

Nabucco Act 1 trio

ISMAELE

Fenena! Oh my beloved!

FENENA

On the day of vengeance
who ever heard talk of love?

ISMAELE

Unhappy girl! Oh, how much more
beautiful you appear to my eyes now than when,
as Ambassador to Babylon from Judah,
I came! You took me
out of prison at grave risk to yourself,
neither were you disturbed by the cruel
and envious vigilance of your sister,
who pursued me with
a raging passion!

FENENA

Oh, why remind me! I am
a slave here now!

ISMAELE

But I would unlock the way
to freedom for you!

FENENA

Unhappy man! Now you are
betraying a sacred duty!

ISMAELE

Come! You also broke it
for me! Come! My heart
will open to you the way through thousands.

While he tries to open a secret door, Abigail enters,
sword in hand, followed by a band of Babylonian
soldiers disguised in Hebrew attire.

ABIGAIL

Soldiers, the Temple is taken!

FENENA, ISMAELE

Abigail!

ABIGAIL (*contemptuously, to Ismaele*)

Valiant soldier! Do you know no other arms
save those of love?

(*to Fenena*)

In the heart of an Assyrian maid

such a flame seems wicked to me now!
What god will save you? Your tomb
will be your bridal couch ...
The thunderbolt of my revenge
already hangs suspended over your heads!

(*to Ismaele*)

I loved you! I would have given
my kingdom and my heart for your heart!
This love is a raging fury,
it can give you life or death.
Oh, if you love me, I might
save your people yet!

ISMAELE

Ah no! I will render you up my life,
but my heart I cannot give;
I am content with my fate,
but cannot, no, cannot fear for myself.

ABIGAIL

I loved you!
This love is a raging fury ...

FENENA

Ah! I call upon Thee now, I recognize Thee now,
true God of Israel:
not for my sake in the hour of trial
be moved by my prayer...

ISMAELE

But let my tears
speak for my people.

ABIGAIL

Oh, if you love me, I might yet
save your people.

FENENA

... only protect my brother
and condemn me to weeping!

ISMAELE

For them alone may my tears,
ah yes, my tears speak,
speak for my people!

Nabucco Act 3 Scene 2

The banks of the Euphrates

HEBREWS (*in chains, at forced labour*)

Fly, thought, on wings of gold;
go settle upon the slopes and the hills,
where, soft and mild, the sweet airs
of our native land smell fragrant!
Greet the banks of the Jordan
and Zion's toppled towers.
Oh, my country so lovely and lost!
Oh, remembrance so dear and so fraught with despair!
Golden harp of the prophetic seers,
why dost thou hang mute upon the willow?
Rekindle our bosom's memories,
and speak of times gone by!
Mindful of the fate of Jerusalem,
either give forth an air of sad lamentation,
or else let the Lord imbue us
with fortitude to bear our sufferings!

ZACCARIA (*coming upon the scene*)

Oh, who is it that weeps? Who is it raises lamentations,
as of timorous women, to the Everlasting?
Oh, rise up, brothers in anguish,
the Lord speaks from my lips.

In the obscurity of the future I see...
Behold, the shameful chains are broken!
The wrath of the Lion of Judah
already falls upon the treacherous sand!

HEBREWS

Oh, happy future!

ZACCARIA

To settle upon the skulls, upon the bones,
hither come the hyenas and the snakes;
midst the dust raised by the wind
a doomed silence shall reign!
The owl alone will spread abroad
its sad lament when evening falls ...
Not a stone will be left to tell the stranger
where once proud Babylon stood!

HEBREWS

Oh, what a fire burns in the old man!
The Lord speaks through his lips!
Yes, the shameful fetters shall be broken,
the courage of Judah is rousing already!

Nabucco Act 4 Scene 2

The Hanging Gardens

The High Priest of Baal is standing by a sacrificial altar. Fenena and other Hebrews condemned to die are brought in to the lugubrious strains of a funeral march.

Funeral march

Fenena kneels before Zaccaria.

ZACCARIA

Go, win the palm of martyrdom,
go and win it, oh pure young maid!
You have been too long in exile.
Your country is in heaven! Hasten!

FENENA

Oh, the firmament is opened up!
My soul longs for the Lord ...
He smiles upon me and reveals to me
hundred upon hundred of joys everlasting!
Oh, splendour of the stars, farewell!
God floods me with His holy light!
From this mortal body that, heavy as lead, detains
us here, my soul escapes already and wings its way
to heaven!

VOICES (off)

Long live Nabucco!

ANNA, FENENA, ISMAELE, ZACCARIA, HEBREWS

What cry is that?

VOICES

off

Long live Nabucco!

HIGH PRIEST

Let the rite be consummated!

NABUCCO (*comes running, blood-stained sword in hand, followed by Abdallo and soldiers*)

Stop, wicked wretches! Soldiers, shatter
the baneful idol, like dust to the ground!

The idol falls of itself and shatters to pieces.

ANNA, FENENA, ISMAELE, ABDALLO,
ZACCARIA, HEBREWS

Divine miracle!

NABUCCO

Oh, return once more, Israel,
return to the delights of thy native land!
Let a new Temple be raised to thy God...
He alone is great, mighty is He alone!

ALL (*falling to their knees*)

Great Jehovah ...

FENENA, ISMAELE, NABUCCO, ZACCARIA
... who has not felt Thy might?

ALL

Who is not as dust ...

FENENA, ISMAELE, NABUCCO, ZACCARIA
... in Thy sight?

ZACCARIA

Almighty Jehovah,
who has not felt Thy might?

ALL THE REST

Jehovah!

ZACCARIA

Who is not as dust
in Thy sight?

THE REST

Ah! Great and almighty Jehovah!

FENENA, ISMAELE, NABUCCO, ZACCARIA

Doest Thy rainbow span the firmament?
All things are radiant.

ALL

Dost Thou unleash the thunderbolt?
Man is as naught.

ZACCARIA

Great Jehovah,
who has not felt Thy might?

Who is not as dust
in Thy sight,
in Thy sight?

THE REST

Jehovah, ah, great and almighty Jehovah!

Abigail enters, supported by two soldiers.

NABUCCO

Oh, whom do I see?

ALL

Why does the wretched girl
now drag herself hither?

ABIGAIL (*to Fenena*)

To me ... faint ... dying ...
let your pardon be vouchsafed!
Fenena, I was to blame ...
I am punished for it now!

(*to Ismaele*)

Come! These two loved one another ...
to Nabucco
May they place their hopes in you!
Who will now relieve me of the iron
burden of my crime?

(*to the Hebrews*)

Ah! You have said, oh people:
“God lifts up the afflicted.”

HEBREWS

“God lifts up the afflicted.”

ABIGAIL

I implore Thee, oh God, Thee I do revere...
Let me not be damned!

HEBREWS

“God will lift up!”

ABIGAIL

Let me not be damned!
She collapses and dies.

HEBREWS

She is dead!

ZACCARIA (*to Nabucco*)

Servant of Jehovah,
you shall be king of kings.

GUESTS

Princess Gremina! Look!

Look!

Which is she?

Over there, look!

The one who's just sat down by that table.

Her serene beauty is delightful!

ONEGIN

examining Tatyana intently through his lorgnette

Can that be Tatyana? Surely ... no! ...

What? From the backwoods of that village in the steppes?

