

# LA BOHÈME

An Opera in four Acts

(founded upon Murger's Novel  
"LA VIE DE BOHÈME,")



Composed

by **G. PUCCINI**

*Vocal Score*

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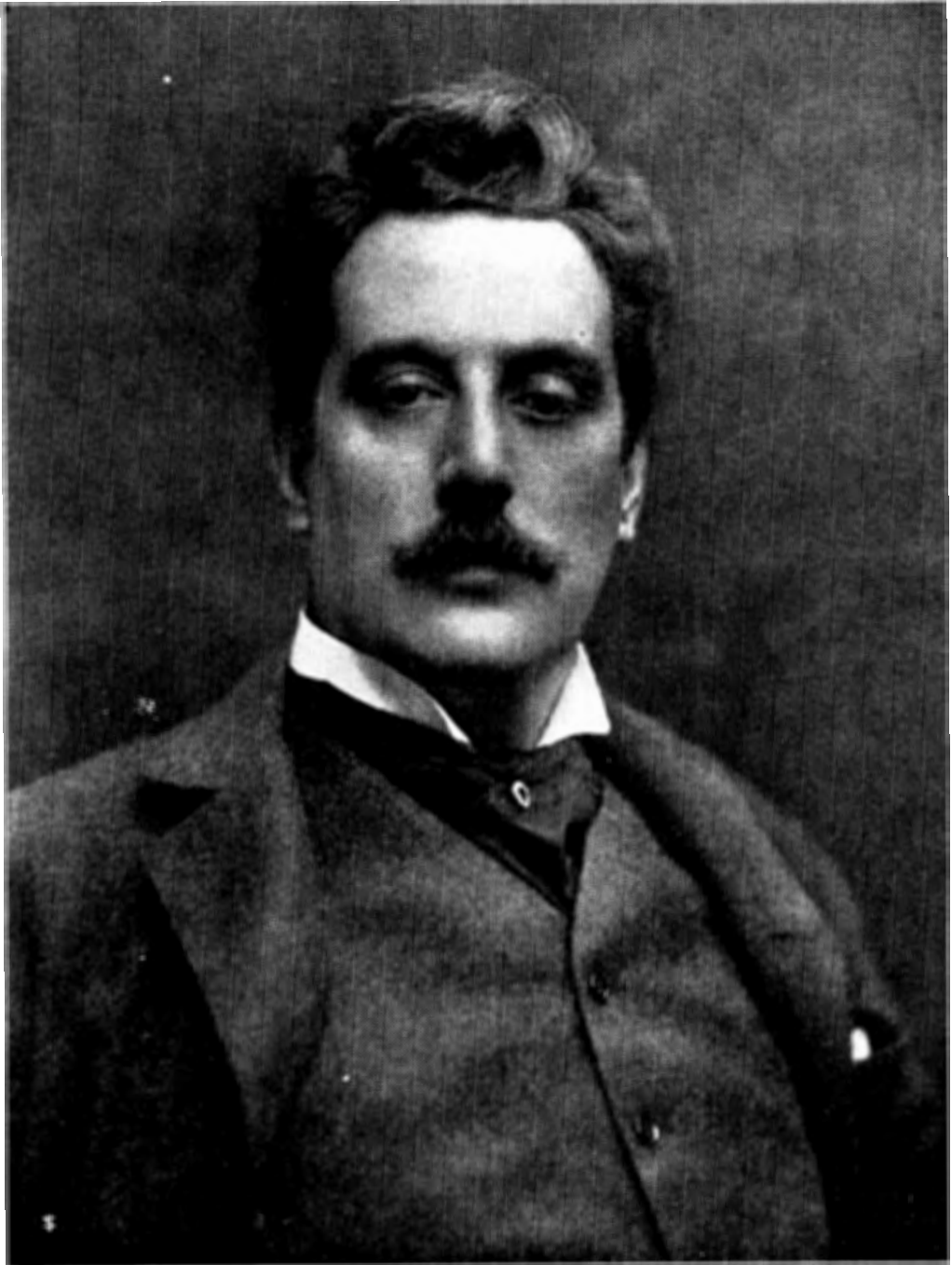
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# LA BOHÈME







PLATINOTIPIA BERTIERI

TORINO-MENTONE

*Giacomo Puccini*



# LA BOHÈME

(FOUNDED UPON "LA VIE DE BOHÈME" BY HENRY MURGER)

AN OPERA IN FOUR ACTS

BY

GIUSEPPE GIACOSA AND LUIGI ILLICA

MUSIC BY

## GIACOMO PUCCINI

ENGLISH VERSION OF  
ACTS I AND II BY WILLIAM GRIST AND PERCY PINKERTON  
ACTS III AND IV BY PERCY PINKERTON

Arranged for Voice and Pianoforte by

### CARLO CARIGNANI

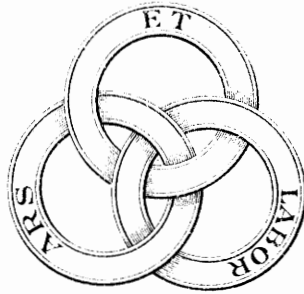
ENGLISH AND ITALIAN TEXT

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SHELF



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## CHARACTERS

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RUDOLPH, a poet ... .. <i>Tenor</i>	MARCEL, a painter .. .. <i>Baritone</i>
SCHAUNARD, a musician <i>Baritone</i>	COLLINE, a philosopher ... <i>Bass</i>
BENOIT, a landlord... .. <i>Bass</i>	ALCINDORO, a councillor of state ... .. <i>Bass</i>
MIMI ... .. <i>Soprano</i>	MUSETTA ... .. <i>Soprano</i>
PARPIGNOL ... .. <i>Tenor</i>	Custom House Sergeant .. <i>Bass</i>

Students – Work Girls – Citizens – Shopkeepers  
Street vendors – Soldiers – Restaurant waiters – Boys  
Girls, &c. &c.

---

*Time about 1830 in Paris.*

---





... rain or dust, cold or heat, nothing stops these bold adventurers.

Their existence of every day is a work of génius, a daily problem which they always contrive to solve with the aid of bold mathematics.

When want presses them, abstemious as anchorites—but if a little fortune falls into their hands see them ride forth on the most ruinous fancies, loving the fairest and youngest, drinking the oldest and best wines and not finding enough windows whence to throw their money; then—the last crown dead and buried—they begin again to dine at the table d'hôte of change where their cover is always laid; contrabandists of all the industries which spring from art, in chase from morning till night of that wild animal which is called the crown.

*Bohemia* has a special dialect, a distinct jargon of its own. This vocabulary is the hell of rhetoric and the paradise of neologism.

... ..  
... ..

A gay life; yet a terrible one! . . .

(H. MURGER, preface to the "*Vie de Bohème*") (\*).

---

(\*) Rather than follow Murger's novel step by step, the authors of the present libretto, both for reasons of musical and dramatic effect, have sought to derive inspiration from the French writer's admirable preface.

Although they have faithfully portrayed the characters, even displaying a certain fastidiousness as to sundry local details; albeit in the scenic development of the opera they have followed Murger's method by dividing the libretto into four separate acts, in the dramatic and comic episodes they have claimed that ample and entire freedom of action which (rightly or wrongly) they deemed necessary to the proper scenic presentment of a novel the most free, perhaps, in modern literature.

Yet in this strange book, if the characters of each person therein stand out clear and sharply defined, we often may perceive that one and the same temperament bears different names, and that it is incarnated, so to speak, in two different persons. Who cannot detect in the delicate profile of one woman the personality both of Mimi and of Francine? Who as he reads of Mimi's "little hands, whiter than those of the Goddess of Ease", is not reminded of Francine's little muff?

The authors deem it their duty to point out this identity of character. It has seemed to them that those two mirthful, fragile and unhappy creatures in this comedy of Bohemian life might aptly figure as one person whose name should be, not Mimi, not Francine, but "The Ideal"

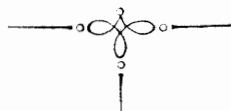
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# FIRST ACT



“Mimi was a charming girl specially apt to appeal to Rudolph, the poet and dreamer. Aged twenty-two, she was slight and graceful. Her face reminded one of some sketch of a highborn beauty; its features had marvellous refinement. The hot, impetuous blood of youth coursed through her veins, giving a rosy hue to her clear complexion that had the white velvety bloom of the camelia. This frail beauty allured Rudolph. But what wholly served to enchant him were Mimi’s tiny hands, that, despite her household duties, she contrived to keep whiter even than those of the Goddess of Ease.”

*“...Mimi era una graziosa ragazza che doveva particolarmente simpatizzare e combinare cogli ideali plastici e poetici di Rodolfo. Ventidue anni; piccola; delicata... Il suo volto pareva un abbozzo di figura aristocratica; i suoi lineamenti erano d’una finezza mirabile...”*

*“Il sangue della gioventù correva caldo e vivace nelle sue vene e coloriva di tinte rosee la sua pelle trasparente dal candore vellutato della camelia...”*

*“Questa beltà malaticcia sedusse Rodolfo...Ma quello che più lo resero innamorato pazzo di madamigella Mimi furono le sue manine che essa sapeva, anche tra le faccende domestiche, serbare più bianche di quelle della dea dell’ozio.»*



# LA BOHÈME

BY

GIACOMO PUCCINI

## FIRST ACT

### IN THE ATTIC

Spacious window from which one sees an expanse of snow-clad roofs, on left a fireplace. A table, a small cupboard, a little book-case, four chairs, a picture easel, a bed; a few books, many packs of cards, two candlesticks. Door in the middle; another on left.

(Curtain rises quickly. Rudolph and Marcel. Rudolph looks pensively out of the window, Marcel works at his painting "The Passage of the Red Sea" with hands nipped with

♩ = 108  
Allegro vivace

*ff ruido*

cold, and warms them by blowing on them from time to time, often changing position, on account of

the frost.)

*p*

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of flowing sixteenth-note patterns in the bass and sustained chords in the treble. A dynamic marking of *p* is present in the second measure.

Piano accompaniment for the second system, continuing the musical texture. It includes dynamic markings of *p* and *pp*.

MARCEL (seated, continuing to paint)

*a piacere*

*a Tempo*

This Red Sea Pas - sage feel - eth damp and chill to me.

*Que - sto Mar Ros - so mi ammol - li - sce e as - si - de - ra*

*a Tempo*

Vocal line and piano accompaniment for the third system. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part includes a dynamic marking of *ff* and a first ending bracket labeled '1'.

*col canto*

*ff*

Piano accompaniment for the fourth system, featuring a treble and bass clef. The music consists of flowing sixteenth-note patterns in the bass and sustained chords in the treble.

MARCEL

As if a - down my back a  
*co - me se ad - dos - so mi pio -*

Vocal line and piano accompaniment for the fifth system. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs.

MARCEL

(goes a little way back from the easel to look at the picture)

stream were flowing.  
-ves se in stil-le.

MARCEL

*rall.*

*a Tempo*

(turns to his work)

But, in re - venge a Pharaoh will I drown.....  
Per ven - di - car - mi af - fo - go un Fa - ra - on!.....

*col canto* *p* *a Tempo*

*p*

*pp*

RUDOLPH

(looking at Marcel)

MARCEL

(to Rudolph)

La - zi - ly  
Nei cie - li

And you?  
Che fai?

*p*

6 RUDOLPH *Lo stesso movimento*

ris - ing, See, how the smoke from thou - sands of chim - neys floats  
*bi - gi guardo fu - mar dai mil - le co - mi - gnoli Pa -*  
*Lo stesso movimento*

RUDOLPH

(pointing to the fireless stove)

up - ward..... And yet that stove of ours..... No  
*ri - gi,..... e pen - so a quel pol - tro - ne d'un*

RUDOLPH

fu - el seems to need, the i - dle ras - cal!..... Content to  
*vec - chio ca - mi - net - to ingan - na - to - re..... che vi - vein*

RUDOLPH *poco rit.*

*a Tempo*

live in ease, just like..... a lord!  
*o - zio co - me un gran..... si - gnor!*

*a Tempo*

MARCEL

'Tis a ve\_ry long time since we paid his law\_ful  
 Le sue ren-di-te o - ne - ste da un pez - zo non ri -

2

RUDOLPH

Of what use are the for - ests, all white under the snow?.....  
 Quelle sciocche fo - re - ste che fan sot.to la ne - ve?

MARCEL

wa - ges. Now,  
 - ce - ve. Ro -

MARCEL

Lo stesso movimento *poco rit.*

Ru - dolph, let me tell you a fact that o - ver -  
 - dol - fo, io vo - glio dir - - ti un mio pen - sier pro -

Lo stesso movimento

*p* *f* *col canto*

RUDOLPH (approaching Marcel) *a Tempo*

MARCEL *a piacere* And I, Mar -  
 (blowing on his fingers) Ed io, Mar -

- comes me: I'm sim - ply frozen.  
 - fon - do: Ho un fred - do ca - ne.

*a Tempo* *ff* *col canto*

## RUDOLPH

-cel, to be quite candid I've no faith in the sweat of my brow.  
 -cel, non ti na\_scondo che non cre\_do al su\_dor del\_la fron\_te.

**3**  
*ff*

## MARCEL

All my fingers are  
 Ho ghia - cia - te le

*p staccatissimo*

## MARCEL

fro - - zen Just as if they'd been touch\_ing that  
 di - - ta... quasi an\_cor le te\_nes\_si im\_mol.

*ff* *p stacc.*

## MARCEL

ice\_berg, Touching that block of mar - - ble, the heart of  
 -la\_te giù in quella gran ghiac\_cia - - ia che il cuo\_re

*cres. e string.*



*sempre in tempo*

*f* Ah! love's..... a stove con -  
 MARCEL *L'a - mor..... è un ca - mi -*  
 (heaves a long sigh, laying aside his palette and brushes, and ceases painting)

false Mu - set - ta!  
 di Mu - set - ta!

RUDOLPH

-sum ing a deal of fu - el Where the  
 MARCEL -net - to che sciu - pa trop - po... *p* do - ve

Too quickly!  
 ...e in fret - ta!

RUDOLPH

man does the bur - ning  
 MARCEL *l'uo - mo è fa - sci - na*

*p* and the wo - man the light - ing:  
 e la donna è l'a - la - re...

RUDOLPH *rapido*

*pp* As the one becomes ashes.  
 MARCEL *l'u - no brucia in un soffio...*

The oth - er stands and watch -  
 e l'al - tro sta a guar - da -

RUDOLPH

Musical staff for Rudolph, treble clef, showing a melodic line with notes and rests.

MARCEL a Tempo

Mean while, in here we're fro - zen  
 Main - tan - to qui si ge - la...

Musical staff for Marcel, bass clef, with lyrics: -es -re. And we're e si

Piano accompaniment for the first system, showing chords and bass lines.

RUDOLPH

Musical staff for Rudolph, treble clef, with lyrics: The Fire must be lighted:

Fuo - co ci vuo - le...

Musical staff for Marcel, bass clef, with lyrics: dy - ing of hung - er! I A  
 muo - re d' i - ne - dia!

Piano accompaniment for the second system, with the instruction (VUOTA) in the middle.

(seizing a chair and about to break it up.) (Rudolph energetically resists Marcel's project)

Musical staff for Marcel, bass clef, with lyrics: have it! This crazy chair shall save us.  
 -spet - ta... sa - cri - fi - chiam la se - dia!

Piano accompaniment for the third system, with the instruction (VUOTA) and a dynamic marking *f*.

RUDOLPH (joyous at an idea which has seized him)

(Runs to the table and from below he lifts a bulky manuscript)

Musical staff for Rudolph, treble clef, with lyrics: Eu - re - ka! Yes!

Musical staff for Marcel, bass clef, with lyrics: Eu - re - ka! Sì!

You've found it?  
 Tro - va - sti?

Piano accompaniment for the fourth system, with the instruction (VUOTA) at the end.

A Tempo come prima

When gen - ius is rous - ed, i -  
 A - gus - sa l'in - ge - gno. L'i -

*p*

RUDOLPH

flash - - es

*Opp.*

- deas come fast and fur - ious..... No;  
 - de - a vam - pi in fiam - ma..... (pointing to his picture) No.

MARCEL

Let's burn the Red Sea!.....  
 Bru.ciamo il Mar Ros - so?

*espressivo*

RUDOLPH

think what a stench'twould oc - cas - ion! But my  
 Puz - za la te - la di - pin - ta. Il mio

*p*

RUDOLPH

*rit.*

dra - ma..... my beauti - ful dra - ma shall give..... us  
 dram - ma,..... l'arden.te mio dram - ma ci scal - - us

*m. d.* *rit.* *col canto*

RUDOLPH *a Tempo*

warmth. No, the  
*- di.* *No, in*

MARCEL (with comic terror)

Do you mean to read it. 'Twill chill us.  
*Vuoi leggerlo for - se? Mi ge - li.*

*a Tempo*

*pp*

RUDOLPH

*string.*

paper in flame shall be burn - ing, the soul to its heaven re - turn - ing; great  
*ce - ner la car - ta si sfal - di e l'estro ri - voli a'suoi cie - li. Al*

*cres.* *string.*

RUDOLPH (with importance) *a piacere*

*a Tempo*

*a piacere*

loss, but the world yet must bear it when Rome is in  
*se - col gran dan - no mi - nac - cia,...* *è Roma in pe -*

*col canto* *ff* *col canto*

RUDOLPH

(gives Marcel a portion of the manuscript)

peril!  
-riglio!

Well, here is the  
A te l'at-to

(with exaggeration)

MARCEL

Great soul!  
Gran cor!

5 a Tempo

*fp*

*dolcissimo*

RUDOLPH

first act.  
pri - mo.

Tear it.  
Straccia.

MARCEL

Good!  
Qua.

And  
Ac.

*p*

MARCEL (Rudolph strikes a flint on steel, lights a candle and goes to the stove with Marcel; together they

light it.  
-cen-di.

*f*

set fire to a part of the manuscript thrown into the fireplace, then both draw up their chairs and sit down, delightedly warming themselves.)

**RUDOLPH**

**MARCEL**

How joyous the rays!  
Che lie - to ba - glior!

How cheerful the  
Che lie - to ba -

**MARCEL**

(The door at the back opens violently and Colline enters woking frozen, stamping his feet and throwing angrily on the table a bundle of books)

blaze!  
glor!

**6**

*ff un po' sostenuto*

*a Tempo*

**COLLINE** tied up in a handkerchief.)

Surely miracles  
Già dell'Apoca-

**COLLINE**

A-po-calyptic are dawning!  
-lisseappa-ri-scono i se-gni.

For,  
In

COLLINE

(checks himself,

Christmas eve they ho-nour by al-low-ing no pawning!  
gior - no di.... Vi - gi - lian on s'ac - cet - ta - no pe - gni!

7

Musical score for Colline's first line. The vocal line is in bass clef with lyrics. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in a minor key and features a 7-measure rest in the vocal line.

RUDOLPH

(to Colline)

Gently, it  
Zit.to,... si

COLLINE seeing fire in the stove)

What's that? a fire, eh?  
U - na fiamma - ta!

Musical score for Rudolph and Colline's second line. Rudolph's vocal line is in treble clef. Colline's vocal line is in bass clef. The piano accompaniment is in two staves. Dynamics include *ff* and *p*. There is an 8-measure rest in the vocal lines.

RUDOLPH

is my drama  
di il mio dramma...

COLLINE

In blazes.  
...al fuoco.

I  
Lo

Musical score for Rudolph and Colline's third line. Rudolph's vocal line is in treble clef. Colline's vocal line is in bass clef. The piano accompaniment is in two staves. Dynamics include *f*. There is an 8-measure rest in the vocal lines.

RUDOLPH

(The fire languishes)

COLLINE

Brilliant!

*Vi-vo.*

find it ve - ry sparkling!

*tro - vo scin - til - lan.te.*

RUDOLPH

Brevity's deemed a

*La bre.vi - tà, gran*

COLLINE

Tooshort its phrases!

*Ma du - ra po-co.*

RUDOLPH

treasure.

*pregio.*

*rall.*

(taking the chair from Rudolph)

COLLINE

Your chair pray give me,

*Au - to - re, a me la*

*Red.*

*p*

115494

*p*

\*



MARCEL

These foolish entr' - actes mere - lymake us  
 Que - st' in - ter - mez - si fan mo - rir d' i -

COLLINE

Au - thor.  
 se - dia.

RUDOLPH (taking another portion of the manuscript.)

Here is the next act.  
 At - to se - con - do.

(to Colline)

MARCEL

shiv - er. Quickly!  
 - ne - dia. Pre - sto.

Hush, not a  
 Non far su -

MARCEL

whis - per.  
 - sur - ro.

string.

VUOTE

18 (Rudolph tears up the manuscript and throws it on the fireplace, the flame revives. Colline moves his chair nearer and warms his hands, Rudolph is standing near the two with the rest of the manuscript.)

**Lo stesso movimento**

MARCEL *Sostenendo* a Tempo

Musical staff for Marcel, bass clef, 3/4 time signature, key signature of three flats. The staff contains a few notes and rests.

Colour how  
*Giusto co.*

COLLINE

Musical staff for Colline, bass clef, 3/4 time signature, key signature of three flats. The staff contains a few notes and rests.

**Lo stesso movimento**  
*Sostenendo*

How deep the thought is!  
*Pensier pro-fon - dol!*

Piano accompaniment for the first system, grand staff (treble and bass clefs), 3/4 time signature, key signature of three flats. It features chords and arpeggiated figures. Dynamics include *ff* and *a Tempo pp staccatissimo*.

RUDOLPH

Musical staff for Rudolph, treble clef, 3/4 time signature, key signature of three flats. The staff contains a few notes and rests.

In that blue smoke my dra - ma is  
*In quel - l'az - sur - ro guiz - solan.*

MARCEL

Musical staff for Marcel, bass clef, 3/4 time signature, key signature of three flats. The staff contains a few notes and rests.

true!  
*-lor!*

Piano accompaniment for the second system, grand staff (treble and bass clefs), 3/4 time signature, key signature of three flats. It features chords and arpeggiated figures. Dynamics include *ff* and *a Tempo pp staccatissimo*.

RUDOLPH

Musical staff for Rudolph, treble clef, 3/4 time signature, key signature of three flats. The staff contains a few notes and rests.

dy - ing full of its lovescenes ar - dent and new.....  
*-guen - te sfu - ma un'ar - den - te sce - na d'a - mor!.....*

Piano accompaniment for the third system, grand staff (treble and bass clefs), 3/4 time signature, key signature of three flats. It features chords and arpeggiated figures. Dynamics include *p*.

MARCEL

*rit.*

COLLINE

*rit.*

*a Tempo*

Those were all kisses!  
*Là c'e.ran baci!*

9

A leaf see crackle  
*Scoppietta un foglio.*

*rit.* *a Tempo*

RUDOLPH

(throws on the fire the remaining manuscript.)

Three acts at once I desire to  
*Tre at - ti or vo - gliod'un col - pou.*

RUDOLPH

hear.  
*-dir.*

*f*

*p*

COLLINE

On - ly the daring can dream such visions.  
*Tal degli auda - ci l'i - dea s'in - te - gra.*

RUDOLPH (applaud enthusiastically)

Dreams that in bright flame soon dis - ap - pear.  
Bel - loin al - le - gra vam - pa sva - nir.

MARCEL

Dreams that in bright flame soon dis - ap - pear.  
Bel - loin al - le - gra vam - pa sva - nir.

COLLINE

Dreams that in bright flame soon dis - ap - pear.  
Bel - loin al - le - gra vam - pa sva - nir.

MARCEL (the flame diminishes)

Ye  
Oh!

MARCEL

Gods! see the leaves well nigh perished!  
Dio... già s'abbas - sa la fiam - ma.

COLLINE

How vain is the dra - ma we  
Che va - no, che fra - gi - le

MARCEL

cherished!  
dram - ma!

Musical score for Marcel's first system. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The music is in a minor key and features a steady eighth-note accompaniment in the piano part.

MARCEL

*pp* *molto rall.*

They crackle, they curl up, they die!.....  
Già scricchiola, increspa - si, muor!.....

*dim. e rall. molto*.....

*ppp*

*molto rall.*

Musical score for Marcel's second system. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves. The music is marked *pp* and *molto rall.*. The piano part features a descending melodic line in the right hand and a steady accompaniment in the left hand.

MARCEL

*f* *a piacere*

*corta*

**Allegro**

The Author! now, down with him we cry!.....  
Ab - bas - so, ab - bas - so l'a - u - tor!.....

COLLINE

The Author! now, down with him we cry!.....  
Ab - bas - so, ab - bas - so l'a - u - tor!.....

**10**

**Allegro**

Musical score for the piano accompaniment of the third system. It consists of two staves (treble and bass clefs). The music is marked *stent.* and *col canto*. The piano part features a steady accompaniment in the left hand and a melodic line in the right hand.

22 (From the middle door enter two boys, one bearing food, wine and cigars, the other a faggot of wood. At the noise, the three at the fire turn round, and with a cry of wonder they dart on the provisions borne by the boys and deposit them on the table; Colline takes the wood and carries it near the stove.)

*f deciso*

RUDOLPH

(surprised) *f gridato*

MARCEL

Fuell!  
Legna! *f (surprised) gridato*

COLLINE

Wine, too!  
Si-garil! *f (surprised) gridato*

*ben ritmato*  
*pp*

RUDOLPH

*f gridato* (dusk is falling) (enthusiastically)

Fuell!  
Legna!

All the lux-u-ry of Christmas we are  
Le do-vi-zied'u-na fie-ra il de-

MARCEL

*f gridato*

Bordeaux!  
Bordò!

All the lux-u-ry of Christmas we are  
Le do-vi-zied'u-na fie-ra il de-

COLLINE

-gars!  
-dò!

All the lux-u-ry of Christmas we are  
Le do-vi-zied'u-na fie-ra il de-

*p*

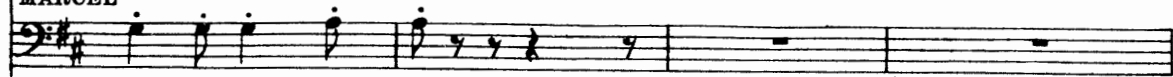
RUDOLPH

(Exeunt the two boys)



destined yet to know.  
-stin ci de - sti - nò.

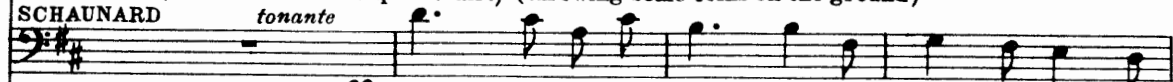
MARCEL



fa - ted yet to know.  
-stin ci de - sti - nò.

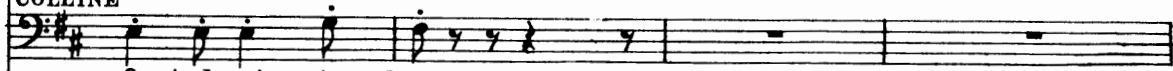
(enters with a triumphant air.) (throwing some coins on the ground)

SCHAUNARD

*tonante*


*ff* Such wealth in the ba - lance Outweighs the Bank of  
La ban.ca di Fran - cia per vo - i si sbi.

COLLINE



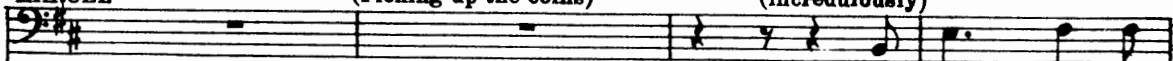
fa - ted yet to know.  
-stin ci de - sti - nò.



MARCEL

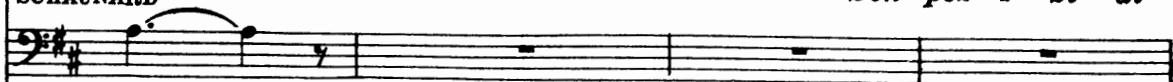
(Picking up the coins)

(incredulously)



Tin me - dals? in -  
Son pes - si di

SCHAUNARD



France.....  
-lan - cia.

COLLINE



Then take them, then take them!  
Rac - cat - ta, rac - cat - ta!.



(bowing)

King Louis Phi-  
Lu-i-gi Fi-

MARCEL

-spect them!

-lat - ta!.. (showing one to Marcel)

SCHAUNARD

*gritando*

You're deaf, then? or blind? What face do they show?  
Sei sor-do?.. Sei lip-po?.. Quest'uomo chi è?

*p leggero*

*p.* *#p.* *p.*

RUDOLPH

-lippel! to my monarch I bow. Shall King Lou - is Phi - lippe at our  
- lip - pol M'inchino al mio Re! Sta Lu - i - gi Fi - lip - po ai

MARCEL

Shall King Lou - is Phi - lippe at our  
Sta Lu - i - gi Fi - lip - po ai

SCHAUNARD

Shall King Lou - is Phi - lippe at our  
Sta Lu - i - gi Fi - lip - po ai

COLLINE

Shall King Lou - is Phi - lippe at our  
Sta Lu - i - gi Fi - lip - po ai

*p.* *#p.* *p.*



(They place the money on the table)

feet thus lie low?  
no - stri... piè!

MARCEL

feet thus lie low?  
no - stri... piè!

SCHAU.

feet thus lie low?  
no - stri... piè!

COLLINE

(Continues to recount his good luck; the others do not listen to him, but go on arranging everything on the table)

Now I'll explain;  
*Or vi di - rò:*

This gold here, or rather silver  
*que - st'o - ro... o meglio, argento...*

11

(putting wood on the stove)

First the stove to re - plenish.  
*Ri - scal - diamo il ca - mino!*

SCHAUNARD

has its own no - ble sto - ry.  
*ha la sua bra - va i - storia...*

COLLINE

So much cold has he  
*Tun to freddo ho sof -*

SCHAUNARD

COLLINE

'Twas an Eng - lish - man, then,  
Un in - gle - se, un si - gnor,

Lord.....  
Lord.....

suffered.  
-fer-to!

*f* *espressivo*

MARCEL

(throwing Colline's books from the table) *gridato*

Off!  
Via!

SCHAUNARD

..... or Mi - lord as may be,  
..... o Mi - lord che si - a,

De - sired a mu - si - cian.  
volea un mu - si - ci - sta...

RUDOLPH

Where is the food?  
L'e - sca do - v'è?

MARCEL

Let us furnish the ta - ble!  
Pre - pa - ria - mo la ta - vo - la!

SCHAUNARD

I flew to him.  
Io? vo - lo!

COLLINE

*gridato*

There!  
Là.

MARCEL *gridato*

(they make up a great fire in the stove)

Musical staff for Marcel, showing a few notes in the bass clef.

Here!  
*Qua.*

SCHAUNARD

Musical staff for Schounard, showing a melodic line in the bass clef.

I pay my homage;  
*E mi pre - sen - to.*

Ac - cep - ted, I en -  
*M'ac - cet - ta, gli do -*

12

Piano accompaniment for Schounard, featuring chords in the right hand and a rhythmic bass line in the left hand. Dynamics include *p* and *brillante*.

MARCEL (they arrange the viands, while Rudolph lights the other candle)

Musical staff for Marcel, showing a few notes in the bass clef.

And here's a pie, too!  
*Pastic - cio dolce!*

SCHAUNARD

Musical staff for Schounard, showing a melodic line in the bass clef.

-quire.....  
*-man - - - - do...*

When shall we start the  
*A quan - do le le -*

COLLINE

Musical staff for Colline, showing a few notes in the bass clef.

Here's cold roast beef.  
*Ar - ro - sto freddo!*

Piano accompaniment for Colline, featuring chords in the right hand and a rhythmic bass line in the left hand.

SCHAUNARD

Musical staff for Schounard, showing a melodic line in the bass clef.

les - - - sons?  
*-sio - - - ni?.*

When I seek him, in  
*mi pre - sen - - to, m'ac -*

Piano accompaniment for Schounard, featuring chords in the right hand and a rhythmic bass line in the left hand.

SCHAUNARD

*poco allarg.*

an - swer to my ques - tion "When shall we start the les - sons?" He  
 - cet - ta e gli do - man - do: a quan - do le le - zio - ni? Ri -

SCHAUNARD

*rall.*

*a Tempo*

answers "Now, at once!"  
 - sponde: "Inco - min - ciam!...",

13

"Just  
 Guar:

SCHAUNARD

look there;" showing a par - rot that on the first floor hung, then con -  
 - da - re!, e un pappa - gal - lo m'ad - di - ta al pri - mo pian, poi sog -

RUDOLPH

SCHAUNARD

*Brilliantly  
Ful - gi - da*

-tinues: "you must play un - til that bird has ceased to live!"  
 - giunge: "Voi suo - na - re fin - ché quel - lo mo - ri - re!,"

lightens the room in to splen - dour.  
 fol - go - ri la sa la splendida. (puts the two lighted candles on the table)

MARCEL  
 Here are the candles.  
 Or le can - de - le!

