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R. LEONCAVALLO.

# DER BOHÉME

DRAMA

in

zwei Akten  
und einem Prolog

(Pagliacci.)

Dichtung und Musik  
von

# R. LEONCAVALLO.

Deutsch von

LUDWIG HARTMANN.

Vollständiger Klavier-Auszug  
mit deutschem Text  
Pr. M15.—netto

Vollständiger Auszug  
für Klavier zu 2 Händen  
(Arr von Bernh. Wolff.) Pr. M10.—netto.

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# DER BAJAZZO

(PAGLIACCI)

VON

## R. LEONCAVALLO.

### Personen:

|   |                   |                     |          |
|---|-------------------|---------------------|----------|
| CANIO, Haupt einer Dorf-<br>komödiantentruppe | } in der Komödie: | Bajazzo . . . . .   | Tenor.   |
| NEDDA, sein Weib                              |                   | Colombine . . . . . | Sopran.  |
| TONIO, Komödiant                              |                   | Taddeo . . . . .    | Bariton. |
| BEPPPO, Komödiant                             |                   | Harlekin . . . . .  | Tenor.   |
| SILVIO, ein junger Bauer                      |                   |                     | Bariton. |

Landleute beiderlei Geschlechtes und Gassenbuben.

Zeit und Ort der wahren Begebenheit: Bei Montalto in Calabrien am 15. August (Festtag) 1865.

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# Der Bajazzo. — Pagliacci.

## DRAMA

in zwei Akten und einem Prolog

von

R. LEONCAVALLO.

### Prolog.

Vivace.  $\text{♩} = 88.$   
*deciso*

PIANO.

pesante pesante string.

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. The tempo/mood markings 'pesante' and 'string.' are placed above the staves.

pp e stacc.

This system contains the next two staves. The upper staff has a melodic line with a fermata and a 'V' marking. The lower staff continues the accompaniment. The marking 'pp e stacc.' is located at the end of the system.

This system contains two staves of music, primarily consisting of a continuous accompaniment in the lower staff.

pp stacc sempre

This system contains two staves. The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment. The marking 'pp stacc sempre' is placed at the beginning of the system.

calando leggiero dim.

This system contains two staves. The upper staff has a melodic line with a slur and a 'V' marking. The lower staff continues the accompaniment. The markings 'calando', 'leggiero', and 'dim.' are placed above the staves.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, some beamed together, with a fermata over a group of notes. The lower staff is in bass clef and contains a series of notes, some beamed together, with a fermata over a group of notes.

*rit.* **Largo assai.** ♩ = 41.

*dolorosamente* *stent.*

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, some beamed together, with a fermata over a group of notes. The lower staff is in bass clef and contains a series of notes, some beamed together, with a fermata over a group of notes. Performance instructions include *rit.*, **Largo assai.** ♩ = 41., *dolorosamente*, and *stent.*

**Sostenuto assai.** ♩ = 51.

*cantabile* *stent.* *con passione* *p*

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, some beamed together, with a fermata over a group of notes. The lower staff is in bass clef and contains a series of notes, some beamed together, with a fermata over a group of notes. Performance instructions include **Sostenuto assai.** ♩ = 51., *cantabile*, *stent.*, *con passione*, and *p*.

*poco string.* *angoscioso*

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, some beamed together, with a fermata over a group of notes. The lower staff is in bass clef and contains a series of notes, some beamed together, with a fermata over a group of notes. Performance instructions include *poco string.* and *angoscioso*.

*ritard.* *p*

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of notes, some beamed together, with a fermata over a group of notes. The lower staff is in bass clef and contains a series of notes, some beamed together, with a fermata over a group of notes. Performance instructions include *ritard.* and *p*.

Vivace come prima.  $\text{♩} = 88$ .

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/8 time. The upper staff features a melodic line with eighth and sixteenth notes, including a trill-like figure. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff has a melodic line with a trill-like figure. The lower staff features a complex rhythmic pattern with sixteenth notes and rests, including fingerings 4, 1, 3, 1, 1.

The third system shows the continuation of the melodic and harmonic themes. The upper staff has a melodic line with eighth notes and a trill-like figure. The lower staff has a rhythmic accompaniment with sixteenth notes.

The fourth system features a more intense section. The upper staff has a melodic line with a trill-like figure, marked *con impeto*. The lower staff has a rhythmic accompaniment with sixteenth notes.

The fifth system concludes the piece. The upper staff has a melodic line with a trill-like figure, marked *deciso* and *f*. The lower staff has a rhythmic accompaniment with sixteenth notes.

First system of musical notation. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment. The tempo marking *vigoroso* is present in the middle of the system.

Second system of musical notation. The right hand continues the melodic line with various intervals and slurs. The left hand accompaniment includes chords and moving lines.

Third system of musical notation. The right hand has a more active melodic line with many slurs. The left hand accompaniment is dense with chords and moving lines.

Fourth system of musical notation. The right hand has a more active melodic line with many slurs. The left hand accompaniment is dense with chords and moving lines. The tempo marking *pesante* appears twice, and *string.* is written in the right hand.

Fifth system of musical notation. The right hand has a more active melodic line with many slurs. The left hand accompaniment is dense with chords and moving lines. A fermata is present over the final notes of the right hand.

TONIO: Sì puo?  
Ja ja.

2 *p*

**Largamente.**

Sì puo?                      Sì - gno - rel                      Sì - gno - ri!                      Scu -  
ich    hi's,                      doch    nah' ich                      ganz ernst - haft                      und

*sf* *p*

-sa - te - mi                      se da sol mi pre - sen - to.                      lo so - noil                      Pro - logo.  
grü - sse Euch,                      wer - the Her - ren und Frau - en,                      heut' als Pro - lo - gus!

*marcato* *p*

**Andantino sostenuto.** ♩ = 52.

Poi - ch'è in i scena ancor                      le anti - che                      ma - sche - re met - te l'au - to - re. in parte ei vuol ri -  
seht die heit - ren Mas - ken wohl mit                      Stau - nen im ernsten                      Spie - le, und da will es der

*poco rit.*

-pren - de - re                      le vecchie u - san - ze, e a                      vo - i                      di nuo - vo in - via - mi.  
Brauch, dass ich                      des Dich - ters Zie - le Euch                      nen - ne                      und kurz er - klü - re.

*a tempo* *rit.*



Un poco meno Presto che dell' Introduzione. ♩ = 80

*pp stacc.*

Molto meno.

Lau - tore ha cer -  
Heut' schö - pfet der  
♩ = 50.

ca - to in - ve - ce pin - ger vi u - no squa - cio di vi - ta.  
Dich - ter kühn aus dem wirk - lichen Le - ben schau - ri - ge Wahr - heit.

*Pausa.*

Egli ha per mas-si-ma sol che far-ti-sta è un uom..... e che per gli nomi-ni  
 Ach, nicht die Mür-chen al-lein, sind der Zweck der Kunst, auch, was er wirk-lich sieht,  
*deciso* *meno*

scri-ve-re ei-de-ve. Ed al ve-ro ispi-ra-va-si. Un  
 schild-re der Dich-ter, dann er-ringt er der Men-schen Guast. Jüngst

ni-do di me-morie in fondo a l'a-ni-ma can-ta-va un gior-no, ed  
 taucht in des Au-tors Seele jäh die Er-in-nerung auf an ein Er-lebniss, das  
 ♩ = 40.

e-i con ve-re lu-cri-me seris-se, e i sin-ghioz-  
 tief ihm der-einst er-schüt-tert; noch heu-te rinnt die Thrü-  
*con dolore*

-zi il tem-po gli bat-te-va-no!  
 ne, da er es nur er-zih-let im Lied!

Andante cantabile.  $\text{♩} = 60.$

vo - i piut - to - sto che le nostre po - ve-re gab - ba - ne d'istrio - ni, le no -  
 glaubt mir wie Euch schlägt voll Lust und Leid auch in des Gauk - lers Brust ein Herz. g'nau wie

-stra - nime con - jide - ra - te. poi - che siam no - mi - ni di car - ne e d'os - sa.  
 Euch quillt lindernd ihndie Thrü - ne. wenn ihn bedrückt der Schmerz. Wir alle auf Er - den

che di que - st'or-fa-no mon-do al pa - ri di voi spi-ria-mo l'ae - re!  
*wandeltu in gleichen Licht bis am En - de dem Reichsten wie dem Aermsteneinst das Au - ge hricht!*

*r. animando e cresc.*  
*rit. con anima*  
*ten.*

**Più lento.**  
*quasi Recit.*

Il concetto vi dis - si... Or ascol - ta - te come gli è svolto. An - diam In-co-min-  
*Wie mein Dichter die Welt sah; hab ich er - rathen, seht nun sein Werk. Macht fort! Das Spiel kann*

*p*  
*deciso*

-cia - te!  
*begin - nen.*

**Tempo I<sup>o</sup>**  
*Vivace*

*f*  
*ff*

*ff*

*ff*

# ERSTER AKT.

Marziale deciso. ♩ = 108.

Coro:  
CHOR: Son  
Die

qua!  
sind's!

Son qua!  
Macht Platz!

Tut-ti lo se-guo-no grandie ra-  
Sie Al-le. gross und klein. sind im Ge-

gaz - zi. Ri - tor - na - no. Al - laz - zi applaude ognun.  
fol - ge. Sie kom-men her! Sie kom - men. Bajazzo mit.

Ed egli serio, Ed egli serio sa - lu - ta e pas - sa,  
 Doch blickt er dü - ster, Und im Vor - ü - ber - gehn trüb - se - lig grüsst er.

Musical score for the first system, featuring piano accompaniment in G major with treble and bass staves.

e torna a battere sulla gran  
 dann wie - der schlägt er die Trommel

Musical score for the second system, continuing the piano accompaniment.

cassa.  
 verzweifelt.

Musical score for the third system, including dynamic markings like *f* and *marcato*.

Musical score for the fourth system, including the dynamic marking *marcato*.

Musical score for the fifth system, including the dynamic marking *cresc. molto*.

Eccò il carret - to.  
Seht dort den Wä - gen!

Che dia - vo -  
Wie die Ver -

*f* *cresc. sempre*

- le - - ri - o Dio be - ne - det -  
wir - - ung wächst! Doch Gott sei Dank, dort kommt er

*fragoroso*

to!  
an!  
Viva Pa-gliac-cio!  
Hoch leb' Ba-jaz-zo,

*f* *f*

Ev - viva! Il prin - ei - pe sei dei pa - gliac - -  
Hoch leb' Ba - jaz - zo hoch, und seine Bau -

*f*

- ci!  
dei!