It's impossible! Impossible!

And how unaffected, how dignified,

how perfectly at ease!

She bears herself like a queen!

Tatyana turns to those near her and indicates with a glance that she is referring to Onegin, who has just been approached by Prince Gremin.

TATYANA

Tell me, who is that ... over there with my husband?

I can't quite make him out.

GUESTS

One who affects eccentricity

a strange, extravagant melancholic.

He's been travelling abroad ...

And now, here's Onegin back with us!

TATYANA

Eugene?

GUESTS

Do you know him?

TATYANA

He's a neighbour of ours in the country.

aside

O God, help me to hide

the dreadful tumult in my heart! ...

ONEGIN

to Prince Gremin, indicating Tatyana

Tell me, prince, do you happen to know

who that is over there in the scarlet turban

talking to the Spanish ambassador?

PRINCE GREMIN

Ah! It's some time since you were last in society!

Wait a moment, and I'll present you.

ONEGIN

But who is she?

PRINCE GREMIN

My wife!

ONEGIN

So you're married? I didn't know!

Have you been married long?

PRINCE GREMIN

A bout two years.

ONEGIN

To whom?

PRINCE GREMIN

To Larin's daughter ...

ONEGIN

Tatyana!

PRINCE GREMIN

Have you met?

ONEGIN

I'm a neighbour of theirs!

PRINCE GREMIN

Love is no respecter of age,

its transports bless alike

those in the bloom of youth

yet unacquainted with the world

and the grey-headed warrior

tempered by experience!

Onegin, I shan't disguise the fact

that I love Tatyana to distraction!

My life was slipping drearily away;

she appeared and brightened it

like a ray of sunlight in a stormy sky,

and brought me life and youth, yes, youth and happiness!

Among these sly, poor-spirited,

foolish, pampered children,

these scoundrels both absurd and boring,

dull, fractious arbiters,

among the pious coquettes

and sycophantic slaves,

amid affable, modish hypocrisy

courteous, affectionate infidelities,

amid the icy censure

of cruel-hearted vanity,

amid the vexing vacuity
of calculation, thought and conversation,
she shines like a star
in the night's darkest hour, in a pure, clear sky,
and to me she always appears
in the radiant,
radiant nimbus of an angel!

Love is no respecter of age, etc.

So come, I'll present you to her.
He leads Onegin to Tatyana.
My dear, allow me to introduce
an old friend and relation of mine,
Onegin.

*Onegin bows deeply. Tatyana responds simply and
with no apparent trace of embarrassment.*

TATYANA
I'm delighted.
We've met before.

ONEGIN
In the country! Yes ... a longtime ago.

TATYANA
Where have you come from?
From our parts perhaps?

ONEGIN
Oh, no! I've been abroad
for quite a time.

TATYANA
How long have you been back?

ONEGIN
Only today.

TATYANA
to Prince Gremin
My dear, I'm tired.

*Tatyana leaves on Prince Gremin's arm, returning
the greetings of the guests. Onegin follows her
with his eyes.*

ONEGIN
Can this really be the same Tatyana
to whom, tête-à-tête,
in the depths of a distant countryside,
I, in a fine moral outburst,

once read a lecture on principles?
The same girl, whom
in her humble station I disdained?
Was this really her,
so poised, so self-possessed?
But what's the matter with me?
I must be dreaming!
What is stirring in the depths
of my cold and slothful heart?
Vexation, vanity or, once again,
that preoccupation of youth – love?
Alas, there's no doubt, I'm in love,
in love like a boy, a passionate youth!

Let me perish, but first
let me summon, in dazzling hope
the magic poison of desire,
intoxicate myself with dreams!
Everywhere, everywhere I look
I see that beloved, desired image!
Wherever I look, I see her!

SCENE TWO

*The drawing room of Prince Gremin's house in St.
Petersburg.*

Tatyana, in elegant morning dress, enters holding a
letter.

TATYANA
O, how distressed I am!
Once more Onegin has crossed my path
like a relentless apparition!
His burning glance
has troubled my heart
and reawakened my dormant passion
so that I feel like a young girl again
and as if nothing had ever parted us!

She weeps.

Onegin appears at the door. He stands for a moment
gazing passionately at the weeping Tatyana, then
runs to her and falls to his knees at her feet. She
looks at him, evincing neither anger nor surprise,
then motions him to rise.

TATYANA
Enough, get up, I must
talk to you frankly.
Onegin, do you remember that time
when, in the avenue in our garden,

fate brought us together and I listened
so meekly to your lecture?

ONEGIN

O spare me, have pity!
I was so mistaken; I have been cruelly punished!

TATYANA

Onegin, I was younger then,
and a better person, I think!
And I loved you, but what, then,
what response did I find
in your heart? Only severity!
Am I not right in thinking, that
A simple young girl's love was no novelty to you?
Even now ... dear God, my blood runs cold
whenever I recall that cold look,
that sermon!

But I do not blame you ...
In that dreadful moment
you behaved honourably,
you acted correctly towards me.
At that time, I suppose, in the back of beyond,
far from the frivolity of social gossip,
you didn't find me attractive. Why, then,
do you pursue me now?
Why am I the object of such attentions?
Could it be because I now
frequent the highest circles,
because I am rich and of the nobility,
because my husband, wounded in battle,
enjoys, on that account, the favour of the court?
Could it not be that my disgrace
would now be generally remarked
and would confer upon you
the reputation of a seducer?

ONEGIN

Oh! My God!
Is it possible that in my humble pleading
your cold look sees nothing
but the wiles of a despicable cunning?
Your reproach torments me!
If you only knew how terrible
it is to suffer love's torments,
to endure and to constantly check
the fever in the blood by reason,
to long to clasp your knees
and, weeping at your feet,
pour out prayers, avowals, reproaches,
all, all that words can express!

TATYANA

I am weeping!

ONEGIN

Weep on, those tears are dearer
than all the treasures in the world!

TATYANA

Ah! Happiness was within our reach,
so close! So close!

ONEGIN

Alas!

TATYANA, ONEGIN

Happiness was within our reach,
so close! So close! So close!

TATYANA

But my fate has already been decided, and irrevocably!
I am married; you must,
I beg you, leave me!

ONEGIN

Leave you? Leave you! What! ... Leave you?

No! No!

To see you hourly,
to dog your footsteps, to follow
your every smile, movement and glance
with loving eyes,
to listen to you for hours, to understand
in my heart all your perfection,
falling to his knees, he seizes Tatyana's hand and
covers it with kisses
to swoon before you in passionate torment
turn pale and pass away: this is bliss,
this is my only dream, my only happiness!

TATYANA

somewhat frightened, she withdraws her hand
Onegin, your heart knows
both pride and true honour!

ONEGIN

I cannot leave you!

TATYANA

Eugene! You must. I beg you to leave me.

ONEGIN

Oh, have pity!

TATYANA
Why hide it, why pretend?
Ah! I love you!

*Overwhelmed by her confession, she sinks on
Onegin's breast. He embraces her, but she recovers
her composure quickly and frees herself.*

ONEGIN
What do I hear?
What was that word you spoke?
O joy! Oh, my life!
You are again the Tatyana of former days!

TATYANA
No! No!
You cannot bring back the past!
I am another's now,
my fate is already decided,
I shall always be true to him.