SCHAUNARD  
 Thus it be - fel, Three days I play and yell, Then on the servant girl  
 E fu co - si: Suo - nai tre lunghi di... Al - lo - rusa - i l'in -

COLLINE  
 What lovely pastry!  
 Pa - stic - cio dol - ce!

SCHAUNARD  
 try all the charms where-with I'm la - den, the charms where-with I'm  
 - can - to di mia pre - sen - sa bel la, di mia pre - sen - sa

RUDOLPH  
 MARCEL  
 An i - dea.  
 U - n' i - dea!..

SCHAUNARD  
 What? no cloth on the table? The  
 Man - giar senza to - vaglia? Il

COLLINE  
 la - den. I fas - cinate the mai - den.  
 bel - la... Af - fa - sci - nai l'an - cel - la...

Excellent paper! One eats a meal and  
*Ot-ti-ma carta... Si mangia e si di -*

MARCEL  
 "Con-stitu-tion-al!"  
 "Co-stitu-zional!,"

SCHAUNARD  
 With pars-ley I ap-proach..... the  
*Gli pro-pinai prez-se - - - mo.*

COLLINE  
 "Con-stitu-tion-al!"  
 "Co-stitu-zional!,"

14

*P dolce e brillante*  
*ff*

RUDOLPH  
 (arranging the newspapers as a table-cloth, Rudolph and Marcel  
 bring the four chairs to the table while Colline busies himself  
 about the eatables)  
 swallows news at same time  
*-vo-ra u-n'ap-pen-di-ce!*

SCHAU.  
 bird. His beak Lo-ri-to o-pens, Lo-  
*-lo... Lo-ri-to al-lar-gò l'a-li, Lo-*

*p*

SCHAUNARD  
*Meno*  
*poco allarg.*  
 -ri-to's wings outspread, Lo-ri-to opens his beak, A lit-tle piece of  
*-ri-to allar-gò l'a-li, Lo-ri-to il bec-co apri,* a Tempo *Un po-co di prez*

*Meno*  
*f* *risoluto* *poco allarg.*

(seeing that no one is listening, grasps Colline as he passes with a plate)

SCHAUNARD

(pettishly)

parsley gulps, as So-crates is dead..... The de-vil fly a-  
-ze - mo - lo, da So - crate mo - ri!..... Che il dia - vo - lo vi

COLLINE

Who?  
Chi?

SCHAUNARD

*Opp.*

(seeing the rest in the act of commencing to eat the cold pie.)

Poco meno

- way with you en - tire - - - ly. What are you  
por - ti tut - ti quan - - - ti! *leggero* 3 Poco meno Ed or che

15

(with solemn gesture extends his hand over the pie and prevents his friends from eating it, then takes the eatables from the table,

SCHAUNARD

*gridato*

do - - ing? No! dain - ties of this kind Are but the stored up  
fa - - te? No! Que - ste ci - ba - rie so - no la sal - me -

and puts them in the cupboard) *rall.*..... *a piacere*

SCHAUNARD

fod - der saved for the morrow. Fraught with gloom and sor row: To dine at  
- ri - a pei di fu - tu - ri te - ne - bro - sie o - scu - ri. Pranzare in

## SCHAUNARD

home on the day of Christmas vi-gil, While the Quartier La -  
ca - sa il di del - la vi - gi - lia men - tre il Quartier La -

tin em - bel - lish - es Its ways with daint - y food and tempting  
- ti - no le sue vie ad - dob - ba di sal - sto - cie e lec - cor -

## Allegretto mosso ♩: 132

## SCHAUNARD

relish..... Meanwhile the smell of savoury  
- ni - e?... Quan - do un'o - lex - zo di frit -

16 Allegretto mosso ♩: 132

## SCHAUNARD

frit - ters..... The old street fills with fra-grant o -  
- tel - le..... im - bal - sa - ma le vec - chie stra -



SCHAUNARD

(Rudolph, Marcel and Colline surround Schaunard merrily)

dour..... There, singing joyous-ly, merry maidens ho-ver.  
 -de?..... Là le ra-gaz-ze canta-no con-ten-te

RUDOLPH

*p*  
 'Tis the glad-some Christmas eve.  
 La vi-gi-lia di Na-tal!

MARCEL

*p*  
 'Tis the glad-some Christmas eve.  
 La vi-gi-lia di Na-tal!

SCHAUNARD

Hav-ing for ec-co, each a student  
 ed han per e-coo-gnuna uno stu-

COLLINE

*p*  
 'Tis the glad-some Christmas eve.  
 La vi-gi-lia di Na-tal!

*mf ben sostenendo il tempo*

SCHAUNARD

(solemnly)

lo-ver. A  
 -den-te! Un

*p* *f marcato* *rall.*

84 Moderato

SCHAU.

lit - tle of re - li - gion comrades, I pray. Within doors  
 po' di re - li - gio - ne, o miei si - gno - ri: si beva in

Moderato *ff* *pp* *dolce*

SCHAUNARD

I° Tempo (Allegro brillante)

(Rudolph locks the door, then all go to the table and pour out wine)

drink we, But we dine a - - way!.....  
 ca - sa, ma si pran - zi fuor!.....

I° Tempo (Allegro brillante)

*ff* *ff*

*p*

(all are in amazement)

*a piacere*

MARCEL

(two knocks at the door)  
 ✕ ✕ (without)

Who is there?  
 Chi è là?

BENOIT

*a piacere* *a piacere*

'Tis Il  
 Si può?..

'Tis Be -  
 Be - no -

*col canto*

Allegro vivo ♩ = 152

MARCEL

(they put down their glasses)

Musical staff for Marcel in bass clef, 8/8 time signature.

'Tis the landlord is knocking.  
*Il pa-dro-ne di ca-sa!*

BENOIT

Musical staff for Benoit in bass clef, 8/8 time signature.

-noit.

*rit.*  
Allegro vivo ♩ = 152

17

Piano accompaniment for the first system, including treble and bass staves with dynamic marking *ff*.

SCHAUNARD

Musical staff for Schounard in bass clef, 8/8 time signature.

Bolt the door quickly!  
*U-scio sul muso.*

(calling towards the door)

COLLINE

Musical staff for Colline in bass clef, 8/8 time signature.

No, there is no one.  
*Non c'è nes - su no.*

Piano accompaniment for the second system, including treble and bass staves.

SCHAUNARD

Musical staff for Schounard in bass clef, 8/8 time signature.

'Tis fast'ned!  
*E chiuso.*

(without)

BENOIT

Musical staff for Benoit in bass clef, 8/8 time signature.

Give me a  
*U - na pa -*

Piano accompaniment for the third system, including treble and bass staves with dynamic marking *p*.

BENOIT

Musical staff for Benoit in bass clef, 8/8 time signature.

word, pray.  
*-ro - la.*

Piano accompaniment for the fourth system, including treble and bass staves with dynamic marking *p*.

SCHAUNARD (after consulting his friends goes and opens the door)

Only one!  
So - la!

(receiving him with great cordiality)

MARCEL

*a piacere* *p*

Hal - lo! Give him a  
O - la! date u - na

BENOIT (enters smilingly, showing a paper to Marcel)

*a piacere*  
The rent.  
*Af-fitto!*

*col canto*.....

Andantino mosso ♩ = 100

RUDOLPH

*p*  
Quickly.  
*Presto.*

(offers Benoit a glass of wine)

MARCEL

seat, friends.  
*se - dia.*

*p*  
Some  
*Vuol*

(with gentle firmness insists  
on his sitting down)

SCHAUNARD

*p*  
Sit down!  
*Seg-ga.*

(defending himself)

BENOIT

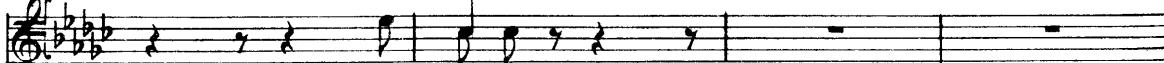
*p*  
Do not trouble, I beg you.  
*Non oc - cor - re. Vor - re - i...*

18 Andantino mosso ♩ = 100

*p dolce*

RUDOLPH

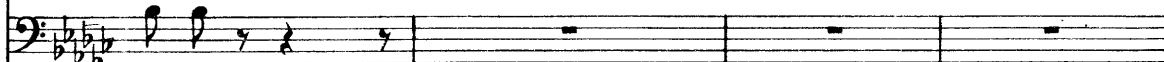
(Benoit, Rudolph, Marcel and Schounard seated. Colline standing.)



Your health!  
Toc - chiamo!

(All drink.)

MARCEL



Bordeaux?  
be-re?

COLLINE



*p*  
Your health!  
Tocchiamo!

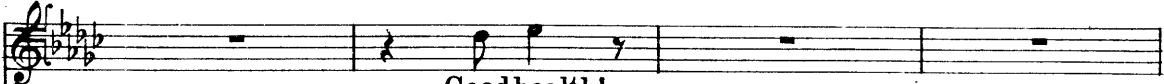
BENOIT



Thank you!  
Grazie!

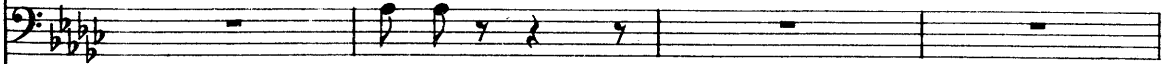


RUDOLPH



Good health!  
Tocchiam!

SCHAUNARD



Drink up!  
Be-va!

(Puts down his glass and turns to Marcel  
showing him the document)

BENOIT



'Tis the quarter's rent I call for.  
Quest'è l'ul-ti-mo tri-me-stre...



RUDOLPH

(raising his glass)

MARCEL (ingenuously)

Glad to hear it.  
N'ho piace-re.

SCHAUNARD

(interrupting him)

An - oth - er tip - ple.  
An - co - raun - sor - so.

BENOIT

and therefore -  
E quin - di -

Thank you!  
Gra - zie!

RUDOLPH

(all touching Benoit's glass)

health!  
-chiam!

Here's to your good health, Sir!  
Al - la sua sa - lu - te!

MARCEL

(raising his glass)

Here's to your good health, Sir!  
Al - la sua sa - lu - te!

SCHAUNARD

Here's to your good health, Sir!  
Al - la sua sa - lu - te!

COLLINE

(raising his glass)

Your health!  
Tocchiam!

Here's to your good health, Sir!  
Al - la sua sa - lu - te!

(They sit and drink;  
Colline takes the stool  
near easel, and sits  
down also)

(addressing Marcel.)

BENOIT

To you I come as the quar-ternow is  
A lei ne ven-go per-che il trime-stre

MARCEL

(Showing Benoit the money on the table)

To keep it I in-tend-ed.  
Promi-sied or manten-go.

BENOIT

end-ed. you have promised.  
scorso... mi promi-se...

a Tempo

rit. pp

RUDOLPH (with amazement aside to Marcel)

Art mad?  
Che fai!?

(to Benoit, without noticing the two)  
sempre in tempo

MARCEL

Hast seen it? Then  
Ha vi-sto? Or

SCHAUNARD

(aside to Marcel)

What do you?  
Sei pa-zzo?

pp stringendo

MARCEL

give your care a res-pite and join our friendly  
via re-sti un mo-men-to in no-stra com-pa-

rall. ....

(resting his elbows on the table)

Andantino ♩=56

*Appena Meno*  
*con marcata intensione*

MARCEL

circle.  
-gnia.

Tell me how many years.....  
Di - ca: quant'anni ha.....

19

Andantino ♩=56

*Appena Meno*

*p* *rall:.....* *p*

RUDOLPH

*p.*  
Our own ageless or  
Su e giù la nostra e.

MARCEL

Boast you of, my dear Sir?.....  
ca - ro signor Beno - it?.....

BENOIT

*parlato* *3* *3*  
My years? Spare me I pray.  
Gl'anni? Per ca - ri - tà!

RUDOLPH

(while they make Benoit chatter, they fill up his glass immediately that it is empty)

more?  
tà.

MARCEL

(lowering his voice and with mischievous tone of half-spoken protesting)

Toth'er  
L'altra

COLLINE

He says 'tis lessor more.  
Ha det - to su e giù.

BENOIT

Much more, very much more.  
Di più, molto di più.

*parlato* *3* *3*  
*p* *mf*



MARCEL

even\_ing at MabilIe I caught him In a pas\_sage of  
 se - ra al Ma - bil... l'han col - to in pec - ca - to d'a -

*p*

MARCEL

love. At MabilIe. 'Toth\_er even - ing I  
 -mor! al Ma - bil... l'ai - tra se - - ral'han

(uneasy) *parlato*

Me?  
Io!?

*sf p leggero sf p leggero*

MARCEL

(flattering himself)

caught you. De\_ny? Shewas lovely.  
 col - - to. Neghi! Bella donna! (slaps him on the shoulder)

SCHAUNARD

(half drunk suddenly) Old Bric -

BENOIT

By chance twas. Ah! ve - ry.  
 Un ca - so. Ah! molto.

*rit..... mf*



Lo stesso movimento  $\text{♩} = \text{♩}$ .

MARCEL

speed leaped he joyous to her em - bra - ces.  
- la - va ar - zil - lo, pet - to - ru - to.

BENOIT *Sostenendo*

(with increasing exultation)

Old  
Son

**20** Lo stesso movimento  $\text{♩} = \text{♩}$ .

*pp Sostenendo* *cres. e accelerando poco a poco*

*stringendo*

(with ironical gravity)

RUDOLPH

Ar - dent with joy he sprang to her em -  
Ei gon - go - la - va ar - zu - to e pet - to -

SCHAUNARD

Ar - dent with joy he sprang to her em -  
Ei gon - go - la - va ar - zu - to e pet - to -

COLLINE

Ar - dent with joy he sprang to her em -  
Ei gon - go - la - va ar - zu - to e pet - to -

BENOIT

am I, but ro - bust yet.  
vec - chio, ma ro - bu - sto.

*stringendo*

RUDOLPH

- bra - ces.  
- ril - lo. *string. e cres.*

MARCEL

To him she yields her wo - man's love.... and truth.  
*E a lui ce - dea, la fem - mi - nil..... vir - tù.*

SCHAUNARD

- bra - ces.  
- ril - lo.

COLLINE

- bra - ces.  
- ril - lo. *string. e cres.*

*sempre cres. e accel.*

**Più mosso**

BENOIT (in very confidential style.)

Bashful was I in youth; Now I can go the pace, though  
*Ti - mido in gio - ven - tù, o - ra..... me ne ri - pa - go!.*

**Più mosso**

*f* *p*

BENOIT

(parlato)

You know that my one de - light is..... a mer - ry dam -  
*Si sa, è u - no sva - go qualche..... don - net - ta al - le -*

*p* *p*

BENOIT

(accentuated)

Più mosso

- sel, You know I do not ask a  
- gra... e un po'... Non di cou-na ba-

*cres. molto e string.* *f*

Più mosso

BENOIT

rall.

corta

whale, nor world map to study, Nor like a full moon, a face round and rud - dy, But  
- le - na o un mappamon-do o un vi-so ton-do da lu - - na pie - na, ma

*sf* *p* *sf* *f* *rall.* *p*

BENOIT

Sostenuto

parlato

a Tempo

leanness, downright leanness, No, No, No! Lean womens'  
ma-gra, pro-prio ma-gra, no, poi no! Le donne

*Sostenuto* *ff* *mf* *a Tempo* *f*

BENOIT

poco rall:.....

Lento

claws of tentimes are scrat - chy, Their tem-per somewhat catchy. Full of  
ma-gre son grat-ta - ca - pi e spes-so so - pra-ca-pi... e son

*p* *pp* *leggeriss.* *poco rall:.....* *ppp*

Lento

Allegro ♩=152

BENOIT

aches too and mourning as my wife is my warn - ing.  
*pie - ne di do - glie, per e - sem - pio mia mo - glie...*

*ff*

21 Allegro ♩=152

*p* *ff*

(bangs his fist down on the table and rises; the others follow his example; Benoit looks at them in bewilderment)

MARCEL

*con forza* *Sostenuto*

A wife poss - ess - ing, yet  
*Que - st'uo - mo ha mo - glie e*

*Sostenuto*

*ff* *marcatiss.*

RUDOLPH

*con forza* *Sostenuto*

His vile pol - lu - tion em - pois - ons our

MARCEL

*con forza* *Sostenuto*

*E am - mor - ba, e ap - pe - sta la no - stra o -*

thoughts con - fessing im - pure.  
*scon - cie voglie ha nel cor!*

SCHAUNARD

*f*

Foul shame!  
 Orror!

COLLINE

*f*

Foul shame!  
 Orror!

*Sostenuto*

RUDOLPH

(Benoit staggeringly rises and tries in vain to speak)

Musical staff for Rudolph with lyrics: honest abode.

honest abode.

-nesta magion! string.

MARCEL

Musical staff for Marcel with lyrics: With perfume we must fumigate!

With perfume we must fumigate!

>Si abbru-ci del-lo zuccherò!

SCHAUNARD

Musical staff for Schounard with lyrics: Hence! Fuor!

Hence!  
Fuor!

Mo-  
È

COLLINE

Musical staff for Colline with lyrics: Hence! Fuor!

Hence!  
Fuor!

Drive him forth, the reprobate.

Si di-scacci il re-probo!

Piano accompaniment with lyrics: string.e incalzando

string.e incalzando

cres.

RUDOLPH

(They surround Benoit, and gradually push him to the door)

Musical staff for Rudolph with lyrics: Be si-lent.

Be si-lent.  
Si-len-zio!

MARCEL

Musical staff for Marcel with lyrics: Be si-lent.

Be si-lent.  
Si-len-zio!

SCHAUNARD

Musical staff for Schounard with lyrics: ral-ity of fend-ed

ral-ity of fend-ed  
la mo-ra-le of-fe-sa

Hence ex-pels you.  
che vi scac-cia!

COLLINE

Musical staff for Colline with lyrics: Be si-lent.

Be si-lent.  
Si-len-zio!

BENOIT

Musical staff for Benoit with lyrics: (gridando) Be si-lent.

(gridando)

Be si-lent.  
Si-len-zio!

But say,  
Io di...

I say.  
io di...

Piano accompaniment with lyrics: f incalzando

f incalzando

ff

p

MARCEL

Be silent. *Si lenzio!* Out, your lord - ship,  
Via, si - gno - re!

SCHAUNARD

Be silent. *Si lenzio!* Out, your lord - ship,  
Via, si - gno - re!

COLLINE

Be silent. *Si lenzio!* Out, your lord - ship,  
Via, si - gno - re!

BENOIT

(continually more bewildered)

Be silent. *Si lenzio!* Out, your lord - ship,  
Via, si - gno - re!

Sirs, I beg you.  
Miei si - gno - ri...

*incalz. e cres.* *ff*

(pushing Benoit outside the door)  
RUDOLPH *Sostenuto a Tempo*

Hence a - way! .....  
Via di qua! .....

MARCEL

Hence a - way! .....  
Via di qua! .....

SCHAUNARD

Hence a - way! .....  
Via di qua! .....

COLLINE

Hence a - way! .....  
Via di qua! .....

Hence a - way! .....  
Via di qua! .....  
*Sostenuto a Tempo*

*ff*



(all standing at the door, looking towards the landing of the staircase)

**RUDOLPH** *Meno p* *rall:.....*  
 Wish we your Lord - ship a pleas - ant Christmas  
 ...E buo - na se - ra a vo - stra si - gno -

**MARCEL** *p* *rall:.....*  
 Wish we your Lord - ship a pleas - ant Christmas  
 ...E buo - na se - ra a vo - stra si - gno -

**SCHAUNARD** *p* *rall:.....*  
 Wish we your Lord - ship a pleas - ant Christmas  
 ...E buo - na se - ra a vo - stra si - gno -

**COLLIN** *p* *rall:.....*  
 Wish we your Lord - ship a pleas - ant Christmas  
 ...E buo - na se - ra a vo - stra si - gno -

*Meno*  
*ff* *pp* *dim:.....e.....rall:.....*

**RUDOLPH** (returning to the centre of the scene)  
 (laughing) *a Tempo*

**MARCEL** *a Tempo* (laughing)  
 -eve. Ah! ah! ah! ah!  
 -ri... Ah! ah! ah! ah!

**SCHAUNARD** *a Tempo* (laughing)  
 -eve. Ah! ah! ah! ah! I have paid the last quart-er.  
 -ri... Ah! ah! ah! ah! Ho pa - ga - io il tri - me - stre!

**COLLIN** *a Tempo* (laughing)  
 -eve. Ah! ah! ah! ah!  
 -ri... Ah! ah! ah! ah!

*a Tempo*  
*p deciso*

Allegretto  $\text{♩} = 116$ 

MARCEL

Long live the spend-er!  
Vi - va chi spen - de!

SCHAUNARD

In the Quartier La - tin ..... Mo - mus a - waits.  
Al Quartie - re La - tin ci at - ten - de Mo - mus.

22

Allegretto  $\text{♩} = 116$ 

RUDOLPH

(They divide the money on the table.)

We'll di - vide.  
Di - vi - diam!

SCHAUNARD

We'll the boo - ty di - vide.  
Di - vi - diamo il bot - tin!

COLLINE

We'll di - vide.  
Di - vi - diam!

*Meno*

MARCEL (holding out a cracked mirror to Colline)

*muovendo*

Beauty is a gift  
Là ci son bel - tà

heav - en - des - cend - ed;  
sce - se dal cie - lo.

Now you are rich, to  
Or che sei ric - co,

*Meno**muovendo*

MARCEL

*rit.*

de-cen-cy pay tri-bute, Bear! have your mane at-tend-ed.  
 badu al-la de-cen-za. Or-so, rav-via-ti il pe-lo.

*rit. col canto*

a Tempo  
COLLINE

*rit.*

The first chance can find I will make ac-quaintance with a beard e-  
 Fa-rò la co-no-scen-za la pri-ma vol-ta d'un bar-bi-ton.

a Tempo

*p. rit.*

COLLINE a Tempo

-ra-ser.  
-so-re.

To guide me to the monstrous outrage of a barber's  
 Gui-da-temialri-di-co-lo ol-traggio d'un ra-

a Tempo

COLLINE

wea-pon.  
-so-io.

Let's  
An-

*pp*

RUDOLPH

MARCEL (humorously) *p* Io

SCHAUNARD (humorously) *f* We go! *p* An-diam!

COLLINE We go, we go! An-diam! an-diam! (humorously) *p*

go..... -diam!... We go! *pp* Andiam!

RUDOLPH *Andantino* ♩ = 92

stay here, finish must I the ar-ticle for my new jour-nal "The re-sto per ter-mi-nar l'ar-ti-co-lo di fon-do del "Ca-

Andantino ♩ = 92

23

*pp*

RUDOLPH

Beaver!" Five minutes only, I know well the work. -storo." *Cin-que minuti. Co-nosco il mestier.*

MARCEL

Be quick, then. *Fa pre-sto.*

COLLINE

We'll await you *T'aspetterem dab.*

(takes a light from the table  
and goes to open the door; Mar-  
cel, Colline and Schaunard go  
out and descend the staircase.)

RUDOLPH

Five minutes on - ly  
*Cin-que mi-nu-ti.*

MARCEL

De-lay and you'll hear the chorus.  
*Se tar - di, u - drai che co-ro!*

COLLINE

at the porter's lodge.  
*-bas-so dal por-tier.*

**Allegro vivo. (I. tempo)**

SCHAUNARD

You must cut short the Beaver's growing tale!  
*Ta-glia cor-ta la co-da al tuo Ca-stor!*

**24** **Allegro vivo. (I. tempo)**

(from without)

MARCEL

Look to the stair-case;  
*Occhio al-la sca-la.*

RUDOLPH

(on the landing near the open door  
holding up the candle)

Go slowly!  
A - da - gio!

MARCEL

keep well to the handrail.  
*Tienti al - la rin - ghie - ra.*

*pp*

SCHAUNARD

(the voices of Marcel, Schounard and Colline continually receding)  
(from without)

May the por - ter be  
*Ma - le - det - to por -*

COLLINE (from without)

How plagu - ing dark tis!  
*E' bu - io pe - sto!*

SCHAUNARD

damned!  
*- tier!*

COLLINE (crying out)

I have tumbled!  
*Ac - ci - den - ti!*

(noise as of one falling)

*f* *ff*

RUDOLPH

*rapidamente*

Col - line, are you dead yet?  
*Col - li - ne, sei mor - to?*

*ppp*

MARCEL

(further off)

Musical staff for Marcel, featuring a bass clef and a key signature of three flats. The staff contains a few notes and rests, indicating a distant presence.

Come quickly!  
*Vien presto!*

COLLINE (in the distance from the bottom of the staircase)

Musical staff for Colline, featuring a bass clef and a key signature of three flats. The staff contains a few notes and rests, indicating a distant presence.

Not this time!  
*Non an - cor!*

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs and a key signature of three flats. The music consists of a series of eighth notes in the bass line and a few notes in the treble line, ending with a *pp* dynamic marking.

(Rudolph shuts the door, puts down the light, clears a corner of the table, places on it pen and paper, then sits down and sets himself to write after having put out the other candle which had remained burning.)

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs and a key signature of three flats. The music is marked *a Tempo* and *pp*, with a complex rhythmic pattern in the bass line.

25

**Allegretto**

(writes, breaks off, thinks, turns again to write)

Piano accompaniment for the third system, featuring a grand staff with treble and bass clefs and a key signature of three sharps. The music is marked *pp* and includes trills (*tr*) in the treble line.

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs and a key signature of three sharps. The music is marked *mf* and includes trills (*tr*) in the treble line.

(Is restless, destroys the writing and throws

RUDOLPH

down the pen)

(to himself)

(A timid knock on the door is heard)

Musical staff for Rudolph, featuring a treble clef and a key signature of three sharps. The staff contains a few notes and rests, indicating a distant presence.

I'm out of humour!  
*Non sono in ve - na.*

Piano accompaniment for the fifth system, featuring a grand staff with treble and bass clefs and a key signature of three sharps. The music is marked *p* and includes a complex rhythmic pattern in the bass line.

MIMI **Lento**

(without)

RUDOLPH

Pardon.  
*Scusi.* (rising)

Excuse me. My candle's gone  
*Di grazia, mi s'è spento il*

Who's there? 'Tis a la-dy!  
*Chi è la!?* *U-na donna!*

**Lento**

*ppp*

MIMI

(at the door with an extinguished candle and a key)

out.  
*tume.*

Pray, would you?..  
*Vor - reb - be?.*

No, I thank you!  
*Non occor - re.*

RUDOLPH (runs and opens)

has it?  
*Ecco.*

Pray, be seated a moment.  
*S'accomodi un momento.*

**All° agitato**

(enters, but is seized with a fit of coughing)

MIMI

RUDOLPH (pressing)

(pressing)

I beg you enter.  
*La prego, entri.*

Are you not well?.....  
*Si sen - te ma - le?*

**All° agitato**

*espressivo*

*poco rit.*



MIMI (coughs)

No... Nothing.  
No... nul - la.

RUDOLPH

You are quite pale!  
Im - pa - li - di - sce!

*accelerando*

MIMI *poco rall.*

My breath!.. 'tis the staircase...  
Il re - spir..... Quelle sca - le...

(swoons, and Rudolph has hardly time to support her and place her on a chair while she drops)

*poco rall.*  
*pp*

her candlestick and key)

RUDOLPH (Embarrassed) *a piacere* (goes to fetch

What can I do to aid her? Ah!  
Ed o - ra co - me fac - cio?.. Co -

**Allegretto sostenuto** (looking at her with great interest)

RUDOLPH *Lento a piacere*

water and sprinkles it on her face)

this! How ve\_ry pale her face is!  
-si! Che vi - so d'am - ma - la - ta!

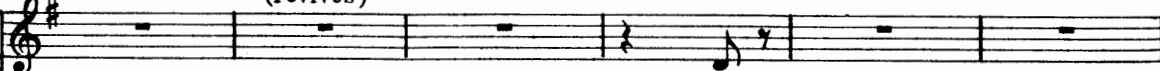
**Allegretto sostenuto**

*pp* *col canto*

## Andante moderato ♩=88

MIMI

(revives)

Yes!  
*Si.*

RUDOLPH

Do you feel better?  
*Si sen-te meglio?*Here'tis ve - ry  
*Qui c'è tan - to*

26

## Andante moderato ♩=88

RUDOLPH

(Mimi makes signs in the negative)

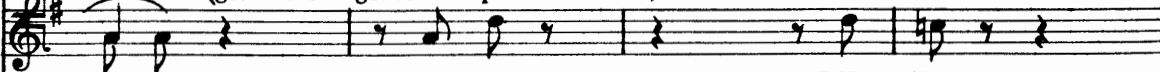
chil - ly, Nearer the fire be seated an instant!  
*fred - do. Seg - ga vi - ci - no al fuoco... A - spet - ti...*A lit - tle  
*un po' di*

MIMI

*pp*'Thank you!  
*Gra - zie.*Not so much, please!  
*Poco, po - co.*Thank you!  
*Gra - zie.*

RUDOLPH

(gives her a glass and pours out wine)

wine  
*vi - no...*For you.  
*A lei.*Like this?  
*Co - si?*

MIMI (drinks)

(rising, looks for her candlestick)

Now please allow me to light my candle, I'm feeling much  
*O - ra per - metta che accenda il tri - me. E tut - to pas -*

*lento*  
RUDOLPH

How lovely a maiden!  
(*Che bella bam - bi - na!*)

MIMI

(prepares to go)

better.  
*- sa - to.*

Yes!  
*Si!*

Thank you!  
*Gra - zie.*

RUDOLPH

(sees the candlestick on the floor, picks it up, re-  
lights it and hands it to Mimi without speaking.)

What? so quickly?  
*Tan - ta fret - ta?*

MIMI

(outside)

Now, good evening.  
*Buona se - ra.*

Oh! how  
Oh! sven-  
(returns suddenly  
to the table)

RUDOLPH

(accompanies her to the door)

*rall.*  
*dolce*

Now, good evening.  
*Buona se - ra.*

27

## Un poco più mosso ♩=126

MIMI

(re-entering, but stops on the threshold of the door which remains open)

stu - - pid, how stu - pid, the key of my poor cham - ber,  
 - ta - - ta, sven - ta - ta! La chia - ve del - la stan - za

## Un poco più mosso ♩=126

*p con agitazione*

MIMI

where can I have left it?  
 do - ve l'ho la - scia - - ta?

RUDOLPH

Come, stand not in the door - -  
 Non sti - a sul - l'u - -

*mf*

MIMI

(Mimi's light goes out)

Good gra - cious!  
 Oh Di - o!

RUDOLPH

- way, your can - dle is flick' - ring in the wind.....  
 - scio; il lu - me va - cil - la al ven - - to.

*dolce*

MIMI

please light it just once more!  
*Tor - ni ad ac - cender - lo.*

RUDOLPH

(Runs with his candle, but as he nears the door his light  
too is blown out; the room remains in darkness.)

Oh dear! Now there's mine gone  
*Oh Dio!... An - che il mio s'è*

Musical score for the first system, including vocal lines for Mimi and Rudolph and piano accompaniment.

MIMI

(groping about she reaches the table  
and deposits the candlestick)

Ah! and the key where can it be?  
*Ah! e la chiave o - ve sa - rà?*

RUDOLPH

(finds himself near

out, too.  
*spen - to!*

What a  
*Bu - io*

Musical score for the second system, including vocal lines for Mimi and Rudolph and piano accompaniment.

MIMI

I'm so sor-ry.  
*Di - sgrazia - ta!*

RUDOLPH

(the door and fastens it)

nuisance!  
*pe - sto!*

Where can it be?.....  
*O - ve sa - rà?.....*

Musical score for the third system, including vocal lines for Mimi and Rudolph and piano accompaniment.

(with politeness, and advancing cautiously)

MIMI

Pray for - - give your tiresome little neigh - bour.  
*Im - - por - - tu - na è la vi - ci - na...*

28

*mf*

MIMI

*p*

Pray for - give your tire - some  
*Im - por - tu - na è la vi -*

RUDOLPH (Turns where he hears the voice)

Nothing, I as - sure you!  
*Ma le pa - re!...*

MIMI

(looks for the key on the floor, sliding over it)

neigh - bour.....  
 - ci - na.....

RUDOLPH

*p*

Do not men - tion it, I pray you.  
*Co - sa di - ce, ma le pa - re!*

MIMI

Look for it.  
*Cer - chi*

RUDOLPH

(knocks against the

29

*dolce*

I'm look - ing!  
*Cer - co.*

*dolce e legato*

MIMI

RUDOLPH

Where can it be? Have you found it?  
*O - ve sa - rà?.. L'ha tro - va - ta?..*  
 table, deposits his candlestick and searches for the key with his hands on the floor) (Finds the key; lets an exclamation

Ah!  
Ah!