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chords and arpeggiated patterns in both hands, with a dynamic marking of *f* (forte) in the right hand.

Second system of musical notation, continuing the dense chordal texture. The right hand features more complex rhythmic patterns and slurs, while the left hand maintains a steady accompaniment.

Third system of musical notation, showing a change in texture with more melodic lines in the right hand and sustained chords in the left hand.

Fourth system of musical notation, marked with *poco rit.* (poco ritardando) and *a tempo poco più sosten.* (a tempo poco più sostenuto). It features a dynamic marking of *f* and includes a double bar line with repeat dots.

Fifth system of musical notation, concluding the page with melodic flourishes and sustained chords in both hands.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests.

Viva!  
Hoch, hoch!

The second system continues the musical piece. It features a treble and bass clef. The upper staff has a melodic line with slurs and accents, while the lower staff provides harmonic support with chords and moving lines.

Viva Pa - gliae - cio!  
Hoch lob' Ba - jaz-zo!

Viva Pa - gli - ae - cio!  
Hoch der Ba - jaz-zo!

The third system of music includes the lyrics written above the notes. The notation continues with a treble and bass clef, showing a mix of rhythmic patterns and melodic phrases.

The fourth system begins with a forte (*ff*) dynamic marking. The music is more rhythmic and energetic, with many beamed notes and slurs. The treble and bass clefs are used throughout.

The fifth and final system on the page concludes the musical piece. It features a treble and bass clef with various note values and rests, ending with a final cadence.

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef part consists of a series of chords and melodic fragments, while the bass clef part provides a harmonic foundation with chords and some moving lines. The key signature has two sharps (F# and C#).

The second system continues the piano accompaniment. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The bass clef part shows more complex rhythmic patterns with some triplets.

The third system of music shows the piano accompaniment with various articulations and dynamics. The treble clef part has some slurs and accents, and the bass clef part continues with its harmonic support.

The fourth system of music concludes the piano accompaniment section. It features a variety of chordal textures and melodic lines in both staves.

Quasi Recit.

Andantino  $\text{♩} = 80$ .

CANIO: Mi ac - cor - dan di par - lar?  
So hört denn mit Ver - laub!

Con lui si dee  
Seid. ruhig, lasst ihn

The fifth system of music shows the vocal part (Cario) and piano accompaniment. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is in two staves. The vocal part includes lyrics in German and Italian. The piano accompaniment provides a simple harmonic support for the vocal line. Dynamic markings include *f* and *mf*.

Vivo ♩ = 112

cedere, ta - cere ed a - scol - tar!  
re - den jetzt, schweigt stille, hört endlich zu!

Un gran - de spet - ta - colo a  
Ein herr - li - ches Schau - spiel be -

Musical notation for the first system, featuring a piano accompaniment with a treble and bass clef and a vocal line with a treble clef. The music is in G major and 3/4 time. Dynamics include piano (p) and accents (A).

ven - ti - trè o - re  
rei - ten wir heut,

pre - para il vostr'  
und la - den sab -

Musical notation for the second system, continuing the piano accompaniment and vocal line from the first system.

u - mile e buon ser - vi - tore!  
mis - sest die Herr - schaf - ten alle eint

Musical notation for the third system, continuing the piano accompaniment and vocal line.

Ve - dre - te le sma -  
Gar ciel giebt's zu schü, zuerst der

- nie del bra - vo Pa - gliac - cio; e  
Ei - fer - sucht Wirth bei Ba - jaz - zo; dann

Musical notation for the fourth system, continuing the piano accompaniment and vocal line. Includes a trill (tr) marking.

co - mei si ven -  
wie er sich rächt und logt der

- dica e tende un bel lac - cio.  
Treu - lo - sen li - sti - ge Schlin - gen,....

Musical notation for the fifth system, continuing the piano accompaniment and vocal line. Includes a trill (tr) marking and a first ending bracket labeled '1'.

Ve - - dre - te di To - nio tre - - mar la car - - cas - sa, e  
 Dann seht Ihr den Tad - do feig zit - tern und be - ben und

*pp* *incal. e cresc. poco a poco*

qua - le matas - sa d'in - tri - ghi or - di - rà.  
 wie im In - - tri - guen - ge - web' er sich fängt!

*rit.*

Ve - ni - - - te, o - no - ra - - te -  
 Drum kommt, Viel - rer - ehre zu

*con eleganza*

-ci si - - gno - - - ri e si - gno - - - re. A  
 uns heut' A - - bend ins Schau - - - spiel. Das

*rall.*

ven - ti - trè o - - - re! A ven - ti - trè o  
 Stück ist ganz herr - - licht Um 9 Uhr Er - öff - -

*pù lento*

- re!  
nung!  
Ver - re - mo, e tu ser - ba - er il  
Wir - kom - men zu seh'n. Doch Du sei

*a tempo* *f*

tuo ..... buon u - mo - re!  
dann bes - ser - er Lau - ne! *più lento* A  
Auf

*più lento*

ven - ti - trè o - re!  
Wie - der - seh'n, Ca - mio!

*rall.* *più lento*

Tempo deciso  $\text{♩} = 92.$

*sempre vivace, in uno come uno Scherzo.*

*tempo giusto senza affrett.*

Coro: Pren - di  
CHOR: Nimm in

que - - sto, bel ga - lan - te! Con sa - - lu - te!  
 Acht Dich, willst Du ga - laut sein! Ganz er - - ge - heust!

*Viss.*

**Un Contadino a Canio:**  
 Ein Bauer zu CANIO:

Di', con noi vuoi be - ve -  
 Du, komm' mit! Zu ei - nem

*rit.*

- re un buon bie - chie - re sul - - la ero - ce - vi - a?  
*Glas* gu - ten Chi - au - ti tad' ich Dich zur Ta - cer - na.

*Viss.*

*con eleganza*

First system of musical notation. The treble clef staff features a series of chords and melodic fragments, with a large slur encompassing the first two measures. The bass clef staff contains a steady eighth-note accompaniment. The key signature is two sharps (F# and C#).

Second system of musical notation. The treble clef staff shows a melodic line with slurs and accents. The bass clef staff has chords and a few notes. Dynamic markings include *p* (piano) and *f* (forte).

Third system of musical notation. The treble clef staff has a continuous melodic line with slurs. The bass clef staff provides harmonic support with chords and occasional notes.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features chords and some notes. There are some markings that look like 'V' or 'v' in the bass staff.

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has chords and notes. Dynamic markings include *p* (piano) and *pp* (pianissimo).



Cantabile.  
Adagio molto ♩ = 50.  
con grande espressione

Un talgioco, cre - detemi,  
Scherzet immer doch eines schön.

è meglio non gio - carlo con me, miei  
Was in der Brust des Mannes oft tief ver -

*p* *legatiss.*

cari; e a Tonio...e un poco a tutti or par - lo!... Il te -  
borgen un - - sichtlich, doch leicht ver - wundbar wohnt: Um die

atro e la vita non son la stessa cosa; no... non son  
Treu' seines Weibes ist's der Zweifel, sind's die Sorgen. Drum, merkt auf:

*marcato*

Andante sostenuto assai.

la stessa co - sall... E se lassù Pa -  
reizt nie mein Miss - trau'! Zwar, oben bin ich Ba -

- gliac - cio..... sor - prende la sua sposa.....  
jazzo nur! Ihr lacht ja und ihr lobet,

col bel galante in Camera, faun cômico ser - - mone,  
 findt der sein Weib in Fremdes Arm, und nun verzweifelt tobet,

poi si calma od ar - rendesi ai colpi di bastonel... Ed il pubblico  
 dann als Tölpel, klüglich nachgiebt und zu - letzt noch wird geprügelt! Et wie schön.

**Poco più mosso.**

ap - plaude, ridendo alle - gra - mente!... Ma se Nedda sul serio sor - pren - dessi....  
 Wie klatscht ihr da Beifall un - gezügelt. Anders jedoch wär's im Leben, find' ich Nedda

altra men - - - te, fi - ni - rebbe la storia com'è verche vi  
 jemals treu - - - los; wär's ihr Ende, in ihr Herzblut taucht mit Wallust ich die

**Tempo I.**

par - lo!... Un tal gio - co, credete - mi, è meglio non gio - car -  
 Hän - de. Drum scherzet nur - doch achtet, dass das Spiel nie werde Wahr -

Allegro vivo.

Io!  
heill

Coro: Sul serio pigli dunque la cosa?  
CHOR: Was hast du, was nur bringt dich so in Wal-

Musical score for the first system, featuring piano accompaniment for the vocal line "Io! heill". The score is written in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. The piano part consists of chords and moving lines in both hands.

lung?

CANIO. Io?  
Mich?

Vi pare!  
Nein gar nichts!

Musical score for the second system, featuring piano accompaniment for the vocal line "lung?". The piano part continues with chords and moving lines in both hands.

A - dorò la mia sposa!  
Mein Weib hat' ich ja an!

Musical score for the third system, featuring piano accompaniment for the vocal line "A - dorò la mia sposa!". The piano part continues with chords and moving lines in both hands.

*ff*

*crese.*

Musical score for the fourth system, featuring piano accompaniment with dynamics *ff* and *crese.* The piano part continues with chords and moving lines in both hands.

Meno.

*ff*

*p*

Musical score for the fifth system, featuring piano accompaniment with dynamics *ff* and *Meno.* The piano part continues with chords and moving lines in both hands.

Coro: Essi ac - com - pag - na - no la co - mi -  
 Chor: Wo sie beglei - ten die from - men Ge -

*p con eleganza*

- ti - - va chea cappie al vespero. sen va giu - li - - va....  
 sän - - ge. Schon strömt zur Ves - per die har - ren - de Menge.

Ah! An - diam! La cam -  
 Ah! So hört doch die

*dolce*

pa - - na ci ap - pel - - la al Si - gnore! Ma  
 Glo - - cke, sie ruft zum Haus des Herrn! Doch

poi... ri - cor - date - - vi!  
dann seid gut einge - - denk:

A ven - tri - tel o -  
Dem Schau - spiel bleibt heut' nicht

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note followed by a quarter note, then a series of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A fermata is placed over the first two notes of the vocal line.

**Presto Tempo I.**

-re!  
*fern!*

The second system of music is a piano accompaniment. It features a complex rhythmic pattern in the right hand with many beamed notes and a bass line in the left hand. There are several dynamic markings, including *f* and *V* (accents).

