or via. Bi - so - gna
 and be dis - cov - er'd. Now come! You'll have to

P. **Peppe**

(Peppe comes from the theatre)

An - dia - mo, via,
 We'd better go!

T. *p* *3* (Tonio goes toward the back)

fin - ge - re per ri - u - scir! —
 play the game if you'd suc - ceed! —

legato il basso e p sempre

(makes as if to go off, then turns to Tonio)

P.

ve - sti - te - vi pa - dro - ne.
Go dress yourself, my mas - ter!

P.

E tu bat - ti la cas - sa, To -
And you, beat up your drum there, To -

(both go off behind the theatre)

C. **Canio**

nio!
nio!

Reci - tar! Men - tre pre - so dal de - li -
To go on! When my head's whirling with mad -

C.

rio non so più quel che di - co e quel che fac - cio! Ep - pur è
ness, not knowing what I'm say - ing or what I'm do - ing! Yet I have

string. un poco (angrily)

C. d'uo - po... sfor - za - ti! Bah! sei tu for-se un uom?
 got to force my - self! Pshaw! Can't you be a man?

col canto *precipitato*

(laughing bitterly)
 Ah!Ah!Ah!Ah! Ah!

rit. (taking his head in his hands in despair)

C. Tu se' Pa - gliaccio!
 You're a Pa - gliaccio!

pp
 K. dr.

Arioso
Adagio (♩ = 46)
declamando con dolore

C. Ve - sti la giub - ba e la fac - cia in - fa - ri - na. La gen - te
 Put on your smock now, smear your face with the pow - der. The peo - ple