MIMI

I think so.  
*Mi par - ve...*

RUDOLPH

escape; suddenly checks himself and puts key in his pocket)

No!  
*No!*

In ve - ry.  
*in ve - ri -*

MIMI

(searches by feeling)

Found it?

Cer - ca? (feigns to search;

RUDOLPH

truth.  
-tà!

*rit.*

*a Tempo*

*rall. un poco*

*f*

*p*

RUDOLPH

but guided by Mimi's voice and movement, tries to approach her)

Not yet!  
Cer - co!

(Mimi stoops to the floor,

*f espressivo*  
*rall.*

*p*

MIMI

continually feeling; at this moment Rudolph approaches her, and stooping, his hand meets Mimi's)

*Andantino affettuoso* ♩=58

Ah!  
Ah!

(holding Mimi's  
*dolcissimo*)

RUDOLPH

30

*Andantino affettuoso* ♩=58

Your  
Che

*dim. e rall. .... stentate*

*pp*

*sfz*



RUDOLPH

ti-ny hand is frozen! Let me warm it in to life. Our search is  
 ge-li-da ma-ni-na, se la la-sci riscal-dar. Cer-car che

*pp*

RUDOLPH

use-less; In darkness all is hid-den.  
 gio-va? Al bu-io non si tro-va.

*m.s.*

RUDOLPH

Ere long the light of the moon shall  
 Ma per for-tu-na è una not-te di

RUDOLPH

aid us,..... Yes, in the moon-light our search let us con-tin-ue. So  
 lu-na,..... e qui la tu-na l'ab-bia-mo-vi-ci-na. A-

*rall:..... affrett. poco rit:.....*

*rall:..... affrett. poco rit:.....*

(Mimi tries to withdraw her hand)

RUDOLPH ..... a Tempo

list-en, pretty maiden, while I tell you in a mo-ment Just who I  
 -spet-ti si-gno-ri-na, le di-rò con due pa-ro-le chi son, chi

*pp* ..... a Tempo *m.s.*  
*poco rall:*.....

RUDOLPH *p*

am, What I do, and how I live.....  
 son, e che fac-cio, co-me vi-

*pp* a Tempo *poco affrett.* a Tempo

(Mimi is silent; Rudolph lets go her hand, when recoiling she finds a chair, into which she drops as if overcome by emotion)

RUDOLPH *rall:*.....

..... Shall I? I  
 -vo. Vuo - le? Chi

*pp* *rall:*.....

*Red.* \*

RUDOLPH *Andante sostenuto*

**31** am, I am, I am a po-et. What's my em-  
 son? chi son? Sono un po-e-ta. Che co-sa

*Andante sostenuto*

*p* *f* *pp*

RUDOLPH

-ployment?                      Writ-ing! Is that a liv-ing?                      Hardly!  
*fac-cio?*                      *Scri-vo. E co-me vi-vo?*                      *Vi-vo.*

*p espress.*                      *rall:.....*

RUDOLPH

Andante lento ♩ = 52

[82] *dolce* *p*                      *pp*

I've wit tho'wealth be wanting; Ladies of rank and  
*In po-ver-tà mia lie-ta scia-lo da gran si-*

Andante lento ♩ = 52

RUDOLPH

fashion... all inspire me with passion, In dreams and fond ill-us-ions or castles in the  
*-gno-re.... rime ed in-ni d'a-mo-re. Per so-gni e per chi-me-re e per castelli in*

*pp*

RUDOLPH

air.....                      Richer is none on earth                      than I!                      Bright  
*a-ria....*                      *l'a-ni-ma ho mi-lio-na-ria.*                      *Ta-*

*cres.*                      *allarg.*                      *f*                      *rit.*

*allarg.*                      *rit.*

RUDOLPH

eyes as yours, be - lieve me,..... Steal my price-less  
 - lor dal mio for - zie - re..... ru - ban tutti i gio -

*Sostenendo largamente*

*p con grande espress.*

RUDOLPH

jew - els In Fan - cy's store - house cher - ish'd. Your  
 - iel - li due la - dri: gli oc - chi bel - li. V'en -

*dolciss.*

RUDOLPH

ro - guish eyes have robb'd me, Of all my dreams be.reft me,  
 - trar con voi pur o - ra, ed i miei so - gni usa - ti

*dolciss.*

*p*

*poco allargando*

RUDOLPH *con anima*

dreams that are fair yet fleet.ing..... Fled are my tru - ant  
 e i bei so - gni mie - i..... to - sto si di - le -

*poco allargando*

*p*

RUDOLPH

*dolciss. molto rall. a Tempo*

fan - cies, Regrets I do not cher - ish.  
- guar !..... Ma il fur - to non m'ac - co - ra

33

*stent.*

*Opp.*

break - ing, now gold - en love is  
stan - za la dol - ce spe

*allarg.*

RUDOLPH

For now..... life's rosy morn is break - ing, now gold - en love is  
poi - ché,..... poichè v'ha pre - so stan - za la dol - ce spe -

*allarg.*

wak - ing !.....  
- ran - za !.....

RUDOLPH

*dolciss.*

wak - ing !.....  
- ran - za !.....

Now that I've told my sto - ry,  
Or che mi co - no - sce - te

34

RUDOLPH

con anima  
stentando

allarg.

prayer tell me yours, too, tell me frankly, who are you?  
*par-la - te vo - i, dehlpar-la - te. Chi sie - te?*

*pp* *f con anima* *allarg. p*

RUDOLPH

rall.

(Mimi a little hesitating, but decides to speak)

Say will you tell?.....  
*Vi piac - cia dir!.....*

*pp* *ppp allarg. e dim. molto*

*col canto*

MIMI

(still seated)  
con semplicità

Andante lento ♩ = 40

Yes. They call me Mi - mi, But my name is Lu -  
*Sì. Mi chia - ma - no Mi - mè, ma il mio no - me è Lu -*

**35** *pp* *p* *pp*

Andante lento ♩ = 40

MIMI

- ci - a..... My sto - ry is a short one..... Fine sat - in  
 - ci - a..... *La sto - ria mia è bre - ve..... A te - la o a*

*ppp*

MIMI

stuffs or silk I deft-ly em - broi-der; I am content and  
 se - ta ri - camo in ca - sa e fuo - ri... Son tran - quil - la e

MIMI

hap - py, The rose and li - ly I make for pas - time.... These  
 lie - ta ed è mio sva - go far gi - gli e ro - se..... Mi

*rall:.....*

Andante calmo ♩=54

MIMI

flow-ers give me pleasure as in magical accents They speak to me of  
 piaccion quel - le co - se che han st' dolce ma - li - a, che par - la no d'a-

**36** Andante calmo ♩=54

*dolcemente*

*dolce*

*molto piano*

MIMI

love, of beau-teous spring-time..... Of  
 - mor, di pri - ma - ve - re,..... che

*rit.*

*col canto*

*tr*

*pp*

MIMI

fan - cies and of vi - sions bright they tell me,..... such as  
*par - la - no di so - gnie di chi - me - re,..... quel - le*

*pp*

MIMI *a Tempo*

po - ets, and on - ly po - ets know, Do you hear me?  
*co - se che han nome po - e - si - a... Lei m'in - ten - de?* (moved)

RUDOLPH

*a Tempo* Yes.  
*Sì.*

*rall:.....*

MIMI *Lentamente*

They call me Mi - mi, But I know not why!  
*Mi chiama - no Mi - mi, il per - chè non so.*

*Lentamente*

*molto espressivo pp pp pp*

MIMI *Allegretto moderato* ♩ = 144  
*con semplicità*

All by my - self I take my frugal sup - per; To mass not oft re -  
 [37] So - la, mi fo il pran - zo da me stes - sa. Non va - do sempre a

*Allegretto moderato* ♩ = 144

*p*



MIMI

*poco rall:*..... *a piacere*

-pair-ing, Yet oft I pray to God. In my room live I lone-ly,  
*mes-sa ma prego assai il Si-gnor. Vi-vo so-la, so-let-ta,*

*pp poco rall:*..... *col canto*

MIMI

*a Tempo*

Up at the top there in my lit-tle cham-ber A - bove the  
*là in u-na bian - ca ca - me - ret - ta: guar - do sui*

*a Tempo*

*p*

MIMI

*poco rall:*.....

*Andante molto sostenuto*  
*con molta anima*

housetops so lof - - ty. Yet, when the frost is  
*tet - ti e in cie - - lo, ma quando vien lo*

*poco rall:*.....

*Andante molto sostenuto*

38

*pp*

MIMI

ov - - er, There first the sunlight greets me.....  
*sgè - - lo il pri-mo so-le è mi - - o.....*

*cres. poco a poco*

MIMI *con grande espansione**allarg.*

Spring's first sweet fra-grant kiss is mine!..... is  
*il pri - mo ba - cio del - l'a - pri - - le è*

MIMI

*a Tempo con espansione intensa**rall.....*

mine!..... Her first bright sun - beam is  
*mi - - o!..... il pri - - mo so - - le è*

MIMI

*I. Tempo andante agitando appena**Sostenendo*

mine! A rose, as her pe - tals are ope - ning, Do I tenderly  
*mi - - o! Ger - moglia in un va - so u - na ro - sa... Foglia a foglia la*

*I. Tempo andante agitando appena*

MIMI

*allarg.**ten.*

cher - ish. Ah! What a charm lies for me in her  
*spi - o! Co - sì gen - til il pro - fu - mo d'un*

*allarg.**col canto*

MIMI *calmo come prima*

frag - rance!..... A - las! those flow'rs I  
 fior..... Mai fior ch'io fac - cio, ah.

*calmo come prima* *pp* *ppp*

MIMI

make, The flow'rs I fa - shion, a - las! they have no  
 -mè!..... i fior ch'io fac - cio, ah - mè, non han - no o-

*poco rit:*

MIMI *senza rigore di tempo con naturalezza*

per - fumel! More than just this I cannot find to tell you,  
 -do - re! Altro di me non lesa - pre - i narra - re:

a Tempo *rall:*.....

*pp*

MIMI

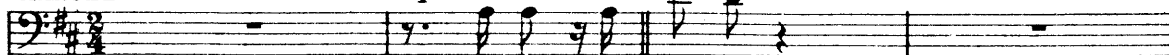
I'm a tiresome neighbour that at an awkward moment intrudes up-on you.  
 so no la sua vi - ci - nachela vien fuo - ri d'ora a impo - tu - nare

*rall.*

(At the shouts of his friends Rudolph is annoyed)

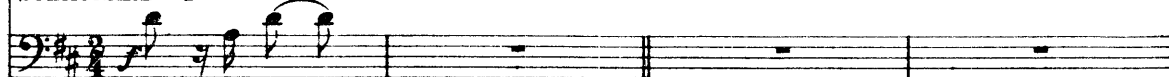
Allegretto ♩ = 100

MARCEL

*a piacere*

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

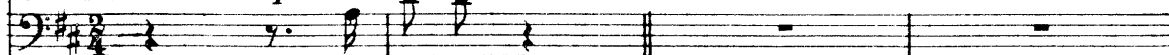
(From the courtyard)

SCHAUNARD *a piacere*

Eh! Rudolph!  
Ehi! Rodol-fo!

(from below)

COLLINE

*a piacere*

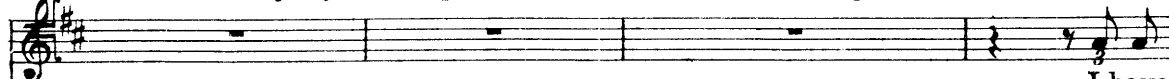
Ho! Rudolph!  
Ro-dol-fo!

39

Allegretto ♩ = 100

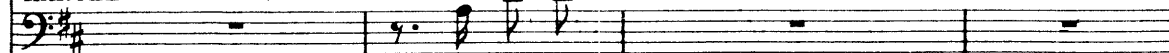
Piano accompaniment for the scene. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand staff has a melodic line with triplets and a crescendo. The left-hand staff has a bass line with a triplet and a crescendo. The tempo is Allegretto ♩ = 100. The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

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



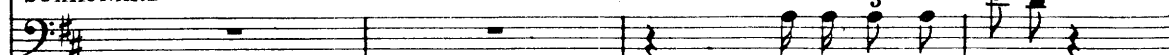
I have  
Scrive an-

MARCEL



Don't dawdle!  
Lu-ma-ca!

SCHAUNARD



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

COLLINE



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

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

(Approaching the window a little)

MIMI

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

Who are they?

RUDOLPH

Chi son?

(Turning to Mimi)

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

still three lines to finish.

My friends.

-cor tre righe a vo-lo.

A - mi - ci.

SCHAUNARD

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

Come, or you will

Sen - ti - rai le

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

RUDOLPH

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

I'm not lone-ly, we are

Non son so - lo. Siamo in

MARCEL

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

What do you there so lone-ly?

Che te ne fai lì so - lo?

SCHAUNARD

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

catch it!

tue.....

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

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

RUDOLPH

*a Tempo*

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

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

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

*a Tempo*

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

40

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

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

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

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

*pp*

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

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

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

*pp*

Largo sostenuto ♩=58

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

RUDOLPH

*p* *3* *dolciss.*

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

MARCEL

And poe - try let flow.....

Tro - vò la po - e - si - a.....

41

Largo sostenuto ♩=58

*pp*

RUDOLPH

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

MARCEL

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

RUDOLPH

As thus I watch you,..... The dream that I would ev - er, ever dream re -  
 in te, rav - vi - so..... il so - gno ch'io vor - re - i sem - pre so -

*f*

MIMI

(with emotion)  
*con anima*

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

- turns.  
 - gnar!

Heart to heart, and  
 Fre- mon già nel-

*ff cres. molto*

*fff largamente sostenuto*

MIMI

RUDOLPH

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

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

*P espressivo*

*dim.*

MIMI

*sostenendo*

RUDOLPH

(placing his arm round Mimi)

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

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

*pp*

*ppp sostenendo*



(yielding to her lover's embrace)

MIMI *mormorando*

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

RUDOLPH

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

MIMI

**Sempre più sostenuto**

(disengaging herself)

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

RUDOLPH

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

No, per pie - tà!

fair - est flower is love.....

My

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

Sei

**Sempre più sostenuto**

MIMI

Your comrades a - wait you.

RUDOLPH

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

sweet heart!.....

Do you then dis -

mi - a!.....

Già mi man - di

MIMI

(hesitating)

Musical staff for Mimi's first line of music, showing a melodic line with a hesitating expression.

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

RUDOLPH

(gently)

Musical staff for Rudolph's first line of music, showing a melodic line with a gentle expression.

- miss me?  
vi - a?

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

Piano accompaniment for the first system, featuring a left hand with a waltz-like rhythm and a right hand with chords. Dynamics include *ppp armonioso* and *pppp*. A *Red.* (Reduction) mark is present.

MIMI

*rit.....*  
(coquettishly)

Calmo

Musical staff for Mimi's second line of music, showing a melodic line with a coquettish and calm expression.

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

RUDOLPH

(surprised)

Musical staff for Rudolph's second line of music, showing a melodic line with a surprised expression.

What? Mi-mi!  
Che?... Mè-mi!

Calmo

Piano accompaniment for the second system, featuring a left hand with a waltz-like rhythm and a right hand with chords. Dynamics include *col canto*, *pp*, *espress.*, and *poco affrett.*. A box with the number **43** is present.

RUDOLPH

(insinuatingly)

Musical staff for Rudolph's third line of music, showing a melodic line with an insinuating expression.

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

Piano accompaniment for the third system, featuring a left hand with a waltz-like rhythm and a right hand with chords. Dynamics include *pp* and *ppp*.

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

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

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

*rit. molto*

*rall. e dim. molto* *pppp*

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

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

RUDOLPH (lovingly aids Mimi to put on her shawl) *p*  
 -turning? Take my arm, my little maiden  
 -tor-no? *Dammi il braccio, mi pic-ci-na....*

$\text{♩} = 58$

*pp* *pp dolciss.*

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

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

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

*sostenuto* *m.s.*

MIMI (behind) *perdendosi*

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

RUDOLPH (behind) *perdendosi*

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

*ppp* *allargando*

MIMI *pp* *perdendosi* (curtain)

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

RUDOLPH *pp* *perdendosi*

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

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

*due Red.*

\*  
End of Act. I.

«... Gustave Colline, the great philosopher; Marcel, the great painter; Rudolph, the great poet; and Schanard, the great musician - as they were wont to style themselves - regularly frequented the Cafè Momus where, being inseparable, they were nicknamed the four musketeers.

Indeed they always went about two together, played together, dined together, often without paying the bill, yet always with a beautiful harmony worthy of the Conservatoire Orchestra.»

*«... Gustavo Colline, il grande filosofo; Marcello, il grande pittore; Rodolfo, il grande poeta; e Schanard, il grande musicista - come essi si chiamavano a vicenda - frequentavano regolarmente il Caffè Momus dove erano soprannominati: I quattro Moschettieri: perchè indivisibili.*

*«Essi giungevano infatti e giocavano e se ne andavano sempre insieme e spesso senza pagare il conto e sempre con un «accordo» degno dell'orchestra del Conservatorio.»*

Mademoiselle Musetta was a pretty girl of twenty...

Very coquettish; rather ambitious; but without any pretensions to spelling.

Oh, those delightful suppers in the Quartier Latin!

A perpetual alternative between a blue brougham and an omnibus; between the Rue Breda and the Quartier Latin.

Well, what of that? From time to time I feel the need of breathing the atmosphere of such a life as this. My madcap existence is like a song; each of my love-episodes forms a verse of it; but Marcel is its refrain.

*«Madamigella Musetta era una bella ragazza di venti anni...*

*«Molta civetteria, un pochino di ambizione e nessuna ortografia...*

*«Delizia delle cene del Quartiere Latino...*

*«Una perpetua alternativa di brougham bleu e di omnibus, di via Breda e di Quartiere Latino.*

*«- O che volete? - Di tanto in tanto ho bisogno di respirare l'aria di questa vita. La mia folle esistenza è come una canzone; ciascuno dei miei amori è una strofa, - ma Marcello ne è il ritornello.»*



# SECOND ACT

## IN THE LATIN QUARTER

A conflux of streets; where they meet, a square flanked by shops of all sorts; on one side, the Café Momus.

### CHRISTMAS EVE

A vast, motley crowd; soldiers, serving-maids; boys, girls, children, students, work girls, gendarmes etc. etc. Outside their shops vendors are bawling, inviting purchasers. Aloof from the crowd, Rudolph and Mimi walk up and down; Colline is near a rag shop. Schaunard stands outside a tinker's buying a pipe and a horn. Marcel is being hustled hither and thither. Sundry townsfolk are seated at a table outside the Café Momus. It is evening. The shops are decked with tiny lamps; a huge lantern lights up the entrance to the Café.

$\text{♩} = 112$   
**Allegro fucoso**  
*in due*

**HAWKERS**

Bass I. (shouting) *ff*

(outside their shops)

Come, buy my o-ranges!  
*A - ran.ci, dat.te-ri!*

Bass II. *ff*

Come, buy my o-ranges!  
*A - ran.ci, dat.te-ri!*

**THE CROWD**

Soprani *ff*

(including students, workgirls, townsfolk and others)

Ah!.....  
 Ah!.....

Tenori *ff*

**THE STREET ARABS**

What.....  
 Quan -

Fine ap-ples! look at them!  
*A - ran.ci, nin.no-ii!*

Hot roasted chest\_nuts. Trinkets and cros\_ses, Fine hard - bake!.....  
*Cal - di i mar - ro - ni. Nin - no - li, cro - ci. Tor - ro - ni!.....*

Hot roasted chest\_nuts. Trinkets and cros\_ses, Fine hard - bake!.....  
*Cal - di i mar - ro - ni. Nin - no - li, cro - ci. Tor - ro - ni!.....*

Ah!.....  
 Ah!.....

a rack - et! What up\_roar!  
 - ta fol - la! Che chias.so!

Hot roasted chest\_nuts! ex - cellent tof\_ee and hardbake!  
*Cal - di i mar - ro - ni e ca - ra - mel - le. Tor - ro - ni!*

HAWKERS

..... Cream foam - ing and froth - y!.....  
 ..... Pan - na ..... mon - ta - tal.....

..... Fine hard - bake! Fine hard - bake!.....  
 ..... Oh! la ..... cro - sta - tal.....

(Curtain rises)



**HAWKERS**

VUOTA (some)

Try our can - dy! (some)  
Ca - ra - mel - le!

**THE CROWD**

Flow'rs for the  
Fio - ri alle

What an up - roar!  
Quan - ta fôl - la!

**STREET ARABS**

Rur a - -  
Su, cor - -

VUOTA *ff*

(others) (some)

Try our can - dy!  
La cro - sta - ta!

Fat larks and or - to - lans!  
Frin - guel - li, pas - se - ri!

la - dies! Cream for the ba - bies!  
bel - le! Pan - na mon - ta - ta!

Look at them!  
Dat - te - ri!

Hold fast to me, what up - roar!  
Strin - gi - ti a me, che chias - so!

- long! Hold fast to me. Haste a - long!  
- riam! Strin - gi - ti a me. Su, cor - riam!

Swiftly let us haste a - long!  
Su, cor - ria - mo, su, cor - riam!

*a* 415494 *a*

(some)

(others)

Hot roasted chest - nuts! ex - cell - ent  
Cal - di mar - ro - ni! Pan - na, tor -

(some)

(others)

Look at our tof - fee! Look at our  
Lat - te di coc - co! Oh! la cro -

(all)

Come, let us pass, let us pass!  
Da - te il pas - so, cor - riam!

(all)

Come, let us pass, let us pass!  
Da - te il pas - so, cor - riam!

(some)

(others)

Look at our ap - ples! Look at our  
Dat - te - ri, a - ran - ci! Lat - te di

hard - bake!  
- ro - ni!

can - dy!  
- sta - ta!

What a rack - et - ing, let us go!.....  
Quan - ta fol - la! su, par - tiam!.....

What a rack - et - ing, let us go!.....  
Quan - ta fol - la! su, par - tiam!.....

chest - nuts!  
coc - co!

Hot roasted  
Cal - di mar

(all)

Rich cream and froth-y! Chocolate and  
Pan - na mon - ta - ta, nin - no - li, tor -

(all)

Hard - bake and can - dy! Here you have them  
A - ran - ci, fio - ri, dat - te - ri, tor -

ah!..... Ho! make  
ah!..... Da - te il

ah!.....  
ah!.....

chestnuts! Chocolate and tof - fee!  
- ro - ni! Nin - no - li, tor - ro - ni!

tof - fee!  
- ro - ni!

han - dy!  
- ro - ni!

way there!  
pas - so!

(shouting to the waiters who run to and fro)

Tenori

(gridando) (gridando)

Come a - long! With the  
Pre - sto qua! Un bic -

Bass

(gridando)

Come a - long!  
Ca - me - rier!

FROM THE CAFÉ

THE CROWD

FROM THE CAFÉ

Ah!..... What a racket!  
 ah!..... Quanta fol-la!

Hold fast to welcome a -  
 Stringi-tia me, cor -

(4 soli)

Hold fast to welcome a -  
 Stringi-tia me, cor -

(some)

Chaffinches! Or-to-lans! Chestnuts all  
 Fringuelli e pas-se-ri! Cal-di mar-

beer! Hith-er! Some beer!  
 -chier! Cor-ri! Da ber!

Wait-er!  
 Bir-ra!

*p*

Em-ma,  
 Em-ma!

quan-do ti chia-mo!  
 why,dont you hear me!

(2 sole)

long!  
 -riam!

What racket-ing  
 Che chias-so,

(all)

long!  
 -riam!

(others)

hot!  
 -ron!

Ex-cel-lent chest-nuts!  
 Vo-gli-una lan-cia!

(all)

Fine or-an-ges!  
 A-ran-ci,

Some beer!  
 Da ber!

Hal-lo!  
 O-là!

Bring me a drink!  
 Dunque?Un caf-fè!

Come a-long!  
 Ca-me-rier!

*a* 115494 *a*

HAWKERS.  
Bass

(all)

*ffb*

Cho\_colate! jer\_seys! Who'll buy my carrots!  
Lat\_te di coc\_co! Giub\_be! Ca\_ro\_te!

(they move away)

THE CROWD

Hold fast to me!  
Strin\_gi.ti a me!

(moving away)

What a rack.et!  
Quan\_ta fol\_la,

(moving away)

Chestnuts all hot!  
Cal\_di i mar\_ron!..

Look at our or\_anges,  
Dat\_te ri! nin.no.li,

*ff*

THE CROWD

let us go!  
su,par.tiam!

ap\_ples and flowers!  
a\_ran\_cie fior!

SCHAUNARD

(\*)

*f*

What a dreadful *Re!*..... What a dreadful  
*Fal-so que-sto Re!*..... *fal-so que-sto*

4

SCHAUNARD

(Pushing through the crowd, Rudolph and Mimi, arm in arm, approach a bonnet-shop.)

*Re!* What's the price of the lot?  
*Re!* *Pi-pae cor-no quan-t'è?..*

8

MIMI *Lo stesso movimento*

*p*

Let's go and buy the bonnet!  
*Andiam per la cuffietta?*

RUDOLPH

*p*

Let's go.  
*Andiam...*

COLLINE (to the clothes dealer who has been mending a coat for him.)

*p*

It's rather shabby,  
*È un poco u - sa - to...* but sound and not ex-  
*ma è serio e a buon mer.*

*Lo stesso movimento*  
*legato e un poco sostenuto*

*p*

MIMI

*dolce*

To thee I'm cling - ing Let's  
A te mi strin - go... An -

RUDOLPH.

Hold tightly to my arm, love! Let's  
Tien - ti al mio braccio stret - ta... An -

MARCEL

(alone in the midst of the crowd, with a parcel under his arm, ogling the girls by whom he is jostled)

COLLINE

(he pays, and then carefully consigns the books to the various pockets of his long-coat)

- pen - sive!  
- ca - to...

MIMI

go!  
- diam!

RUDOLPH.

(they enter the bonnet-shop.)

go!  
- diam!

MARCEL

I feel somehow as if I fain must shout: Ho! laughing lasses,  
Io pur mi sen - to in ve - na di & ri - dar: Chi vuol, don - nine al -

*f rit.* a Tempo

A HAWKER.

(crossing the stage) (shouting.)

Who'll buy my plums?  
*Pru-gne di Tours!*...

HAWKERS.

Salmon!  
*Trote!*

Or anges!  
*Dat.te.ri!*

MARCEL

(accosting a girl)

Will you play at..... love?.....  
*- legre, un po' d'a - - mor?.....*

Let's play to-  
*Fac.ciamo in.*

HAWKER.

Who'll buy my plums!  
*Pru-gne di Tours!*

MARCEL

-ge - ther, Let's play the game of buy and sell!  
*-sie - me... fac - cia-mo a ven - dere e a com-prar!...*



(a group of girls enter)

MARCEL

(the girl runs away, laughing)

Who'll give a penny for my virgin heart?  
*Io do ad un soldo il ver-gi-ne mio cuor!*

SCHAUNARD

(strolls about in front of the Café Momus waiting for friends; and armed with his huge pipe and hunting-horn, he intently watches the crowd.)

Surging onward, ea-ger, breathless, moves the madding  
*Fra spin-to-ni e pe - - sta - te ac - cor - ren - do af -*

Sop. 1<sup>!</sup>

SALESWOMEN

Buy our pret-ty scarf-pins! Try our tof-fee and our  
*Nin - no - li, spil - let - te! Dat - te - ri e ca - ra - -*

Sop. 2<sup>!</sup>

Buy our pret-ty scarf-pins! Try our tof-fee and our  
*Nin - no - li, spil - let - te! Dat - te - ri e ca - ra - -*

SCHAUNARD

throng, as they fro-lic, fro-lic, ev-er in their wild and  
*-fret - ta la fol - la e si di - let - ta nel pro-var gio-ie*

5

*P leggiero*

hardbake!.....  
- mel - le!.....

hardbake!.....  
- mel - le!.....

HAWKERS  
Bassi

Flowers for the ladies!  
*Fio - ri alle bel - le!*

STREET ARABS.

SCHAUNARD  
*mf* Ah!.....  
Ah!..... (looks pityingly over Colline's shoulder)

mad..... insane en - dea\_vour!  
mat - te..... in\_sod - di - sfat - te....

COLLINE  
(comes up, waving an old book in triumph)

Such a rare co\_py!  
*Co - pia ra - ra, anzi*

MARCEL

(on reaching the Café, shouts to Schaunard and Colline.)

To  
A

SCHAUNARD

Honest fel low!  
*Uo - mo one - sto!*

COLLINE

well nigh unique; a gram\_mar of Ru - nic!  
u - ni - ca; la gram - ma - ti - ca Ru - ni - ca!

*Sostenendo un poco*

RUDOLPH (coming out of the milliner's with Mimi.)

Come a long; my friends are  
*Vie - - ni, gli a - mi - cia -*

MARCEL

sup - per!  
*ce - nal*

He's gone to buy a bon - net!  
*En - trò da una mo - di - sta.*

SCHAUNARD

Ho! Ru - dolph!  
*Ro - dol - fo?*

COLLINE

Ho! Ru - dolph!  
*Ro - dol - fo?*

*p Sostenendo un poco*

(Marcel, Schaubard and Colline try to find an empty table outside the Café; but there is only one, which is occupied by townfolk. At these latter the three friends glare furiously, and then enter the Café)

MIMI (drawing attention to her pretty new bonnet)

*p* Do you think this rose - trimmed bon - net  
*Mi sta ben que - sta cuf - fiet - ta*

RUDOLPH

wait - - ing!.....  
 - spet - ta - no.....

HAWKERS (some)

Cream of the choi - cest!  
*Pan - na monta - ta!*

*p Sostenendo un poco*

MIMI

suits me?.....  
ro - - sa?.....

STREET ARABS.

(some)

Cho - cola - te pas - ties!  
Lat - te di coc - co!

Bass 1.

*f* Ex - cel - lent hard - bake!  
Oh! la cro - sta - ta!

Bass 2.

*f* Cream of the  
Pan - na mon -

HAWKERS

RUDOLPH

The co - lour suits your dark com - -  
Sei bru - na e quel co - lor ti

Bass 2.

choi - cest!  
- ta - ta!

Tenor

Come a - long!  
Ca - me - rier!

Bass

Come a - long!  
Un bic - chier!

FROM THE CAFÉ

MIMI (looking into a shop-window)

*poco rall:*.....

Oh! what a pretty neck - lace!.....  
Bel vez - zo di co - ral - lo!.....

RUDOLPH

- plex - ion.  
do - na.

FROM THE CAFE

Hurry up!  
*Presto, alà!*

Come a - long!  
*Ra - ta - fià!*

*poco rall:*.....

a T.<sup>o</sup>

RUDOLPH

I've an aunt, a million - - aire; If the good God wills to take her, then shall you  
*Hou no zi - o mi - lio - - na - rio. Se fa sen - no il buon Di - o vo - gli com -*

6

*pp*

*p*

RUDOLPH

(Rudolph and Mimi, thus chatting, proceed to the back of the stage and are lost in the crowd.)

have a neck lace far more fine! *crescendo e stringendo*  
*- prarti un vezzo assai più bel!*

(At a shop in the rear, a shopman, gesticulating frantically, stands on a stool and offers underclothing, nightcaps etc. for sale. Girls in a group surround his shop, and gaily burst out laughing)

Lo stesso movimento,  
ma un po' più animando

STREET ARABS

*f* Ah! ah! ah! ah! ah! ah! ah! ah! ah!  
Ah! ah ah! ah! ah! ah! ah! ah! ah!

Lo stesso movimento,  
ma un po' più animando

*pp stacc.*

STREET ARABS

(laughing)

WORK-GIRLS AND STUDENTS

ah! ah! ah! ah! ah! ah! ah! ah!  
ah! (running up to the street Arabs) ah! ah! ah! ah! ah! ah!

Sop. (laughing) Ah! ah! ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah! ah! ah!

Ten. Ah! ah! ah! ah! ah! ah! ah! ah!  
Ah! ah! ah! ah! ah! ah! ah! ah!

Lo stesso tempo

CITIZENS.

Sop. *p*  
 Let us fol - low the oth - ers!  
*Fac - ciam co - da al - la gen - te!*

Ten.  
 Be care - ful, girls, be  
*Ru - gaz - ze, sta - te at -*

STREET ARABS. (running to another shop)  
 ah!  
 ah!

ah!  
 ah!

ah!  
 ah!

Bass 1.  
 (from the stalls)

Now for the hard\_bake!  
*Oh la cro - sta - ta!*

7 Lo stesso tempo

*p animando poco a poco*

(making for the Rue Mazarin)

What up - roar! What a rack - et!  
*Che chias - so! Quan - ta fol - la!*

care - ful!  
 - ten - te!