The third system of music is a piano accompaniment. It features a melodic line in the right hand with a fermata over the final notes and a bass line in the left hand. There are dynamic markings such as *f* and *V*.

The fourth system of music is a piano accompaniment. It features a melodic line in the right hand with a fermata over the final notes and a bass line in the left hand. The right hand has a series of beamed eighth notes.

The fifth system of music is a piano accompaniment. It features a melodic line in the right hand with a fermata over the final notes and a bass line in the left hand. The right hand has a series of beamed eighth notes.

## Andantino grazioso ♩ = 116.

Coro: Don. Din.

CHOR: Bim, bam.

First system of piano accompaniment. The right hand starts with a forte (*f*) dynamic and features a melodic line with eighth notes and quarter notes. The left hand provides a steady accompaniment of quarter notes. A piano (*pp*) dynamic marking appears in the final measure of the system.

Second system of piano accompaniment. The right hand continues the melodic line with eighth notes and quarter notes, including a triplet of eighth notes. The left hand maintains the quarter-note accompaniment.

Third system of piano accompaniment. The right hand features a melodic line with eighth notes and quarter notes, including a triplet of eighth notes. The left hand continues the quarter-note accompaniment.

Fourth system of piano accompaniment. The right hand has a melodic line with eighth notes and quarter notes, including a triplet of eighth notes. The left hand continues the quarter-note accompaniment. A piano (*p*) dynamic marking is present.

Fifth system of piano accompaniment. The right hand features a melodic line with eighth notes and quarter notes, including a triplet of eighth notes. The left hand continues the quarter-note accompaniment.

Sixth system of piano accompaniment. The right hand has a melodic line with eighth notes and quarter notes, including a triplet of eighth notes. The left hand continues the quarter-note accompaniment. A forte (*f*) dynamic marking is present.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and a triplet of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues the melodic line with slurs and a *p* dynamic marking. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand accompaniment continues.

Fourth system of musical notation. The right hand has a triplet of eighth notes. The left hand accompaniment continues.

Fifth system of musical notation. The right hand has a triplet of eighth notes. The left hand accompaniment continues. The instruction *cresc. poco a poco* is written below the bass line.

Sixth system of musical notation. The right hand has a triplet of eighth notes. The left hand accompaniment continues. The instruction *cresc.* is written above the bass line, followed by *ff* and *rit.* markings.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff contains a harmonic accompaniment of chords and single notes. The tempo and dynamics are marked as *a tempo* and *mf*.

Second system of musical notation. The treble clef staff continues the melodic line with eighth and sixteenth notes. The bass clef staff continues the harmonic accompaniment. A dynamic marking of *mf* is present.

Third system of musical notation. The treble clef staff features a melodic line with a slur over a group of notes. The bass clef staff has a more active accompaniment with eighth notes. A dynamic marking of *p* is present.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur. The bass clef staff continues with a steady accompaniment of eighth notes.

Fifth system of musical notation. The treble clef staff features a melodic line with a slur and a triplet of eighth notes. The bass clef staff continues with eighth notes.



Andante con moto ♩ = 88.

NEDDA. Qual fiamma aven nel guardo! Gliochi abbassa i per tema ch'ei legges-  
 Wie flammte auf sein Auge! Ich senkt' die Blicke zur Erde roller Angst,

se il mio pensier se gretol! Oh! sei mi sor - prendesse... brutale come egliel!  
 dass er sah' mein böses Ge - wissen. Gott - wenn er mich durchschaute! Jähzornig wie er ist,

Ma basti or - vi - a. Son questi sogni paurosi e fole! Moderato  $\text{♩} = 56.$   
 geschäh wohl ein Un - glück. Ach der Ge - danke macht mein Herz erheben

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking *p*.

O che bel sole di mezzago - - sto! Andantino  $\text{♩} = 88.$  Io son piena di  
 Noch lacht die Sonne auf meinen Pfu - - den; In rollen Zügen

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *dolce*, *poco rit.*, *a tempo*, and *dolce*.

vita e tutta illanguidi - ta per ara - no desio. non so  
 athm' ich des Le - bens hol - des Seh - - nen und ver - zehre mich in Liebes -

Musical score for the third system, featuring a vocal line and piano accompaniment.

che bramo!  
 gluten.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *sf*.

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *sf*.

8

BALLATELLA.

Vogellied.  
Vivace. ♩ = 66.

*pp scherzando*

Stri - - do - - no las - su,  
Wie die Vög - - lein schweben

*tempo giusto*

libe - - ra - men - te.  
hoch im Ae - - ther - blau.

lan cia tia vol . . . . . a vol co - me frec ce, gli an - gel . . . . . Di -  
O sie sind schlau: Sie wis - sen von Frei - heit und Glück und

Musical notation for the first system, featuring a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

sfi - - da - no le nu - - bi el sol . . . co - cen - -  
las - - sen im Ne - - bel die ir - di - sche Welt zu -

Musical notation for the second system, continuing the vocal line and piano accompaniment from the first system. The piano accompaniment maintains its arpeggiated texture.

te, e van - no e van - - no per le  
rück! Und wenn, Frau Son - - ne früh

Musical notation for the third system, continuing the vocal line and piano accompaniment. The piano part features some dynamic markings like 'p' and 'f'.

vie del ciel . . . . . La - sca - - te - li va -  
neu er - steht dann grü - ssen Mor - gen -

Musical notation for the fourth system, continuing the vocal line and piano accompaniment. The piano part includes the instruction 'dolce poco allargando' written above the staff.

gar . . . . . per fat mo ste - - ra  
lie - - der ihr Licht auf - ju - belnd wie - - der.

Musical notation for the fifth system, concluding the vocal line and piano accompaniment. The piano part continues with arpeggiated figures.

que - - stias se - ta - ti d'as - zur ro e di splen -  
*Und* rol - len die Don - - ner und zu - cken die *Bli - tze*

dor . . . . . se - guo - no an - ch'es - - si un  
*roth,* ber - gen in *W - pfeln* sie

so - guo, u - na chi - me - - ra, e van - no e  
*wei - se* ih - re *Köpf - chen,* es hat nicht

van no fra le nu - bi d'ort . . . . .  
*Nat:* nein, *wenuder Sturm* ver - flo - - gen,

Che in calzi il ven - to e la - tri la tem - pe -  
*prangt* am *Fir - ma - ment* der *bun - te* *Frie - dens* *Bo -*

-sta, con l'ali a - per - te san tut-to sfi - dar; . . . . . la  
 gen, dann zert - schern sie wie - - der die sü - sse - sten Lie - - der, dann

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes with slurs and ties, and a key signature of two sharps (F# and C#).

piog - gia, i lam - pi, nul-la mai li ar re - - sta, e van - no, e  
 trägt ihr Ge - fie - der sie hin - weg, wo - hin? Zur Er - de

The second system of music continues the vocal line and piano accompaniment. The piano part maintains the rhythmic pattern of eighth notes with slurs and ties.

van - - no sugli a - bis - si ei mar . . . . .  
 nie - - der? Zum Him - mel an?

The third system of music continues the vocal line and piano accompaniment. The piano part maintains the rhythmic pattern of eighth notes with slurs and ties.

Van - no lag - giù . . . . . ver - sou n pa - e - se stra -  
 Weit bis zum Lau - - de, das sie im Trau - me su - -

The fourth system of music continues the vocal line and piano accompaniment. The piano part maintains the rhythmic pattern of eighth notes with slurs and ties. The instruction "ben cantate" is written below the piano part.

no che sog - nan for - se e che er - - ca - no in -  
 chen, wo al - le Schn - sucht find't Frie - - den und

The fifth system of music continues the vocal line and piano accompaniment. The piano part maintains the rhythmic pattern of eighth notes with slurs and ties.

- van ..... Mai bo - ò mi del ciel ..... se -  
Ruh ..... Bo - ten! Fragt doch im Flu - ge, ob

- guon l'ar - ca - - no po - ter che li so - spin - ge... e  
er mein den - ket, das Herz ganz mir schen - ket? Dann.

van! e van! ..... e van! ..... e  
sagt auch ihm, ich sei ihm

van! ....  
gut!

**Presto.**

**Andante mosso.**

**NEDDA.**

Sei là?  
Was giebt's?

cre-dea che te ne fos-sian - da - to!  
Du sag-test doch, Du gingst zum Wei - ne!

Andantino cantabile.  $\text{♩} = 126.$ 

TONIO. E colpa del tuo canto.  
*Mich fesselte Dein Singen.*

Af - fascinato  
*Du hast bezaubert mich,*

*p*

Sostenuto.  $\text{♩} = 12.$ 

io mi be - a - va!  
*mein gan zes Wesen.*

NEDDA. Ah! ah! Quanta poesia!  
*Sieh da, Du spielst wohl den Poëten.*

TONIO. Non rider  
*Willst Du mein*

*rall. rit. f string.*

NEDDA. Nedda!  
*spotten? Va, va al - l'osteria!  
 Geh' nur zum Wirthshaus.*

TONIO. So  
*Ich*

Cantabile sostenuto.  $\text{♩} = 116.$ 

ben che lo sce - mo, l'ab - biet - to son io che de - sto soltanto lo scherno e l'or -ror...  
*weisswohl ich bin Dir im Grunde verächtlich, bin nichts als der Tölpel, der nichts hat und nichts fühlt,*

*mf dim.*

Eppure ha'l pensiero un sogno, un desio, e un pal - pi - to il cor!... Al -  
*und doch hab ein Herz ich, das warm schlägt wie Allen, das schmerzet im Leid... Drum*

*cresc. p rit.*



**Più mosso.**

lor che sdegnò - - sa mi pas-si d'ac - can - to non sai tu che pian - to mi  
 sei nimmer grau - sam, mein Loos muss Dich rüh - ren; doch höhnest Du mich, ist Ver -

**Tempo I.**

spre - me il do - lor! Per - chè mio mal-gra - do, subi - to ho - l'in can - to, m'ha  
 zweif-lung mein Schick - sal! Du hast mich be - zau - bert, Dich kann ich nie las - sen, die

vin-to l'a - mor! . . . . m'ha vin-to l'a - mor! . . . Oh! la - scia - mi, la - sciami or  
 Liebe verzehrt mich, sie wird mich noch tö - ten: O schenk mir der Hoff - nung gnädigen

**Sostenuto assai. ♩ = 69.**

dirti...  
 Strahl.