*She tries to leave, but sinks down, overcome. On-
egin kneels before her.*

ONEGIN
Oh, do not drive me away; you love me!
And I will not leave you!
You will ruin your life for nothing!
This is the will of Heaven: you are mine!
All your life has been a pledge
of our union!
And be assured, I was sent to you by God,
I am your protector to the grave!
You cannot refuse me.
For me you must forsake
this hateful house, the clamour of society -
You have no choice!

TATYANA
rising to her feet
Onegin, I shall remain firm; ...

ONEGIN
No, you cannot ...
... refuse me ...

TATYANA
... to another by fate ...
... have I been given,
with him will I live and never leave him; ...

ONEGIN
... For me ...

... you must forsake all, all -
hateful house and social clamour!
You have no choice!
Oh, do not drive me from you, I implore!
You love me; you will ruin
your life for nothing!
You are mine, mine for ever!

TATYANA
... No, I must remember my vows!
Deep in my heart his desperate appeal
strikes an answering chord,
but having stifled the sinful flame,
honour's severe and sacred duty
will triumph over the passion!
I leave you!

ONEGIN
No! No! No! No!

TATYANA
Enough!

ONEGIN
Oh, I implore you: do not go!

TATYANA
No, I am resolved!

ONEGIN
I love you! I love you!

TATYANA
Leave me!

ONEGIN
I love you!

TATYANA
Farewell for ever!

She leaves the room.

ONEGIN
He stands stupefied for a moment, plunged in de-
spair.
Ignominy! ... Anguish! ...
Oh, my pitiable fate!

Pagliacci, libretto Italiano

Personaggi / Prologo

Nedda, attrice da fiera, moglie di... (nella commedia Colombina) - soprano
Canio, capo della compagnia (nella commedia Pagliaccio) - tenore
Tonio, lo scemo (nella commedia Taddeo) - baritono
Peppe, commediante (nella commedia Arlecchino) - tenore
Silvio, campagnuolo - baritono
Contadini e Contadine

La scena si passa in Calabria presso Montalto, il giorno della festa di Mezzagosto.

Epoca presente, fra il 1865 e il 1870.

PROLOGO

(Tonio in costume da Taddeo come nella commedia, passa a traverso al telone.)

TONIO

Si può? Si può?
Signore! Signori! Scusatemi
Se da sol mi presento. Io sono il Prologo.
Poiché in iscena ancor
Le antiche maschere mette l'autore,
In parte ei vuol riprendere
Le vecchie usanze, e a voi
Di nuovo inviami.
Ma non per dirvi come pria
"Le lacrime che noi versiam son false!
Degli spasimi e dei nostri martir
Non allarmatevi!" No. No.
L'autore ha cercato invece pingervi
Uno squarcio di vita.
Egli ha per massima sol che l'artista
È un uom, e che per gli uomini
Scrivere ei deve. Ed al vero ispiravasi.
Un nido di memorie in fondo all'anima
Cantava un giorno, ed ei con vere lacrime
Scrisse, e i singhiozzi il tempo gli battevano!
Dunque, vedrete amar sì come s'amano
Gli esseri umani, vedrete dell'odio
I tristi frutti. Del dolor gli spasimi,
Urli di rabbia, udrete, e risa ciniche!
E voi, piuttosto che le nostre povere
Gabbane d'istrioni, le nostr'anime
Considerate, poiché siam uomini
Di carne e d'ossa, e che di quest'orfano
Mondo al pari di voi spiriamo l'aere!
Il concetto vi dissi. Or ascoltate
Com'egli è svolto.
(gridando verso la scena)
Andiam. Incominciate!

ATTO PRIMO

Scena prima

Pagliacci, English libretto

Roles / Prologue

Canio, head of the troupe (Role in Commedia: Pagliaccio) – tenor
Nedda, Canio's wife, in love with Silvio (Colombina, Pagliaccio's wife, in love with Arlecchino) – soprano
Tonio, the fool (Taddeo) – baritone
Beppe, actor (Arlecchino, Colombina's lover) – tenor

Silvio, Nedda's lover – baritone
Chorus of villagers

Place: Calabria, near Montalto, on the Feast of the Assumption

Time: between 1865 and 1870.

PROLOGUE

(Tonio appears through the curtain, dressed as Taddeo in the style of the commedia dell'arte.)

TONIO

Please? Will you allow me?
Ladies! Gentlemen! Excuse me
if I appear thus alone. I am the Prologue.
Since our author is reviving on our stage
the masks of ancient comedy,
he wishes to restore for you, in part,
the old stage customs, and once more
he sends me to you.
But not to tell you as in the past:
"The tears we shed are false,
so do not be alarmed by our agonies
or violence!" No! No!
Instead, the author has tried
to paint for you a glimpse of life,
his only maxim being that the artist
is a man, and he must write
for men. Truth is his inspiration.
A nest of Memories stirred deeply in his soul.
One day he sang, and it was with real tears.
He wrote, and marked the time with sobs!
So, you will see men love
as real humans love, and you will see
the sad fruits of hatred. You'll see the pangs of grief,
and hear screams of rage and cynical laughter.
And you, rather than our poorly
deceptive affectations, consider
our souls, for we are men
of flesh and bone, and like you, breathe
the air of this orphan world.
I've told you the concept. Now listen
to how it unfolds.
(shouting towards the stage)
Let's go! Begin!

ACT ONE

Scene One

Un bivio di strada in campagna all'entrata di un villaggio (Si sentono squilli di tromba stonata alternantisi con dei colpi di cassa, ed insieme risate, grida allegre, fischi di monelli e vociare che vanno appressandosi. Attirati dal suono i contadini di ambo i sessi in abito da festa accorrono, mentre Tonio, annoiato dalla folla che arriva, si sdraia dinanzi al teatro. Son tre ore dopo mezzogiorno, il sol d'agosto splende cocente.)

UOMINI e DONNE

(arrivando poco a poco)

Son qua! Ritornano. Pagliaccio è là.

Tutti lo seguono, grandi e ragazzi

E ognun applaude ai motti, ai lazzi.

Ed egli serio saluta e passa

E torna a battere sulla gran cassa.

Ehi! Ehi! Sferza l'asino, bravo Arlecchino!

Son qua! Son qua!

Già fra le strida i monelli

In aria gittano i cappelli!

CANIO

(di dentro)

Itene al diavolo!

PEPPE

(di dentro)

To! To! Birichino!

UOMINI e DONNE

In aria gittano i lor cappelli diggià.

Fra strida e sibili diggià...

Ecco il carretto! Indietro...

Arrivano! Che diavoleria! Dio benedetto!

Arrivano! Indietro!

(Arriva una pittoresca carretta dipinta a varii colori e tirata da un asino che Beppe, in abito da Arlecchino guida a mano. Sul davanti della carretta è sdraiata Nedda, e sul dietro della carretta è Canio in piedi, in costume da Pagliaccio, che batte la gran cassa.)

TUTTI

Viva Pagliaccio, viva Pagliaccio!

Evviva! il principe

sei de' Pagliacci.

Tu i guai discacci

col lieto umor!

Evviva! il principe

sei de' Pagliacci.

Ognun applaude ai motti, ai lazzi.

Ed egli serio saluta e passa.

Viva! Viva! Viva Pagliaccio!

ecc.

CANIO

Grazie...

CORO

Bravo!

A country cross-roads at the entrance to a village.