Rue Ma - za - rin's the  
*Pi - gliam via Maz - za -*

Ex - cell.ent hard\_bake!  
*Oh la cro - sta - ta!*

Cream from the dai - ry!  
*Pan - na mon - ta - ta!*

*cres.*

Let's get a - way, I'm cho - king!  
Io sof - fo - co, par - tia - mo!

near - est!  
- ri - no!

The coff - ee's com - ing  
Ve - di'il caf - fe e vi -

Cream from the dai - ry!  
Pan - na mon - ta - ta!

Flowers for the la - dies!  
Fio - ri al - le bel - le!

*cres. sempre*

(they enter the café)

(from all sides folk flock to the square; by degrees the crowd collects at the back of the stage.)

Let's go to the "Mo - mus!"  
An - diam là da Mo - mus!

now! Let's go to the "Mo - mus!"  
- cin! An - diam là da Mo - mus!

O - ranges, ap - ples and chest - nuts all hot!  
Nin - no - li, dat - te - ri, cal - di mar - ron!

O - ranges, choc - o - late, hardbake and  
A - ranci, dat - te - ri, nin - no - li,

Chafinches, or - tolans, jun - ket, what  
Frin - guelli, pas - se - ri, pan - na, tor -



(Enter from the café Colline, Schaunard and Marcel, carrying a table. A waiter follows with chairs. The townsfolk seated near seem vexed at the noise which the three friends are making, for they soon get up and walk away.)

Come prima

Ho!.....  
Ahl.....

Ho!.....  
Ahl.....

flowers!.....  
fior!.....

ho!.....  
-ron!.....

Come prima

(Enter Rudolph and Mimi: she notices a group of students)

RUDOLPH

Lo stesso movimento, ma sostenendo  
(in a tone of playful remonstrance)

What is it?  
Che guar - di?...

COLLINE

The vulgar  
Odio il pro.

8 Lo stesso movimento, ma sostenendo

p sostenendo

pp

MIMI

Are you jea - lous?  
Sei ge - lo - so?

RUDOLPH

The man in love is always jealous,  
All'uom fe - li - ce sta il so - spetto ac -

COLLINE

herd I hate, just as did Ho - race!  
- fa - no vol - go al pard'o - ra - zio.

MIMI

Are you  
Sei fe - -

RUDOLPH

dar - ling!.....  
- can - to.....

SCHAUNARD

And I, when I am eat - ing, I can't stand be - ing  
Ed io quan - do mi sa - zio vo'ab - bon - dan - za di

MIMI

then in love?  
- li - ce?

RUDOLPH

*f* *allarg.* *a Tempo* *p*

Ah!..... yes, so much in love! *Are*  
Ah!..... si, tan - to! *E*

MARCEL

*allarg.*

(to the waiter)

We want a supper of the choicest!  
*Vogliamo una ce-na preli - ba - ta.*

Smartly!  
*Le - sto!*

SCHAUNARD

crowded.....  
*spa-zio.....*

*a Tempo*

Formany!  
*Per molti!*

*allarg.....*

MIMI

Yes, deep - ly!  
*Si, tan - to!*

RUDOLPH

you?  
*tu?*

(some) (they enter the café.)

Let's go!  
*An-diam!*

Sop. II.

(others)

Let's go!  
*An-diam!*

Ten.

(others)

At the "Mo - mus!"  
*Là da Mo - mus!*

9

STUDENTS AND WORK-GIRLS

(To the waiter who hurries back into the café while another comes out to lay the table.)

(Rudolph and Mimi reach the café.)

MARCEL

Hasten!  
*Lesto!*

SCHAUNARD

Hasten!  
*Lesto!*

COLLINE

Hasten!  
*Lesto!*

(Archi)

PARPIGNOL - a HAWKER (faintly at a distance)

*Moderato assai*

Who'll buy some pret - ty toys from Par - pi -  
*Ec - co i gio - cat - to - li di Par - pi -*

*Moderato assai*

PARPIGNOL

- gnoll!  
- gnoll.....

(joins his friends and introduces Mimi.)

RUDOLPH

Two pla - ces.  
*Due po - sti.*

So we have  
*Ec - co - ci*

COLLINE

Let's have supper!  
*Fi - nal - men - te!*

*col canto.....*

RUDOLPH

All<sup>o</sup> moderato ♩.=76

come. This is Mi - mi, the mer-ry flow'r - girl, And  
qui. Questa è Mi - mi, ga - ia fio - ra - ia. Il

10

All<sup>o</sup> moderato ♩.=76

RUDOLPH

now she's come to join us, Our par-ty is com-ple-ted,.....  
suo ve-nir com-ple-ta la bel-la com-pa-gni-a,.....

RUDOLPH

rit.....

..... for I,..... for I shall play the po - et,  
..... per - chè..... per.chè son io il po - e - ta

rit.....

RUDOLPH

*espansivo*  
a Tempo

While she's the muse in - car - nate..... Forth from my  
es - sa la po - e - si - a..... Dal mio cer -

rall:..... pp a Tempo

Andante mosso ♩=80

RUDOLPH

brain flow songs of pas-sion, as at her touch the pretty buds blow,..... as  
- vel sboc-cia no i can-ti, dalle sue di-ta sbocciano i fior,..... dal-

Andante mosso ♩=80

RUDOLPH

*corta*

*senza rallentare*

in the soul a-wak-eth beau-ti-ful Love! beau-ti-ful  
- l'a-nime e-sul-tan-ti sboc-cia l'a-mor, sboc-cia l'a-

RUDOLPH

*brillante*

*Poco meno*

Love!.....  
- mor!.....

(ironically)

MARCEL

(laughing)

Ah! ah! ah! ah!  
Ah! ah! ah! ah!

My word! What high fal-  
Dio che con-cet-ti

SCHAUNARD

(laughing)

Ah! ah! ah! ah!  
Ah! ah! ah! ah!

COLLINE

(laughing)

Ah! ah! ah! ah!  
Ah! ah! ah! ah!

11

*brillante*

*Poco meno*

MARCEL

- u - tin!  
ra - ri!

(with a grave bow to Mimi)

COLLINE

Di - gna est in - tra - ri.

SCHAUNARD (with droll dignity of manner)

(all take their seats as the

Ingre - diat si ne - ces - sit.

*poco rall.*

COLLINE

I'll grant on - ly an ac -  
Io non dò che un ac -

*poco rall.*

waiter returns)

PARPIGNOL

(*corta*)

(quite close)

Who'll buy some pretty toys from Par - pi - gnoll!.....  
Ec - co i gio - cat - to - li di Par - pi - gnoll!.....

COLLINE (catching sight of the waiter, he shouts to him.)

- cessit!  
- cessit!

Some  
Sa -

12

(Enter Parpignol from the Rue Dauphin, pushing a barrow festooned with foliage, flowers and CHILDREN paper lanterns. He is surrounded by a crowd of merry urchins.)

**Allegretto giocoso** ♩=132

COLLINE  
Parpignol, Parpi-gnol, Parpignol, Parpi-gnol! Here is Parpi-  
Parpignol, Parpi-gnol, Parpignol, Parpi-gnol! Ec-co Parpi-  
(Waiter hands the menu, which the four friends carefully scrutinize in turn.)  
sausage!  
- la - me...

*fp* Allegretto giocoso ♩=132

- gnol, Parpignol, Parpi - gnol! With his pretty bar - row bright with  
- gnol, Parpignol, Parpi - gnol! Col..... car - ret - to..... tut - to

*mf* brillante

flowers! Here is Par - pi - gnol, Parpi - gnol, Parpignol, Parpi-  
fior!..... Ec-co Par - pi - gnol,.. Parpi - gnol, Parpignol, Parpi -

1:  
- gnol! I want the drum, and I the horse, I want the  
2:  
- gnol! Vo-glio la tromba, il ca-val - lin, voglio il can-  
- gnol!  
- gnol! No, the drum shall be mine.  
Il tam-bur, tambu-rel,



(Urchins in a group wrangle round the bar-row, while their scolding mothers approach,

gun, and I the whip,  
- non, voglio il fru - stin,

Get away! they are mine.  
*dei sol-da-ti i drap-pel.*

MARCEL (looking at the menu  
I'll have  
*Un tao-*

SCHAUNARD  
Bring some venison!  
*Cer-vo ar - ro-sto!*

but their threats of punishment prove futile, for the children refuse to come away.)

I. Sop. THE MOTHERS

(with shrieks and threats) *deciso*

and giving his orders in a loud voice)  
MARCEL *f* Ah!  
*Ah!*

turkey!  
- chi-no!

SCHAUNARD  
And some Rhenish!  
*Vin del Re-no!*

And some lobster, on - ly  
*A - ra - go - sta sen - za*

COLLINE  
Bring some claret, too!  
*Vin da ta-vo-la!*

13

114 **Più mosso**  
*con slancio*

Wait a bit, you dirty little ras - - - cals! What can it be that  
*raz - za di fur - fanti inde - mo - nia - - - ti, che ci ve - ni - te a*

COLLINE

shell it!  
*cro - sta!*  
**Più mosso**  
*con slancio*

sets you all a - ga - ping? Get home to your beds!  
*fa - re in que - sto lo - co? A ca - sa, a let - to!*

Get home, la - zy ras - - - cals, or you shall all have such a  
*Via brut - ti sgua - ia - - - ti, gliscap - pel - lot - ti vi par -*

ti - - dy beat - ing! Get home, then, get home, you laz -  
*- ran - - no po - co! A ca - sa, a let - to, raz -*

(One mother seizes her boy by

- y set of rascals. D'ye hear me?  
- za di fur-fan-ti, a let-to!

the ear and he begins to whimper.)

**Molto sostenuto**

A BOY (whimpering) *a piacere* *corta*

Want a gee-gee, want a drum!...  
Vo' la trom-ba, il ca-val-lin!.....

RUDOLPH

Mimi, what would you like?

*E tu Mi-mi, che vuoi?*

**Molto sostenuto**

**a Tempo**

*col canto*

*p* *f*

(The mothers, relenting, determine to purchase toys from Parpignol, to the intense delight of the children)

MIMI

Some custard.  
*La crème.*

(with an air of supreme importance, addressing the waiter)

SCHAUNARD

The best you've got. For a lady!  
*E' gran sfar-zo. C'è una dama!*

*dolce*

*quasi a piacere* *p a Tempo*

Red.

\* Red.

\*

(Parpignol moves on, down the Rue Vieille Comédie, the children merrily follow him pretending to play on their toy instruments)

14 1.<sup>o</sup> Tempo

CHILDREN

Long live Par - pi - gnol, Par-pi-  
Vi - va Par - pi - gnol, Par-pi-

(without)  
- gnol, Parpignol, Parpi - gnol! Buy the drum, buy the  
- gnol, Parpignol, Parpi - gnol! Il tambur, tambur-

(in the distance)  
drum. get away, it is mine!  
- rel, dei solda-ti il drap-pel!  
rall:.....

MARCEL

15

Now then lit\_tle Mi - mi, what lov - ing pres - ent did you receive from  
*Si - gno - ri - na Mi - mi, che do - no ra - ro le ha fat.to il suo Ro -*

*sempre pp*

MIMI

This lit\_tle bon\_net trimm'd with lace and ro - ses,  
*U - na cuff - fietta a piz - zi, tut.ta ro - sa,*

MARCEL

Ru\_dolph?.....  
 - dol - fo?.....

MIMI

ve - - ry pret ty, ..... do you not think it  
*ri - - ca - ma - ta; ..... coi miei ca - pel - li*

MIMI

suits my fair com - plex - ion? I long have wished to have one  
*bru - ni ben si fon - de. Da tan.to tem po tal cuffietta è*

MIMI

like this but I could not,..... he quick - -  
 co - sa de - si - a - ta..... ed e - -

MIMI

*rall.* *stent.* a Tempo  
 - ly found out what my heart had longed.....  
 - gli ha let - to qualcheil co-re a - scon - - -  
 a Tempo  
*rall.* *stent.*

MIMI

for;..... Now one who  
 - de..... O - ra co -

MIMI

*rall.*  
 reads the heart's long cher-ished sec - - rets is a  
 - lui che leg - ge den-tro a un cuo - - re sa l'a -  
*rall.*

MIMI a Tempo

mas - ter..... a migh - ty mas - ter.  
 - mo - re..... ed è... let - to - re.

SCHAUNARD

A ve - ry great pro -  
 E - sper - to pro - fes -

a Tempo

SCHAUNARD

- fess - or.  
 - so - re...

COLLINE

Al - read - y  
 Che ha già di -

COLLINE

he poss\_ess\_es his dip - lo - ma in love's po - ems  
 - plomi e non son ar - mi pri - me le sue ri - me

## MARCEL

SCHAUNARD

Oh

All that he wild-ly ut-ters seems quite true.  
 Tan-to che sem-bra ver-..... ciò ch'è gli e-spri-me!

MARCEL

sweet-est dreams of hope and love's fair fane-ies you  
 bel-la e-tà d'in-ganni e d'u-to-pi-e! si

*p*

RUDOLPH

*a Tempo* *soste-*

MARCEL

The La

trust, you hope and all seems rosy and love-ly.  
 cre-de, spe-ra, e tut-to bel-lo ap-pa-re.

*cres.....*

RUDOLPH

*nendo un poco* *tornando a tempo* *allarg.*

most divine of all our po-et's works, friend is that which teaches  
 più di-vi-na del-le po-è-si-e - e è quella, a-mi-co,

*tornando a tempo*

*cres.* *f*



MIMI

RUDOLPH

us to tru-ly love.....  
che c'in-segna a - ma - re!

And love is  
A - mare è

MIMI

certainly more sweet than hon - ey, more.....than hon - ey.  
dolceanco - ra più del mie - le, più del mie - le!

rall. a Tempo

a Tempo

MIMI

It depends on your taste whether it's hon - ey or vin.e - gar.  
Se-condo il pa - la - to è mie - le, o fie - lel.

pp

MIMI

RUDOLPH

Oh Heaven! I hurt him.  
O Dio! l'ho of - fe - so!

He's mourning, my Mi - mi.  
E in lut.to, o mia Mi - mi.

RUDOLPH A way with  
E via i pen.

MARCEL A way with  
E via i pen.

SCHAUNARD Up with the drinks...  
Qua del li- quor!... A way with  
E via i pen.

Let's have a toast.  
Al- le - gri, o un to- ast!..

COLLINE Let's have a toast.  
Al- le - gri, o un to- ast!..

*m. s.* *ff*

MIMI *rall:.....*  
sor. row let us all be gay!..... Let's drink.

RUDOLPH *sier, al. ti i bicchier! be - viam!.... be - viam!*

MARCEL *sor. row let us all be gay!..... Let's drink.*  
*- sier, al. ti i bicchier! be - viam!.... be - viam!* *a piacere*

SCHAUNARD *sor. row let us all be gay!..... Let's drink. Bring me a phial*  
*- sier, al. ti i bicchier! be - viam!.... be - viam! Ch'io be - va del*

Let's drink.  
*Be - viam!*

COLLINE *rall. p*  
Let's drink.  
*Be - viam!*

*rall:..... f*

(Enter from the corner of the Rue Mazarin an extremely pretty, coquettish-looking young lady. She is followed by a pompous old gentleman who is both fussy and overdressed.)

RUDOLPH

Allegro moderato  $\text{♩} = 132$ 

(surprised to see Musetta)

Oh! Mu-set - ta!  
Oh! Mu-set - ta!

MARCEL

of poison! Herself!  
tos - si - co! Es - sa!

SCHAUNARD

(in amazement)

Oh! Mu-set - ta!  
Oh! Mu-set - ta!

COLLINE

(in amazement)

Oh! Mu-set - ta!  
Oh! Mu-set - ta!

16

Allegro moderato  $\text{♩} = 132$ *ff brillante*

SHOP - WOMEN.

Sop! (perceiving Musetta)

Look! Yes! She! Mu-set - ta!  
*To!* *Sì!* *Lei!* *Mu-set - ta!*

Sop!

She! Look! Mu-set - ta!  
*Lei!* *to!* *Tor-na - ta!*

*subito PP*

Oh! what swag-ger!  
*Sia - mo in au - ge!*

My! she's gor.geous!  
*Che toe-let - ta!*

(breathless)

ALCINDORO *brillante*

Just like a val - - et I must run here and there.  
*Come un fac - chi - - no... cor - rer di qua... di là...*

*p*

*p*

MUSETTA

(as if calling a pet - dog)

Come, Lu - lu!  
Vien, Lu - lù!

No! no! not for me! I can stand no  
No! no! non ci stà... non ne pos - so

MUSETTA

(Musetta notices the friends seated at table outside the café and motions Alcindoro to secure the table which the townsfolk have just vacated)

Come, Lu - lu!  
vien, Lu - lù!

more! I can stand no more!  
più... non ne pos - so più!

SCHAUNARD  
He's had a pret - ty good time I reck on.  
Quel brut.to co - so mi par che su - di!

MUSETTA

(Alcindoro in a state of great irritation sits down and turns up his coat-collar.)

Sit down, Lu - lu!  
Sie - di, Lu - lù!

How now? out - side here?  
Co - me! qui fuo - ri? qui?!

17

ALCINDORO

(grumbling)

Such a term of fond en-dear-ment pray do not ap-ply to me!  
 Ta - li no - mi - gno - li pre - go ser - ba - te - ti al tu per tu!

*f* *p leggero*

MUSETTA

(a waiter approaches to lay the cloth.)

Now don't be Blue - Beard  
 Non far - mi il Bar - ba -

*cres.* *f* *pp*

MUSETTA

(sits down facing the café)

pray!  
 - blu!

MARCEL

(contemptuously)

With his chaste young Su -  
 Col - la ca - sta Su -

COLLINE

(scrutinizing Alcindoro)

The naugh - ty, naugh - ty Eld - er!  
 E il vi - zio con - te - gno - so...

*p* *m.s.*

MIMI (to Rudolph) *p*

And her clothes are smart, too!  
*E pur ben ve - sti - ta!*

RUDOLPH

The angels can't af -  
*Gli ange - li van - no*

MARCEL

- san - na!  
- san - na!

MIMI (with curiosity)

Do you know who she is?  
*La co - no - sci? Chi è?*

RUDOLPH

- ford them.  
*nu - di.*

MARCEL

You had bet - ter ask  
*Domanda - te lo a*

*pp*

## MUSSETTA

(disconcerted at not being noticed by her)

MARCEL *p* (Mar-cel can  
(Mar-cel-lo mi

me. Well, her name is Mu - set - ta;.....  
me. *Il suo nome è Mu - set - ta;.....*

*Sostenendo appena*  
*p*

## MUSSETTA

friends)

see me, But he won't look, the vil-lain!  
*vi-de... e non mi guarda il vi-le!*

MARCEL  
Her sur-name is Tempt - a - tion! As to her vo -  
*co-gno-me: Ten-ta - zio - ne! Per sua vo-ca -*

18

## MUSSETTA

(getting more irritated)

And Schaunard is laugh - ing!  
*Quel Schaunard che ri - de!*

MARCEL  
- ca - tion, Like a rose in the breezes..... so she chan - ges  
- zio - ne fa la ro-sa dei ven - ti; gi-ra e mu-ta so -

*p*



## MUSETTA

They provoke me past  
*Mi fan tut.ti u-na*

MARCEL  
lov-er for lov-er without num-ber.....  
*-ven-ti d'a-man-ti e d'a-mo-re,.....*

## MUSETTA

bear-ing!  
*bi-le!*

Ah, could I but beat  
*Se po-tes-si pic-*

MARCEL  
And like the spite-ful screech-owl,.....  
*e co-me la ci-vet-ta.....*

*p*

## MUSETTA

them!  
*-chiar!*

If I could, I would scratch!  
*Se po-tes-si graf-fiar!*

MARCEL  
a bird that's most ra-pa-cious, the food that most she  
*è uc-cel-lo san-gui-na-rio; il suo ci-bo or-di-*

*espressivo*

*a Tempo*

MUSETTA

But I on - ly have to back me this old pel - i -  
*Ma non ho sot - to man che que - sto pel - li -*

MARCEL

fa - vours is the heart!  
*- na - rio è il cuo.re!*

MUSETTA

*- can.* No matter!  
*- can!* *A. spet.ta!*

MARCEL

Her food the heart is!.....  
*Man - gia il cuo - re!.....*

MUSETTA

**a Tempo**  
 (shouting)

*ritenuto* Hi, waiter here!.....  
*amarezza* *Ehi! Came-rier!.....*

MARCEL

Thus have I now none left. So pass me the ra -  
*Per questo ionon ne ho più! Pas - sa - te - mi il ra -*

19

*col canto*

*f*

**fa Tempo**

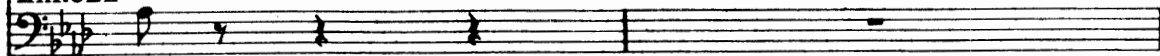
(pointing to a plate as the waiter hurries thither.)

MUSSETTA



Hi, waiter here!..... See this plate has a hor - rid smell of  
*Ehi! Came-rier!..... Questo piatto ha una puz - sa di ri -*

MARCEL

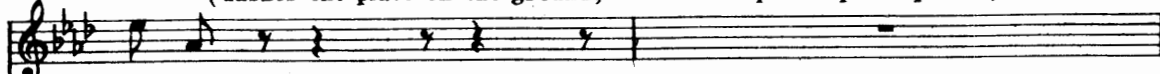


-gout!  
 -gù



MUSSETTA

(dashes the plate on the ground; the waiter picks up the pieces)



on-ions!  
 -frit-to!

ALCINDORO

(remonstrating)

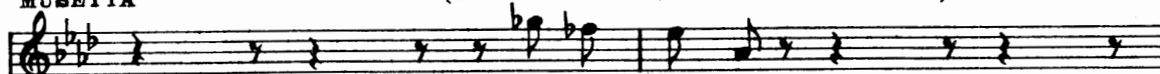


Don't, Mu-set - ta do be qui - et!  
 No. Mu-set - ta... zit - to, zit - to!



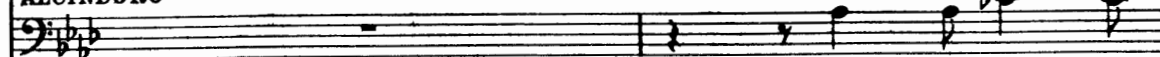
MUSSETTA

(aware that Marcel will not look round)



He won't look round!  
 (*Non si vol ta!*) (in mock despair)

ALCINDORO



Gent - ly! gent - ly!  
 Zit - to! zit - to!



MUSETTA

No, he won't see me!  
*(Ah non si vol-ta!*

ALCINDORO

gent - ly! Man - ners! man - ners!  
*zit - to! Mo - di, gar - bo!*

What's the matter?  
*A chi par-li?..*

COLLINE

Oh! this  
*Que-sto*

MUSETTA *(in a rage)*

*(pettishly)*

Now I could beat him, yes, beat him!  
*O - ra lo bat - to, lo bat - to!*

I meant the  
*Al ca-me-*

ALCINDRO

What's the matter?  
*Con chi par-li?..*

COLLINE

chick - en's a po-em!  
*pol - lo è un po - e - ma!*

SCHAUNARD

This  
*Il*

MUSETTA

wait - er, such a bore! Just let me have my own way, my own  
 rie - re! Non sec-car! Vo - glio fa - re il mi - o pia -  
 wine is most de-li.cious!  
 vi - no è pre - li - ba - to.

*f*

MUSETTA

way if you please! I won't be ruled by you!.....  
 - ce - re, vo'far quel chemi pa - re!.....  
 ALCINDORO (takes up the menu  
 Not so loud! not so loud, not so loud!  
 Parla pian, parla pian, parla pian!  
*espressivo*

and proceeds to order supper)

MUSETTA

what a hor-rid bore you are!.....  
 Non seccar!.....

WORKGIRLS

6. Sop.

(crossing the stage, stop short, and look at Musetta)

*pp*

STUDENTS

6. Ten.

On - ly look! why there she is, there she is, herself, Mu.  
 Guarda, guar - da chi si ve - de, proprio lei, Mu.

*f* *fp leggero*



wait! I'll be e - ven, see if I  
 -diam se mi re - sta tan-to po -

ALCINDORO to pacify Musetta, who is fuming)

\_haviour. Be quiet! Do be  
 -nien.sa... il grado... la vir -

*pp*

*Red.*

MUSETTA

*poco rall.*

den't, I'll pay him out! I'll pay him out!  
 -ter su lui da far - lo ce - de - re!)

ALCINDORO

calm!  
 -tù...

*poco rall.*

SCHAUNARD

*a piacere*

Now the fun's at its  
 La commedia è stu -

*f deciso*

*a piacere*

136 Un poco meno

MUSETTA  
(at the top of her voice as she confronts Marcel)

Why don't you know me?  
*Tu non mi guar-di!*

ALCINDORO

Well I'm giving the or - der, dear!  
*Ve-di be-ne che or - di - no!*

SCHAUNARD

climax!

**20** *penda!*  
Un poco meno

SCHAUNARD

Now the fun's at its climax!  
*La commedia è stu - penda!*

COLLINE

Pro - digious!  
*Stu - penda!*

RUDOLPH  
(To Mimi)

*Sostenendo*

No, let me tell you, I nev - er would for give you,  
*Sap - pi per tuo go - ver - no che non da - rei per -*



MIMI (To Rudolph) *p*  
 I love you  
*Io t'a - mo*

RUDOLPH  
 nev - er would for - give you!  
*- do - no in sem - pi - ter - no:*

SCHAUNARD *pp*  
 To one she speaks be - cause the oth - er  
*Es - sa al - l'un par - la per - chè l'altro in -*

*pp dolcissimo*

MIMI  
 fond - ly, am whol - ly yours, my dear - est! What is  
*tan - to, e so - no tut - ta tu - a!...* *Chè mi*

SCHAUNARD  
 lis - tens.  
*- ten - da.*

COLLINE (To Schumann)  
 The oth - er will not  
*E l'altro in - van cru -*

MIMI  
 that a - bout for - give - ness?  
*par - li di per - do - no?*

COLLINE *mf*  
 hear.  
*- del...* Feigns not to see the girl which makes her  
*fin - ge di non ca - pir, ma sug - ge*

MUSETTA

a Tempo

But your heart is a - throbbing.  
 Mail tuo cuo - re mar - tel - la,

ALCINDORO

Do be quiet!  
 Par - la piano,

COLLINE

mad!...  
 miel!...

a Tempo

MUSETTA

But your heart is a - throbbing!  
 mail tuo cuo - re mar - tel - la!

ALCINDORO

Do be qui - et!  
 pia - no, pia - no!

Tempo di Valzer lento ♩ = 104

(still seated, and markedly addressing Marcel, who shews signs of agitation.)  
con molta grazia ed eleganza

MUSETTA

21

Tempo di Valzer lento ♩ = 104  
con molta grazia ed eleganza

As thro' the street ..... I wan-der onward  
Quan - do me'n vo' ..... quando m'en vo' so ..

pp

quasi rit.

MUSETTA

merri-ly, ..... I wan-der onward dainti-ly,  
- let-ta per la via la gen-te sosta e mi-ra,...

quasi rit.

appena allarg: .....

MUSETTA

See how the folk look round, ..... Because they know I'm  
e la bel-lex-za mi-a ..... tut-ta ri-cerca in

col canto .....

MUSETTA

a Tempo

charm-ing, a ve-ry charming lit-tle girl.  
me, ..... ricerca in me da ca-po a piè;... (to his friends in a voice half  
choked by emotion)

MARCEL

Hold me back, hold me  
Le-ga-temi al-la

..... a Tempo

*sottolineando  
ritenendo.....*

MUSETTA

And then 'tis mine to mark their hid - den  
ed as - sa - po - ro al - lor la bra - mo -

ALCINDORO (on thorns)

What will all the people say?  
*Quel - la gente che di - rà?*

MARCEL

back .....  
*seggiola!*

*ritenendo .....*

MUSETTA *a Tempo*

*molto rall. stent.*

*rit: .....*

long - ing, and all the passion in their eyes, and then the  
*- sia sot - til, .... che da gl'oc - chi tra - spi - ra e dai pa -*

*a Tempo*

*molto rall. ....*

*rit: .....*

MUSETTA ..... *a Tempo*

*poco rall.*

joy of con - quest o - ver - comes me; Ev' ry man is my prize!  
*- le - si vezzi in - ten - der sa ..... al le oc - cul - te bel - tà.*

*a Tempo f*

*poco rall.*

MUSETTA *a Tempo*  
(rising)

22

And thus their hearts, their hearts I cap - ture as if by  
*Co - sì l'ef - flu - vio del de - si - - o*

*pp*  
*a Tempo*

MUSETTA *rit:..... corta* *a Tempo*  
*espansivo*

ma - gic all my own, ah! rapture! ah! rap - ture  
*tut - ta m'ag - gi - ra fe - li - ce mi fa,.....*

*rit. molto..... corta*  
*mf a Tempo*

MUSETTA *rall:.....*

'Tis mine a - lone...  
*fe - - li - ce mi fa!.....* (getting closer to Musetta,  
 he tries to make her leave off)

ALCINDORO

This o - dious  
*Quel can - to scur -*

*rall:..... morendo*

MUSETTA a Tempo

Now you that  
*E* tu che  
 ALCINDORO *3* *3* *3* *3* *3*  
 singing up-sets me en-tire-ly, up-sets me en-  
 -ri-le mi muo-ve la bi-le! mi muo-ve la

23

a Tempo  
*pp*

MUSETTA *quasi rit.*  
 once.....your pas-sion once be-tray'd.....  
 sa - - i,..... che me-mo-rie ti strug-gi,.....  
 MIMI (to Rudolph)  
 Oh, now I see. that this un-hap-py  
 ALCINDORO *3* Io ve-do ben... che quel-la po-ve-  
 -tire-ly!  
 bi-le!

*quasi rit.*

MUSETTA *quasi rit.*  
 ..... Why should you be dis-may'd?..... Yet  
 ..... da-me tan-to ri-fug-gi?..... So  
 MIMI  
 mai-den a-dores your friend Mar-cel,  
 -ret-ta tut-ta in-va-ghi-ta el-lè,  
*quasi rit.*

MUSETTA  
 though deep in your heart, deep in your heart.....  
 MIMI  
 ben: le ango - scie tue non le vuoi dir,.....  
 a - dres him mad - ly, Ah! she's quite en a - mo - ur'd of Mar -  
 tutta in - va - ghi - ta di Mar - cel, tut - ta in - va - ghita el -

MUSETTA  
 ..... rankles the smart you'd nev - er, never con - fess but ra - ther  
 MIMI  
 non le vuoi dir, so ben,..... ma ti sen - ti mo -  
 - cel!.....  
 - l'è!.....  
 poco allarg. a Tempo p  
 poco allarg. a Tempo p

(Schaunard and Colline rise, and standing aside, watch the scene with interest, while Ru -  
 -dolph and Mimi remain seated and continue their talk. Marcel nervously quits his seat,  
 and is about to go, but is spell-bound by Musetta's voice.)

MUSETTA  
 die!  
 RUDOLPH - rir!  
 p (to Mimi)  
 She once was Mar - cel's  
 Mar - cel - loun di l'a -  
 SCHAUNARD  
 What will all the peo - ple say!  
 Quel - la gen - te che di - rà!  
 dolce

RUDOLPH

(Alcindoro vainly endeavours to induce Musetta

love,..... She wan - ton - ly for - sook her  
*mo*..... *la fra - schet - ta l'abban - do -*

Ah! Mar - cel will soon give in!  
*Ah Mar - cel - lo ce - de - rà!*

*appena animando*

RUDOLPH

to resume her seat at the table, where supper is now ready.)

fate..... rar - er game she thought to  
*-nò*..... *per poi dar - si a mi - glior*

Who knows what will hap - pen now?  
*Chi sa mai quel che av - ver - rà!*

RUDOLPH

cap - ture.  
*vi - ta.*

SCHAUNARD

But the snare to some is plea - sant  
*Tro - van dol - ce al pa - ri il lac - cio...*

COLLINE

Good - ness me! 'tis most un -  
*San - ti nu - mi, in si - mil*



MUSETTA

*espressivo*

Ah! Mar -  
(Ah! Mar -

SCHAUNARD

for the bit - er and the bit.  
*chi lo tende e chi ci dà.*

COLLINE

*rall.*

- pleasant, a - ny - how it is for me!  
*bri - ga... mai Col - line in - top - pe - rà!*

24

MUSETTA

- cel, you are van - quished,..... Mar - cel..... you are  
*- cel - lo sma - nia,..... Mar - cel - lo è*

MIMI

And yet the maiden my heart with sor - row  
*Quell'in - fe - li - ce mi muo - ve a pie -*

ALCINDORO

Not so loud!  
*Par - la pian!*

MUSETTA

van - - - quished!  
*vin - - - to!*

MIMI

fills! .....  
*-tù!.....*

ALCINDORO

Gen - tly! gen - tly!  
*Zit - ta, zit - ta!*

COLLINE

She is pret - ty, I don't  
*(Es - sa è bel - la, io non son*

MIMI (nestling closer to Rudolph)

Dar - - - ling!  
*T'a - - - mo!*

RUDOLPH (with his arm round Mimi's waist)

Mi - mi!  
*Mi - mi!*

SCHAUNARD

See the braggart in a moment will give  
*Quel bra - vac - cio a mo - men - ti ce - de -*

COLLINE

doubt it,  
*cie - co,*

*f poco rall:.....*

*espansivo*  
*tratt. l'ultimo quarto*

MUSETTA (turning to Marcel)



And tho' your heart is break - ing you'd never let us  
So ben:le an-go\_scie tu - - e non le..... vuoi

MIMI

*trattenuto*



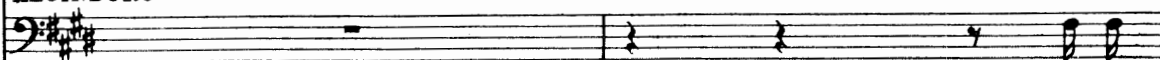
This hap-less girl fills my heart, my heart with sorrow!  
Quell'in-fe - li - ce mi muo - ve a pie - tà!...