NEDDA. Hai tempo a ridirmelo, stassera. sebrami  
 Bewahr' deine Schwüre doch, sag'sie Abend's her.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The music features a series of eighth and sixteenth notes, with some chords and rests. A slur covers the first two measures of the upper staff.

The second system continues the musical piece. It includes dynamic markings: 'rit.' (ritardando) above the second measure of the upper staff, and 'p' (piano) below the first measure of the lower staff. The notation includes various note values and rests.

The third system shows further development of the melody. The upper staff has a more active line with many sixteenth notes, while the lower staff provides a steady accompaniment with eighth notes and chords.

The fourth system contains more complex rhythmic patterns, including sixteenth-note runs in the upper staff and corresponding accompaniment in the lower staff.

The fifth system includes the vocal entry. The lyrics are: **NEDDA.** Tal pena ti puoi risparmiar!  
Du Tölpel wirst es noch bereu'n!  
The system includes dynamic markings 'dim.' (diminuendo) and 'p' (piano) in the lower staff.

Mosso. ♩ = 160.  
TONIO.

No, è qui che voglio dir-te-lo.è qui che voglio  
Nein, hör' zu, was ich Dir künde jetzt: Du mußt mein

dir - te - lo,  
ei - gen sein;

e tu m'a scol - te -  
Du bist der Himmel  
a tempo

- ra -  
mein.

- i. che  
auf den ich

t'a - mo. e ti de -  
hoffe! Schütz' vor Verzweiflung

- si dero.  
mich, . . . . .

e  
Ich

che  
such'

tu  
nur

mia  
ewig

sarai!  
Dich!

NEDDA.

Eh! di - te ma - stro To - niol La  
Halt! sag doch sü - sser Töl - pel! Du

schiena aggi vi prude, o u - na tira - ta d'orecchi è necessaria al vostro ar -  
 willst wohl tüchtige Prügel? Halle Dein Maudwerk im Zügel, sonst kühlen Hiebe Deine

dor?! Gluth! TONIO. Ti beffi?! Das droh'st Du? Seiagu - rata! So vernimm denn: Per la croce di Dio! bei dem Kreuz des Erlösers,

Bada che puoi pagarla cara!! Minacci? Vuoi che vada a chiamar  
 Nedda, den Schimpf sollst Du mir büssen! Du prahst noch? Gut, so raf' ich gleich nach Ca-

Cantio! Non primach' io ti baci! Bada! Oh, tosto sarai  
 -nio! Nicht ehr' bis Du mich. Küssest! NEDDA. Hüt' Dich! TONIO. O schnell, sei ganz die

mia! Meine. NEDDA. Miserabile! Elender!

TONIO.

Poco meno.

Per la Vergin pia di mezz'a gosto Nedda,... lo giu - ro me la  
Bei der Jungfrau! Nun ist voll das Mass! Dirne! Dich kenn' ich. Diese

pagherai!.....

Schmach bereust Du!.....

Poco più. ♩ = 76.

DUETTO.

Duett.

Appassionato. ♩ = 88.

Andantino. ♩ = 76.

*a tempo*

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some with slurs. The bass staff begins with a bass clef and contains chords and moving lines of eighth and sixteenth notes. There are some rests and dynamic markings like *f* and *p* in the bass line.

*Allegro moderato. ♩ = 120.*

The second system continues the piece. It features a time signature change from 3/4 to 2/4. The treble staff has a melodic line with slurs and some accidentals. The bass staff has a more rhythmic accompaniment. Dynamic markings include *f* (forte) in both staves.

The third system shows a continuation of the musical themes. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamic markings include *f p* (forte piano) in the bass line.

The fourth system continues the musical themes. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. A dynamic marking of *cresc. molto* (crescendo molto) is present in the bass line.

*Adagio.*

The fifth system marks a change in tempo to *Adagio*. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamic markings include *f* (forte) and *p* (piano) in both staves.

Andante amoroso. ♩ = 58.

Animando.

Andantino amoroso. ♩ = 50.

SILVIO. Decidi il mio destin      Nedda! Nedda rimani!      Tu il sai, la festa ha  
 Heute fällt mein Ge - schick!      Nedda trenni Dich von Jenen!      Dein Antlitz werd nicht

fin e parte ognun do - mani.  
 ab. hör Deines Freun - des Sehnen...

E quan-do tu di qui sarai par -  
Zögst Du mit ih - nen nochmals von hin - nen,

*con fuoco string.*

- tita che ad - diverà di me... del - la mi - a vi -  
was soll ich Aermster auf Er-den be - ginnen? Wenn der- Lie-be Licht er -

*a tempo* *poco rit.* *f* *string*

- ta?  
lischt?

Ned - da, Ned - da, ri -  
Ne - da, o gieb mir

*rit.* *mf*

spon - di - mi s'è verche Canio non amasti mai, s'è vero che t'è in  
Ant - wort jetzt, kannst Du denn achten Deinen ro - hen Gat - ten? Wenn nicht, musst Du Dich

*dolce* *p dolce*

odio il ramin - gar èl mestier che tu fai, se l'im-men -  
tren - - nen! Flie-he zu Silcio! O sich mich ent - - bren - - nen, Dich zu be - -

*string.*



- so amor tuo u - na fo - la non è questa  
 schürmen treu und fromm. Zög'-re nicht, Ned-da, komm! diese

*rit. string.*

not-te partiam! Fuggi. fug - gi con me!  
 Nacht lass ge-mein-sam uns flieh'n, Lieb-ste komm!

**Più mosso.**

*string.*

NEDDA: Non  
 O

**Andante appassionato.**  $\text{♩} = 69$ .

mi ten - tar! Vuoi tu  
 scho - ne mein! Willst des

*p*

per - der la vi - ta mia?  
 Le - bens Ruh Du mir stören?

Ta - ci Sil - vio, non più... È deli -  
 Schweig' Ge lieb - ter, und doch darf ich schwö - ren,

- ro, è fol - li - - al  
 Dich nur lieb ich heiss.

Io mi con - fi - do a te. . . . .  
 Dir ver - traut' ich mich an.

a te, cui die di il cor! non abu - - sar di me — del  
 sieh' meines Her - zeus Not, ach wend' Dich nie von mir, dein

Musical notation for the first system, featuring piano accompaniment in the lower register and vocal melody in the upper register. Dynamics include *f* and *p*.

mio fe-bri - le a - mor! Non mi..... ten tar... Non  
 sieh', es wär mein Tod! Be - stür - me nicht mein

Musical notation for the second system, continuing the piano accompaniment and vocal melody. Dynamics include *f* and *p*.

mi - ten-tar!..... Pie - ta di me! Non mi ten-tar! non mi  
 wehr - los Herz! Er - barm' Dich mein! Wie ich Dich lieb weisst Du

Musical notation for the third system, including piano accompaniment and vocal melody. Dynamics include *f*.

ten - tar! Poco meno.  
 al - lein!

Musical notation for the fourth system, featuring piano accompaniment and vocal melody. The tempo marking *Poco meno.* is present.

Non mi ten - tar!..... E poi...Chis -  
 Für Dich gäb' ich mein Leben

Musical notation for the fifth system, including piano accompaniment and vocal melody. Dynamics include *pp*, *Tristamente.*, and *poco rit.*

-sa meglio è par - tir. Sta il de -  
*hin;* doch heischt mein Loos: — im - mer

*a tempo* *string.*

-stin con - tro noi. E va - no il no - stro  
*wei* ter zu zieh'n. Die Mei - nen ru - fen

Ep - pu - re dal mio  
*mich* ru - fen ern - ste  
*dir! . . . .*

*a tempo con vigore*

cor - strap - par - ti non poss' io,  
*Pflichten!* Ich darf mit Dir nicht fliehen,

vi - vrò sol de l'a - mor ch'hai de - sta - to al cor mi -  
*müsst ich Bei - de uns e - wig zu Fein - de auch rich*

*con anima* *poco rit.* *a tempo*

Tempo I.

-o!  
-ten!

SILVIO. Ah!  
Doch,

Nedda!  
Nedda!

Fug - giam!  
Komm... flich.....

NEDDA. Non  
Ver -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase, followed by a rest and then a continuation of the melody. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand.

mi ten - tarl..... Vuoi tu per - der la vi - ta  
sei he mir! All mein Glück bleibt bei Dir zu -

The second system continues the musical piece. The vocal line has a melodic phrase with a rest, followed by another phrase. The piano accompaniment maintains its rhythmic pattern while providing harmonic support.

mi a? Ta - ei Sil - vio, non più E de - li -  
rück..... Schweig' Ge - lieb - ter, o schweig' fach' nicht an

The third system shows the vocal line with a melodic phrase and a rest. The piano accompaniment continues with its characteristic eighth-note accompaniment.

-roè fol - li - - al Io mi con - fi - do a  
neu die Glu - - then! Sie - he ge - lieb - te - ster

The fourth system includes a 'rall.' (rallentando) marking above the piano accompaniment. The vocal line has a melodic phrase and a rest. The piano accompaniment slows down in tempo.

te ..... a te cui die - di il cort - Non  
Mann, sie - he mein Herz ver - bluten ..... Doch

The fifth system concludes the page with a vocal line and piano accompaniment. The piano accompaniment features a more complex melodic line in the right hand.

a - bu - sar di me . . . . del  
flie - hen darf ich nicht. Mich

mio feb - bri le a - mor? Non  
hal - ten Ehr' und Pflicht. Er -

mi ten-tar! Non mi ten-tar! Pie -  
barm' Dich mein! Be - stür - me nicht mein

tà di me! SILVIO. Fug - gi con  
wehr - los Herz! Flie - he mit

Andante mosso.

me! Deh! vien! SILVIO. No. più  
mir o komm' mit mir! Todt ist

non m'ami!  
Deine Liebe!

NEDDA. Si va - mo!  
Ich lieb' Dich

Agitato.  $\text{♩} = 144$

*marcato il basso*

ta - mo!....  
e - wig!....

*accel.*

Andante appassionato.  $\text{♩} = 54$ . SILVIO: E allor perchè di' tu m'hai stregato  
Warum denn hieltst Du mich. sehnend umfassen,

*ppp e legatiss. sempre*

se vuol la-sciar - mi senza pietà?!  
schenkst Du nicht Mitleid meinem Verlangen?.

Quel bacio tuo per-  
Warum so glühend die

-chè me l'hai dato  
Lippen mir küssen,

Fra spasmiar denti di vo - lut -  
wenn wir für im - mer doch schei - den

*string. rit.*

-tà  
müssen!