(The blare of trumpet out of tune and the beating of a big drum announces the coming of the players, amid shouts, laughter and the whistling of urchins. A throng of villagers, men and women in holiday dress, come running to the scene. Tonio, annoyed by the swelling crowd, stretches out in front of the theatre. It is three o'clock under a burning August sun.)

MEN and WOMEN

(arriving in groups)

They're here! They've returned! Pagliaccio is there!

All follow him, young and old,

and all applaud his jokes and clowning.

And he greets everyone seriously as he passes,

then beats the big drum again.

Hey! Hey! Whip your donkey, good Harlequin!

They're here, they're here!

Now the urchins shout

and throw their caps in the air!

CANIO

(from within)

Go to the devil!

PEPPE

(from within)

Take that, you rascal!

MEN and WOMEN

They throw their caps up into the air!

Up they go, with shouts and whistles...

Here's the cart! Make way...

They arrive! What devilry! God blessed!

They're here...make way!

(Enter Peppe, dressed as Harlequin. He leads a donkey which is drawing a brightly painted, multi-colored cart. Nedda is reclining in the front of the cart while Canio, in the costume of Pagliaccio, is standing in the back. Canio is beating the big drum.)

ALL

Long live Pagliaccio, long live Pagliaccio!

Hurray! For the

prince of clowns!

You get rid of troubles

with merriment!

Hurray! For the

prince of clowns!

All applaud his jokes and clowning.

And he greets everyone seriously as he passes.

Long live Pagliaccio!

etc.

CANIO

Thank you...

CHORUS

Bravo!

<p>CANIO Vorrei...</p> <p>CORO E lo spettacolo?</p> <p>CANIO Signori miei!</p> <p>TUTTI Uh! Ci assorda! Finiscila.</p> <p>CANIO Mi accordan di parlar?</p> <p>TUTTI Oh! Con lui si dee cedere, Tacere ed ascoltar.</p> <p>CANIO Un grande spettacolo a ventitré ore prepara il vostr'umile e buon servitore. Vedrete le smanie del bravo Pagliaccio; E come ei si vendica d tende un bel laccio. Vedrete di Tonio tremar la carcassa, e quale matassa d'intrighi ordirà. Venite, norateci signori e signore. A ventitré ore!</p> <p>TUTTI Verremo, e tu serbaci il tuo buon umore. A ventitré ore! <i>(Tonio si avvanza per aiutar Nedda a scender dal carretto, ma Canio, che è già saltato giù, gli dà un ceffone dicendo:)</i></p> <p>CANIO Via di lì.</p> <p>DONNE <i>(ridendo)</i> Prendi questo, bel galante!</p> <p>RAGAZZI <i>(fischando)</i> Con salute!</p> <p>TONIO <i>(fra sé)</i> La pagherai! Brigante.</p> <p>CONTADINO <i>(a Canio)</i> Di', con noi vuoi bere Un buon bicchiere sulla crocevia? Di', vuoi tu?</p> <p>CANIO Con piacere.</p>	<p>CANIO I should like...</p> <p>CHORUS And the show?</p> <p>CANIO My friends!</p> <p>ALL Oh! You deafen us! Stop!</p> <p>CANIO Would you allow me to speak?</p> <p>ALL Oh! With him we must yield. Keep quiet and listen.</p> <p>CANIO A great show at eleven tonight is prepared by your humble and good servant. You will see the madness of the good Pagliaccio, and how he avenges himself with a well-laid trap. You'll see Tonio's trembling body, and what a skein of intrigue he will weave. Come and honor us, ladies and gentlemen, at eleven tonight!</p> <p>ALL We'll come, and save your good humor for us! At eleven tonight! <i>(Tonio steps forward to help Nedda down from the cart, but Canio, who has already leapt down, gives him a cuff, saying:)</i></p> <p>CANIO Off with you!</p> <p>WOMEN <i>(laughing)</i> Take that, you fine gallant!</p> <p>BOYS <i>(whistling)</i> With our compliments!</p> <p>TONIO <i>(to himself)</i> You'll pay for this! Bandit!</p> <p>VILLAGER <i>(to Canio)</i> Say, would you like to have a good drink with us at the cross-roads? Say, would you like to?</p> <p>CANIO With pleasure.</p>
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BEPPE
Aspettatemi...
Anch'io ci sto!

CANIO
Di' Tonio, vieni via?

TONIO
Io netto il somarello. Precedetemi.

CONTADINO
(ridendo)
Bada, Pagliaccio, ei solo vuol restare
per far la corte a Nedda.

CANIO
(ghignando, ma con cipiglio)
Eh! Eh! Vi pare?
(tra il serio e l'ironico)
Un tal gioco, credetemi,
È meglio non giocarlo con me, miei cari;
e a Tonio, e un poco a tutti or parlo:
Il teatro e la vita non son la stessa cosa,
E se lassù Pagliaccio
sorprende la sua sposa
col bel galante in camera,
Fa un comico sermone,
poi si calma ed arrendesi
ai colpi di bastone!
Ed il pubblico applaude, ridendo allegramente.
Ma se Nedda sul serio sorprendessi,
altramente finirebbe la storia,
Com'è ver che vi parlo.
Un tal gioco, credetemi,
é meglio non giocarlo.

NEDDA
(fra sé)
Confusa io son!

CONTADINI
Sul serio pigli dunque la cosa?

CANIO
Io. Vi pare! Scusatemi!
Adoro la mia sposa!
(Si ode un suono di cornamusa.)

RAGAZZI
I zampognari!

DONNE
I zampognari!

UOMINI
Verso la chiesa vanno i compari.
(Le campane suonano a vespero.)
Essi accompagnano la comitiva
che a coppie al vespero sen va giuliva.

BEPPE
Wait for me,
I'm coming too!

CANIO
Say, Tonio, are you coming?

TONIO
I'll groom the donkey. You go ahead.

VILLAGER
(laughing)
Watch out, Pagliaccio, he wants to be alone
to woo your Nedda.

CANIO
(smiling, but with a frown)
Hey! Do you think so?
(half serious, half ironic)
Such a game, believe me,
it's better not to play it with me, my friends.
And to Tonio, and a little to all of you I say,
the stage is one thing and life itself another.
and if up there Pagliaccio
surprises his wife with a handsome lover
in her chamber,
he delivers a comic sermon
and then calms down
and submits to a thrashing!
And the public cheers, laughing happily!
But if I surprised Nedda in real life,
as sure as I am speaking to you,
the story would have a different ending.
It's better not to play
such games, believe me.

NEDDA
(to herself)
I am confused!

VILLAGERS
You take us seriously, then?

CANIO
Me. Of course not! Excuse me!
I adore my wife!
(the sound of bagpipes off-stage)

BOYS
The pipers!

WOMEN
The pipers!

MEN
They are going to the church.
(The church-bells sound vespers.)
They accompany the happy group
of couples as they go to vespers.

DONNE

Andiam. La campana
ci appella al Signore.

CANIO

Ma poi ricordatevi
a ventitré ore.

CORO

Andiam, andiam!
Din, don. Suona vespero,
ragazze e garzon,
a coppie al tempio affrettiamoci
c'affrettiam! Din, don!
Diggià i culmini il sol vuol baciar.
Le mamme ci adocchiano, attenti, compar.
Din, don. Tutto irradiasi
di luce e d'amor.
Ma i vecchi sorvegliano
Gli arditi amator.
Din, don.
ecc.