RUDOLPH



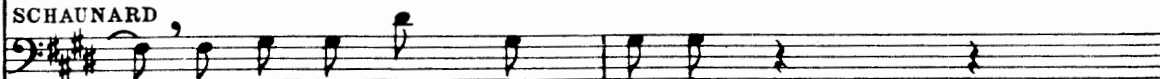
Most faint the love that, when 'tis wounded, may not make re-ply!.....  
È fiacco a-mor quel che le of-fe - se ven - di - car non sal.....

ALCINDORO



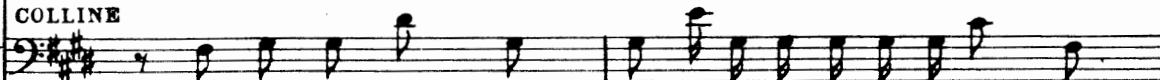
Manners,  
Mo-di,

SCHAUNARD



in! The fun grows fast and fu-rious!  
-rà! Stu-penda è la com - me - dia!

COLLINE



but yet I'd ra - ther have my pipe and a page of Ho - mer!  
ma piac-cion mi as - sai più u-na pipa e un te-sto gre - co,

*a Tempo*



*tratt. l'ultimo quarto*

## MUSSETTA

know!  
*dir*

Ah!..... you would never let us  
Ah!..... *ma ti sen - ti mo -*

## MIMI

The love's that born of pas - sion ends in  
*l'a - mor in - - ge - ne - ro - so e tri - sto a -*

## RUDOLPH

Who can re - - vive re - vive a love that's  
*Non ri - - sor - - ge..... spen - to a -*

## ALCINDORO

manners!  
*garbo!*

(angrily)  
Gently!  
*zit - ta,*

## SCHAUNARD

Mar - cel will soon give in!  
*Mar - cel - lo ce - de - rà!*

## COLLINE


Yes, a page of Ho - mer!  
*mi piac - cion as - sai più!*

*mf poco allarg.*

## a Tempo

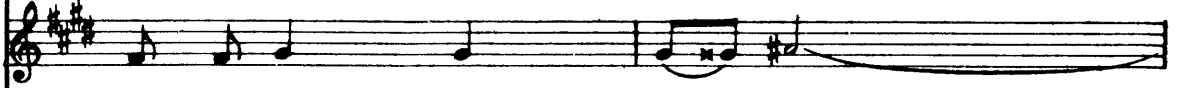
MUSSETTA

(obstinately to Alcindoro)



know I'll have my way, so don't you worry! I'll do just what I like,  
 -rir. Lo vo-glio fa-re il mio pia-cere! Vo-glio far quel che mi

MIMI



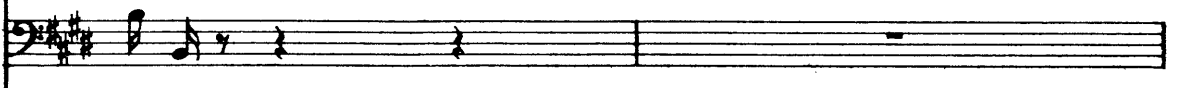
grief! That poor un - hap - py  
 -mor! Quell'in - fe - li - ce

RUDOLPH



dead! None may re - vive a.....  
 -mor! È fiac - co a - mo - re.....

ALCINDORO



gently!  
 zitta!

SCHAUNARD (to Colline)



..... If such a pret - ty dam - sel should on - ly make eyes at  
 ..... Se tal va - ga per - so - na, ti trattas - se a tu per

COLLINE



She is pret - ty I don't  
 Es - sa è bel - la, non son

## a Tempo



*p* un poco incalz. e cres.

**MUSETTA** *sostenendo*  
 just what I like, so..... hold your tongue,..... hold your  
**MIMI** *par.....* non..... *sec - car,*..... non *sec -*  
 girl, ah!..... ah!..... she..... moves me, she moves me to  
 ..... *ah!..... ah!..... mi..... muo - ve, mi muo - ve a pie -*  
**RUDOLPH**  
 ..... love..... none may, none may revive a love, a love that's  
 ..... *quel..... che..... le of - fe - se, ven - di - car non*  
**SCHAUNARD**  
 you, you'd for - get your mouldy classics, And you'd hasten to fetch her  
*tu, la tua scienza bronto - lo - na mande - re - sti a Bel - ze -*  
**COLLINE**  
 doubt it; yet I would ra - ther have my old pipe and a page of  
*cie - co, ma..... piaccionmi assai più u - na pipa e un te - sto*

*f sostenendo* *p*

**MUSETTA** *a Tempo un poco sostenendo*  
 tongue, hold your tongue! (I must try to get rid of the old boy.)  
**MIMI** *- car! non sec - car!* (Or convien li - be - rar - si del vecchio!)  
 tears!  
*- tà!*  
**RUDOLPH**  
 dead!  
*sa!*  
**SCHAUNARD**  
 shoe!  
*- bù!*  
**COLLINE**  
 Homer!  
*greco!*

**25** *un poco sostenendo*  
*a Tempo pp pp*

(pretending to suffer violent pain in her foot she sits down again)

MUSETTA *strillando quasi a piacere*

(coily showing her foot)  
*con grazia*

ALCINDORO

(bends down to untie her shoe)

What now?  
*Che c'è?*

Let's see!  
*Do-re?*

MUSETTA

**I.º Tempo**

(screaming)

MARCEL

(greatly concerned, comes forward)

Ah,  
*Gio-*

**I.º Tempo**

MUSETTA

I can't bear it!  
*rompi, strac-cia!*

do, I beg you!  
*te ne implò-ro...*

Close by there is a  
*Laggiù c'è un calzo*

MARCEL

gol - den  
*- ven - - tù*

youth.....you are not dead, not  
*mi - - a..... tu non..... se - - i*

(strillando)

MUSSETTA

bootshop! Hasten, quickly! He may have boots to please me! Ah! the torture!  
 -la - io. Cor - ri, presto! Ne voglio un al - tro pa - io. Ah! che fitta,

What imprudence!  
*Imprudente!*

MARCEL

dead for me,.....but love revives a gain in me!.....  
 mor - ta.....ne di te mor - to è il - sov - ve - nir!.....

a Tempo

*quasi rit.*

a Tempo

MUSSETTA

(takes off her shoe and puts it

how these horrid tight shoes squeeze me! I'll take it off.  
 ma - le - det - ta scar - pa stret - ta! Or la le - vo...

ALCINDORO

What will all the peo - ple say?  
 Quel - la gen - te che di - rà?

What im -  
 Ma il mio

MARCEL

If at my door you came to  
 Se tu bat - tes - si al - la mia

SCHAUNARD

Now the fun be - comes stu -  
 La com - me - dia è stu -

COLLINE

Now the fun be - comes stu -  
 La com - me - dia è stu -



on the table)

*allarg:*.....

MUSETTA

(impatiently)

So! let it lie there! Hasten! Hasten! Hasten!  
*Ec-co - la quà. Cor - ri, va, cor-ri!*

MIMI

'Tis ver-y plain to me that she's en - am - our'd  
*Io ve - do..... ben, el.l'è in - va - ghi - ta*

RUDOLPH

'Tis ver-y plain to me the com - e - dy's stu -  
*Io ve - do..... ben... la com - media è stu -*

(hides her shoe under his coat which

ALCINDORO

- prudence! Nothing short of scandal! of scandal!  
*grado! Vuoi ch'io com - pro - met - ta? A - spet - ta!*

MARCEL

greet me..... my heart would straight go out to.....  
*por - ta..... t'andreb - be il mio co - re ad a -*

*allarg:*.....

SCHAUNARD

- pen - - - dous!..... In truth 'tis as good  
*- pen - - - da,..... la com - me - dia è stu -*

COLLINE

- pen - - - dous!..... Now the com - e - dy's stu -  
*- pen - - - da,..... la com - me - dia è stu -*

*f allarg:*.....

(Musetta and Marcel embrace with much fervour)

MUSETTA *stent.* a Tempo sostenuto Meno

bring another pair! go! Marcel.....  
*pre - sto, va! va! Marcel - lo...*

MIMI *stent.*

of Mar - cel!  
*di Mar - cel - - lo!*

RUDOLPH *stent.*

-pen - - - dous!  
 -pen - - - da!

he hastily buttons up)

ALCINDORO *stent.* (hurries off the stage)

Mu - set - ta! Shame!  
 Mu - set - ta! Vo.?

MARCEL

meet..... thee, O my love! En chantress!  
*- prir,..... ad a - prir!* *Si - re - na!*

SCHAUNARD *stent.*

as a play, as a play!  
*- pen - - - da!*

COLLINE *stent.*

- pen - - - dous!  
 - pen - - - da!

26 a Tempo sostenuto Meno

..... *col canto fff tutta forza allarg. pp dolcissimo*

RUDOLPH (to Mimi in amazement as they both rise) *p*

The bill!....  
*Il conto?!*

SCHAUNARD (in amazement) (a waiter brings in the bill) *p*

Herè's the final tableau!  
*Siamo all'ultima scena!*

The bill!.... What a  
*Il conto?! Co-si*

COLLINE (in amazement) *p*

The bill!....  
*Il conto?!*

SCHAUNARD (after looking at it he hands it round) (to the waiter)

bother!  
*presto?*

Let's see.....  
*Ve diam!*

COLLINE

Who bade him bring it?  
*Chi l'ha ri-chiesto?!*

*Allegro alla marcia*  
Ogni battuta di 2/4 equivale a un quarto di 3/4  
Drums heard in the distance

*ancora più lento*

*sempre pp*

*m.d.*

156 Allegro alla Marcia ♩=132

The Tattoo (far away at first; but gradually approaching)

(Drums) *pp*

RUDOLPH

(examining the bill)

Heav'n! Out with your coppers!  
*Ca-ro!* *Fuori il da-na-ro!*

SCHAUNARD

Out with your coppers! Col-li-ne, Ru-  
*Fuori il da-na-ro!* *Col-li-ne, Ro-*

COLLINE

(examining the bill)

Heav'n! Out with your coppers!  
*Ca-ro!* *Fuori il da-na-ro!*

RUDOLPH

MARCEL

I've  
Ho

We've not a rap!.....  
*Siamo all'a-sciut-to!*

SCHAUNARD

\_dolph, and you, Mar-cel! I say!  
*\_dol-fo e tu Mar-cel?* *Co-me?*

STREET ARABS (hastening from the right)

Sop. WORK-GIRLS

'Tis the tat-too!  
*La riti-ra-ta!*

Ten.

STUDENTS

(hurrying out of the Cafè Momus)

'Tis the tat-too!  
*La riti-ra-ta!*

'Tis the tat-too!  
*La riti-ra-ta!*

RUDOLPH

thir - ty sous, no more!  
trenta soldi in tut - to!

MARCEL

(amazed)

I say! No more than that?  
Co - me? Non ce n'è più?

SCHAUNARD

(sternly)

I say! No more than that? But  
Co - me? Non ce n'è più? Mail

COLLINE

I say! No more than that?  
Co - me? Non ce n'è più?

(hastening from the left. As the tattoo is still a long way off, the folks run hither, as if uncertain from which quarter the band will approach.)

Sopr.

'Tis the tat - too!  
La ri - ti - ra - ta!

Ten.

'Tis the tat - too!  
La ri - ti - ra - ta!

CITIZENS

*avvicinandosi a poco a poco*

SCHAUNARD

(they all feel their pockets which

who has got my purse?.....  
mio te - so - ro ov'è!.....

(coming nearer)

Drums

28

(Orchestra) *marcatissimo*

(are empty; none can explain the sudden disappearance of Schaunard's purse; and they look at each other in surprise.)

MUSETTA

(to the waiter)

And my bill please bring to  
*Il mio con - to da - tea*

STREET ARABS

Will they come a - long this way?  
*S'av - vi - ci - nan per di qua!?*

MUSETTA

me.  
me.

(pointing in an uncertain fashion the opposite way)

They are coming down this way!  
*S'av - vi - ci - nan per di là!*

WORK-GIRLS

Sopr.

(Several windows are opened, at which mothers with their children appear and eagerly await the coming of the Patrol.)

No, from there!  
*No, di là!*

Ten. STUDENTS

No, from there!  
*No, di là!*

No! have they come!  
No, vien di là!

Here they come!  
Vien di qua!

Here they come!  
Vien di qua!  
(gradually retreating)

29

MUSETTA (to the waiter who presents the bill.)

Thank you!  
Be - ne!

Just make one  
Pre - sto som -

Ten. CITIZENS.  
(running forward from the back)

Way, there! way, there!  
Lar - go! lar - go!

Bassi HAWKERS.

Way, there! way, there!  
Lar - go! lar - go!

SOME BOYS (from the windows)

Just let me see! Just let me hear!  
Vo - gliove - der! vo - gliosen - tir!

## MUSSETTA

(The waiter adds the two amounts together.)

bill of the two!  
-ma-te quel-lo con que-sto!

Mo-ther, just let me  
Mam-ma, vo-glio ve-

(from the windows)

Li-set-ta, do be  
Li-set-ta, vuoi ta-

(gradually retreating)

## MUSSETTA

The gen-tleman will pay who came to sup with  
Pa-gai il si-gnor che sta-va qui con

see! Pa-pa, just let me hear!  
-der! Pa-pà, vo-glio sen-tir!

quiet! To-ny, do have done!  
-cer! To-nio, la vuoi fi-nir!



me!  
me!

RUDOLPH (pointing to where Alcindoro went out)  
(in comic fashion)

Yes, he will pay!  
*Paga il si-gnor!*

MARCEL (in comic fashion)

Yes, he will pay!  
*Paga il si-gnor!*

SCHAU. (in comic fashion)

Yes, he will pay!  
*Paga il si-gnor!*

COLLINE (pointing to where Alcindoro went out)  
(in comic fashion)

Yes, he will pay!  
*Paga il si-gnor!*

(the crowd fills the stage; the tattoo advances gradually from the left)

Sop. WORK-GIRLS

They will come a - long this way!  
*S'av - vi - ci - na - no di qua!*

Yes, this  
*Sì, di*

Ten. STUDENTS

Yes, this  
*Sì, di*

Sop.

They will come a - long this way!  
*S'av - vi - ci - na - no di qua!*

Yes, this  
*Sì, di*

Ten.

Yes, this  
*Sì, di*

HAWKERS

Bassi

Yes, this  
*Sì, di*

Now it's com - ing, The tat - too!  
*Vuò ve - der la ri - ti - ra - ta!*

Do be qui - et, do have done!  
*Vuoi ta - cer, la vuoi fi - nir?*

SCHAUNARD

(aside, comically)

Yes, he will  
Pa-gai si-

COLLINE

(aside, comically)

Yes, he will pay!  
Pa-gai si-gnor!

STREET ARABS

When it gets near-er, we'll march a-long be-side it!  
Co-me sarà ar-ri-va-ta la se-gui-re-mo al pas-so!

way!  
qua!

way!  
qua!

way!  
qua!

way!  
qua!

way!  
qua!

(getting gradually nearer)

30

*mf*

(placing both bills at Alcindoro's place)

MUSETTA (The waiter hands the two bills to Musetta.)

MUSSETTA

And af-ter this  
E..... do- -ve

MARCEL (aside, comically)

He will pay!.....  
il si-gnor!.....

SCHAUNARD

pay!  
-gnor!

HAWKERS (The shop-people close their shops and come out into the street)

In that pa-  
In quel rul-

In that pa-  
In quel rul-

pp

MUSETTA

plea-sant meet-ing, this shall be my greet-ing!  
s'è se-du -to ri-tro-vi il mio sa-lu-to!

trol you hear..... the coun-try's no-ble might!  
-lio tu sen-ti la pa-tria ma-e-sta!

(always nearer)

(always nearer)

pp

**RUDOLPH**

And af-ter our plea-sant meet-ing, this  
E..... do- -ve s'è se-du- -to ri-

**MARCEL**

And af-ter our plea-sant meet-ing, this  
E..... do- -ve s'è se-du- -to ri-

**SCHAUNARD**

And af-ter our plea-sant meet-ing, this  
E..... do- -ve s'è se-du- -to ri-

**COLLINE**

And af-ter our plea-sant meet-ing, this  
E..... do- -ve s'è se-du- -to ri-

*dolce*

**RUDOLPH**

shall be her greet-ing!  
-tro - vil suo sa- -lu - to!

**MARCEL**

shall be her greet-ing!  
-tro - vil suo sa- -lu - to!

**SCHAUNARD**

shall be her greet-ing!  
tro - vil suo sa- -lu - to!

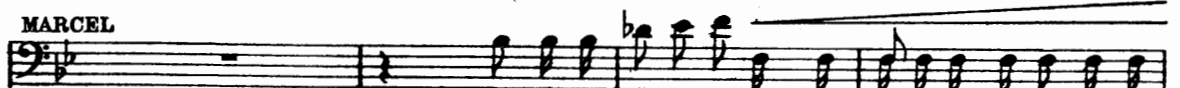
**COLLINE**

shall be her greet-ing!  
-tro - vil suo sa- -lu - to!

(All look to the left; the tattoo is about to enter the square, when the crowd retreats on either side, while the friends with Musetta and Mimi form a group near the Café.)

(coming nearer and nearer)

## MARCEL



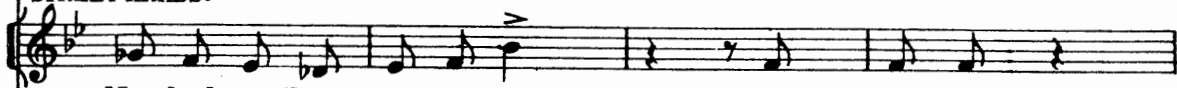
See, the patrol is coming! Look out that the old boy don't  
*Giunge la ri-ti-ra-ta! Che il vecchion non ci ve-da fug.*

## COLLINE



Look out that the old boy don't  
*Che il vecchion non ci ve-da fug.*

## STREET ARABS.



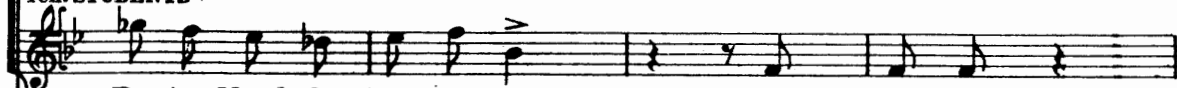
Now look out, they're coming here! Make way there!  
*Ohè! at ten ti, ec-co-li qua! in fi-la!*

## Sop. WORK-GIRLS.



Do stand back, for here they come! Make way there!  
*Lar-go, lar-go, ec-co-li qua! in fi-la!*

## Ten. STUDENTS



Do stand back, for here they come! Make way there!  
*Lar-go, lar-go, ec-co-li qua! in fi-la!*

## Sop. CITIZENS, SHOP-KEEPERS ETC.



Do stand back, for here they come! Make way there!  
*Lar-go, lar-go, ec-co-li qua! in fi-la!*

## Ten. CITIZENS.



Do stand back, for here they come! Make way there!  
*Lar-go, lar-go, ec-co-li qua! in fi-la!*

## Bassi HAWKERS.

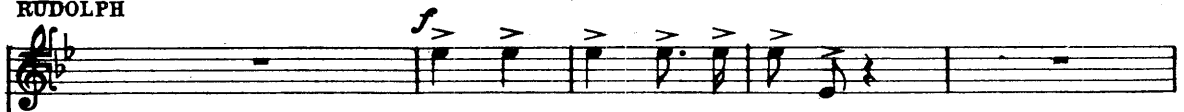


Make way there!  
*in fi-la!*



31

## RUDOLPH



See the pat\_rol is co\_ming!  
*Giun-ge la ri-ti-ra-ta!*

## MARCEL



catchyouwith his darling! Now the crowd is tre\_mendous, to es\_cape will be so  
*-gir col-la sua pre-da! Quel-la fol-la ser-ra-ta il nascon-diglio ap-*

## SCHAUNARD

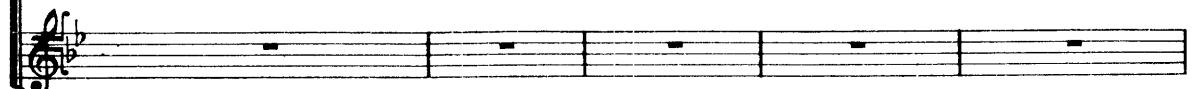
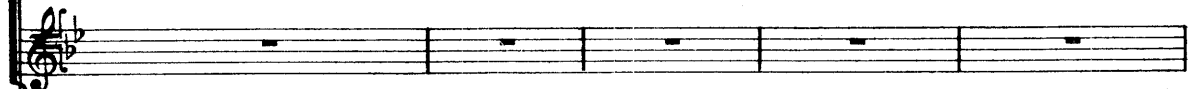


Now the crowd is tre\_mendous, to es\_cape will be so  
*Quel-la fol-la ser-ra-ta il nascon-diglio ap-*

## COLLINE



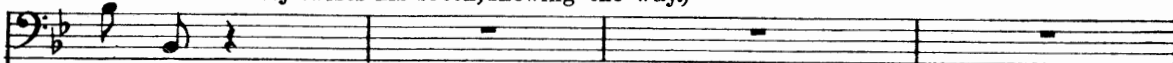
catchyouwith his darling! Now the crowd is tre\_mendous, to es\_cape will be so  
*-gir col-la sua pre-da! Quel-la fol-la ser-ra-ta il nascon-diglio ap-*



(coming nearer)

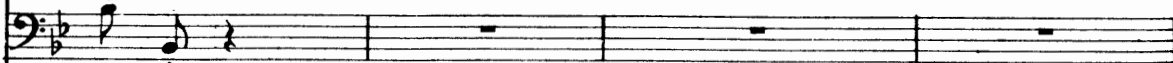
MARCEL

(Enter from the left the military Tattoo, headed by a gigantic Drum-major who dexterously twists his bâton, shewing the way.)



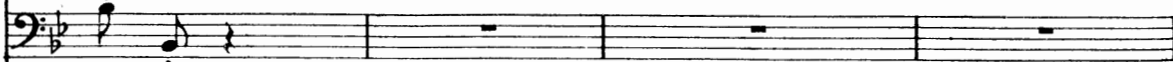
ea - sy!  
-pre - sti!

SCHAUNARD



ea - sy!  
-pre - sti!

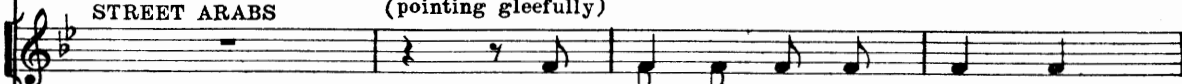
COLLINE



ea - sy!  
-pre - sti!

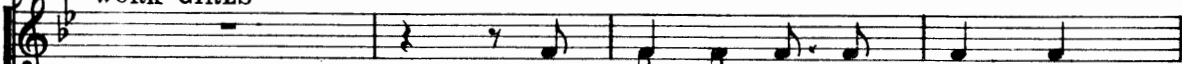
STREET ARABS

(pointing gleefully)



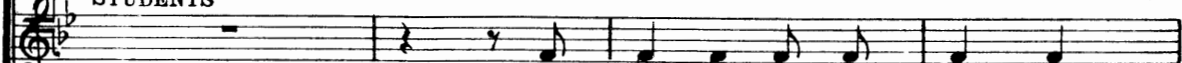
And there's the drum - ma - jor!  
Ec - coil tam - bur mag - gio - re!

Sop. 1. WORK - GIRLS



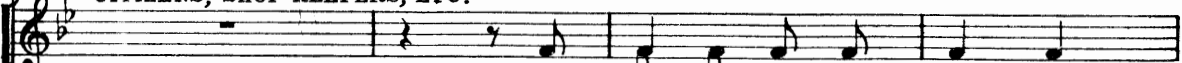
And there's the drum - ma - jor!  
Ec - coil tam - bur mag - gio - re!

Ten. 1. STUDENTS



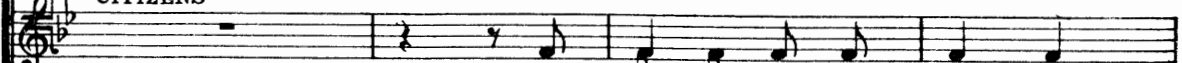
And there's the drum - ma - jor!  
Ec - coil tam - bur mag - gio - re!

Sop. 2. CITIZENS, SHOP-KEEPERS, ETC.



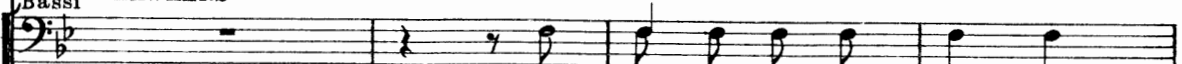
And there's the drum - ma - jor!  
Ec - coil tam - bur mag - gio - re!

Ten. 2. CITIZENS



And there's the drum - ma - jor!  
Ec - coil tam - bur mag - gio - re!

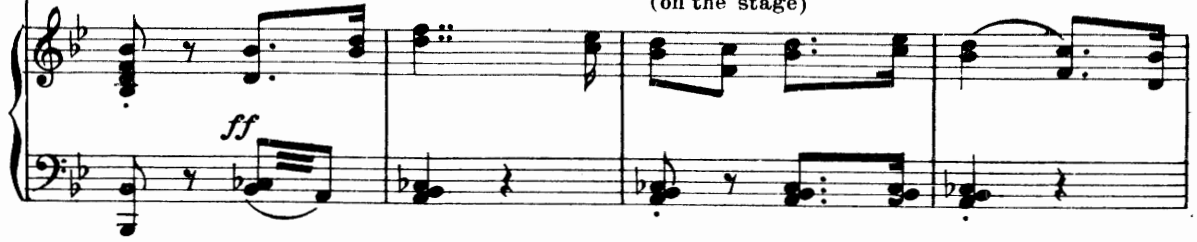
Bass 1. HAWKERS



And there's the drum - ma - jor!  
Ec - coil tam - bur mag - gio - re!

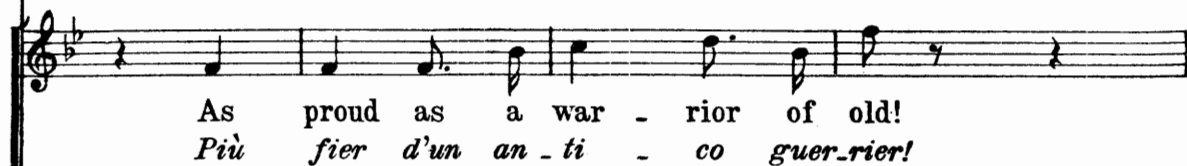
32

(on the stage)

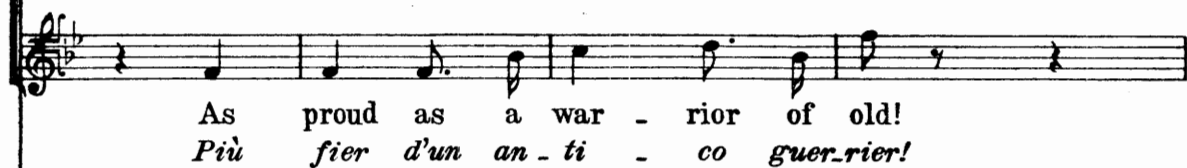




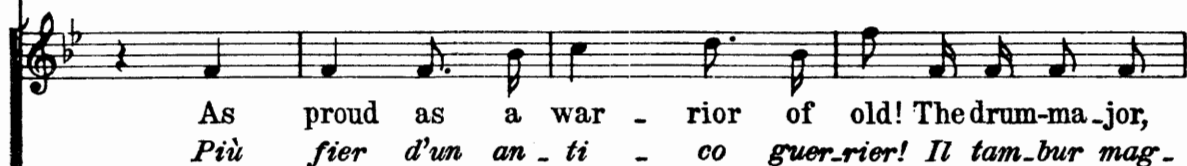
As proud as a war - rior of old! The drum - ma - jor,  
*Più fier d'un an - ti - co guer - rier! Il tam - bur mag -*



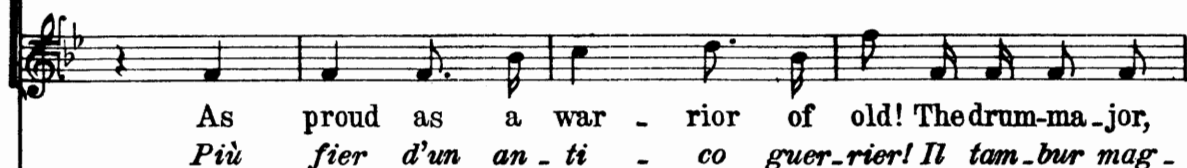
As proud as a war - rior of old!  
*Più fier d'un an - ti - co guer - rier!*



As proud as a war - rior of old!  
*Più fier d'un an - ti - co guer - rier!*



As proud as a war - rior of old! The drum - ma - jor,  
*Più fier d'un an - ti - co guer - rier! Il tam - bur mag -*



As proud as a war - rior of old! The drum - ma - jor,  
*Più fier d'un an - ti - co guer - rier! Il tam - bur mag -*



As proud as a war - rior of old! The drum - ma - jor,  
*Più fier d'un an - ti - co guer - rier! Il tam - bur mag -*





Quick, or you will miss them!  
*Le - sti, le - sti, le - sti!*

RUDOLPH

Quick, or you will miss them!  
*Le - sti, le - sti, le - sti!*

MARCEL

Quick, or you will miss them!  
*Le - sti, le - sti, le - sti!*

SCHAUNARD

Quick, or you will miss them!  
*Le - sti, le - sti, le - sti!*

COLLINE

Quick, or you will miss them!  
*Le - sti, le - sti, le - sti!*

look! the drum-ma\_jor, look!.....  
 -gior! *Il tam-bur mag-gior!*.....

The drum-ma\_jor, look!.....  
*Il tam-bur mag-gior!*.....

The drum-ma\_jor, look!.....  
*Il tam-bur mag-gior!*.....

look! the drum-ma\_jor, look!.....  
 -gior! *Il tam-bur mag-gior!*.....


See! Here they come!  
*I Zap-pa-tor,*

look! the drum-ma\_jor, look!.....  
 -gior! *Il tam-bur mag-gior!*.....


See! Here they come!  
*I Zap-pa-tor,*

look! the drum-ma\_jor, look!.....  
 -gior! *Il tam-bur mag-gior!*.....