Se tu scorda - sti  
Wenn Du bereust die

*animato*

Fore fugaci  
seligen Stunden,

io non lo posso, e  
da sich zum Herzen das

voglio ancor  
Herz gefunden.

que' spasmi ardenti  
Ich kenn nicht Reu,

que' caldi baci che tanta  
kein fei-ges Zagen, für Dich will das

*cresc. con entusiasmo con fuoco ritenuto*

febbre  
Leben

m'han messo in cor!  
selig ich wa - gen!

*f rit. f*

## Più mosso.

NEDDA: Nulla scor-dai, scon-volta e tur-ba - - ta m'ha questo a -  
 Nein, keine Reu', kein Zagen, kein Ban - - gen, hängt doch an

- mor che nel guardo ti sfa - - villa! Vi - ver  
 Dir, Freund, mein höchstes Ver - langen. Dir ver -

voglio a te avvinta, af ascì - nata, una vita d'a -  
 - eint sinkt die Welt in ein Meer von Liebe, bis zum Licht neu er -

- mor cal - - ma e tran-quil - la! A te mi  
 wacht, weih' Dir die höch - sten Triebel!... Sieh' mich ge -

dono; su me solo im - pera. Ed io ti  
 liebter, fügsam Deinem Willen, Du nur kannst mein.



prendo e m'abbandono in - teral...  
*Sehnen, die heissen Wünsche stillen.*

*poco rit.*

**Largo assai** ♩ = 120.

SILVIO u. NEDDA.

Tutto scordi - am!  
 Wir sind rer - ein!

*cantabile appassionatissimo*

Tutto scordi - am!  
 Wir sind rer - ein!

Tutto scordi - am!  
 Ewig nur Dein!

Tutto scordi - am!  
 Ewig nur Dein!

Negli occhi mi, guarda! mi guar -  
*Sieh' mir se - lig ins Auge, Dein Bild ist*

*con anima*

- dal Bacia - - mi, bacia - - mi! Tutto scor -  
*drin. Küss' fort die Thri - nen, nimm' Ge - lieb - ter*

*poco rall.*

dia - mo!  
ganz mich hin!

♩ - 58

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It contains a melodic line with a triplet of eighth notes and a half note. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with a triplet of eighth notes and a half note. A dynamic marking of *ppp* is placed between the staves.

Largo.

The second system continues the piano accompaniment. It features a *rall. molto* marking in the middle of the system. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with a triplet of eighth notes. A dynamic marking of *p* is present in the right hand.

Finale.

The third system is marked *Finale.* It features a piano accompaniment with a dynamic marking of *pp* in both hands. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with a triplet of eighth notes.

The fourth system continues the piano accompaniment. The upper staff features a melodic line with a triplet of eighth notes. The lower staff has a bass line with a triplet of eighth notes.

Lo stesso Tempo.

The fifth system is marked *Lo stesso Tempo.* It features a piano accompaniment with a *rit.* marking. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with a triplet of eighth notes.

First system of a piano score. The right hand features a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), and *poco a poco* (little by little).

Second system of the piano score. The right hand continues with intricate rhythmic patterns, while the left hand maintains its accompaniment. The music shows a clear upward melodic trend in the right hand.

Third system of the piano score. The right hand's texture becomes more dense with many beamed notes. The left hand continues with eighth notes. A *cresc. sempre* (crescendo sempre) marking is present.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents, marked with an *8* (octave) sign. The left hand has a more complex, multi-layered accompaniment. A *ff* (fortissimo) dynamic is indicated.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand features a complex accompaniment with many beamed notes. The system concludes with a double bar line.

Poco meno.

The first system of music is written for piano. It begins with a treble clef and a common time signature (C). The key signature has one flat (B-flat). The music starts with a piano (*p*) dynamic. The right hand features a series of chords and melodic lines, while the left hand has a more rhythmic accompaniment. A *sempre rall.* instruction is placed above the right hand in the fourth measure.

The second system continues the musical piece. It maintains the same key signature and time signature. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment with chords and moving lines.

Mosso  $\text{♩} = 120.$

The third system is marked *Mosso* with a tempo of 120 quarter notes per minute ( $\text{♩} = 120.$ ). The key signature changes to two flats (B-flat and E-flat). The music features a more active right hand with eighth and sixteenth notes, and a left hand with chords and moving lines.

The fourth system continues the piece. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment with chords and moving lines.

The fifth system continues the piece. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment with chords and moving lines.

Moderato ♩ = 84.

Più mosso.

CANIO: Il nome? o donna! NEDDA: No! No, nol dirò giam -  
 Den Namen, sag' deu Namen! Nein! Nicht, bis zum jüngsten

- mal!  
Tag!

BEPPPO: Padron! che fate!  
O Meister, was that Ihr!

$\text{♩} = 104.$

*f rit.*

*poco rit.*



*calando*



*dim. e rall.*



Sostenuto assai ♩ = 60.

TONIO: Io la  
Nicht aus

Più lento.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The music is in a minor key and features a complex, arpeggiated texture in the right hand.

sorveglio. Ora faciam la recita.  
den Augen lass' ich Euer Weib, ver - trauet mir.

The second system includes vocal lines and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The music continues with a similar arpeggiated texture.

The third system shows the piano accompaniment for the second system, with the vocal line continuing in the upper staff. The piano part features a dense, arpeggiated accompaniment.

The fourth system includes the vocal line and piano accompaniment. The vocal line is marked *sotto voce* and *p*. The piano accompaniment is marked *legato e sempre p*. The music continues with a similar arpeggiated texture.

The fifth system shows the piano accompaniment for the fourth system, with the vocal line continuing in the upper staff. The piano part features a dense, arpeggiated accompaniment.

The sixth system shows the piano accompaniment for the fifth system, with the vocal line continuing in the upper staff. The piano part features a dense, arpeggiated accompaniment.

Arioso.  
Adagio  $\text{♩} = 46.$   
*con dolore*

CANIO. Vesti la giubba e la faccia in-fa -  
Hüll' Dich in Tand und schmücke Dein

-ri - na. La gen - te paga e rider vuole qua.  
Ant - litz: Man hat be - zahlt ja, will lachen für sein Geld.

E se Arlec - - chin t'invola Colombi - - na, ridi, Pa -  
Du bist Hans - wurst nur; raubst du Co - lom - bine, schreit man: Ba -

- ghiaccio... e o - gnaun ap - plaudirà!  
jazzo. der kennt die Welt. Tramuta in lazzi lo  
Die vie - len Thrä - nen, die im



spasmo ed il pian - to;  
Spiel wir zer - hül - len,

in u - na smorfia il sin - ghiozzo e' do -  
ge - knick - tes Hoffen, - ein tod - wuu - des

*poco rit.* *a tempo* *string.*

- lor... Ah!  
Herz: Ah -

Ri - di Pa - gliaccio,  
La - che Bajaz - zo,

sul tuo amore in - frau - to!  
schneid die tollsten Gri - mas - sen,

*cresc.* *rit.* *f molto rit.*

Ridi del duol che t'avvele - na il cor!  
kennst kein Ge - fühl, bist nur ein Spielzeug zum Scherz!

Lo stesso tempo.

*cantabile con molto espressione*

*mf*

*cresc.*

*poco rit.* *p* *rit.*

*molto accentato* *marcato il canto*

Fine del 1<sup>o</sup> Atto.  
Ende des 1<sup>ten</sup> Actes.

## INTERMEZZO.

Sostenuto assai, ♩ = 50.

*f* *p* *lamentoso* *f* *p*

*p* *pp con tristezza*

*p* *cresc. sempre*

*f* *affrett. nerroso con forza*

Cantabile. ♩ = 65.

The first system of music features a treble staff with a melodic line and a bass staff with a supporting accompaniment. The treble staff begins with a half note chord, followed by a series of eighth notes. The bass staff has a similar rhythmic pattern. The dynamic marking *sospeso* is placed above the first measure, and *p* is placed below the second measure. The system concludes with a long, sweeping slur over the final notes.

*con anima*

The second system continues the piece with a treble staff and a bass staff. The treble staff features a series of chords and single notes, while the bass staff has a more active line with eighth and sixteenth notes. The system is characterized by long, flowing slurs that encompass multiple measures.

The third system shows a continuation of the musical themes. The treble staff has a melodic line with some grace notes, and the bass staff has a rhythmic accompaniment. The system is marked with several long slurs, indicating a continuous and expressive performance.

The fourth system concludes the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamic marking *con anima* is placed below the first measure, and *cresc* is placed above the second measure. The system ends with a final flourish in the bass staff.

First system of musical notation, featuring treble and bass staves with various notes and rests. A dynamic marking *p* is present in the right-hand staff.

Second system of musical notation, featuring treble and bass staves. A dynamic marking *incalzando e affrett. un poco* is present in the right-hand staff.

Third system of musical notation, featuring treble and bass staves. It includes dynamic markings *f* and *rit. molto*. The system concludes with a 3/4 time signature.

Fourth system of musical notation, featuring treble and bass staves. It includes dynamic markings *marcato assai*, *dim.*, *p*, and *ppp*. The system concludes with a 3/4 time signature.

# ZWEITER ACT.

Marciale deciso. ♩ = 112.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 2/4 time. The music begins with a series of eighth notes in the right hand, while the left hand has a simple bass line. The system concludes with a double bar line and a repeat sign.

The second system continues the piano accompaniment. The right hand features a more active melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The system ends with a double bar line and a repeat sign.

The third system shows the piano accompaniment continuing. The right hand has a melodic line with some rests, and the left hand has a rhythmic bass line. The system concludes with a double bar line and a repeat sign.

The fourth system of musical notation continues the piano accompaniment. Both hands have more complex rhythmic patterns, including sixteenth notes and chords. The system ends with a double bar line and a repeat sign.

The fifth and final system of musical notation on this page continues the piano accompaniment. It features a mix of eighth and sixteenth notes in both hands, leading to a final cadence. The system concludes with a double bar line and a repeat sign.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The music features a melodic line in the treble clef with eighth and sixteenth notes, and a bass line in the bass clef with quarter and eighth notes. There are several slurs and accents throughout the system.

Second system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The key signature remains two sharps. The treble staff has a melodic line with slurs and accents, while the bass staff provides a steady accompaniment with quarter notes.

Third system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The key signature remains two sharps. The treble staff has a melodic line with slurs and accents, while the bass staff provides a steady accompaniment with quarter notes.