*(Durante il coro Canio entra dietro al teatro e va a
lasciar la sua giubba da Pagliaccio, poi ritorna, e dopo
aver fatto, sorridendo, un cenno d'addio a Nedda, parte
con Beppe e cinque o sei contadini. Nedda rimane
sola.)*

Scena seconda**NEDDA**

Qual fiamma avea nel guardo!
Gli occhi abbassai per tema ch'ei leggesse
il mio pensier segreto.
Oh! S'ei mi sorprendesse,
brutale come egli è. Ma basti, orvia.
Son questi sogni paurosi e fole!
O che bel sole di mezz'agosto!
Io son piena di vita, e, tutta illanguidita
Per arcano desio, non so che bramo!
(guardando in cielo)
Oh! Che volo d'augelli, e quante strida!
Che chiedono? Dove van? Chissà?
La mamma mia, che la buona ventura
annunciava, comprendeva il lor canto
e a me bambina così cantava:
Hui! Stridono lassù, liberamente
lanciati a vol come frecce, gli augel!
Disfidano le nubi e il sol cocente,
e vanno, e vanno per le vie del ciel.
Lasciateli vagar per l'atmosfera
Questi assetati di azzurro e di splendor;
Seguono anch'essi un sogno, una chimera,
e vanno, e vanno fra le nubi d'or.
Che incalzi il vento e latri la tempesta,
con l'ali aperte san tutto sfidar;
La pioggia, i lampi, nulla mai li arresta,
e vanno, e vanno sugli abissi e i mar.
Vanno laggiù verso un paese strano
Che sognan forse e che cercano invan.
Ma i boëmi del ciel seguon l'arcano

WOMEN

Let's go. The bell
calls us to the Lord.

CANIO

But remember,
at eleven tonight.

CHORUS

Let's go, let's go!
Ding, dong, rings the vespers bells.
Girls and boys, let's join
in pairs and hurry
to church. Ding, dong!
The sun is already kissing the hilltops.
Moms are watching us attentively.
Ding, dong! Everything shines
with light and love.
But our elders keep watch
over bold lovers!
Ding, dong!
etc.

*(During the chorus, Canio has gone behind the theater
to take off his Pagliaccio costume. He returns, nods a
smiling farewell to Nedda and leaves with Beppe and
five or six villagers. Nedda remains alone.)*

Scene Two**NEDDA**

What fire he had in his gaze!
I lowered my eyes for fear
that he read my secret thoughts.
Oh, if he were to surprise me,
brute that he is! But enough of that.
These are merely fearful dreams and folly!
O what a beautiful mid-August sun!
I am full of life, and all languid
with arcane desire. I don't know what I crave!
(She looks up at the sky.)
Oh, what a flight of birds, what clamor!
What do they ask? Where do they go? Who knows!
My mother, a good fortune teller,
understood their song and
sang to me as a child like this.
Hui! They screech up there, freely
thrown into their flight like arrows!
They defy the clouds and the burning sun,
and they fly on and on through the streets of heaven.
Let them wander through the atmosphere,
these that thirst for blue and splendor.
They too follow a dream, an illusion,
and go on and on through clouds of gold.
Let the wind pursue them and the storm howl.
With open wings they can defy everything.
The rain, the lightning, nothing ever stops them,
and they go on and on over the abysses and the seas.
They go towards a strange land,
that perhaps they dream of and seek in vain.
But these bohemians of heaven follow an arcane

poter che li sospinge, e van, e van!
(Tonio, durante la canzone, è entrato ed ascolta beato;
Nedda, finita la canzone, lo scorge.)
Sei là! Credea che te ne fossi andato.

TONIO
È colpa del tuo canto.
Affascinato io mi beava!

NEDDA
Ah! ah! Quanta poesia!

TONIO
Non rider, Nedda.

NEDDA
Va, va all'osteria.

TONIO
So ben che lo scemo contorto son io;
Che desto soltanto lo scherno e l'orror.
Eppure ha 'l pensiero un sogno, un desio,
e un palpito il cor!
Allor che sdegnosa mi passi d'accanto,
non sai tu che pianto mi sprema il dolor,
Perché, mio malgrado, subito ho l'incanto,
m'ha vinto l'amor!
Oh, lasciami, lasciami or dirti...

NEDDA
Che m'ami?
Hai tempo a ridirmelo
stasera, se il brami!
Stassera!
Facendo le smorfie
colà sulla scena.

TONIO
Non rider, Nedda.

NEDDA
Tal pena puoi risparmiare!

TONIO
No, è qui che voglio dirtelo,
e tu m'ascolterai,
che t'amo e ti desidero,
e che tu mia sarai!

NEDDA
Eh! Dite, mastro Tonio!
La schiena oggi vi prude, o una tirata
d'orecchi è necessaria
al vostro ardor?

TONIO
Ti beffi? Sciagurata?
Per la croce di Dio, bada che puoi
pagarla cara!

NEDDA
Tu minacci?

power that pushes them, and they go on and on!
(Tonio enters during the song and listens enchanted.
Nedda sees him as she finishes.)
You are there! I thought you'd gone!

TONIO
Blame it on your singing.
Fascinated, I basked in it.

NEDDA
Ah! ha! Such poetry!

TONIO
Don't laugh, Nedda.

NEDDA
Go, go to the tavern.

TONIO
I know well that I am a twisted fool,
that I arouse only ridicule and horror.
And yet I have thoughts of a dream, a desire,
and my heart throbs!
When you pass by me disdainfully,
you do not know what anguish grips me.
Because, despite myself, I am immediately enchanted.
Love has won me!
Oh, let me speak and tell you...

NEDDA
That you love me?
You have time to tell me that
tonight, if you wish!
Tonight!
Make your faces
there on the stage.

TONIO
Don't laugh, Nedda.

NEDDA
For now please spare yourself the pain.

TONIO
No, this is where I want to tell you,
and you will hear me say,
that I love you and desire you
and that you will be mine!

NEDDA
Hey! Tell me, Master Tonio!
Does your back itch today, or must I
pull your ears to cool
your ardor?

TONIO
You mock me? Wretched woman!
By God's Cross, watch out or you'll
pay dearly for it!

NEDDA
You're threatening me?

Vuoi che vada a chiamar Canio?

TONIO
Non prima ch'io ti baci!

NEDDA
Bada!

TONIO
(avanzandosi ed aprendo le braccia per ghermirla)
Oh, tosto sarai mia!

NEDDA
(afferra la frusta lasciata da Peppe e da un colpo in faccia a Tonio)
Miserabile!

TONIO
(dà un urlo e retrocede)
Per la Vergin pia di mezz'agosto
Nedda, lo giuro, me la pagherai!
(Tonio esce, minacciando.)

NEDDA
Aspide! Va. Ti sei svelato ormai!
Tonio lo scemo. Hai l'animo
siccome il corpo tuo difforme, lurido!
(Entra Silvio che chiama a bassa voce.)

SILVIO
Nedda!

NEDDA
Silvio! A quest'ora che imprudenza.

SILVIO
Ah, bah! Sapea ch'io non rischiavo nulla.
Canio e Peppe da lunge alla taverna
Ho scorto! Ma prudente
per la macchia a me nota qui ne venni.