See! Here they come!  
*I Zap-pa-tor,*




Here come the sappers, look!.....      There's the drum-ma\_jor too!.....  
*I Zap-pa-to-ri o - là!.....*      *Ec-co il tam-bur maggior!.....*




Here come the sappers, look!.....      There's the drum-ma\_jor too!.....  
*I Zap-pa-to-ri o - là!.....*      *Ec-co il tam-bur maggior!.....*



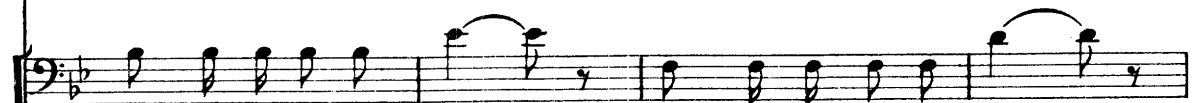
Here come the sappers, look!.....      There's the drum-ma\_jor too!.....  
*I Zap-pa-to-ri o - là!.....*      *Ec-co il tam-bur maggior!.....*



Here come the sappers, look!.....      There's the drum-ma\_jor too!.....  
*I Zap-pa-to-ri o - là!.....*      *Ec-co il tam-bur maggior!.....*

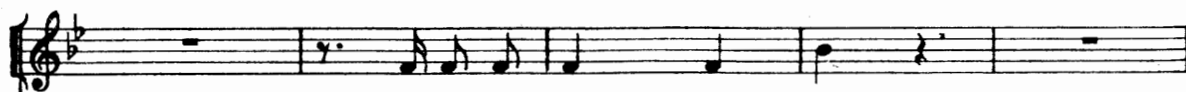


Here come the sappers, look!.....      There's the drum-ma\_jor too!.....  
*I Zap-pa-to-ri o - là!.....*      *Ec-co il tam-bur maggior!.....*



Here come the sappers, look!.....      There's the drum-ma\_jor too!.....  
*I Zap-pa-to-ri o - là!.....*      *Ec-co il tam-bur maggior!.....*





Now the tat - too goes by!  
*La ri - ti - ra - ta è qua!*



Like a general fine!  
*Il tambur maggior!*



Like a general fine!  
*Pare un ge - ne - ral!*



Now the tat - too goes by!  
*La ri - ti - ra - ta è qua!*

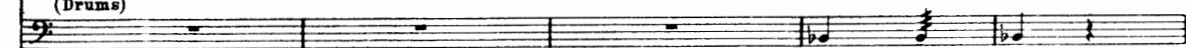


Now the tat - too goes by!  
*La ri - ti - ra - ta è qua!*



Like a general fine!  
*Pare un ge - ne - ral!*

(Drums)



33

*ff*  
 (Orchestra)



See! there he goes. The tall drum-major bold!..... The  
*Ec - co - lo là! Il bel tam-bur maggior!... La*



See! there he goes. The tall drum-major bold!..... The  
*Ec - co - lo là! Il bel tam-bur maggior!... La*



See! there he goes. The tall drum-major bold!..... The  
*Ec - co - lo là! Il bel tam-bur maggior!... La*



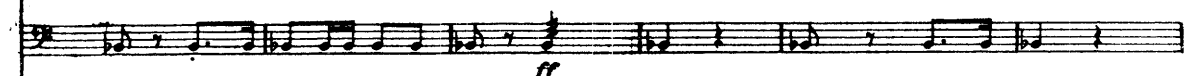
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*Ec - co - lo là! Il bel tam-bur maggior!... La*



See! there he goes. The tall drum-major bold!..... The  
*Ec - co - lo là! Il bel tam-bur maggior!... La*



See! there he goes. The tall drum-major bold!..... The  
*Ec - co - lo là! Il bel tam-bur maggior!... La*



**34**

staff of gold You see him hold He proudly twists and turns!  
*can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!*

staff of gold You see him hold He proudly twists and turns!  
*can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!*

staff of gold You see him hold He proudly twists and turns!  
*can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!*

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staff of gold You see him hold He proudly twists and turns!  
*can - na d'or, tut - to splen - dor! Che guarda, pas - sa, va!*

## RUDOLPH



Long..... live Mu - set - ta, dain - ti - est queen,.....  
Vi - va Mu - set - ta! Cuor..... bir - ri - chin.....

## MARCEL



Long..... live Mu - set - ta, dain - ti - est queen,.....  
Vi - va Mu - set - ta! Cuor..... bir - ri - chin.....

## SCHAUNARD



Long..... live Mu - set - ta, dain - ti - est queen,.....  
Vi - va Mu - set - ta! Cuor..... bir - ri - chin.....

## COLLINE



Long..... live Mu - set - ta, dain - ti - est queen,.....  
Vi - va Mu - set - ta! Cuor..... bir - ri - chin.....




See..... there he goes! The great.est beau in France, The  
Tut - to splen - dor! Di Francia è il più bel - l'uom! Il



See..... there he goes! The great.est beau in France, The  
Tut - to splen - dor! Di Francia è il più bel - l'uom! Il



See..... there he goes! The great.est beau in France, The  
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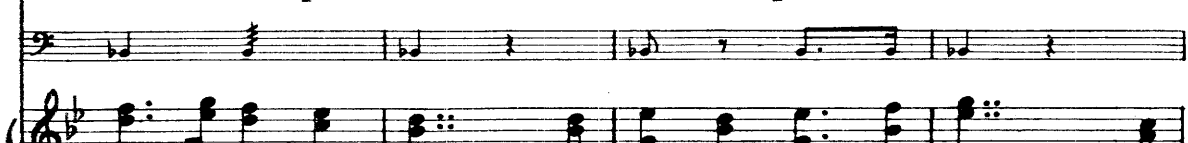
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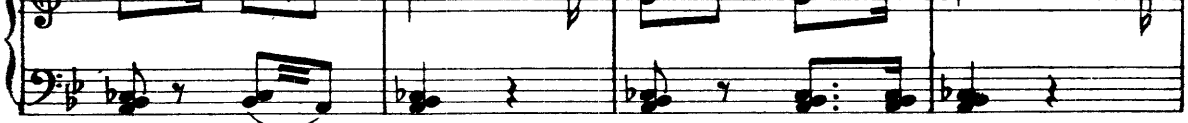
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Tut - to splen - dor! Di Francia è il più bel - l'uom! Il



See..... there he goes! The great.est beau in France, The  
Tut - to splen - dor! Di Francia è il più bel - l'uom! Il



See..... there he goes! The great.est beau in France, The  
Tut - to splen - dor! Di Francia è il più bel - l'uom! Il

## RUDOLPH

Ten - der - est heart - ed, Pride and joy of the Quar - tier La -  
 Glo - ria ed o - nor, o - nor e glo - ria del quar - tier la -

## MARCEL

Ten - der - est heart - ed, Pride and joy of the Quar - tier La -  
 Glo - ria ed o - nor, o - nor e glo - ria del quar - tier la -

## SCHAUNARD

Ten - der - est heart - ed, Pride and joy of the Quar - tier La -  
 Glo - ria ed o - nor, o - nor e glo - ria del quar - tier la -

## COLLINE

Ten - der - est heart - ed, Pride and joy of the Quar - tier La -  
 Glo - ria ed o - nor, o - nor e glo - ria del quar - tier la -

tall drum - ma - jor bold! His staff of gold he proudly twists and  
 bel tam - bur mag - gior! Ec - co - lo là! Che guarda, pas - sa,

tall drum - ma - jor bold! His staff of gold he proudly twists and  
 bel tam - bur mag - gior! Ec - co - lo là! Che guarda, pas - sa,

tall drum - ma - jor bold! His staff of gold he proudly twists and  
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tall drum - ma - jor bold! His staff of gold he proudly twists and  
 bel tam - bur mag - gior! Ec - co - lo là! Che guarda, pas - sa,

RUDOLPH

tin!

MARCEL

tin!

SCHAUNARD

tin!

COLLINE

tin!

tin!

turns!

va!

turns!

va!

turns!

va!

turns!

va!

turns!

va!

turns!

va!

turns!

va!

35

ff

tutta forza



## THIRD ACT

"Mimi's voice seemed to go through Rudolph's heart like a death knell."

"His love for her was a jealous, fantastic, weird, hysterical love."

"Scores of times they were on the point of separating."

"It must be admitted that their existence was a veritable hell-upon-earth."

"And yet amid all their tempestuous strife they mutually agreed to pause for the refreshment and solace afforded by a night of love; but the dawn merely brought with it some unlooked-for battle which served to drive Love, terrorstruck, away?"

"Thus (if life it was) did they live; a few happy days alternating with many wretched ones while perpetually awaiting a divorce?"

"Either as a congenital defect or as a natural instinct, Musetta possessed a positive genius for elegance."

"Even in her cradle this strange creature must surely have asked for a mirror?"

"Intelligent, shrewd, and above all hostile to anything that she considered tyranny, she had but one rule, caprice."

"In truth the only man that she really loved was Marcel; perhaps because he alone could make her suffer. Yet extravagance was for her one of the conditions of well being."

*"La voce di Mimì aveva una sonorità che penetrava nel cuore di Rodolfo come i rintocchi di un'agonia..."*

*"Egli però aveva per lei un amore geloso, fantastico, bizzarro, isterico..."*

*"Venti volte furono sul punto di dividerci."*

*"Convien confessare che la loro esistenza era un vero inferno."*

*"Nondimeno, in mezzo alle tempeste delle loro liti, di comune accordo si soffermavano a riprender lena nella fresca oasi di una notte d'amore... ma all'alba del domani una improvvisa battaglia faceva fuggire spaventato l'amore."*

*"Così - se fu vita - vissero giorni lieti alternati a molti pessimi nella continua attesa del divorzio."*

*"Musetta, per originaria malattia di famiglia e per materiale istinto, possedeva il genio dell'eleganza."*

*"Questa curiosa creatura dovette appena nata domandare uno specchio."*

*"Intelligente ed arguta, ribelle soprattutto a quanto sapeva di tirannia, non aveva che una regola: il capriccio."*

*"Certo il solo uomo da lei veramente amato era Marcello - forse perchè egli solo sapeva farla soffrire - ma il lusso era per lei una condizione di salute."*



# THIRD ACT

## THE BARRIÈRE D'ENFER

Beyond the toll-gate, the outer boulevard is formed in the background by the Orleans high-road, half hidden by tall houses and the misty gloom of February.

To the left is a tavern with a small open space in front of the toll-gate. To the right is the Boulevard d'Enfer; to the left that of St. Jacques.

On the right also there is the entrance to the Rue d'Enfer leading to the Quartier Latin.

Over the tavern, as its sign-board, hangs Marcel's picture "The Passage of the Red Sea," while underneath in large letters is the inscription "At the Port of Marseilles." On either side of the door are frescoes of a Turk and a Zouave with a huge laurel wreath round his fez.

From the ground-floor windows of the tavern facing the toll-gate, light gleams.

The plane-trees, grey and gaunt, which flank the toll-gate square lead diagonally towards the two boulevards. Between each tree is a marble bench. It is towards the close of February; snow covers all.

As the curtain rises the scene is merged in the dim light of early dawn.

In front of a brazier are seated, in a group, snoring custom-house officers. From the tavern at intervals one may hear laughter, shouts, and the clink of glasses. A customhouse official comes out of the tavern with wine. The toll-gate is closed.

♩ = 112  
Andantino mosso

(THE CURTAIN RISES)

*ff* *subito pp* *pp* *pp* *pp* *pp*

*j* 415494 *j*

1

*Parmonioso*

**a Tempo**

*quasi rit.*

(Behind the toll-gate, stamping their feet and blowing on their frost-bitten fingers, stand several street scavengers)

**SCAVENGERS**

8 Bassi

(vigorously) *mf*

What  
Ohè,

(The officials do not budge; so the scavengers with brooms and mattocks thump the toll-gate and shout )

there! What ho there! Ad-mit us!  
là, le guardie!.. A-pri-te!..

2

*ppp*



(From the Tavern: The clink of glasses forms an accompaniment to the song )

3 Sop. 1.

3 Sop. 2.

3 Cont.

(from within)

*dolce con grazia*

*p*

Pass the glass! Let each toast his lass! So pass the glass! Let  
*Chi nel ber tro - - vò il pia - cer, nel suo bic-chier, nel*

**3**

*pp*

*quasi rall. a Tempo*

each lad toast his lass! Ha!..... Each one as he  
*su - o bic - - chier, Aa!..... d'u - - na*

*quasi rall. a Tempo*

sips, as he sips his wine, shall dream of lips made for love di -  
*boc - ca nel - l'ar - dor, tro - vò l'a - mor, tro - - vò l'a -*

MUSETTA (from the tavern)

Ah!..... As the  
Ah!..... Se

\_vine!  
-mor!

*pp armonioso*

*And.* \* *And.* \* *And.* \*

MUSETTA

to - per... loves his glass,..... So the lov - er loves his lass!..  
nel bicchie - re sta il pia - cer..... in giovin bocca sta l'a - mor!..

*poco rall.*

*And.* \* *And.* \* *And.* \* *poco rall.*

MUSETTA

Poco più mosso a Tempo

.....

3 Tenori (from the Tavern) *rall*:.....

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!  
Tral - le - ral - lè, tral - le - ral - lè,..... E - va e No - è!

3 Baritoni (from the Tavern)

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!  
Tral - le - ral - lè, tral - le - ral - lè,..... E - va e No - è!

3 Bassi (from the Tavern) *rall*:.....

Tral - le - ral - le, tral - le - ral - le,..... No - ah and Eve!  
Tral - le - ral - lè, tral - le - ral - lè,..... E - va e No - è! *cres. molto*

Poco più mosso **4** a Tempo

(A sergeant comes out of the guard-house, and orders the toll-gate to be opened)

CUSTOM-HOUSE OFFICIAL

Here come the women with their milk!  
*Son giù le lat-ti-ven-do-le!*

6 MILK-WOMEN  
 Sop.

(from within) *f* (Exclaimed, not intoned)

Houp-là! Houp-là!  
 Hopp-là! Hopp-là!

(a tinkling of carters' bells is heard)

3 CARTERS

(from within) *f* (Exclaimed) (cracking of whips)

(Carts pass along the outer Boulevard, lighted by large lanterns)

Houp-là!  
 Hopp-là!

6 MILK-WOMEN  
 (quite close) (Exclaimed)

(the gloom gradually gives way to daylight)

Houp-là!  
 Hopp-là!



(to the officials who admit them through the toll-gate)

(6 Peasant-women enter carrying baskets)

6 MILK-WOMEN

1<sup>st</sup> group

Good mor-row!  
*Buon gior-no!*

2<sup>nd</sup> group (to the officials)

(they move off in various directions)

Good mor-row!  
*Buon gior-no!*

(who enter riding on donkeys)

3<sup>rd</sup> group (to the officials)

Good morrow!  
*Buon gior-no!*

(it stops snowing)  
*legato*

*pp*

6 PEASANT-WOMEN

3 Sole (to the customs officials)

(pay the toll and depart)

3 Sole (to the officials)

(paying toll and going on)

Butter! cheese!  
*Burroe ca-cio!*

New-laid eggs!  
*Pol-li ed o-va!*

3 Sop.1. (from the cross-roads)

*ppp*

Which way, then are you going?  
*Voi da che parte an-date?*

Well, shall we see you  
*Ci tro-verem più*

3 Sop.2.

(from the cross-roads)

*ppp*

Up to Saint Michael's.  
*A San Mi-che-le!*

PEASANT-WOMEN

5

a Tempo

(they move off in various directions)

la - ter?  
tar - di?

At twelve o' - clock!  
A mez - zo - di!

At twelve o' - clock!....  
A mez - zo - di!.....

(The officials remove

*p*

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics in Italian and English. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano) in the right hand.

the bench and the brazier )

*pp*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves with a complex texture of chords and moving lines. A dynamic marking of *pp* (pianissimo) is present in the right hand.

*ppp*

Detailed description: This system continues the piano accompaniment. The right hand features dense, vertical chords, while the left hand has a more rhythmic bass line. A dynamic marking of *ppp* (pianississimo) is present in the right hand.

*pp* 6 *pp*

Detailed description: This system concludes the piano accompaniment. It features a mix of textures, including chords and melodic fragments. Dynamic markings of *pp* (pianissimo) are present in both hands. A box containing the number 6 is located at the end of the system.

(Enter Mimi from the Rue d'Enfer: she looks about as if anxious to make sure of her whereabouts. On reaching the first plane-tree, she is seized by a violent fit of coughing. Then recovering herself, she sees the sergeant whom she approaches)

Lento molto  $\text{♩} = \text{♩}$

*espressivo*

*rall.:.....*

*pp*

*rit.*  $\text{♩}$

(to the sergeant) **Andante**  
 MIMI *affannata a piacere* (unable to recollect the name)

**Allegro** *p*

Oh, please sir, tell me the name of that tavern where now a painter's  
*Sa dir - mi, scu-si, qua-l'è l'o-ste-ri-a... do-ve un pittor la-*

**Allegro**

**Andante**

*col canto.....*

(a serving woman comes out of the tavern: Mimi goes up to her.)

MIMI (cough) **a Tempo**

work-ing. Thank you. Oh! my good wo-man, pray do me this  
*-vo-ra? Gra-zie. O buo-na don-na, mi fa-te il fa-*

SERGEANT (pointing to the cabaret)

There it is.  
*Ec-co-la.*

**a Tempo**

*p*

MIMI

fa-vour! Can you find me the pain-ter, Mar-cel? I fain would  
*-vo-re... di cer-car mi il pit-to-re Mar-cel-lo? Ho da par-*

MIMI *rall:.....rit.*

see him! The mat.ter's ur.gent! Just tell him soft.ly that Mi.mi is  
-lar.gli. Ho tan.ta fret.ta. Di - te - gli, pia - no, che Mi - mi l'a.

*pp col canto.....*

MIMI (the woman goes to the inn)  
**Andantino mosso**

wait.ing.  
-spet.ta...

SERGEANT (to a passer-by)

In that basket!  
*Ehi, quel pa - nie - re!*

**7** **Andantino mosso**

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

*pp*

(Other folk now pass through the toll-gate and move off in different directions. The bell of the Hospice S<sup>te</sup> Thérèse rings for matins.)

SERGEANT

Pass there!  
*Pas - si.*

OFFICIAL (after searching the basket)

Emp.ty!  
*Vuo - to!*

(Campanelle)

(Day has now come; a sad murky winter's day; sundry couples; homeward bound, quit the tavern.)

Campanelle

pp *f*

(Marcel coming out of the inn.)

(Campanelle)

MIMI

Allegro

Moderato

I hoped that I should find you here.  
*Spe-ra - vo di tro - var - vi qui.*

(amazed)

MARCEL

Mi - mi!  
Mi - mî!

Yes, here we've  
*E ver, siam*

Moderato

8 Allegro

*ff* *p*

MARCEL

been for a month; so, to pay for our footing,  
*qui da un me - se di quel - l'oste alle spe - se.*

Mu - set - ta tea - ches  
*Mu - set - ta in - se - gna il*

*poco rall:*.....

*col canto*.....

MARCEL *a Tempo*

sing - ing to those who come here, And I, well I paint  
*can - to ai pas - seg - gie - ri risoluto io pingo quei guer.*

*p a Tempo* *ff*

MARCEL

war - riors, there, on the house front.  
*- rie - ri sul - la fac - cia - ta.*

*Vivo* *Vivo*

*f* *pp*

*molto rall:..... Andante ♩ = 48*

MARCEL

'Tis bit - ter! Pray en - ter!  
*E freddo. En - trate.*

*col canto..... pp*

**9** *Andante ♩ = 48*

MIMI

Where is Ru - dolph? En - ter I cannot, no!  
*C'è Ro - dol - fo? Non posso en - trar, no, no!*

*(bursts into tears)*

MARCEL

Here. Why  
*Sì. Per -*

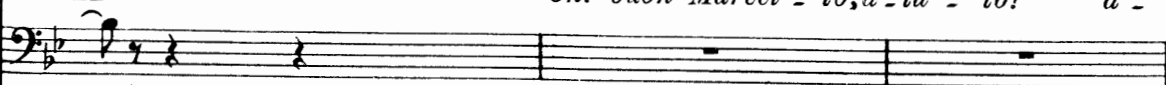
(in despair.)

MIMI



Ah! good Marcel! Oh! help me! Oh  
 Oh! buon Marcel - lo, a - iu - to! a -

MARCEL



not?  
 -chè?

MIMI



help me! For Ru - dolph, for Ru - dolph  
 - iu - to! Ro - dol - fo, Ro - dol - fo

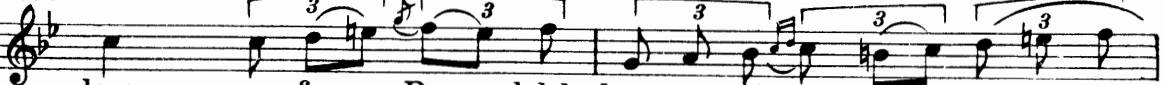
MARCEL



Say, what has hap - pened?  
 Co. s'è av - ve - nu - to?

*con anima*

MIMI



loves me, for Ru - dolph loves me yet avoids me! My own dear  
 m'a - - ma, Ro - dol - - fo m'ama e mi fug - ge, il mio Ro -

*rall.....*

a Tempo

MIMI

Ru - - dolph..... is jeal - - ous, mad - - ly  
- dol - - fo..... si strug - - - ge per ge - lo -

*ff* *rit:* *a Tempo*

MIMI

jeal - ous..... A glance, a ges\_ture, or  
- si - a..... Un pas - so, un det - to,.. un

*p* *dim. molto* *pp* *p* **10** *dolce*

MIMI

e'en a flow'r suf\_fice to make him jeal\_ous..... Starting his  
vez - so, un fior... lo met\_tono in so - spet\_to..... On - de cor -

*p*

MIMI

wrath and fu - ry. And oft at night when feign\_ing to be  
- ruc\_oi ed i - re. Ta - lor la not - te fin - go di dor -

*p* *espressivo*



MIMI *ritenuto*

sleep - ing, I felt his eyes were watch - ing,..... to spy up - on my  
 - mi - - re e in me lo sen - to fi - so..... spi - ar - mi i sogni in

*ritenuto*

MIMI *sostenendo molto*

slum - bers. How oft would he re - proach me: You are not  
 vi - so Mi grida ad o - gni i - stan - te: non fai per

*ppp sostenendo molto*

MIMI *stent. molto.....*

mine! you love an - o - ther gal - lant, you are not mine! A - las! A - las!...  
 me, ti prendi un al - tro a - man - te, non fai per me! Ahi - mè! ahi - mè!....

*stent. molto.....*

MIMI *declamato* *rall:.....*

'Tis jealou - sy that prompts him, I know. Yet how may I re - ply, Mar -  
 In lui parla il ro - vel - lo, lo so, ma che ri - spondergli, Mur -

*ff dim.* *p rall:.....*

MIMI 1.<sup>o</sup> Tempo

cel?  
-cel-lo?

MARCEL

*p* 3 3

Two that live thus I reck - on would be sure - ly bet - ter

11

1.<sup>o</sup> Tempo

Quando s'è co-me vo - i non si vi-ve in com - pa -

*pp dolce*

MIMI

You are right, you speak tru - - ly. 'Twere best we were  
Di-te ben, di-te be - - ne. La-sciar-ci con -

MARCEL

part - - ed.  
-gni - - a.

*f* 3

MIMI

part - - ed. Will you aid us, then, will you aid us to  
-vie - - ne. A - iu - - ta - te - ci, a - iu - ta - te - ci

*p* 3

MIMI

part? Oft to do this have we striv - - en, But in  
 voi; noi s'è pro-va-to più vol - - te, ma in -

MARCEL

I'm hap - - py with Mu -  
 Son lie - - ve a Mu -

MIMI

vain!..... Ah..... 'tis  
 va - - no Di - - te

MARCEL

- set - - ta, and she's hap - py with me..... because 'tis mirth that binds us to -  
 - set - - ta el - l'è lie - - ve a me..... perchè ci a - miamo in al - le -

MIMI

true, Ah, 'tis true!..... to part were the  
 ben, di - - te ben..... la - sciar - ci con -

MARCEL

- geth - - er; Laugh - ter, mu - sic, and song ev - er our love pro -  
 - gri - - a... Can - tie ri - sa, ec. co il fior d'in - va - ria - bi - le a -

MIMI

best!..... Ah, then, aid us I pray you!  
 vien!..... Fa-te voi per il me-glio.

MARCEL

- long!  
 mor! 'Tis well, 'tis well! Now will I wake him.  
 Sta ben, sta ben! O - ra lo sve-glio.

12 dolce

*p*  
*pp rall.*

MIMI

Wake him?  
 Dor - - me?

MARCEL

*p*  
 O - vercome by fa-tigue, just before  
 E' piom - ba - to qui un'o - ra avan-ti

MARCEL

dawn came, on a bench fast he slumbers. Be - hold him!  
 l'al - ba s'as - so - pi sopra una panna. Guar - da - te...

(motions Mimi to look through the  
 tavern - window)

*espressivo*  
*pp*  
*ritenuto*

MIMI (coughing persistently)

And.<sup>te</sup> mosso (Lo stesso movimento)

*p*

Un - - ceasingly it shakes, me, and  
Da i - ri ho l'os - sa rot - te. Fug -

MARCEL (compassionately)

What coughing!  
Che tos - se!

rall:..... And.<sup>te</sup> mosso (Lo stesso movimento)

*pp*

MIMI poco affrett.

rall:.....

Ru - dolph now for - sakes me, and says to me "It is o - ver!"  
- gi' da me sta - not - te di - cen - do - mi: E' fi - ni - ta.

*poco affrett.* *rall:.....* *fa Tempo*

MIMI Lento a piacere

At day - break swift es - cap - ing, I hurried here to find him.  
A gior - no so - no u - sci - ta e me ne venni a que - sta vol - ta.

*col canto.....* *p*

14

Allegretto

*p*

(watching Rudolph inside the tavern.)

MARCEL *a piacere*

He's wak ing, call ing, and wants me,  
*Si 'de-sta... s'al - za... mi cer - ca...*

*col canto.....* *p a Tempo*

MIMI

*rapidamente*  
*p* *a Tempo*

He must not see me.  
*Ch'ei non mi ve - da!*

come, then!  
*vie - ne...*

Go quick - ly  
*Or rin - ca -*

*col canto.....* *a Tempo*

MARCEL

home Or hide yourself out there. Dont make a scene;  
*- sa - te Mi - mi, per ca - ri - tà! Non fa - te sce - ne qua!*

*p*

*Poco meno*

*p espress.* *rit:*

*Poco meno*  
*P legato* *rit:*

*pp*

pp mf f

(coming out of the inn, hastens towards Marcel.)

RUDOLPH

Moderato con moto

Mar - cel, at last I've found you! Where none can  
 Mar - cel - lo. Fi - nal - men - te! Qui niun ci

Moderato con moto

RUDOLPH

*a piacere*

hear us. I want a se - par - a - tion from Mi -  
 sen - te. Io voglio se - pa - rar - mi da Mi -

string. f col canto

*a Tempo*

RUDOLPH

- mi.  
- mi.

MARCEL

Is that your lat - est whim?  
 Sei vo - lu - bil co - sì?

*a Tempo*

ff leggero

RUDOLPH All<sup>o</sup> moderato ♩=126

Love in my heart was..... dy - ing, al - most was  
 Già un'al - tra vol - ta cre - det - ti mor - to il mio

All<sup>o</sup> moderato ♩=126

16

*p*

## RUDOLPH

dead,  
 cor,

But her blue eyes new  
 ma di que - gl'oc - chi az -

*mf*

## RUDOLPH

glo - ry on me shed..... Love swift..... re -  
 - zur - ri allo splen - dor..... es - - so è..... ri -

## RUDOLPH

- viv - ed ..... Ah..... me! What woe is  
 - sor - to ..... O - - ra il te - dio..... l'as -

*allarg:.....*

*ff* *col canto.....*



RUDOLPH *a Tempo*

(Mimi warily approaches, to listen)

mine! Yes!  
MARCEL *sal ...* Per

17 Would you now such a bit - ter pain re - call?  
*E gli vuoi rin - no - va - re il fu - ne - ral?*  
*a Tempo*

*mf*

## RUDOLPH

(sadly)

*Meno*

al - ways! *sempre!*  
MARCEL *p*

Nay, be prudent, Love is not worth the keep - ing, That  
*Cambia me - tro. Dei pazzi è l'a - mor te - tro che*

*Meno p*

## MARCEL

*a Tempo*

on - ly ends in weep - ing. Love must thrive in mirth and  
*la - cri - me di - stil - la. Se non ri - de e sfa -*

*f* *a Tempo*

## MARCEL

glad - ness or else it is but mad - ness!  
*- vil - la l'a - more è fiacco e ro - co.*

*mf* *pp* *f* *pp*

RUDOLPH

a Tempo

Aye, somewhat!  
*Un po-co.*

MARCEL

*p rit:.....*

'Tis that you're jeal - ous.  
*Tu sei ge - lo - so.*

And cho - leric, and  
*Col - le - ri-co, lu -*

18

MARCEL

*cres.*

lu - natic, and a victim of vile sus - pi - cion, un - happy and  
*- na - ti-co, im-be - vu-to di pre-giu - di - zî, no - io-so, coc-*

MIMI

(aside)

He's getting in a rage; poor little Mimi!  
*Or lo fa incolle - rir! Me po-ve - retta!..*

RUDOLPH

(with bitter irony)

Mi -  
Mi -

MARCEL

stub-born!  
*- ciu-to!*

19

## RUDOLPH

mi's a heart-less mai - den ..... Proneto  
 - mi è u - na ci - vet - ta ..... che fra -

## RUDOLPH

(with great sarcasm of tone)

flirt - ing with all. A scent-ed dan - dy, some lord - ling  
 - scheg - gia con tut - ti. Un moscar - di - no di Vi - scon -

*p* *stacc.*

## RUDOLPH

(with increasing bitterness)

Now striveth to win ..... her ca - res - ses. With bo - som  
 - ti - no le fa l'oc - chi di tri - glia. El - la sgon -

## RUDOLPH

sway - ing, one foot dis - play - ing, so she lures him on with the  
 - nel - la e sco - pre la ca - vi - glia con un far pro - met -

*dim.*

ma - gic of her smile.  
 - ten - te e lu - sin - ghier...

MARCEL  
 Shall I be frank? I think  
 Lo de - vo dir? Non mi

*dim. e rall.*

RUDOLPH

*a piacere*

*rall.*  
 MARCEL  
 No, 'tis not  
 Eb - be - ne,

'tis hardly true.  
 sem - bri sin - cer.

*col canto*

RUDOLPH

*Sostenendo* .....

true, 'tis not true. In vain, in vain I smoth -  
 no, non lo son. In - van, in - van na - scon -

*Sostenendo* .....

20

*ff*

RUDOLPH

*a Tempo*

- er ..... all the tor - ture that racks me .....  
 - do ..... la mia ve - ra tor - tu - ra .....

*a Tempo*

*p*

RUDOLPH

I love Mi - mi, she is my on - ly  
 A - - - - - mo Mi - mi so - vra ogni co - sa al

RUDOLPH

treas - - - ure; I love her !.....  
 mon - - - do, io, l'a - - - mo.....  
 poco allarg:..... a Tempo

RUDOLPH

But oh! I fear it.....  
 ma ho pa - u - ra.....

*accel:.....*

(Mimi, astonished, comes closer and closer, under cover of the trees)

RUDOLPH

But oh! I fear it..... (sadly)  
 ma ho pa - u - ral..... Mi -  
 Mi -

*rall:..... rit. a Tempo*

RUDOLPH *Lento triste* ♩ = 48

- mi's so sick - ly, so ail - ing, Ev' - ry day she grows  
 - mi è tan - to ma - la - ta! O - gni dì più de -

[21] *Lento triste* ♩ = 48

*pp*

MIMI

*molto rit:*.....  
 What's he say - ing?  
 Che vuol di - re?

RUDOLPH

*allarg:*..... *corta*.....  
 weak - er. The poor girl, as I think, is dy - ing, dy - ing!  
 - cli - na. La po - ve - ra pic - ci - na è con - dan - na - ta!

MARCEL (fearing Mimi may overhear them, tries to keep Rudolph further off)

Mi - mi !?!  
 Mi - mi !?!

*molto rit:*.....  
*allarg:*.....

RUDOLPH *con la massima espressione*

*p*  
 By fierce in - cessant cough - ing her fra - gile frame is sha - ken,  
 U - na ter - ri - bil tos - se l'è - sil pet - to le scu - te,

*Sostenuto molto* ♩ = 40

*ppp lentissimo*

RUDOLPH

..... while in her cheeks so pal - lid fires of fe - vera -  
 ..... già le smun - te go - te ..... di ..... san - gue

MIMI

(weeping)

*molto rit.*..... *a Tempo*

Woe is me! I'm dy - ing!  
 Ah - i - mè, ..... mo - ri - re?!

RUDOLPH

- wa - ken.  
 ros - se ...

And my room's but a squalid  
 La mia stanza è una ta - na

MARCEL

(agitatedly, perceiving that Mimi is listening)

Poor little Mi - mi!  
 Po - ve - ra Mi - mi!

**22**

*a Tempo*

*pp molto rit.*..... *PPPP con stanchezza*

RUDOLPH

*poco rall.*.....

hov - el,  
 squal - li - da ...

no fire there burn - eth .....  
 il fuoco ho spen - to .....

On - ly the cru - el  
 V'entra e l'aggira il

**RUDOLPH** *a Tempo*

*rit:*

night - wind ..... wailleth, wailleth, there ev - er.  
*ven - to ..... di ..... tra - mon - ta - na.*

*f a Tempo*

*f* *pp*

**RUDOLPH** *a Tempo*

*affrett. e cres.* *allarg:.....*

Yet she's merry and smiling while, remorseful, despairing, I feel that it is  
*Es - sa can - ta e sor - ri - de, e il rimor - so m'as - sa - le. Me cagion del fa -*

*a Tempo* *affrett.* *allarg:.....*

**MIMI** *(disconsolately)* *rit.....*

Ah! I'm dy - ing!  
*O mia vi - ta!*

**RUDOLPH**..... *a Tempo*

I, yes, 'tis I am guilt - y!  
*- ta - le mal che l'uc - ci - del* **Mi -**  
**Mi -**

**MARCEL** *(eager to draw Rudolph aside)*

List but a moment!  
*Che far dunque?*

*a Tempo* *pp col canto* *pp*



**1<sup>o</sup> Tempo ma agitando un poco**

MIMI (in tones of anguish)

Ah me! Ah me! Allis ov-er! Life and loving, all are ended!  
 Ahimè! Ahimè! È fi - ni - ta!.. O mia vi - ta!.. È fi - ni - ta!..