Fourth system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The key signature remains two sharps. The treble staff has a melodic line with slurs and accents, while the bass staff provides a steady accompaniment with quarter notes.

Fifth system of musical notation, continuing the piece. It features a grand staff with a treble clef and a bass clef. The key signature remains two sharps. The treble staff has a melodic line with slurs and accents. The bass staff provides a steady accompaniment with quarter notes. The system includes the tempo markings *poco rit.* and *a tempo*, and the performance instruction *con grazia*.

First system of musical notation, featuring a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff contains a melodic line with a long slur over the first four measures. The bass staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with a slur over the last three measures. The bass staff continues with eighth-note accompaniment.

Third system of musical notation. The treble staff features a melodic line with a slur over the last two measures. The bass staff continues with eighth-note accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with a slur over the last two measures. The bass staff continues with eighth-note accompaniment. The dynamic marking *f marcato* is present in the final measure of the system.

Fifth system of musical notation. The treble staff has a melodic line with a slur over the last two measures. The bass staff continues with eighth-note accompaniment. The dynamic marking *f* is present in the final measure of the system.

The first system of the score shows a piano accompaniment in G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

Coro: Cerchiam di metterci ben sul davanti che lo spettacolo  
 CHOR: Seit einer Ewigkeit lasst Ihr uns harren. Euer Spectacolo

The second system continues the piano accompaniment. It begins with a forte (*f*) dynamic marking. The right hand has a more active melodic line with some slurs, and the left hand continues with a rhythmic bass line.

dee cominciare.  
 hält uns zum Narren.

The third system of the piano accompaniment shows a continuation of the melodic and harmonic material. The right hand has a series of slurs and the left hand maintains its bass line.

The fourth system of the piano accompaniment continues the piece. The right hand features a melodic line with various ornaments and the left hand provides a consistent bass accompaniment.

The fifth and final system of the piano accompaniment on this page. It concludes with a melodic phrase in the right hand and a final bass line in the left hand.



First system of musical notation. The treble clef staff contains a series of chords with eighth notes. The bass clef staff contains a rhythmic accompaniment of eighth notes. The dynamic marking *cresc. molto* is written in the center of the system.

Second system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment. The dynamic marking *f con anima* is written in the center of the system.

Third system of musical notation. The treble clef staff has a melodic line with a long slur. The bass clef staff has a steady accompaniment of chords.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs. The bass clef staff has a steady accompaniment of chords. The dynamic marking *p* is written in the center of the system.

Fifth system of musical notation. The treble clef staff has a melodic line with a long slur. The bass clef staff has a steady accompaniment of chords.

Poco meno.

SILV. Nedda!  
Nedda!

NEDDA sei  
sii canto!  
wachsam. . . .

The first system of music consists of two staves. The upper staff is a vocal line with lyrics in German and Italian. The lower staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo marking is 'Poco meno.'.

Non t'ha veduto!  
Er brüetet Rachel

The second system of music consists of two staves. The upper staff is a vocal line with lyrics in German and Italian. The lower staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

The third system of music consists of two staves, both of which are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Tempo I.

The fourth system of music consists of two staves, both of which are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo marking is 'Tempo I.'.

The fifth system of music consists of two staves, both of which are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Coro: Per ch  tardar? Spicciate in com - in - cia - te.  
 CHOR: Wer nur begreift, dass sie nicht spie - len wol - len.

Un poco rit.

string.

Largo maestoso.

*ff* sostenuto assai

Caro: O là! O là! O là!  
 CHOR: O seht, jetzt fängt man an....

COMEDIA.  
 Die Komödie der Colombine.  
 Tempo di Minuetto. ♩ = 69.

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef part includes a melodic line with eighth and sixteenth notes, and a more active bass line with chords and eighth notes. The bass clef part provides a steady accompaniment with chords and eighth notes.

The second system continues the piano accompaniment. The treble clef part has a melodic line with some slurs and accents, and a bass line with chords and eighth notes. The bass clef part continues with a steady accompaniment.

The third system shows the piano accompaniment. The treble clef part has a melodic line with slurs and accents, and a bass line with chords and eighth notes. The bass clef part continues with a steady accompaniment.

The fourth system shows the piano accompaniment. The treble clef part has a melodic line with slurs and accents, and a bass line with chords and eighth notes. The bass clef part continues with a steady accompaniment.

**COLOMBINE.**

Pugliacelo mio ma-ri-to a tar-da notte sol ri-tor-ne-rà  
 Bajazzo, mein Gemahl, wöllt fern mei-ner Schwelle, kehrt heim erst zur Nacht;

The fifth system shows the vocal line. The treble clef part has a melodic line with slurs and accents, and a bass line with chords and eighth notes. The bass clef part continues with a steady accompaniment. A piano (*p*) dynamic marking is present in the bass clef part.

E quello scimanito di Tad deo deo perche  
*Und dieser träge Schlingel, der Tad deo deo wo nur bleibt*

Serenata.

Allegretto un poco moderato. ♩ = 120.

mai non è ancor qua? . . . . .  
 er? Was er wohl macht? . . . . .

BEPPLO. 0 Co - lom - bi - na,  
 0 Co - lom - bi - ne,

il te-ne-ro fi-do Arlecchin.... è a te vi - - ein!  
 hör' den treuen Harlekin, las - se sein Lied

*cedendo*

Di - - te chia-man - do, e sos-pi - run-do a-spet-ta il po - verin!  
 zürt lich zu dir ziehn, lass dich die Klage seines Herzens rühren!

La tua fac-cet-ta  
 Zeig' zeig' dein holdes

mostrami, chio vo' ba - ciar sen - za tar - dar.....  
 Anlitz, reich den Mund zum Kuss, o zög' - re nicht!

*poco rit.*

La tua boccuccia. A-mor mi cruccia! A-mor mi cruccia e mi sta a tormen - tar!  
 Dass ich an - lie - bes-bittern Qualen, dass ich an lie-bes-bitter Qual nicht ster -

Ah! e mi sta a tor-men-tar!  
 heu muss! Schenk, Liebste, mir Ge - hör!

0 ———  
0 ———

Co-lom-bi-na schütdimi il fi-ne -strin,  
Co-lom-bi-ne, öff-ne mir Dein Fensterlein,

che a te vi-  
ich bin Dir

*rall.*

-ein ——— di te chia - mando e so - spi - ran - do  
nah'. lass' mich her - ein. Ach ar - mer Harlekín,

è il po - vero Ar-lec - chin!  
er schmilzt vor Lie-be hin!

A te vi -  
Ich bin Dir

-ein,  
nah!

è Ar - lec - chin!  
Har - le - kin!

*a tempo sin al fine* *deciso*

Tempo di Minuetto.

COLOMBINE. Di fare il se-gno con-ve - nu - to ap-  
Das wohl-be-kann-te sich-re Zei - chen zu

*sf* *sf*



-pres - sa                    l'i - stan - te,                    ed Ar - lec - chi - no                    a - spet' - ta!  
ge - ben                    be - eil'    ich    mich                    doch, Har - te - kia                    gut aufgepasst!

Moderato e sostenuto.

TADDEO. È                    des - sa!  
                  Sie                    sel - ber!

Dei, come è bel                    la!  
Götter    wie    schön!

Se a la ru -  
Tempo I. *so.* Den Aufruhr

bel - la    io dis - ve -    las - si fa - mor    mio che com - muo - ve    fi - no i sessi!  
möcht' ich    dir schildern,    den die Lieb' in    mei - nem    Her - zen an - gerichtet!

Lan - gi è lo spo - so.  
Ach dürft' ich spre - chen,

Per - chè non  
so wie ich

oso?  
wollte.

So - li noi sia - mo  
doch bin ich zag - haft

e sen - za al - cun so -  
Ob ich es wa - gen

spect - to!  
soll - te?

Or - sù!  
Wohl - an.

Pro - via - mo!  
rer - sucht seis!

COLOMBINE. Sei  
Bist

tu, be - stia? TADD: Quelli lo - son.  
düs, Dummkopf? Meind thr mich?

si! COLOMB: E Pagliaccio è partito? TADD: Eg - li par - ti!  
Ja! Ist mein Mann fort? Ich sah ihn geh'n.

Andantino sostenuto. ♩ = 76.

TADD: ecco ci en - tram-bi oi piedi  
Sieh' mich hier lie - gen zu deinen

*p con eleganza*

tu - oi!  
Fü - ssent!

This system contains the first two staves of music. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The piano part begins with a dynamic marking of *p* and the instruction *con eleganza*. The vocal line starts with the lyrics "tu - oi!" and "Fü - ssent!".

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "TADD: ecco ci en - tram-bi oi piedi" and "Sieh' mich hier lie - gen zu deinen". The piano accompaniment continues with chords and moving lines.

This system contains the fifth and sixth staves of music. The piano accompaniment features more complex rhythmic patterns and arpeggiated figures.

This system contains the seventh and eighth staves of music. The piano accompaniment continues with intricate textures.

This system contains the ninth and tenth staves of music. The piano accompaniment concludes with a final cadence. The word "Come" is written above the final measure of the vocal line.

TADD: So ehe sei pu - ra, so ehe sei pu - ra.  
nel I. Atto. ♩ = 69. Du bist die Tu - gend selbst, du bist die Reine.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, flowing accompaniment. There are several slurs and accents throughout the system.

The second system continues the piano accompaniment. It maintains the same key signature and tempo. The upper staff continues with intricate melodic lines, while the lower staff provides harmonic support with chords and moving bass lines. The notation includes various articulations and dynamic markings.

The third system of musical notation shows the continuation of the piano part. The upper staff features a prominent melodic line with many slurs and accents. The lower staff continues with a steady accompaniment. The overall texture remains dense and rhythmic.

The fourth system of musical notation includes a dynamic marking of *p* (piano) in the lower staff. The upper staff continues with its intricate melodic patterns, while the lower staff provides a steady accompaniment. The notation includes various articulations and dynamic markings.

The fifth and final system of musical notation on this page. It concludes the piano accompaniment with a final cadence. The upper staff features a melodic line that ends with a flourish, while the lower staff provides a steady accompaniment. The notation includes various articulations and dynamic markings.

**Arlecchino:**  
**HARLEKIN:** *Poco più mosso.*

Va a pigliar fre - sco  
 Wag' du dich wei - ter!