NEDDA
E ancora un poco in Tonio t'imbattevi!

SILVIO
Oh! Tonio lo scemo!

NEDDA
Lo scemo è da temersi.
M'ama. Or qui mel disse, e nel bestiale
Delirio suo, baci chiedendo,
Ardiva correr su me.

SILVIO
Per Dio!

NEDDA
Ma con la frusta
Del cane immondo la foga calmai.

SILVIO
E fra quest'ansie in eterno vivrai?!

Do you want me to go and call Canio?

TONIO
Not until I kiss you!

NEDDA
Watch out!

TONIO
(advancing with open arms to seize her)
Oh, you will soon be mine!

NEDDA
(seizes Peppe's whip and lashes Tonio across the face.)
Wretch!

TONIO
(falling back with a scream)
By the pious Virgin of mid-August,
Nedda, I swear, you'll pay for this!
(He goes out, growling threats.)

NEDDA
Snake! Go. You've revealed yourself now!
Tonio the fool! Your soul is like
your body, deformed and filthy!
(Enter Silvio, who calls softly.)

SILVIO
Nedda!

NEDDA
Silvio! What imprudence at this hour!

SILVIO
Ah, bah! I knew I wasn't risking anything.
I saw Canio and Peppe lounging
at the tavern! But cautiously, I came here
through woods known to me.

NEDDA
Yet a moment earlier and you'd have run into Tonio!

SILVIO
Oh, Tonio the fool!

NEDDA
The fool is to be feared!
He loves me. He told me just now, and in his
bestial delirium, asking for kisses,
he dared to assault me.

SILVIO
By God!

NEDDA
But with the whip
I calmed the heat of the filthy dog.

SILVIO
And will you live forever with this worry?!

Nedda! Nedda!
Decidi il mio destin,
Nedda, Nedda rimani!
Tu il sai, la festa ha fin
e parte ognun domani.
Nedda, Nedda!
E quando tu di qui sarai partita
che addiverrà di me, della mia vita?

NEDDA
Silvio!

SILVIO
Nedda, Nedda, rispondimi.
Se è ver che Canio non amasti mai,
Se è vero che t'è in odio
Il ramingare e il mestier che tu fai,
Se l'immenso amor tuo una fola non è,
Questa notte partiam! Fuggi, fuggi, con me.

NEDDA
Non mi tentar! Vuoi tu perder la mia vita?
Taci, Silvio, non più. È deliro, è follia!
Io mi confido a te cui diedi il cor!
Non abusar di me, del mio febbrile amor!
Non mi tentar! Pietà di me!
Non mi tentar! Non mi tentar!

SILVIO
Deh vien! Deh vien!
Ah! fuggi con me! Deh vien!
No, più non m'ami!

TONIO
(scorgendoli, a parte)
T'ho colta, squaldrinal!

NEDDA
Sì, t'amo, t'amo!

SILVIO
E parti domattina?
E allor perché, di', tu m'hai stregato
se vuoi lasciarmi senza pietà?
Quel bacio tuo perché me l'hai dato
fra spasmi ardenti di voluttà?
Se tu scordasti l'ore fugaci
Io non lo posso, e voglio ancor
Que' spasmi ardenti, que' caldi baci
Che tanta febbre m'han messo in cor!

NEDDA
Nulla scordai, sconvolta e turbata m'ha
questo amor che nel guardo ti sfavilla.
Viver voglio a te avvinta, affascinata,
una vita d'amor calma e tranquilla.
A te mi dono; su me solo impera.
Ed io ti prendo e m'abbandono intera.

NEDDA e SILVIO
Tutto scordiam!

Nedda! Nedda!
Resolve my destiny,
Nedda, stay!
You know the holiday is ending
and everyone will leave tomorrow.
Nedda, Nedda!
And when you leave here,
what will become of me, of my life?

NEDDA
Silvio!

SILVIO
Nedda, Nedda, answer me.
If it is true that you never loved Canio,
if it is true that you loathe
this wandering life and the job you do,
and if your immense love for me is not a tale,
let's leave tonight! Run away with me!

NEDDA
Don't tempt me! Do you want me to lose my life?
Quiet, Silvio, no more. This is delirium, madness!
I confide in you to whom I gave my heart!
Don't abuse my feverish love!
Don't tempt me! Have pity on me!
Don't tempt me! Don't tempt me!

SILVIO
Ah come! Ah come!
Ah, run away with me! Ah come!
No! You don't love me anymore!

TONIO
(observing them from one side)
I caught you, wench!

NEDDA
Yes, I love you, I love you!

SILVIO
And are you leaving in the morning?
Tell me why you bewitched me
if you will leave me without mercy?
Why did you kiss me ardently
amid voluptuous spasms?
If you forgot those fleeting hours
I can't, and I still want
those ardent spasms, those warm kisses,
that put such a fever into my heart!

NEDDA
I forgot nothing. I am shocked and troubled
by the love that sparkles in your gaze.
I want to live enthralled, fascinated by you,
a calm and peaceful love life.
I give myself to you; you reign over me alone.
And I take you and abandon myself wholly.

NEDDA and SILVIO
Forget everything!

NEDDA
Negli occhi mi guarda! mi guarda!
Baciami, baciami! Tutto scordiamo!

SILVIO
Verrai?

NEDDA
Sì. Baciami!

NEDDA e SILVIO
Sì, ti guardo e ti bacio;
t'amo, t'amo!

(Mentre Nedda e Silvio si avviano verso il muricciolo, arrivano furtivamente Canio e Tonio.)

TONIO
Cammina adagio e li sorprenderai.

SILVIO
Ad alta notte laggiù mi terrò.
Cauta discendi e mi ritroverai.
(Silvio scavalca il muricciolo.)

NEDDA
A stanotte, e per sempre tua sarò!

CANIO
Oh!

NEDDA
Fuggi!
(Canio anch'esso scavalca il muro e insegue Silvio.)
Aiutalo, Signor!

CANIO
(fuori scena)
Vile, t'ascondi!

TONIO
(ridendo cinicamente)
Ah!..Ah!...

NEDDA
Bravo! Bravo il mio Tonio!

TONIO
Fo quello che posso!

NEDDA
È quello che pensavo!

TONIO
Ma di far assai meglio non dispero.

NEDDA
Mi far schifo e ribrezzo.

TONIO
Oh, non sai come

NEDDA
Look into my eyes! Look at me!
Kiss me, kiss me! Let's forget everything!

SILVIO
You will come?

NEDDA
Yes. Kiss me!

NEDDA and SILVIO
Yes, I look at you and kiss you.
I love you, I love you!

(Canio and Tonio come furtively in as Nedda and Silvio are approaching the wall.)

TONIO
Walk slowly and you will surprise them.

SILVIO
I'll be there at midnight.
Cautiously come down and you will find me.
(Silvio vaults over the wall.)

NEDDA
Until tonight, and I'll be yours forever.

CANIO
Oh!

NEDDA
Flee!
(Canio also scales the wall in pursuit of Silvio.)
Help him, Lord!

CANIO
(off-stage)
Coward, hiding yourself!

TONIO
(laughing cynically)
Ha!...Ha!...

NEDDA
Good boy! Well done my Tonio!

TONIO
I do what I can.

NEDDA
That's what I thought!

TONIO
But I do not despair of doing much better.

NEDDA
I'm disgusted and revolted!