RUDOLPH

- mi's a hothouse flow - er. Want has wasted her beau - ty  
 - mi di serra è fio - re. Po - ver - tà l'has fiori - ta,

MARCEL

Nay but listen!  
 Oh qual pietà!  
 softly!  
 Poveret - ta!

**23**

**1<sup>o</sup> Tempo ma agitando un poco**

*pp*

MIMI

*rall:.....*  
 Mi mi must die! Mi mi must  
 Ah - i - mè mo - rir, ah - mè mo -

RUDOLPH

*allarg. rit.*  
 and to bring her back to life would need more than love, far more than  
 per richia mar - la in vi - ta non ba - sta a - mor, non ba - sta a -

MARCEL

*6*

*Povera Mimì!*

*Povera Mi -*

*col canto* *rall:.....*

MIMI (Mimi's violent coughing and sobbing reveal her presence.)

*a Tempo*

die!  
-rir!

RUDOLPH

love.  
-mor!

MARCEL

-mi!

*pp a Tempo Sostenendo* *cres.*

*cres. poco a poco*

RUDOLPH (rushing towards Mimi)

*poco allarg.*

Ha! Mimi! You here? You heard, you heard me?  
Chè?! Mimi! Tu qui? M'ha-i sen-ti-to?

MARCEL

Then she must have been list'ning!  
El-la dunque ascol-ta-va?!

*f poco allarg.:*.....

Lo stesso movimento

Sway'd by each light sus - pi - cion, a tri - fle yet a -  
 Fa - cile al - la pa - u - ra per nul - la io m'ar - ro -

Lo stesso movimento

*p animando*

MIMI

Lo stesso movimento

No that o - dour is  
 No, quel tan - fo mi  
 (seeks to take her into the tavern)

- larms me; Come, come inside here.  
 - vel - lo. Vien là nel te - por!

Lo stesso movimento

24

*fp con agitazione*

MIMI

stifling me!  
 sof - fo - ca!

RUDOLPH

(affectionately embraces Mimi)

Ah, Mi - mi!  
 Ah, Mi - mi!

*fp*

(In the tavern Musetta's brazen laugh is heard)  
(running to look through the window)

MARCEL *All.<sup>to</sup> mosso*

*All.<sup>to</sup> mosso*

*mf brillante*

*P staccato*

'Tis Muset.tathat's laughing, Laughing,  
E Muset.ta che ri.de. Conchi

MARCEL

*parlato*

flirting!  
ride?

Ah!whata hussy!  
Ah la ci.vetta!

I'll notal-  
Im - pare-

*f affrett.*

MIMI

(disengages herself from Rudolph's embrace)

Fare\_well!  
Ad - di - o.

RUDOLPH

(surprised)

What!  
Che!

MARCEL

\_low it!  
\_rai.

*rall. molto*

*pp*

MIMI Lento molto ♩ = 66

To the home that she left at the voice of her

RUDOLPH

Donde lie - ta u - sci al tuo gridò d'a-

Going?  
Vai?

26 Lento molto ♩ = 66

*doce*  
*pp*

MIMI

*poco rit:*..... Andantino

lov - er, sad, for - saken Mi - mi must turn back heavy -  
- mo - re, tor - na so - la Mi - mi al so - li - ta - rio

Andantino *espressivo*

*poco rit:*.....  
*mf* *agitando un poco* *p*

MIMI

- heart - ed. For love..... and her lover..... are  
ni - do. Ri - tor - na un'altra vol - ta a in -

*p* *cres.*

rall:..... a Tempo

gone;..... and she must die!.....  
-tes - - ser fin-ti fi-or!.....

a Tempo

rall:..... pp m.s. rall.

Lento

rall:..... And.<sup>no</sup> mosso ♩ = 84 ritenuto

Farewell, then, I wish you well!..... Nay, lis-ten,  
Ad-di-o, sen-za ran-cor..... A-scolta, a-

And.<sup>no</sup> mosso ♩ = 84

27

col canto..... pp p rit. col canto

a Tempo

lis-ten! Those things, those few old things I've left be-  
-scol-ta. Le po-che ro-be a-du-na che la-sci-ai

a Tempo

pp

hind me With-in my trunk, safe are stor-ed  
spar-se. Nel mio cas-set-to stanchiu-si

pp leggerissimo pp leggero

MIMI *poco rit.* *a Tempo*

That bracelet of gold, The prayer book you gave me.  
*quel cer.chiet.tod'or, eil li.bro di pre.ghie.re.*

*pp a Tempo m.s.*

MIMI *poco rit.* *a Tempo*

28 Pray wrap them up togeth.er in my lit.tle a.pron, I will send round to  
*In.vot.gi tut.to quanto in un.grembiale e mande.rò il por.*

*espressivo poco rit. a Tempo*

MIMI

get them.  
 -tie - re...

*ppp*

MIMI *molto rit.....a Tempo*

Dear one, under the pil - low..... youll find my lit - tle  
*Ba - da... sotto il guancia - le..... c'è la cuffiet - ta*

*pppp molto rit.....a Tempo*

MIMI

bon - net. Who knows?..... May be.....you'd like to  
ro - sa. Se vuoi,..... se vuoi,..... se vuoi ser.

*stent.*

*animando e cres.* *dim.* *rall.*

MIMI

keep it to re - mem - ber our love!..... Farewell!  
- bar - la a....ri - cor - do d'amor!..... Ad - di - o,

*poco allarg:.....* *f.* *pp rit.* *aTempo*

MIMI

Goodbye! I wish you well!  
ad - dio, sen - za ran - cor....

*rall.* *aTempo* *dolcemente*

**29** Then you're going to leave me.... You are  
*col canto* *aTempo* Dunque è proprio fi - ni - tal.... Te ne

*rall.* *ppp* *p*

RUDOLPH

going, yes, you're going, my little Mi - mi, ah! farewell sweet dream of  
vai, te ne vai, la mia pic - ci - na? Ad - di - o so - gni d'a.

*rall.*

*p* *col canto*



MIMI *And.<sup>te</sup> con moto* ♩ = 92

*ritenendo.....  
dolciss.*

RUDOLPH

Farewell! Farewell! glad a-  
Ad - di - o dol - cesve.

love!  
-mor!..

**30** *And.<sup>te</sup> con moto* ♩ = 92

*pp*

*rit. col canto.....*

MIMI ..... *a Tempo*

..wake - nings in..... the morn - ing!.....

RUDOLPH -glia - re al - la..... mat - ti - nal.....

Fare-  
Ad-

..... *a Tempo*

MIMI

(playfully)

Fare-well to jealous - y and fu-ry!  
Ad - dio rab - buffie ge - lo - si - e!

RUDOLPH

- well oursweetlovethats van - ish'd..... yetthat yoursmlere-  
- di - o so - gnan - te vi - ta..... cheuntuo sor - riso ac-

MIMI

Fare - well sus -  
Ad - dio so -

RUDOLPH

- viv - eth.....  
- que - tal.....

MIMI

- picion and its..... bit-ter ang - uish!  
- spetti... pungen - ti a.ma - rez - zel

RUDOLPH

Kiss - es.  
Ba - ci...

RUDOLPH

Kiss-es sweet that as po - et..... I bought back with ca - ress - es!  
ch'io da ve - ro po.e - ta.....ri.ma - vo con:ca - rez - zel

*pp dolce*

MIMI *con anima* *p* *poco allarg.*  
 Lone - ly in win - ter..... with death as sole com - pan - ion!  
 So - li l'in - ver - no..... è co - sa da... mo - ri - re!

RUDOLPH  
 Lone - ly..... with death as sole com - pan - ion!  
 So - li..... è co - sa da... mo - ri - re!

MIMI *affrett. un poco a Tempo* *poco allarg.* *rall:.....*  
 Lone - ly But in glad springtime there's the sun, the glorious  
 So - li! Men - tre a pri - ma - ve - ra c'è com - pagno il

RUDOLPH *rall:.....*  
 But in glad springtime there's the sun, the glorious  
 Men - tre a pri - ma - ve - ra c'è com - pagno il

MIMI *espressivo* (in the tavern a sound of breaking plates)  
 sun, there's the glo - rious sun!  
 MUSETTA *sol!* c'è com - pa - gno il *sol!*..... (from within) *f*

RUDOLPH  
 What d'ye  
 Che vuoi

MARCEL (from within) *f*  
 You were laughing, you were flirting,  
 Che fa - ce - vi. Che di - ce - vi

*espressivo* *a Tempo* *p*

MARCEL

mean?  
*dir?*

What d'ye mean?  
*che vuoi dir?*

by the fireside with that stranger.  
*presso al fuoco a quel si - gno - re?*

*f* *ritenuto* *molto*

MIMI

*f*

I'm not lonely in Spring.  
*Niuno è so - lo l'a - pril.* (stops on the threshold of the inn and confronts Musetta)

MARCEL

And how you coloured when I caught you in the  
*Al mio ve - ni - re hai mu - ta - to di co -*

*a Tempo*

MIMI

RUDOLPH.....

MUSETTA (defiantly)

Stuff and nonsense all he said was:..... "Are you ve\_ry fond of  
*Quel si - gno - re mi di - ce - va:..... Ama il bal - lo si - gno*

MARCEL

cor\_ner!  
*- lo - re.*

*rit.* *As Si*

*pp*

MIMI

Forth from each  
*E - sce dai*

RUDOLPH

**a Tempo**

com - - rades you've lilies and ro - ses.....  
*par - - la coi gigliole ro - se.....*

MUSETTA

dancing?"  
*- ri - na?* And half-blushing, I made answer: "I'd be dancing all day  
*Ar - ros - sendo rispon - de - va: balle - rei ser - e mat -*

MARCEL

You're most frivolous, Muset - ta!  
*Va - na, frivo - la, civet - ta!*

**32**

**a Tempo**

MIMI

nest comes a mur - mur of bird - lets.....  
*ni - di un cinguet - tio gen - ti - le.....*

MUSETTA

*poco rit.*

**a Tempo**

long, Sir!..... I'd be dan - cing all day long, Sir!.....  
*- ti - na,..... balle - rei se - ra e mat - ti - na.....*

MARCEL

This is talk that on - ly leadsto things dis -  
*Quel discorso asconde mi - re di - so -*

*poco rit.*

**a Tempo**

MUSETTA

My own way I mean to have.  
*Voglio pie-na li-ber-tà!*

MARCEL

-hon-est.  
 -ne-ste,

(half menacing Musetta)

I will teach you better  
*io t'ac-con - cio per le*

*corta*

*3*

*leggero*

*pp*

MIMI

When the haw - thorn bough's in  
*Al fio - rir di pri - ma -*

RUDOLPH

When the haw - thorn bough's in blos - - - som  
*Al fio - rir di pri - ma - ve - - - ra*

MUSETTA

What a bother!  
*Chè mi canti?*

Why this anger? why this fury? We're not  
*Chè mi gridi? Chè mi canti? All'al-*

MARCEL

manners  
*fe-ste*

if I catch you once more flirting.....  
*se ti colgo a in-ci - vet - ti - re!.....*

*p*

MIMI

blos - som we've the glorious sun!  
- ve - ra c'è com - pagno il sol!

RUDOLPH

we've the glor - ious sun!  
c'è com - pa - gno il sol!

MUSETTA

married yet, thank goodness!  
- tar non sia - mo u - ni - ti.

MARCEL

You shall not do as you like Miss,..... I will stop your little  
Ba - da, sotto il mio cappel - lo..... non ci stan certi orna.

MUSETTA

*f* I abhor that sort of lov - er..... who pretends he is ah! ah! ah! your  
*rit.* *risata*  
*3*  
Io de - te - sto quegli amanti..... che la fan - no da ah! ah! ah! ma -

MARCEL

game.....  
- men - ti.....

*f* *col canto*

**a Tempo**  
*dolcissimo*

MURMUR the sil - ver fountains  
*Chiacchieran le fon - ta - ne.*

MURMUR the sil - ver foun - tains  
*Chiacchieran le fon - ta - ne.....*

MUSETTA  
hus - band!.....  
- ri - ti.....

MARCEL *pp sottovoce*  
I'm not going to be your blockhead just because you're fond of flirting.  
*Io non fac - cio da zim - bel - lo ai no - vi - zi in - traprendenti.*

**a Tempo**  
*dolce p*

MIMI  
The breezes of the ev' - - ning  
*La brezza del - la se - - ra*

RUDOLPH  
.....The breezes of the ev' - - ning  
..... *La brez - za del - la se - - ra*

MUSETTA  
I shall flirt just when it suits me! Yes, I shall, yes, I  
*Fo'all'a - mor con chi mi pia - - ce! non ti gar - -*

MARCEL  
You're most frivolous, Musetta!  
*Va - na, frivo - la, civetta!*



MIMI *espressivo*

waft fra - - grant bal - - sams.....  
bal - sa - - mi sten - - de.....

RUDOLPH

waft fra - - grant bal - - sams.....  
bal - sa - - mi sten - - de.....

MUSETTA

shall,..... I shall flirt just when it suits me!  
*ba?fo'all'a-mor con chi mi pia - - ce!*

MARCEL

You can go, and God be  
*Ve n'an.da - te? Vi rin -*

33

*p espressivo*

MIMI *allarg:.....*

..... com - fort hu - man sor - - row,  
..... sul - le do - glie u - ma - - ne.

RUDOLPH

..... com - fort hu - man sor - - row,  
..... sul - le do - glie u - ma - - ne.

MUSETTA (ironically)

Mu\_set - ta's going a - way..... yes, going a way! Fare you  
*Mu\_set - ta se..... ne va..... si, se ne val Vi sa -*  
(ironically)

MARCEL

with you, and for me'tis a good rid - dance. Fare you  
*- gra - zio: or..... son ric.co di - ve - nu - to Vi sa -*

*f allarg:.....*

**MIMI** *molto allarg:..... poco affrett:.... rall:.....*

Shall we a - wait, shall we a - wait an - o - ther  
 Vuoi che a - spet - tiam la pri - ma - ve - ra an -

**RUDOLPH**

Shall we a - wait, shall we a - wait an - o - ther  
 Vuoi che a - spet - tiam la pri - ma - ve - ru an -

**MUSETTA** *poco affrett.*

well, Sir! I say fare - well, I say fare - well with all my  
 - lu - to. Si - gnor, ad - - - dio vi di - co con pia -

**MARCEL**

well, Ma'am! Farewell, Ma'am! pray be -  
 - lu - to. - Son ser - vo e me ne

*pp poco affrett. ff molto allarg:..... poco affrett:.... rall:.....*

*Red. \**

**MIMI**

spring?  
 - cor?

**RUDOLPH**

spring?  
 - cor?

**MUSETTA** (she retreats in a fury; but suddenly stops) (shouting)

heart. Go back and paint your housefront! Toad!  
 - cer! Pit - to - re da bot - te - gu! Raspa!

**MARCEL**

gone. Vi - per!  
 vo? Viper!

*a Tempo*

*rall:.....*

MIMI Più lento

(moving away with Rudolph)

*pp* Al - ways yours for  
Sem - pre tua per la

MARCEL (enters the tavern)

Vi - per!  
Stre - ga!

Più lento

*ppp*

MIMI

ev - er!.....

Our time for  
Ci la - scie -

RUDOLPH vi - tal!.....

*pp*

Our time for par - ting.  
Ci la - scie - re - mo

*pp*

MIMI

parting's when the ro - ses blow!

RUDOLPH -remo al - la stagion dei fior...

*p*  
When the ro - ses blow.....  
al - la sta - gion dei fior.....

MIMI *caressevole*

*poco allarg.*

Ah, that our win - - - ter might last for  
 Vor - rei che e - ter - - - no du - ras - - - se il

*pp* *poco allarg.*

MIMI

(from within)

*un poco allarg.*

ev - - er! Our time, our time for  
 ver - - no! Ci la - - scie -

(from within)

**35** Our time, our time for  
 Ci la - - scie -

*pp* *f* *pp* *col canto*

MIMI

(moving off)

*rall:.....*

parting's when the ro\_ses blow!  
 -rem al - la stagion dei fior!

*rall:.....*

parting's when the ro\_ses blow!  
 -rem al - la stagion dei fior!

*Sostenendo*

*col canto* *p* *pp* *espressivo*

(curtain)

*rall. e dim.* *ppp* *fff*

## FOURTH ACT

---

«..... At that period, indeed for some time past, the friends had lived lonely lives. »

«Musetta had once more become a sort of semi-official personage; for three or four months Marcel had never met her.»

«And Mimi too; no word of her had Rudolph ever heard, except he talked about her to himself when he was alone.»

«One day, as Marcel furtively kissed a bunch of ribbons that Musetta had left behind, he saw Rudolph hiding away a bonnet, that same pink bonnet which Mimi had forgotten.»

«'Good!' muttered Marcel, 'he's as craven-hearted as I'»

.....

.....

.....

«A gay life, yet a terrible one!»

«..... *In quell'epoca già da tempo gli amici erano vedovi.*

«*Musetta era ridiventata un personaggio quasi ufficiale; — da tre o quattro mesi Marcello non l'aveva incontrata.*

«*Così pure Mimì; — Rodolfo non ne aveva più sentito parlare che da sé medesimo quando era solo.*

«*Un dì che Marcello di nascosto baciava un nastro dimenticato da Musetta, vide Rodolfo che nascondeva una cuffietta - la cuffietta rosa - dimenticata da Mimì:*

«*—Va bene, mormorò Marcello, egli è vile come me!*

.....

.....

.....

.....

«*Vita gaia e terribile!...*»



# FOURTH ACT

IN THE ATTIC

(as in Act I.)

(The curtain rises)

(Marcel as before, stands in front of his easel, while Ru-

♩ = 108  
Allegro vivo

-dolph sits at his writing-table; each trying to make the other believe that he is working indefatiga-

RUDOLPH

Yes, in  
*Con pa -*

MARCEL

(resuming his talk)

In a cou-pé?  
*In un cou-pè?*

-bly, whereas both are really only gossiping)

RUDOLPH

carriage and pair. Did she merri-ly hail me.  
*- ri-glia e li-vree. Mi sa-lu-tò ri-den-do.*

RUDOLPH

Well, "Mu - set - ta!" I question'd: How's your heart?.....  
*Tò, Mu - set - ta! Le dis - si: e il cuor ?.....*

RUDOLPH

Lo stesso movimento

..... "It beats not, or I don't feel it,  
 ..... «Non bat - te o non lo sen - to

RUDOLPH

thanks to this vel-vet I'm wea ring!"  
 gra-zie al vel - lu-to che il co-pre

MARCEL

(endeavouring to laugh)

I'm glad, ve-ry  
 Ci ho gu-sto dav-

*espressivo*

MARCEL

glad!  
 - ver,

I'm glad, ve-ry glad!  
 ci ho gu - sto davver!

RUDOLPH

(aside)

(resumes his work)

(You hum-bug, you! You're fretting and fuming)  
 (Lo-io - la va. Ti ro-di e ri-di.)

MARCEL

It beats not!  
 Non bat-te?

*pp*



MARCEL (commences to paint with great vigour)

Bra-vo!  
Be-ne!

1

*ff*

*brillante*

RUDOLPH

Mu - set - ta?  
Mu - set - ta?

MARCEL

Then I saw, too... Mi -  
Io pur vi - di... Mi -

RUDOLPH (recovering his composure)  
(as he breathlessly stops writing)

You saw her? How strange!  
L'hai vi - sta? Oh guar - da!.. (stops painting)

- mi.  
- mi.

Rode in her  
E - ra in car -

*p*

RUDOLPH

Lo stesso movimento

*allegramente*

MARCEL

De -  
Ev -

car - riage, in grand ap - pa - rel, just like a duchess.  
- roz - za ve - sti - ta co - me u - na re - gi - na.

Lo stesso movimento

*pp*

RUDOLPH

- light - ful! I'm glad to hear it.

- vi - va. Ne son con - ten - to. (aside)

Now, to  
La - vo -

MARCEL

(You liar, you're pin - ing with love.)  
(Bu - giar - do, si strugge d'a - mor.)

RUDOLPH

work!  
- riam.

MARCEL

(they go on working)

Now, to work.  
La - vo - riam.

*p*

*pp*

2 *tr*

RUDOLPH

*a piacere*

3 (throws down his pen)

This pen's too aw-ful!

Che pen-na in-fa-me!

*a piacere*

MARCEL

This infamous paint-

Che in-fa-me pen-

RUDOLPH

(still seated, apparently lost in thought)

MARCEL

(flings away his brush) (stares at his canvas, and then, without Rudolph observing it, he

- brush!

- nel-to!

*Sostenuto*

*Andantino*

*f espressivo*

takes from his pocket a bunch of ribbons and kisses it)

Andantino mosso ♩ = 84

RUDOLPH  
*dolce*

(Ah, Mi-mi! false, fick - le - heart - ed! Ah, beaut-eous days de -  
(O Mi-mi' tu più non tor - ni. O gior - - ni

Andantino mosso ♩ = 84

*p*

RUDOLPH

*appena rall*

- part - - ed! Those hands so dain - ty! Oh, fragrant shi - ning  
bel - - li, pic - co - le ma - ni, o - do - ro - - si ca -

*pp* *appena rall:.....*

RUDOLPH

tres-ses!  
- pel - li... Ah, snow - white  
col - lo di

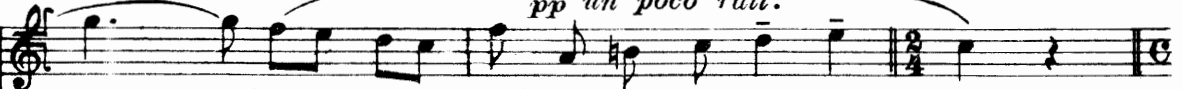
(putting away the ribbons and staring anew at his canvas)

MARCEL *p*

How is it..... that my brush with speed me - chan - ic - al keeps  
Io non so..... co - me sia che il mio pen - nel - lo la -

*dolce*  
*p*

RUDOLPH

*pp un poco rall.*

bo - som! Ah, Mi - mi! those brief, glad, gol - den days!

MARCEL

ne - ve! Ah Mi - mi, mia bre - ve gio - ven - tu!

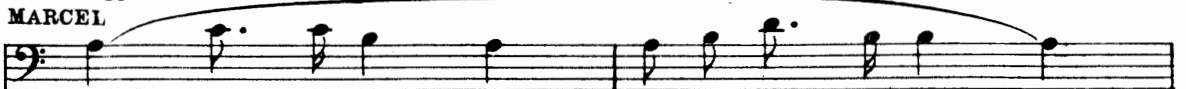
moving, and plasters on the col - ours quite a - gainst my will? And  
- vo - ri e impa - sti co - lo - ri con - tro vo - glia mia. Se

MARCEL

*rall. molto* a Tempothough I would be painting landscapes, meadows, woodlands fair in springtide,  
pin - ge - re mi piace o cie - li o ter - re o inverni o pri - mave - re,

*appassionato*

MARCEL

my brush re - fus - es to per - form its of - fice,  
e - gli mi trac - cia due pu - pil - le ne - re

MARCEL

but paints dark eyes and two red smil - ing lips. The  
e u - na boc - ca pro - ca - - ce, e  
*poco allarg.*

MARCEL

features of Mu - set - ta haunt me still!  
n'e - sce di Mu - set - ta il vi - so an - cor,...

RUDOLPH (from the table-drawer he takes out Mimi's old bonnet.)

And..... thou! oh rose-pink bon - - net, that'neath her pil-low  
E..... tu, cuf-fiet - ta lie - ve, che sot - to il guan -

MARCEL

Ah!..... fri - vol - ous Mu - set - - ta! thee I can ne'er for -  
e ..... n'e - sce di Mu - set - - ta il vi - so tut - to

lay! That in her hour of parting she for-got, Thou  
 MARCEL *cial* par-ten do a - sco-se, tut-ta sai la  
*cres. ed affrett.*

get! I nev-er can for-get. My  
 vez - - zie tut - to..... fro-de. Mu -

*trattenuto*  
*pp cres. ed affrett.*

RUDOLPH

wert the witness of our joy, come to my heart, come to my heart, ah  
 no - stra fe - li - ci - ta, vien sul mio cuor, sul mio cuor mor - to, ah

MARCEL

grief affords her plea-sure and yet my heart, my heart is  
 - set ta in tan to go - de e il mio cuor vi - - le la chia - -

RUDOLPH

come! lie close a gainst my heart, since my love is  
 vien, ah vien sul mi - o cuor; poi-chè è mor - to a -

MARCEL

fain to call..... her to my fond arms a -  
 - ma, la chia - - ma, e a - spetta il vil mio

*p rall.*  
*p*  
*rall.*

RUDOLPH (clasps the bonnet to his heart; then endeavouring to conceal his emotion from Marcel, he carelessly questions him.)

dead!...  
-mor.....)

MARCEL

gain.....  
cuor.....)

*dolcissimo*  
*pp* *calmo*

*rall. molto*

RUDOLPH

What time is it, now?  
*Che o - ra si - a?*

(roused by Rudolph from his reverie, he gaily replies)

MARCEL

But Schau - nard's not  
*E Schau - nard non*

a Tempo

Time for our yes - terday's din - ner!  
*L'o - ra del pranzo di ie - ri.*

a Tempo

**Allegro** ♩ = 126

RUDOLPH

back yet?  
*tor - na?*

**Allegro** ♩ = 126



RUDOLPH (Enter Schaunard and Colline; the former carries four rolls; and the latter a paper bag.)

How now?  
Eb - ben?

MARCEL

How  
Eb -

SCHAUNARD

Here we are.  
Ec - co - ci.

(Schaunard places the rolls on the table)

(Colline takes a herring out of the bag and puts it on the table as well)

MARCEL

(disdainfully)

now?  
-ben?

Some bread?  
Del pan?

rit:.....

COLLINE

A dish that's wor - thy of De -  
Eun piatto de - gno di De -

col canto

SCHAUNARD

'Tis salt - ed!  
Sa - la - ta.

COLLINE

- mos - thenes  
- mo - stene:  
a Tempo

'tis a herring!  
un'a - ringa.

(seating themselves at the table, they pretend to be

MARCEL

This is a food that the gods might  
 Questa è cuc - ca - gna da Ber - lin -

COLLINE

Our dinner is rea - dy!  
 Il pran - zo è in ta - vo - la.

having a fine meal)

MARCEL

en - vy.  
 - gac - cio.

(places Colline's hat on the table  
 and thrusts a bottle of water into it.)

SCHAUNARD

*a piacere*

Now the Cham-  
 Or lo Sciam-

*a piacere*

SCHAUNARD

*a Tempo*

-pagne in the ice must go!  
 -pa gna met - tia - mo in ghiaccio.

**6** *a Tempo*

RUDOLPH (to Marcel, offering him some bread)

Choose, my lord mar - quis, sal - mon or  
 Scel - guo Ba - ro - ne tro - ta o sal -

*P stacc.*

RUDOLPH

tur\_bot?  
 -mo-ne? (his offer is accepted, when turning to Schounard, he proffers another crust of bread.)

MARCEL

Nowduke, here's a  
 Du-ca, u - na

*pp* *f*

MARCEL

choice vol-au-vent with mushrooms!  
 lin-gua di pap - pa - gal - lo?

*rit.* *a Tempo* *brillante*

*p*

**Sostenendo molto****a Tempo**

SCHAUNARD (he politely declines and pours out a glass water which he hands to Marcel.) (the one and only



Thank you, I darenot! This evening, I'm dancing.  
*Gra-zie, m'in-pingua. Stas-se-ra houn bal-lo.*

**Sostenendo molto**

tumbler is handed about. Colline, after voraciously devouring his roll, rises.)

**RUDOLPH**

(to Colline)

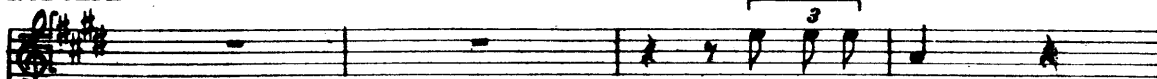
What? sa-ted?  
*Già sa-zio?*

**COLLINE**

(with an air of grave importance)

To business! The king a - waits me!  
*Ho fretta. Il Re m'a - spetta.*

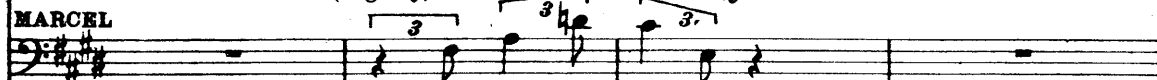
RUDOLPH



What's in the wind?  
Qualchemi - ster?

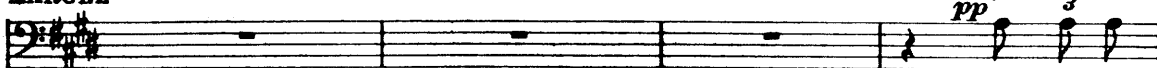
MARCEL

(eagerly)



What plot is brewing?  
C'è qualche tra - ma?...

MARCEL



What's in the  
Qualche mi -

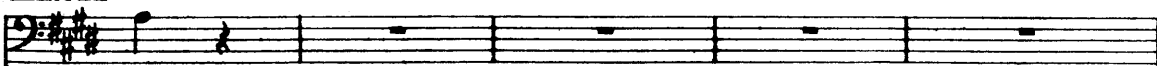
(rises and approaches Colline, observing  
with droll inquisitiveness.)

SCHAUNARD



What's in the wind?  
Qualche mi - ster?

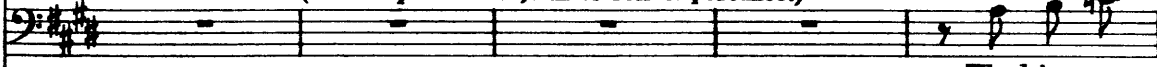
MARCEL



wind?  
-ster?

COLLINE

(struts up and down, full of self-importance.)

*poco affrett. e cres.*

The king re -  
Il Re mi

RUDOLPH

(surrounding Colline, they make low curtsseys to him.)

Bra - vo!  
Be - ne!

MARCEL

Bra - vo!  
Be - ne!

SCHAUNARD

Bra - vo!  
Be - ne!

COLLINE

- quires my ser - - vices!  
chia - maal mi - ni - ster.

7 a Tempo

*f* *sostenuto* *p* *f*

COLLINE (with a patronising air.)

And then I've got to see... the King!  
Pe - rò... ve - drò... ve - drò... Gui - zot!

*p* *p*

MARCEL (gives him the only glass)

Ho! quaff now a  
Sì! Be - vi, io

SCHAUNARD (to Marcel)

Give me a gob - let!  
Por - gimi il nappo!

Allegro

MARCEL

Musical staff for Marcel, showing a few notes in the bass clef.

bumper!  
pappo!

*a piacere, con enfasi*

SCHAUNARD (solemnly gets on to a chair  
and raises his glass.)

Musical staff for Schaunard, starting with a triplet of eighth notes.

Allegro

Have I per-miss-ion, oh my most noble  
Mi sia per-mes-so al no-bi-le con-

Piano accompaniment for Schaunard's first line, featuring a strong bass line with chords and moving lines.

*col canto*.....

RUDOLPH (interrupting)  
*gridato*

Musical staff for Rudolph, showing a few notes in the treble clef.

Stop that!  
Basta!

MARCEL

*gridato*

Musical staff for Marcel, showing a few notes in the bass clef.

SCHAUNARD

Stop that!  
Fiac-co!

No more nonsense!  
Leva il tacco!

Musical staff for Schaunard, showing a few notes in the bass clef.

courtier?

-sesso... (interrupting)  
*gridato*

(takes the glass  
from Schaunard)

COLLINE

Musical staff for Colline, showing a few notes in the bass clef.

Stop that! No more fooling!  
Basta! Che de-cot to!

Give me that tum-bler!  
Dammi il gottol

a Tempo

Piano accompaniment for Colline's second line, featuring a strong bass line with chords and moving lines.

(in rapture)

(motioning his friends to let him speak) *a piacere*.....

SCHAUNARD

Musical staff for Schaunard, showing a few notes in the bass clef.

With ardour ir-re-sist-i-ble  
M'i-spira ir-re-si-sti-bi-le

Piano accompaniment for Schaunard's second line, featuring a strong bass line with chords and moving lines.

*col canto*.....

RUDOLPH

a Tempo  
(yelling)

No!  
No! (yelling)

MARCEL

SCHAUNARD

No!  
No!

a piacere  
(complacently)

Poet-ry fills my spir-it!  
l'e- stro della ro-man-za!