**TADD:** Numi!  
 Götter s'aman!  
 ihn liebt sie?

*senza troppo string.*

*rit.*

Vi be - ne - di - col  
 Ich segn' Euch Bei - del

*p*

## Andante sostenuto e grazioso. (♩ = 72.)

Arlec. Al - fin sar - ren - da al nostri prieghi a - mor!  
 HARLEK. Heut'krönt der Himmel der Liebe heisses Flehn!

COLOMB. Facciam me - ren - da.  
 Doch vorher: Ves - peru!

## Tempo di Gavotta.

Guar - da amor mio, che splendida ce - net - ta prepa -  
 Acht' wohl, Du süsser Mann, wie gut ich Dir das Mahl be -

rai! Arlec. Guar - da, a - mor mio, che netta - re divi - no tappor - tai!  
 HARLEK Und Du bedenke dass des Mahles Werth des Weines Geist be - streitet!

La - mo - re a - ma gli eff luvi del viu, de la eu - ci - na!  
 Die Liebe mag nicht fasten, sie schätzt, was gut und theuer!

Arlec. Prendi questo nar - coti - co, dal - lo Pa - gliac - ci - o.  
 HARLEK. Gieb, Geliebte, von die - sem Trank Dei - nem Mann ein Tröpfchen,

pria che s'ad - dor - menti e poi fuggiamo insiem.  
 wenn er schlum - mert, flieh'n wir.

## Allegro agitato. ♩ = 160

-ten-ti! Pagliaccio è là...  
Hal-loh! Bajaz-zo, er naht.

## Larghetto affettuoso.

COLOMB. A sta-not-te  
Auf die Nacht denn

E per sempre io sa-ro tu-a!  
Und für ewig bin ich die Dei-ne.



Andante mosso.

CANIO. Nome di Dio! quelle stes-se parole!  
Bei allen Heiligen! grana dieselben Worte!

Corag-  
Nar

*p*

Musical score for the first system. It consists of a grand staff with a treble and bass clef. The piano part features a rhythmic accompaniment with chords and moving lines. The vocal line for Canio is written in the treble clef, and the vocal line for Nedda is written in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *p*.

Andantino.

-gio.  
Muth!

Un nome era con tel  
Ein Mann war bei Dir

Che folet Sei bria-  
NEDDA. Ihr trümt wohl, seid be-

Musical score for the second system. It consists of a grand staff with a treble and bass clef. The piano part features a rhythmic accompaniment with chords and moving lines. The vocal line for Nedda is written in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *f* and *p*.

-co?  
rauscht gar?

CANIO. da un ora!  
seit jener Stunde

Musical score for the third system. It consists of a grand staff with a treble and bass clef. The piano part features a rhythmic accompaniment with chords and moving lines. The vocal line for Canio is written in the treble clef. The key signature has one sharp (F#) and the time signature is 3/4.

Musical score for the fourth system. It consists of a grand staff with a treble and bass clef. The piano part features a rhythmic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 3/4.

Musical score for the fifth system. It consists of a grand staff with a treble and bass clef. The piano part features a rhythmic accompaniment with chords and moving lines. A string section is indicated by the word "string." and the dynamic *f* *violento*. The key signature has one sharp (F#) and the time signature is 3/4.

NEDDA.

Ah! sola io ti credea e due posti son la! Con me sedea Taddeo.  
 Ah! dennoch nicht allein? Denn für zwei ist geteekt! Taddeo war der zweite.

*a tempo*

Orsù..... parla  
 Wohlan sprich jetzt.

TADDEO.

Credete-la! Cre-dete-la! Essa è pu - - rall! E abborre dal mentir quel labbro  
 Glaubet ihr Sie lüget nicht, sie ist engelsrein! Der Mund, er war verflucht, der anders

*poco meno* *rall. molto*

Animato. (♩ = 84.)

pio! Per la mor - - te! Smettiamo! Ho,  
 spricht! CANIO. Bei der Hül - - le Lasst gehn uns.. Nun ist's

*sf*

NEDDA.

ditto anch'io d'agir come ogn'al-truomo Di chi?  
 genug, ich spiel mit Höllenqualen... den Namen sag! con wem?

Andante mosso.

CAN. Voil no-me de l'aman - te tuo, del drudo infame a cui ti de - stiin braccio, o tur-pe  
*Je-nen Na - men muss ich wis - sen, des Schurken, der Dich meinem Arm ent-ris-sen, o falsche*

Musical score for the first system, featuring a vocal line and piano accompaniment in 3/4 time. The piano part includes a dynamic marking of *sf*.

Molto più mosso.

donna!  
*Teuflin!*

NEDDA. Pagliaccio!  
*Bajazzo!*

Pagliaccio!  
*Bajazzo!*

Musical score for the second system, featuring a vocal line and piano accompaniment in 3/4 time. The piano part includes a dynamic marking of *cresc. molto*.

Allegro moderato. ♩ = 144.

CANIO. Nol, Pa - gliaccio non son:  
*Nein, bin Bajazzo nicht mehr!*

Musical score for the third system, featuring a vocal line and piano accompaniment in 3/4 time. The piano part includes a dynamic marking of *sf*.

se il viso e pallido, è di ver - gogna, e  
*Und ist mein Antlitz bleich, und blick' ich schmerzenreich,*

Musical score for the fourth system, featuring a vocal line and piano accompaniment in 3/4 time. The piano part includes a dynamic marking of *sf*.

smania di ven - det - ta!  
*die Scham ist's, sie ringt nach Ra - che!*

Musical score for the fifth system, featuring a vocal line and piano accompaniment in 3/4 time. The piano part includes a dynamic marking of *sf*.

L'nom riprende i suoi dritti, e'l  
 Als Mensch jetzt ford'r ich meine Rechte, erlug

cor che sanguina vuol sangue a lavar l'onta  
 mein Glück dem Schlag: kann Blut doch die Ehre sühnen,

o male detta! ....  
 kann löschen die Schmach! ....  
*a tempo*

No. Pagliaccio non son! ....  
 Nein, Bajazzo nicht mehr!

Son quel che sto - li - do, ti rac -  
 Ein, armer Thor war ich, der im

- colse or - fa - nella in su la vi - a!  
*E - lend die Waise fand an der Stra - sse!*

quasi morta di fame. e un nome offriati,  
*Der voll Schouung die Herkunft mit seinem Namen deckt,*

ed un a - mor ch'era febbre e follia!  
*der heiss Dich liebte mit rührender Güte!*

**Cantabile espressivo.** ♩ = 72.

CANIO. Spe - rai tan - to il de -  
*Ich wünscht' ach, dass im*

-li - rio acce - cu - to ma - ve - va,  
 Fie - ber ich ir - rig ge - se - hen!

se non a - mor,  
 Wenn nicht die Lieb!

pie - tà...  
 so dacht'

mer -  
 ich

cè! Ed Ogni sacrificio al cor  
 doch, sollt' Mit - leid und Schonung Dich

lie - to im po - ne - va,  
 mit mir ver - bin - den.

e fidente cre de - va  
 So fest war mein Glaube

più che in Dio stesso in te! —  
 an dein schuldlos Herz!

Mail vi - zio alberga sol ne Palma tua  
 Vorbeil Jetzt hat das Laster Dich umgarnt,

ne - glet - ta. tu  
 Dein Leichtsinn spricht

vi - scere non hai.. sollegge èl sen - so a te! —  
 schrecklich mit den heiligsten Gefühlen

Va, non mer - ti il mio duol, o  
 Geh! zu schlecht meinem Schmerz bist

meretrice ab - biet - ta, vo' ne lo sprezzo mio schiacciarti sotto i piè!!  
 Du, nun werd' zur Dir - ne! Mein Fluch folgt Dir, wo Du auch bist für Deine That!

NEDDA.  
 Se mi  
 Wenn Du

## Listesso tempo.

NED. giu-di-chi di te in-de-gna mi scaccia in questo istante.  
*sagst dass ich dei-ner unwerth, so wei-se mir die Thür.*

Agitato.

CANIO.

No! per Dio! Tu resterai... e il nome del tuo ganzo mi di-  
*Nein! Bei Gott! Du bleibst Verworfen! Den Na-men deines Buhlen will ich*

## Tempo di Gavotta.

-rai!!  
*wissen!*

NEDDA. Su - via, così terri-bile davvero non ti crederò!  
*Nein nein, so schlimm ist manches nicht, man muss das Beste*

Qui nulla v'ha di tragico. Vieni a dirgli o Taddeo. che  
*hoffen. Als just du kamst wen denkst du wohl, wen hast du angetroffen? Zeug*

l'uom se dutoor dianzi or dianzi a me vieino.  
*Taddo, wen ich verleugnet! Er ist als Galan zu nüchtern.*

*a tempo* *molto rit.*

*string.* *rit.* *ff* CANIO. Ah! Ah!

tu mi sfidi! E ancor non l'hai capita  
*Willst du spotten? Wir sind noch nicht zu Ende.*

*f*

chio non ti cedo? Il nome o ta tua vita! il  
*Mich willst du rei zen? Den Namen, oder dein Leben! Ent-*

*ff*

nome!  
 scheidet! *f*



Allegro concitato ♩ = 132.

NEDDA. No, per mia ma-dre! Inde-gna esser possi-o, quello che  
Nein, bei der Jungfrau! Du darfst treulos mich schelten, magst mich

Musical notation for the first system, featuring a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part includes several triplet markings.

vuoi, ma vil non son, per Dio! Di quel... tuo sdegno  
hassen, doch nie werd ich Ver-rätherin Je mehr du schmäht,

Musical notation for the second system, continuing the vocal line and piano accompaniment. The piano part features dense chordal textures and triplet markings.

è l'amor mio più forte. Non parlerò! No! A  
je fester wird meine Liebe. Nun ist's ge-nug! Nein und

Musical notation for the third system, showing the vocal line and piano accompaniment. The piano part has a more active, rhythmic accompaniment.

costo de la morte!  
gült es mein Leben!

Musical notation for the fourth system, featuring the vocal line and piano accompaniment. The piano part includes triplet markings and dynamic markings like 'v' (vivace).

Musical notation for the fifth system, showing the vocal line and piano accompaniment. The piano part continues with rhythmic accompaniment.

NEDDA. Soccorso! Silvio!  
Zur Hülfe! Silvio!

Solenne.  
Feierlich.

Maestoso larghissimo. ♩ = 40.

Vivo.

# Opern, Musikdramen, Ballette etc.

Klavier=Auszüge zu 2 und 4 Händen, mit und ohne Text.