TONIO
Oh, you don't know how

lieto ne son!
(*Canio ritorna, asciugandosi il sudore.*)

CANIO
(*con rabbia*)
Derisione e scherno!
Nulla! Ei ben lo conosce quel sentier.
Fa lo stesso; poiché del drudo il nome
Or mi dirai.

NEDDA
Chi?!

CANIO
(*furente*)
Tu, pel Padre Eterno!
(*cavando dalla cinta lo stiletto*)
E se in questo momento qui scannata
non t'ho, già, gli è perché pria di lordarla
nel tuo fetido sangue, o svergognata,
codesta lama, io vo' il suo nome. Parla!

NEDDA
Vano è l'insulto. È muto il labbro mio.

CANIO
Il nome, il nome, non tardare, o donna!

NEDDA
Non lo dirò giammai!

CANIO
(*slanciandosi furente col pugnale alzato*)
Per la Madonna!

(*Peppe entra e strappa il pugnale da Canio.*)

PEPPE
Padron! Che fate! Per l'amor di Dio.
La gente esce di chiesa e allo spettacolo
qui muove; andiamo, via, calmatevi!

CANIO
(*dibattendosi*)
Lasciami, Peppe. Il nome, il nome!

PEPPE
Tonio, vieni a tenerlo.
Andiamo, arriva il pubblico.
(*Tonio prende Canio per mano, mentre Peppe si volge a Nedda.*)
Vi spiegherete. E voi di lì tiratevi,
andatevi a vestir. Sapete, Canio
è violento, ma buono.
(*Spinge Nedda sotto la tenda e scompare con essa.*)

CANIO
Infamia! Infamia!

TONIO
Calmatevi, padrone. È meglio fingere;
Il ganzo tornerà. Di me fidatevi.

glad I am!
(*Canio returns, wiping his brow.*)

CANIO
(*raging*)
Derision and scorn!
Nothing! He knows that path well.
No matter! For you will tell me
now the scoundrel's name.

NEDDA
Who?!

CANIO
(*furious*)
You, by the Eternal Father!
(*drawing a stiletto from his belt*)
And if at this moment I don't slaughter
you already, it's because before I soil this blade
with your stinking blood, shameless woman,
I want his name. Speak!

NEDDA
Your insult is in vain. My lips are silent.

CANIO
His name, his name! Don't delay, woman!

NEDDA
I'll never tell you!

CANIO
(*rushing at her in a fury with stiletto raised*)
By the Madonna!

(*Peppe enters and wrests the knife from Canio.*)

PEPPE
Master! What are you doing! For God's sake.
The villagers are leaving church and are coming
to the show. Let's go, calm down!

CANIO
(*struggling*)
Let go, Peppe! His name! His name!

PEPPE
Tonio, come hold him.
Come on, the crowd is coming.
(*Tonio takes Canio by the hand and Peppe turns to Nedda.*)
You'll explain later. You there,
go and get dressed. You know,
Canio is hot-tempered but good-hearted.
(*He pushes Nedda through the curtain and follows her.*)

CANIO
Infamy! Infamy!

TONIO
Calm down, master. It's better to pretend.
The lover will be back. Trust me.

Io la sorveglio. Ora facciam la recita.
Chissà ch'egli non venga allo spettacolo
e si tradisca! Or via! Bisogna fingere
Per riuscir.

PEPPE

(Rientra.)

Andiamo, via, vestitevi,
padrone. E tu batti la cassa, Tonio.

*(Tonio e Peppe escono, ma Canio rimane in scena
accasciato.)*

CANIO

Recitar! Mentre preso dal delirio
non so più quell che dico e quel che faccio!
Eppur è d'uopo...sforzati!
Bah, se' tu forse un uom?
Tu se' Pagliaccio!
Vesti la giubba e la faccia infarina.
La gente paga e rider vuole qua.
E se Arlecchin t'invola Colombina,
ridi Pagliaccio, e ognun applaudirà!
Tramuta in lazzi lo spasmo ed il pianto;
in una smorfia il singhiozzo e il dolore...Ah!
Ridi Pagliaccio, sul tuo amore infranto!
Ridi del duol che t'avvelena il cor!
(Entra commosso sotto la tenda.)

Intermezzo

ATTO SECONDO

La stessa scena di prima

*(Sono in scena tutti I personaggi e il pubblico sta
arrivando a poco a poco.)*

CORO

Presto, affrettiamoci, svelto, compare.
Ché lo spettacolo dee cominciare.

TONIO

Avanti, avanti!
Si dà principio!

CORO

Veh, come corrono le bricconcelle!
Che correre mio Dio!
Accomodatevi, comari belle!
Per giunger tosto qua!

TONIO

Pigliate posto!

CORO

Cerchiamo posto!
Ben sul davanti.
Cerchiam di metterci
ben sul davanti,
ché lo spettacolo
dee cominciare.

I'll watch her. Now let's do the play.
Who knows, he may come to the show
and give himself away! Now go! We must pretend
to succeed.

PEPPE

(re-entering)

Come on, get dressed,
master. And you beat the drum, Tonio.

*(Tonio and Peppe leave. Canio, overwhelmed, remains
behind.)*

CANIO

Act, while seized by delirium!
I no longer know what I say and what I do!
And yet it's necessary... make an effort!
Bah, are you perhaps a man?
You are Pagliaccio!
Put on your costume and flour your face.
People pay and want to laugh.
And if Harlequin steals Colombine from you,
laugh, Pagliaccio, and everyone will applaud!
Turn your spasms and tears into clowning,
your sobs and sorrows into a grimace. Ah!
Laugh, Pagliaccio, at your shattered love!
Laugh at the sorrow that poisons your heart!
(Grief-stricken, he goes out through the curtain.)

Intermezzo

ACT TWO

Same scene as before

*(All members of the troupe are on stage. The spectators
arrive in groups.)*

CHORUS

Quick, let's hurry, my friend.
The show must begin.

TONIO

Come on, come on!
It's about to start!

CHORUS

See how the rascals run!
How they run, my God!
Take a seat, beautiful wives!
Let's get here quickly!

TONIO

Take your places!

CHORUS

Look for a place
well up the front!
Let's try to fit in
right at the front,
for the show
is about to begin.

Cerchiam di metterci
ben sul davanti.

TONIO
Avanti!
Pigliate posto, su!

CORO
Spicciatevi!
Via su spicciatevi, incominciate.
Perché tardate mai?
Siam tutti là!

TONIO
Avanti, avanti, avanti, avanti!

CORO
Incominciate!
Perché tardar?
Spicciate, incominciate.
Perché tardar?
Suvvia questa commedia!
Facciam rumor, sì, sì, facciam rumore!
Diggià, Diggià suonar ventitrè ore!
Facciam rumor! Facciam rumor!
Allo spettacolo ognun anela! Ah!
S'alza la tela!
Silenzio! Silenzio! Silenzio! Silenzio!
Olà! Olà! Olà!

COMMEDIA

Nedda (*Colombina*) – Beppe (*Arlecchino*)
Canio (*Pagliaccio*) – Tonio (*Taddeo*)

(La tela del teatrino si alza. La scena rappresenta una stanzetta con un tavolo e due sedie. Nedda in costume da Colombina passeggia ansiosa.)