Then  
A. -

COLLINE

(yelling)

a Tempo

No!  
No!

col canto

(amid applause they surround Schounard and make him get off the chair)

RUDOLPH

a Tempo

Vivo

Yes, yes.  
Si! si!

MARCEL

Yes, yes.  
Si! si!

SCHAUNARD

something cho-ro-gra-phi-c may suit you.  
-zio - ne co-reo-gra-fi-ca al-lo-ra?

COLLINE

Yes, yes.  
Si! si!

a Tempo

9  
Vivo



SCHAUNARD

Some  
La

SCHAUNARD

*a piacere*

*a Tempo*

danc\_ing, ac\_com\_pan\_ied by sing\_ing!  
dan\_za con mu\_si\_ca vo\_ca\_le!

*a piacere*

COLLINE

Well, clear the stage for  
Si sgom\_bri\_no le

*col canto*.....

*a Tempo ff col canto*.....

COLLINE

**Andantino mosso** (moving chairs and table aside, they prepare for a dance)

ac\_tion!  
sa\_le!

**Andantino mosso**

*p*

*p*

Vuota Vuota

MARCEL Allegretto mosso ♩ = 120

(suggesting various dances)

*p*

COLLINE

Mi - nu -  
Mi - nu -

10

Allegretto mosso ♩ = 120

Gavotte.  
Ga - vot - ta.

Piano accompaniment for Marcel Gavotte. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand with dynamics *f* and *p*, and a bass line in the left hand. A trill is marked in the right hand.

RUDOLPH

Allegro ♩ = 72

Pa - va - nel - la.  
Pa - va - nel - la.

MARCEL

- et.  
- et - to

(imitating a Spanish Measure)

SCHAUNARD

Fan - - dan - go.  
Fan - - dan - go.

Piano accompaniment for Rudolph and Marcel. The score is in 3/8 time with a key signature of three sharps. It includes a *rall.* section followed by an *ff* *energico* section. The right hand has a complex rhythmic pattern, and the left hand provides a steady accompaniment.

RUDOLPH

Lo stesso movimento

Now take your partners!  
Mano al - le da - me!

SCHAUNARD

COLLINE

*rall.*

(the others approve)

I vote we dance qua - - drilles first. I'll  
Pro - pon - go la qua - - dri - glia. Io

Lo stesso movimento

Piano accompaniment for Colline. The score is in 6/8 time with a key signature of three sharps. It features a melody in the right hand with a *pp* *stacc.* marking, and a bass line in the left hand.

(improvising, he beats time with comic pomposity of manner)

SCHAUNARD

*sostenendo*

Lal-le-ra, lal-le-ra, lal-le-ra, la, lal-le-ra, lal-le-ra, lal-le-ra,  
 Lal-le-ra, lal-le-ra, lal-le-ra, là, lal-le-ra, lal-le-ra, lal-le-ra,

COLLINE

(pretends to be very busy arranging a quadrille)

lead it.  
*det-to.*

RUDOLPH

(approaches Marcel and, bowing very low, offers him his hand as he gallantly says)

Oh, mai- den fair and gentle! (with coy bashfulness of manner, counterfeiting a woman's voice)  
 Vez - zo - sa da - mi-gel-la...

MARCEL

My mo - des - ty res -  
 Ri - spet - ti la mo -

SCHAUNARD

la.  
 là.

MARCEL

(in his ordinary voice)

(Rudolph and Marcel dance a quadrille)

-pect, Sir, I beg you! Lallera, lal-le-ra, lal-le-ra,  
 -de-stia. La pre-go. Lal-le-ra, lal-le-ra, lal-le-ra,

SCHAUNARD

(provoking)

Lal-le-ra, lal-le-ra, lal-le-ra, la. First there's the Chain.  
 Lal-le-ra, lal-le-ra, lal-le-ra, là. Pri - ma c'è il Rond.

COLLINE

Balancez!  
 Balances!

No,  
 No,

(Rudolph and Marcel  
continue dancing)

(with exaggerated contempt)

SCHAUNARD

**Allegro**

*quasi a piacere*..... **a Tempo**

SCHAUNARD

You've manners like a clown.

*Che mo-di da lac-chè.*

(gridato)

COLLINE

(offended)

COLLINE

Stupid!  
*bestia!*

As I take it, you're in -  
*Se non er - ro lei m'ol -*

11

**Allegro**

**a Tempo**

*ff* *col canto*..... *pp agitato*  
*stacc.*

SCHAUNARD

(taking up the poker)

(parlato)

SCHAUNARD

Ready! Have  
*Pronti. As -*

COLLINE

(rushing to the fireplace and seizing  
the tongs)

COLLINE

*-sult\_ing!*  
*-traggia!*

Draw your sword, sir!  
*Snu - di il fer - ro!*

*Una battuta vale due delle precedenti*

SCHAUNARD

(preparing to receive his adversary's attack)

SCHAUNARD

at you!  
*-saggia.*

Thy hot blood will I  
*Il tuo sangue io vo - glio*

*Una battuta vale due delle precedenti*

*f*

SCHAUNARD

Musical notation for Schaunard's first vocal line, including a 7-measure rest.

drink!  
bèr.

Now get a stretch\_er  
Ap-pre-sta-te u-na ba - -

COLLINE

Musical notation for Colline's first vocal line.

One of us shall now be gutted!  
Un di noi qui si stu - - del-la.

Piano accompaniment for the first system, featuring a complex melodic line with many accidentals and a bass line with chords.

SCHAUNARD

Musical notation for Schaunard's second vocal line, including a 2/4 time signature change.

ready!  
-rel-la.

Come prima

(Schaunard and Colline have a duel)

COLLINE

Musical notation for Colline's second vocal line, including a 2/4 time signature change.

And get a grave\_yard too!  
Ap-pre-sta-te un ci - mi - - ter. *affrettando sempre e cres.*

Piano accompaniment for the second system, including a 2/4 time signature change and a *ff* dynamic marking.

Come prima

RUDOLPH (gaily)

Musical notation for Rudolph's first vocal line.

While they beat each other's brains out, our fan\_dan-go we will  
Mentre in-cal-za la ten-zo-ne gira e bal-za Ri-go.

Musical notation for Rudolph's second vocal line.

While they beat each other's brains out, our fan\_dan-go we will  
Mentre in-cal-za la ten-zo-ne gira e bal-za Ri-go.

Piano accompaniment for the third system, including a *p* dynamic marking.

RUDOLPH **Allegro spigliato** ♩ = 132

(Rudolph and Marcel dance behind the duellists)

fin\_ish.  
do - ne.

MARCEL

**12**

**Allegro spigliato** ♩ = 132

*f cres poco a poco*

*p.*

(blows fall faster)

*cres. sf cres.*

*sf*

(The duellists pretend to grow more and more incensed, stamping their feet and shouting)

*f cres. sempre ed incalzando*

MUSETTA (The door opens and Musetta enters in a state of great agitation) **Allegro moderato agitato** (hoarsely)

'Tis Mi - mi! 'Tis Mi - mi who is with me and is  
 C'è Mi - mi... C'è Mi - mi che mi segue e che sta

MARCEL (noticing her) (all anxiously cluster round Musetta)

Mu - - setta!  
 Mu - - set.ta!  
**Allegro moderato agitato**

Cassa sola

MUSETTA (through the open door he spies Mimi seated on the topmost stair)

ail - ing. She has not strength to climb the staircase.  
 ma - le. Nel far le sca - le più non si res - se.

Mi - mi?  
 O - v'è?

Ah!  
 Ah!

(rushes to

*f*  
*ff con slancio ed espansione*

(Mimi; Marcel follows his example)

*allarg.* *cres.* *affrett.* *ff*  
*cres.*

SCHAUNARD (to Colline; they both drag the bed forward)

Here's the bed, we'll put her on it.  
*Noi ac-co-stia-mo quel let-tuc-cio.*

*Meno molto*

MIMI

(Musetta brings a glass of water and makes Mimi sip it)  
 (passionately)

O Ru - dolph!  
*Ro - dol - fo!*

RUDOLPH (Rudolph and Marcel support Mimi and lead her towards the bed)

There! some wa-ter. *Gently*  
*Là. Da be-re. Zit-ta,*

MIMI

(embraces Rudolph)

My dar - ling  
*O mio Ro -*

RUDOLPH (gently lowering her on to the bed)

lie down there.  
*ri-po-sa.*



MIMI

Ru - dolph, Oh let me stay with  
 -dol- -fo! Mi vu - i qui con

13

MIMI

you!...  
 te?.....

MUSETTA (taking the others aside, she whispers to them) *rall. molto*.....

I heard them  
 In te - si

RUDOLPH

*appassionato*

Dar - ling Mi - mi, stay here ev - -  
 Ah! mia Mi - mi, sem - pre, sem - -

*f* *allarg.*..... *rall. molto*.....

MUSETTA

say - ing that Mi - mi had left the rich old Vis - count, and now was almost  
 di - re che Mi - mi fug - gi - ta dal Vi - scon - ti - no era in fin di

RUDOLPH (Rudolph induces Mimi to lie down at full length on the bed, and draws the coverlet)

- er!  
 - pre!

## Andante mesto

MUSETTA

dy - ing. Ah, but where? Af - ter searching, I met her a - lone just  
 vi - ta. Do - ve stia? Cer - ca, cer - ca... la veggo pas - sar per

over her: he then carefully adjusts the pillow beneath her head.)

RUDOLPH

## 14 Andante mesto

*pp*

MUSETTA

now, Almost dead with ex - haustion, She murmured "I am dy - ing,  
 via... trasci - nan - do - si a stento. Mi di - ce: «Più non reggo...

*poco rall.*

MUSETTA

(excitedly raising her voice)

dy - ing! But lis - ten! I want to die near him; may be he's  
 muo - io, lo sen - to. Voglio mo - -rir con lui! For - se m'a -

*mf* *pp*

I feel so much bet - ter.....  
 Mi sen - to assai me - glio.....

MUSETTA

(Musetta moves farther away from Mimi.)

waiting!  
 -spetta!...  
 Take me hith - er, Mu -  
 M'ac - compa - gni, Mu -

MARCEL

(to Musetta)

Hush!  
 Sst!

15

MIMI

rall:..... a Tempo

all here seems just the same as ev - er!  
 la - scia ch'io guar - di in - tor - no.

MUSETTA

-set - ta!"  
 -set - ta?...»

a Tempo  
 ma sostenendo

dolcissimo  
 pp

MIMI (with a sweet smile)

Ah, it is all so plea - sant here! Sav'd from  
 Ah co - me si sta be - ne qui! Si ri -

(raising herself somewhat she again embraces Rudolph)

MIMI

sad - ness, all is glad - - ness! Once a - gain ..... new life, new  
 na - - sce, si ri - na - - sce. An - - cor ..... sen to la

RUDOLPH

Lips de - light - - ful, speak a -  
 Be - ne - det - - ta

*f poco rall:.....*

MIMI

life is mine..... Ah!..... belov'd! ah!  
 - vi - ta qui..... No,..... tu non mi

RUDOLPH

- gain to me..... Once more en -  
 boc - ca..... Tu an - cor mi

MUSETTA

(aside to the other three)

What is there to give her?  
 Che ci a - ve - te in ca - sa?

MARCEL

Nothing!  
 Nulla!

*dim. ppp*

MIMI

leave me not!

RUDOLPH *la...sci più!*

-chant me!

MUSSETTA *par-lil..*

No coffee? No wine?

*Non caffè? Non vino?*

(in great dejection)

MARCEL

Nothing! Larder empty (sadly to Colline as he

*Nulla! Ah! mi-se-rial* takes him aside)

SCHAUNARD (looking closely at Mimi)

In an hour she'll be dead!

*Fra mezz'ora è morta.*

COLLINE

Nothing!

*Nulla!**molto rit:.....**corta*

MIMI

I feel so cold!

*Ho tan-to fred-do...*

If I had but my muff here!

*Se a-vessi un ma-ni-cot - to!**ppp**ppp*

MIMI

My poor hands are simply frozen, how shall I get them  
 Queste mie mani ri-scaldare non si potranno

*pppp perdendosi* *m.d.*

Red \*

MIMI *Lento* (coughs) (Rudolph takes Mimi's hands in his, and chafes them)

WARM!  
 RUDOLPH *mai?* *sostenendo con gran passione*

In mine, in mine love! Si-lence! for speak-ing  
 Qui, nel-le mi-e! Ta-ci! Il-par-lar ti

16 *Lento* *pp* *espress.*

MIMI (seeing Rudolph's friends, she calls them by name, when they hasten to her side.)

RUDOLPH 'Tis coughing tires me, I'm used to that, though. Good  
 Ho un po' di tos-se! Ci sono av-vez-za. Buon

tires you.  
 stan-ca.

*pp*

MIMI

mor-row, Mar-cel! Schaunard, Col-li-ne, good mor row!  
 gior-no Mar-cel-lo, Schaunard, Col-li-ne, buon gior-no.

*p*

MIMI (smiling)

All are here, as I see, ..... glad to welcome Mi - mi.  
Tut - ti qui, tut - ti qui ..... - sor - ridenti a Mi - mi.

RUDOLPH

Hush, Mi - mi, do not  
Non par - lar, non par -

MIMI

Allegretto mosso (motioning Marcel to approach)

I'll speak low. Don't be fright - en'd  
Par - lo pian. Non te - me - re. Marcel, now be -  
Marcelloda te

RUDOLPH

talk.  
- lar.

Allegretto mosso

MIMI

Andante poco rall:.....

(Schaumard and Colline mournfully withdraw. The former sits at the table, burying his face in his hands. The latter is a prey to sad thoughts.)

- lieve me, a good girl is Mu - set - ta.  
ret - ta: è assai buo - na Mu set - ta.

MARCEL

(giving Musetta his hand.)

poco rall:.....

I know, I know  
Lo so... lo so.

Andante

MUSETTA

(drawing Marcel away from Mimi, she take off her earrings and gives them to him as she whispers:)

**Allegretto mosso**

Look here.....  
A te,.....

MUSETTA

*poco rall:*.....

sell them, and buy some med'cine for her..... send for a doc-tor!  
ven-di, ri-por-ta qualche cor-dial,..... manda un dot-to-re!

Keep  
Ri-

*poco rall:*.....  
*pp*

MIMI

(Mimi gradually grows drowsy: Rudolph takes a chair and sits down beside the bed.)

You will not leave me?  
Tu non mi la-sci?

MUSETTA (Marcel is about to go when Musetta stops him and takes him still further from Mimi)

Stay, lis-ten!  
A-scol.ta!

RUDOLPH

**a Tempo**

qui-et. No! No!  
-po-sa. No! No!

18  
*mf a Tempo*



MUSETTA *poco rit:.....*

May be what she has ask'd us, will be her last re-quest on earth, lit - tle  
 Forse è l'ul - ti - ma vol - ta che ha espresso un de - si - de - rio, po - ve -

*pp* *poco rit:.....*

MUSETTA *rall:.....* *rit:.....*

dar - ling! I'll go for the muff, I'll come with  
 -ret - ta! Pel mant - cot - to io vo. - Con te ver.

*rall:.....* *col canto.....*

MUSETTA (Musetta and Marcel hastily go out)

you.  
 -rò.

MARCEL *affettuosamente*

How good you are, Mu - set - ta!.....  
 Sei buona, o mia Mu - set - ta!.....

COLLINE (While Marcel and Musetta are talking, he removes his over-coat)

*a Tempo*

*p* *rall:.....*

All.<sup>to</sup> mod.<sup>to</sup> e triste ♩ = 63

*poco rit:*.....

COLLINE (with increasing emotion)

*p*

Gar-ment antique and rus - ty! a last good bye, fare - -  
 Vec - chia zi - mar - ra, sen - ti, io re - sto al pian, tu a - -

19

All.<sup>to</sup> mod.<sup>to</sup> e triste ♩ = 63

*pp staccatissimo* *poco rit:*.....

COLLINE a Tempo

- well! fa - ded friend so tried and trus - ty..... We must part, you and  
 - scen - de - reil sa - cro monte or de - vi..... Le mie gra - zie ri -

a Tempo

COLLINE

I, For ne - ver yet your back did you bow to  
 - ce - vi. Mai non cur - va - sti il lo - go - ro dor - so ai

*p*

COLLINE

*p poco rall:*..... a Tempo

rich man or to might - y; How oft safe in your pock - ets  
 ricchiedai po - ten - ti. Pas - sar nel - le tue ta - sche

*p poco rall:*..... a Tempo

*rall:..... a Tempo*

COLLINE *pp*

spa - cious have you con- ceal- ed phi- lo- sophers and po - ets!  
 co - me in an - tri tran- quil - li fi - lo - so - fie po - e - ti.

*pp rall:..... a Tempo*

COLLINE *rall:..... (sentimentally)*

Now that our plea- sant friend- ship is o'er I would bid thee once  
 O - ra che i gior- ni lie - ti fug- gir, ti..... di - - co ad -

*rall:.....*

COLLINE *molto rit:.....*

more, Oh! com- pan- ion tried and trus- ty,..... Fare - well! Fare -  
 - di - o fe - de - le a - mi - co mi - o,..... ad - dio, ad -

*col canto.....*

COLLINE *a Tempo* (folds up the coat, puts it under his arm and is about to go, but seeing Schaunard, he approaches him, pats him on the back, and mournfully exclaims)

- well! Schaunard,  
 - dio. Schaunard

*a Tempo*

*mf*

COLLINE *Meno*

(Schaunard looks up)

our methods pos-si-bly may dif-fer, but yet two kind-ly, two  
*o - gnu-no per di-ver-sa via met-tiamo in-sie-me due*

*Meno*

*p* *pp*

COLLINE

(pointing to the coat)

kind-ly acts we'll do... mine's this one; and your's leave them alone in  
*at-ti di pie-tà; io... que-sto! E tu... la-scia-li so-li*

*poco affrett.*

SCHAUNARD

*Andantino*

(overcome by emotion)

Phi-lo-sopher, you're right.

COLLINE

*Fi-lo-so-fo, ra-gio-ni!*

there.

*là!...*

*Andantino*

*pp dolce* *mf*

SCHAUNARD (looking towards the bed)

(Schaunard looks about him; then, to justify his exit,

*And.<sup>no</sup> mosso*

'Tis true, I'll go!

*È ver!... Vo via!*

**20** *And.<sup>no</sup> mosso*  
*Calmo*

*f* *p*

he takes up the water-bottle and goes out after Colline, gently closing the door.)

*cres. e affrett.*

*pp*

*rall.*

(Mimi opens her eyes and, seeing that all have gone, holds out her hand to Rudolph who affectio-

**21** Più sostenuto

*pp dolciss.* *cres.* *pp*

nately kisses it)  
MIMI

*con grande espress.*

Have they  
So - no an -

*rall.*

MIMI *And.<sup>te</sup> calmo* (Rudolph nods)

left us? To sleep I on-ly feign ed,.... for I want-ed to be a lone with  
 - da - ti? *Fin-ge-vo di dor-mi - re..... per-chè vol - li con te so - la re -*

*And.<sup>te</sup> calmo*

MIMI

you, love.... So ma-ny things there are that I would tell you; there is  
 - sta - re..... *Ho tan - te co - se che ti vo-glio di - re..... ou - na*

MIMI (raising herself somewhat, with Rudolph's help)

one too, as spacious as the o - cean,... as the o - cean pro-found, with-out  
 so - la, *ma grande co-me il ma - re,..... co-me il ma - re profonda ed in - fi-*

MIMI *con espansione* (putting her arms round Rudolph's neck) *poco rit. dolcissimo*

lim - it..... ah! my love,... you are my on - ly love, You are my  
 - ni - ta..... *Sei il mio a - mor.... e tut - ta la mia vi - ta, Sei il mio a -*

*p poco rit.*

*sostenendo*

MIMI  
love, and all, and all my life!.....  
- mo - re e tut - ta la mia vi - ta.....

RUDOLPH  
Oh! Mi - mi, my pret - ty Mi -  
Ah! Mi - mi, mia bel - la Mi -

*pp sostenendo*

*poco rit:.....*  
(letting her arms drop)

MIMI  
You still think I'm pret - ty?  
*Son bel - la an - co - ra?*

RUDOLPH  
- mi!  
- mi.  
Fair as the dawn in  
Bel - la co - me un'au -

*sostenendo*

*poco rit:.....*

*pp sostenendo*

MIMI  
No, the si - mi - le fits not; you meant to say.....  
*Hai sbagliato il raf - fron - to. Vo - le - vi dir:.....*

RUDOLPH  
Spring!.....  
- ro - ra.....

22

*ppp un poco animando*

MIMI *poco rall.*..... *molto rall.* *Più Sostenuto*

fair as the flame of sun - set. "They call.....  
*bel - la co-me un tra - mon - to.* «Mi chia - ma -  
*Più Sostenuto*

*poco rall.*..... *molto rall. mf*

MIMI (like an echo) *pp* *molto rall.*.....

me Mi - mi,..... they call..... me Mi -  
 - no Mi - mi,..... mi chia - ma - no Mi -

*pp* *molto rall.*.....

MIMI .....

- mi..... but I know not why?"  
 - mi..... il per - chè... non so...»

*pp* *p*

23

*All. to mosso*

RUDOLPH (in tender, caressing tones) (he takes out the

Back to her nest comes the swal-low in the spring-tide  
*Tor - nò al ni - do la ron - di - ne e cin - gnet - ta.*

*All. to mosso*

*pp* *m.s.*



bonnet and gives it to Mimi)

*mf* *accelerando* *rall:.....*

MIMI

(gaily)

(motions Rudolph to put the bonnet

Why, that's my bon-net! why, that's my  
*La mia cuffiet-ta, la mia cuff-*

*col canto.....*

on her head)

MIMI

*rall.*

All<sup>to</sup> un po' sost<sup>to</sup> ♩ = 108

(Mimi makes Rudolph sit next to her and rests her head

bon - net! Ah!... Do you re - mem - ber  
*-fiet - ta... Ah!... Te lo ram - men - ti*

**24** All<sup>to</sup> un po' sost<sup>to</sup> ♩ = 108

*pp dolciss.*

on his breast.)

MIMI

how we both went shop-ping when first we fell in love?.....  
*quando so-no en-tra - ta la pri-ma vol-ta, là?.....*

RUDOLPH

Yes I re - mem - ber.  
*Se lo ram - men - to!*

MIMI

This room was all in 'dark - - - ness...  
*Il lu - me s'e - ra spen - - - to...*

*pp*

*tr*

RUDOLPH

While you, you were so fright - - - en'd!  
*E - ri tan - to tur - ba - - - ta!*

*dolce*

*p*

MIMI

RUDOLPH

And to find  
*E a cer -*

Then the key..... you'd mis - laid, love.  
*Poi smar - ri - - sti la chia - - - ve...*

MIMI

*poco rit:..... a Tempo*

it you went grop - ing in the dark - ness!  
*- car - la ta - sto - ni ti sei mes - so!*

RUDOLPH

Yes, search - ing, search - ing,  
*E cer - ca, ... cer - cu...*

*poco rit:..... a Tempo*

MIMI *rit:..... a Tempo*  
*graziosamente*

And you, my young mas - ter, now I can tell you frankly  
*Mio bel si - gno - ri - no, pos - so ben dirlo a - des - so,*

25 *a Tempo*

MIMI *rall:.....*  
*con grazia*

that you soon man - aged to find..... it.....  
*lei la tro - vò..... as - sai pre - sto.....*

*poco rit. rall:.....*

MIMI *a Tempo*

RUDOLPH

It was  
*E - ra*

It was Fate that did help me.....  
*A - iu - ta - voil de - sti - no.....*

*espressivo mf a Tempo p*

MIMI *rall:..... (remembering her first meeting with Rudolph on Christmas Eve)..... dolciss.....*

dark, and my blush - es were un - noticed.....  
*buio e il mio ros - sor non si ve - de - va.....* "Your  
*rall. coi canto* Che

*pp ppp*

**And.<sup>no</sup> affettuoso**

MIMI (as she faintly repeats Rudolph's words)

tin - y hand is fro - zen! Let me warm it in - to life!.....  
 ge - li - da ma - ni - na... Se la la - sci ri - scal - dar!.....

**And.<sup>no</sup> affettuoso**

MIMI

It was dark and my hand then you clasp - ed.  
 E - ra bu - io, e la man tu mi prende - vi...

*rall.:.....* (a sudden spasm half)

suffocates her; she sinks back fainting)

RUDOLPH

**All.<sup>o</sup> moderato**

(raising her up in alarm) *quasi a piacere* **a Tempo**

Oh! God! Mimi!.....  
 Oh! Dio! Mimi!.....

**All.<sup>o</sup> moderato** 26 **a Tempo**

(opens her eyes and smilingly reassures Rudolph and Schaunard)

MIMI

*rall. molto quasi a piacere* **And.<sup>te</sup> con moto**

(at this moment, Schaunard returns and hearing Rudolph's exclamation, hastens to the bedside)

Nothing, Im - bet - ter.  
 Nul - la... Sto be - ne.

What now?  
 Che avvien?

**And.<sup>te</sup> con moto**  
*espressivo*

MIMI *poco rall:.....*

Yes, yes, forgive me, now it's  
*Si, si, per-dona. Or sa - rò*

RUDOLPH  
*(Gently lowering her)*

Gent-ly, for goodness sake.  
*Zit - ta per ca - ri - tà.* *poco rall:.....*

*rit:.....* *pp*

MIMI

*(Musetta and Marcel cautiously enter, Musetta is carrying a muff; her companion, a phial.)*

**Allegretto**

o - ver.  
 buo - na... *corta*

**Allegretto**

**27**

*rall:.....* *p*

*corta*

MUSETTA (to Rudolph)  
*a piacere*

Sleep-ing?  
 Dor-me? *(approaching Marcel)*

RUDOLPH  
*a piacere*

Just rest-ing.  
 Ri - po - sa.

MARCEL  
*a piacere*

I have seen the doctor. He'll come, I bade him  
*Ho ve - duto il dot - to-re! Ver - rà; gli ho fat - to*

*col canto.....* *p*

*p* 115494 *p*

Who is it?  
Chi par - la?

MARCEL *aTempo* (takes a spirit-lamp, and placing it on the table, lights it)

has ten. Here is the med'cine.  
fret - ta. Ecco il cor - dial.....

*aTempo*  
*pp*  
*rall:*

(helped by Musetta, she sits up in bed and with almost infantine glee seizes the muff)

MIMI *And<sup>no</sup> sost<sup>to</sup>* *rall:*

MUSETTA (approaches Mimi and gives her the muff.)  
Oh, how it's soft and  
Oh come è bello e

I,..... Mu - set - ta.  
Io,..... Mu - set - ta  
*And<sup>no</sup> sost<sup>to</sup>*

*dolciss.*  
*col canto*

MIMI *And<sup>te</sup> lento molto*

feath - er - y. No more, no more my fingers shall be  
*mor - bi - do.* Non più, non più le mania li - vi -

28 *And<sup>te</sup> lento molto*  
*pppp*

MIMI (to Rudolph) *rall:*

frozen, For this muff shall make them warm. Did you give me this  
*- di - te.* Il te - po - re... le ab - bel - li - rà... Sei tu che me lo

*rall:*

MIMI (stretching out her hand to Rudolph) *rit:.....*

present? You thoughtless fel - low! Thank you, It cost you  
 MUSET. -do-ni? Tu! Spen-sie - ra - to! Gra-zie. Ma co-ste.

(eagerly)

Yes.  
 Sì.

*pp* *ppp* *rit:.....*

MIMI (Rudolph bursts into tears) *rall:.....*

dear. Weep not! I'm bet - ter. Why should you weep for  
 -rà. Pian-gi? Sto be - ne... Pian-ger co - si per

*ppp* *rall:.....*

MIMI *con voce debolissima* *sempre più affievolendosi* *rit:..... sempre.....* (thrusts her hand into)

mer..... Here, love! ev - er with you! My hands are  
 -chè?..... Qui amor... sempre con te!... Le ma - ni...

*ppp* *pppp* *rall. e morendo..... sempre.....*

MIMI the muff; then she gradually grows drowsy, gracefully nodding her head, as one who is overcome by sleep) *molto rall:.....*

much warmer; now I will sleep...  
 al cal-do... e..... dormi - re...

*molto rall:.....*

(Meanwhile Musetta is busily heating the medicine brought by Marcel over the spirit-lamp, as she unconsciously murmurs a prayer.)

MUSETTA *And<sup>te</sup> lento e sost.<sup>to</sup>*

(reassured at seeing Mimi fall asleep, he gently moves away from the bedside and motioning the others not to make any noise, he approaches Marcel)

Oh Ma-ry, blessed  
Madonna be-ne-

RUDOLPH

What said the doctor?  
*Che ha detto il me-di-co?*

MARCEL

He'll come.  
Ver-rà.

29

*And<sup>te</sup> lento e sost.<sup>to</sup>*

(Rudolph, Marcel and Schaunard whisper together  
Every now and then Rudolph goes on tip-toe to the  
bed and then rejoins his companions)

MUSETTA

Virgin, save, of thy mer-cy this poormaiden, save her, Madon-namine, from  
*-det-ta, fa-te la grazia a questa po-ve-ret-ta che non deb-ba mo-*  
*dolce*

(interrupting, she bids Marcel place a book upright on the table, so as to shade the lamp.)

MUSETTA

*quasi a piacere*.....

death! Here there should be a shade, because the lamp is flicker-ing. Like  
*-ri-re. Qui ci vo-le un ri-pa-ro perchè la fiamma sven-to-la. Co-*



(resuming her prayer)

MUSETTA

**a Tempo**

this... And oh! may she re - cov - er,      Madon - na, Ho - ly Mother, I  
 - si... E che pos - sa gua - ri - re.      Madon - na san - ta, io sono in -

*pp*

MUSETTA

me - rit not thy par - don, but our lit - tle Mi - mi's an an - gel from  
 - de - gna di per - do - no,      mentrein - ve - ce Mi - mi è un an - ge - lo del

*m. s.*

MUSETTA

*rall:.....*

heaven!  
 cielo.

Not serious.  
 Non credo.

(approaches Musetta while Schaunard advances on tip-toe to the bedside.  
 With a sorrowful gesture he goes back to Marcel)

RUDOLPH

*sottovoce*

I still have hope. Do you think it is serious?  
 Io spero an - co - ra. Vi pa - re che sia grave? *(in a hoarse voice)*

SCHAUNARD

Marcel, she is  
 Marcello, è spi -

*pppp*

*rall:.....*

(a ray of sunshine falls through the window upon Mimi's face; Musetta points to her cloak which with a grateful glance Rudolph takes, and, standing upon a chair, endeavours to form a screen by stretching the cloak across the window-pane.)

(Marcel in his turn goes up to the bed and retreats in alarm)

SCHAUNARD

dead!

-ra-ta... (gently enters and puts some money *a piacere* on the table near Musetta) *sottovoce pp*

COLLINE

Musetta, it's here!  
Musetta, ... a voi!...

30

*mf a Tempo* *dim.* *col canto* ..... *a Tempo*

(turning round, he sees Musetta, who makes a sign to him that the medicine is ready. Getting off the chair, he is suddenly aware of the strange demeanour of Marcel and Schaubard.)

RUDOLPH

*senza voce*

(hurries to help Rudolph stretch the cloak, as he asks him how Mimi is.)

See now! She's tranquil.  
Vedi?... *E' tranquilla.*

COLLINE

*senza voce*

How is she?  
Co-me va?...

*pppp* *col canto* .....

(huskily, almost in a speaking voice)

(as he glances from one to the other in consternation)

RUDOLPH

*lunga*

What's the meaning of this going and this coming, and these glances so strange?  
*Che vuol di-re quell'andare e ve-ni-re... quel guardarmi co-sì...*  
*pariato con drammaticità*

*lunga* *p* 417404 *p*

(unable to bear up any longer, he hastens to embrace Rudolph, as he murmurs:)

MARCEL **Largo sostenuto** *con angoscia*

31 **Largo sostenuto**

Poor fel - low!  
Co - rag - gio...

*ff* *fff tutta forza*

RUDELPH (flings himself on Mimi's bed, lifts her up, shakes her by the hand, and exclaims in tones of anguish) *weeping*

Mimi!.....  
Mimi!.....

Mimi!.....  
Mimi!.....

*dim.* *dim.*

(Terrorstruck, Musetta rushes to the bed; utters a piercing cry of grief; then kneels sobbing at the foot of the bed. Schauvard, overcome, sinks back into a chair, to the left Colline stands at the foot of the bed, dazed at the suddenness of this catastrophe. Marcel, sobbing, turns his back to the foot - lights.)

(the curtain slowly falls)

*p* *dim. sempre* *poco rall:.....*

**Grave**

*ff* *dim.* *pp* *pppp*

The End.