BENNEWITZ, W. „Die Rose von Woodstock.“ Kl.A. mit Text  
 BERÉNY, H. „Talmah.“ Klavier=Auszug mit Text  
 CARVLL, J. „Die kleine Königin.“ (S. A. R.) Klavier=Auszug mit Text  
 COSTA, P. M. „Pierrot.“ Klavier=Auszug zu 2 Händen mit überlegtem Text  
 DANZIGER, R. „Die Dorfkomtesse.“ Klavier=Auszug mit Text  
 DARGOMISCHKY, A. „Russalka.“ Klavier=Auszug zu 2 Händen  
 DELIBES, L. „Coppélia.“ Kl.A. zu 2 Händen mit überlegtem Text  
 Derselbe gebunden  
 — „Coppélia.“ Klavier=Auszug zu 4 Händen  
 — „Der König hat's gesagt.“ Klavier=Auszug mit Text  
 — „Der König hat's gesagt.“ Klavier=Auszug zu 2 Händen  
 GLINKA, M. „Das Leben für den Czar.“ Klavier=Auszug mit Text  
 — „Das Leben für den Czar.“ Klavier=Auszug zu 2 Händen  
 — „Rußlan und Ludmilla.“ Klavier=Auszug mit Text  
 — „Rußlan und Ludmilla.“ Klavier=Auszug zu 2 Händen  
 GLUCK, CHR. W. v. „Iphigenie auf Tauris“ bearbeitet von  
 RICHARD STRAUSS. Klavier=Auszug mit Text  
 Derselbe gebunden  
 HAAN, W. de „Die Kaiserstochter.“ Klavier=Auszug mit Text  
 KAISER, E. „Der Trompeter von Säckingen.“ Kl.A. mit Text  
 KASKEL, K. v. „Hochzeitsmorgen.“ Klavier=Auszug mit Text  
 LEONCAVALLO, R. „Der Bajazzo.“ Klavier=Auszug mit Text  
 Derselbe gebunden  
 — „Der Bajazzo.“ Kl.A. zu 2 Händen mit überlegtem deutsch-italien. Text  
 Derselbe gebunden  
 — „Der Bajazzo.“ Klavier=Auszug zu 4 Händen  
 — „Chatterton.“ Klavier=Auszug mit Text  
 — „Chatterton.“ Kl.A. zu 2 Händen mit überlegtem deutsch-italien. Text  
 LEONI, F. „Ib und Christinchen.“ Klavier=Auszug mit Text  
 MASSENET, J. „Der Cid.“ Klavier=Auszug mit Text  
 — „Der Cid.“ Klavier=Auszug zu 2 Händen  
 — „Eva.“ Klavier=Auszug mit Text  
 — „Der König von Lahore.“ Klavier=Auszug mit Text  
 — „Der König von Lahore.“ Klavier=Auszug zu 2 Händen  
 — „Manon.“ Klavier=Auszug mit Text  
 Derselbe gebunden  
 — „Manon.“ Klavier=Auszug zu 2 Händen  
 Derselbe gebunden  
 — „Manon.“ Klavier=Auszug zu 4 Händen  
 MEYER-HELMUND, E. „Der Liebeskampf.“ Kl.A. mit Text  
 MOTT, F. „Fürst und Sänger.“ Klavier=Auszug mit Text  
 NEVIN, A. „Poia.“ Klavier=Auszug mit Text  
 OFFENBACH, J. „Was sagt Onkel.“ Klavier=Auszug mit Text  
 SÁROSI, F. „Der Abencerage.“ Klavier=Auszug zu 2 Händen  
 SEROFF, A. N. „Rognjeda.“ Klavier=Auszug zu 2 Händen  
 STRAUSS, RICH. „Bardengesang.“ Kl.A. mit deutsch-engl. Text  
 — „Elektra.“ Klavier=Auszug mit deutschem Text  
 Derselbe gebunden  
 — „Elektra.“ Klavier=Auszug mit deutsch-engl. Text, erleichterte Ausgabe  
 Derselbe gebunden  
 — „Elektra.“ Klavier=Auszug mit italienisch-französischem Text  
 — „Elektra.“ Klavier=Auszug zu 2 Händen mit überlegtem deutschen Text  
 Derselbe gebunden  
 — „Feuersnot.“ Klavier=Auszug mit deutschem Text  
 Derselbe gebunden  
 — „Feuersnot.“ Klavier=Auszug mit englischem Text  
 — „Feuersnot.“ Klavier=Auszug mit französischem Text  
 — „Feuersnot.“ Klavier=Auszug zu 2 Händen mit überlegtem deutschen Text  
 Derselbe gebunden  
 — „Guntram.“ Klavier=Auszug mit deutschem Text  
 Derselbe gebunden  
 — „Guntram.“ Klavier=Auszug mit französischem Text  
 Derselbe gebunden  
 — „Guntram.“ Klavier=Auszug zu 2 Händen mit überlegtem deutschen Text  
 Derselbe gebunden

STRAUSS, RICH. „Iphigenie auf Tauris“ siehe GLUCK, CHR. W. v.  
 — „Der Rosenkavalier.“ Klavier=Auszug mit deutschem Text  
 Derselbe gebunden  
 — „Der Rosenkavalier.“ Kl.A. m. deutsch-engl. Text, erleichterte Ausgabe  
 Derselbe gebunden  
 — „Der Rosenkavalier.“ Klavier=Auszug mit französischem Text  
 Derselbe gebunden  
 — „Der Rosenkavalier.“ Klavier=Auszug mit italienischem Text  
 — „Der Rosenkavalier.“ Kl.A. zu 2 Händen mit überleg. deutsch-engl. Text  
 Derselbe gebunden  
 — „Salome.“ Klavier=Auszug mit deutsch-englischem Text  
 Derselbe gebunden  
 — „Salome.“ Klavier=Auszug mit französischem Text. (Neue Ausgabe)  
 Derselbe gebunden  
 — „Salome.“ Klavier=Auszug mit französisch-italienischem Text  
 — „Salome.“ Kl.A. zu 2 Händen mit überlegtem deutsch-englischem Text  
 Derselbe gebunden  
 — „Salome.“ Kl.A. zu 2 Händen mit überlegtem französisch-italienischen Text  
 Derselbe gebunden  
 — „Salome.“ Kl.A. zu 4 Händen mit überlegtem deutsch-französischen Text  
 — „Talliefer.“ Klavier=Auszug mit deutsch-englischem Text  
 — „Talliefer.“ Klavier=Auszug mit französischem Text  
 WAGNER, RICH. „Der fliegende Holländer.“ Klavier=Auszug mit  
 Text. (Kogel) 8<sup>o</sup>  
 Derselbe gebunden  
 — „Der fliegende Holländer.“ Klavier=Auszug mit Text. 4<sup>o</sup>  
 — „Der fliegende Holländer.“ Kl.A. zu 2 H. m. überl. Text. (Doebber.) 4<sup>o</sup>  
 Derselbe gebunden  
 — „Der fliegende Holländer.“ Klavier=Auszug zu 2 Händen mit über-  
 legtem deutsch-englischem Text. 4<sup>o</sup>  
 Derselbe gebunden  
 — „Der fliegende Holländer.“ Klavier=Auszug zu 2 Händen. 8<sup>o</sup>  
 Derselbe gebunden  
 — „Der fliegende Holländer.“ Klavier=Auszug zu 4 Händen  
 — „Rienzi.“ Klavier=Auszug mit Text. (Kogel) 8<sup>o</sup>  
 Derselbe gebunden  
 — „Rienzi.“ Klavier=Auszug mit Text. 4<sup>o</sup> (2 Bände). . . . . 2. Band  
 — „Rienzi.“ Kl.A. mit Text. Neue Ausgabe nach der Original-Partitur. 4<sup>o</sup>  
 — „Rienzi.“ Klavier=Auszug mit deutsch-engl.-italien. Text. (letzte Ausg.) 8<sup>o</sup>  
 — „Rienzi.“ Klavier=Auszug zu 2 Händen mit überlegtem Text. (Doebber.) 4<sup>o</sup>  
 Derselbe gebunden  
 — „Rienzi.“ Kl.A. zu 2 H. m. überl. deutsch-engl. Text. Neue vollst. Ausgabe. 4<sup>o</sup>  
 Derselbe gebunden  
 — „Rienzi.“ Klavier=Auszug zu 2 Händen. 8<sup>o</sup>  
 Derselbe gebunden  
 — „Rienzi.“ Klavier=Auszug zu 4 Händen  
 — „Tannhäuser.“ Klavier=Auszug mit Text. (Kogel) 8<sup>o</sup>  
 Derselbe gebunden  
 — „Tannhäuser.“ Klavier=Auszug mit Text. Neue vervollständigte Aus-  
 gabe. (Pariser Bearbeitung.) 4<sup>o</sup>  
 Derselbe gebunden. (Prachtband)  
 — „Tannhäuser.“ Klavier=Auszug mit Text. Neue vervollständigte Aus-  
 gabe mit englischem Text. (Pariser Bearbeitung.) 8<sup>o</sup>  
 — „Tannhäuser.“ Kl.A. zu 2 Händen mit überlegtem Text. (Doebber.) 4<sup>o</sup>  
 Derselbe gebunden  
 — „Tannhäuser.“ Klavier=Auszug zu 2 Händen mit überlegtem deutsch-  
 englischem Text. Neue vervollständigte Ausgabe. (Pariser Bearbeitung.) 4<sup>o</sup>  
 Derselbe gebunden  
 — „Tannhäuser.“ Klavier=Auszug zu 2 Händen. 8<sup>o</sup>  
 Derselbe gebunden  
 — „Tannhäuser.“ Klavier=Auszug zu 4 Händen mit überlegtem Text  
 WEIS, K. „Die Zwillinge.“ Klavier=Auszug mit Text  
 WERSTOWSKI, A. H. „Ascofs Grab.“ Kl.A. zu 2 Händen  
 ZAICZEK, J. „Hehnbrecht.“ Klavier=Auszug mit Text

Novität! STRAUSS, RICH. „Ariadne auf Naxos.“ „Zu spielen nach dem „Bürger als Edelmann“. Klavier=Auszug mit Text.  
 Derselbe für Klavier zu 2 Händen mit überlegtem Text.

Neue geschmackvolle, einheitliche Einbände, die unter der Bezeichnung:

**FÜRSTNER'S ORIGINAL-EINBÄNDE**

erschienen sind.

Die Klavier=Auszüge mit Text sind in modern grau Leinen, die Klavier=Auszüge zu 2 Händen in modern rot Zephir=Leinen gebunden.