NEDDA
(*Colombina*)
Pagliaccio, mio marito,
A tarda notte sol ritornerà.
E quello scimunito di Taddeo
perché mai non è ancor qui?

LA VOCE DI BEPPE
(*Arlecchino*)
Ah! Colombina, il tenero
fido Arlecchin è a te vicin!
Di te chiamando, e sospirando, aspetta il poverin!
La tua faccetta mostrami,
ch'io vo' baciare senza tardar la tua boccuccia.
Amor mi cruccia e mi sta a tormentar!
Ah! Colombina schiudimi i finestrin,
che a te vicin di te chiamando
e sospirando è il povero Arlecchin!
A te vicin è Arlecchin!

Let's try to fit in
well up front.

TONIO
Come on!
Take your seats, please!

CHORUS
Hurry up!
Hurry up and get started.
Why are you ever late?
We are all here!

TONIO
Come on, come on, come on, come on!

CHORUS
Begin!
Why delay?
Hurry up, get started.
Why delay?
Get going with this comedy!
Let's make noise, yes, yes, let's make noise!
Already, already eleven o'clock has struck!
Let's make noise! Let's make noise!
Everyone longs for the show! Ah!
The curtain rises!
Silence! Silence! Silence! Silence!
Hola! Hola! Hola!

THE PLAY

Nedda (*Columbine*) - Beppe (*Harlequin*)
Canio (*Pagliaccio*) - Tonio (*Taddeo*)

(The curtain of the inner stage rises, disclosing a little room with a table and two chairs. Nedda, in costume of Columbine, is pacing anxiously up and down.)

NEDDA
(*Columbine*)
Pagliaccio, my husband
will not return till late tonight.
And that stupid Taddeo,
why isn't he here yet?

THE VOICE OF BEPPE
(*Harlequin*)
Ah! Columbine, the tender,
faithful Harlequin is near you!
Calling you and sighing, the poor fellow awaits you!
Show me your little face,
that I may kiss your little mouth without delay.
Love worries and torments me!
Ah! Columbine, open the window to me
for near you, calling and sighing,
is your poor Harlequin!
Harlequin is near to you!

NEDDA

(Colombina)

Di fare il segno convenuto appressa
l'istante ed Arlecchino aspetta!
*(Nedda si siede al tavolo, volgendo le spalle alla porta.
Entra Tonio vestito come il servo Taddeo, non visto da
Nedda, e si arresta a contemplarla.)*

TONIO

(Taddeo)

È dessa! Dei, come è bella!
(Il pubblico ride.)
Se a la rubella io disvelassi
l'amor mio che commuove fino i sassi!
Lungi è lo sposo,
perché non oso?
Soli noi siamo
e senza alcun sospetto!
Orsù. Proviamo!
(Sospiro lungo, esagerato. Il pubblico ride.)

NEDDA

(Colombina)

(volgendosi)
Sei tu, bestia?

TONIO

(Taddeo)

Quell'io sono, sì!

NEDDA

(Colombina)

E Pagliaccio è partito?

TONIO

(Taddeo)

Egli partì!

NEDDA

(Colombina)

Che fai così impalato?
Il pollo hai tu comprato?

TONIO

(Taddeo)

Ecco, vergin divina!
(precipitandosi in ginocchio offrendo il paniere)
Ed anzi eccoci entrambi ai piedi tuoi!
Poiché l'ora è suonata o Colombina,
di svelarti il mio cor! Di', udirmi vuoi?
Dal dì...

NEDDA

(Colombina)

(strappandogli il paniere)
Quanto spendesti dal trattore?

TONIO

(Taddeo)

Uno e cinquanta. Da quel dì il mio core...

NEDDA

(Columbine)

The moment nears to make the
agreed signal, and Harlequin is waiting!
*(Nedda sits at the table, her back towards the door.
Enter Tonio, dressed as the servant Taddeo. Unseen by
Nedda, he pauses a moment to admire her.)*

TONIO

(Taddeo)

It is she! Gods, how beautiful she is!
(Audience laughs.)
What if, to the rebellious girl, I reveal
my love that moves even the stones!
Her spouse is far away,
so why don't I dare?
We are alone
and without any suspicion!
Come on. Let's try!
(A deep and exaggerated sigh. The public laughs.)

NEDDA

(Columbine)

(turning)
Is that you, beast?

TONIO

(Taddeo)

That I am, yes!

NEDDA

(Columbine)

And Pagliaccio left?

TONIO

(Taddeo)

He departed!

NEDDA

(Columbine)

What are you doing so transfixed?
Did you buy the chicken?

TONIO

(Taddeo)

Behold, divine virgin!
(falling to his knees and offering the basket)
And indeed, here we are both at your feet!
Since the hour has struck, O Colombina,
to reveal my heart to you! Say, do you want to hear me?
From day...

NEDDA

(Columbine)

(grabbing the basket)
How much did you pay at the grocer?

TONIO

(Taddeo)

One and a half. From that day my heart...

NEDDA

(Colombina)

Non seccarmi, Taddeo!

(Arlecchino scavalca la finestra, e mette sul tavolo una bottiglia; poi va verso Taddeo mentre questo finge di non vederlo.)

TONIO

(Taddeo)

So che sei pura

e casta al par di neve!

E ben che dura ti mostri,
ad obbliarti non riesco!

PEPPE

(Arlecchino)

(Piglia Taddeo per l'orecchio e gli dà un calcio.)

Va a pigliar il fresco!

(Il pubblico ride.)

TONIO

(Taddeo)

(retrocedendo comicamente)

Numi! S'aman!

M'arrendo ai detti tuoi.

Vi benedico! Là, veglio su voi!

(Taddeo esce; il pubblico applaude.)

NEDDA

(Colombina)

Arlecchin!

PEPPE

(Arlecchino)

Colombina! Alfin s'arrenda
ai nostril prieghi amor!

NEDDA

(Colombina)

Facciam merenda.

(Siedono a tavola uno in 14init all'altro.)

Guarda, amor mio, che splendida
cenetta preparai!

PEPPE

(Arlecchino)

Guarda, amor mio, che nettare
divino t'apportai!

PEPPE, NEDDA

L'amor ama gli effluvii
del vin, della cucina!

PEPPE

(Arlecchino)

Mia ghiotta Colombina!

NEDDA

(Colombina)

Amabile beone!

NEDDA

(Columbine)

Don't bother me, Taddeo!

(Harlequin leaps in through the window. He places a bottle on the table, and then goes towards Taddeo, who pretends not to see him.)

TONIO

(Taddeo)

I know that you are pure

and chaste as white snow!

And harsh as you are towards me,
I cannot forget you!

PEPPE

(Harlequin)

(takes Taddeo by the ear and gives him a kick)

Go get some fresh air!

(Spectators laugh.)

TONIO

(Taddeo)

(beating a comic retreat)

Heavens! They love each other!

I surrender to your orders.

I bless you! There, I'll keep watch for you!

(Exit Taddeo. The public applauds.)

NEDDA

(Columbine)

Harlequin!

PEPPE

(Harlequin)

Columbine! At last, love
has yielded to our prayers!

NEDDA

(Columbine)

Let's have a snack.

(They sit facing each other at the table.)

See, my love, what a splendid
dinner I've prepared!

PEPPE

(Harlequin)

Look, my love, what divine
nectar I brought you!

PEPPE, NEDDA

Love adores
the scents of some wine and cooking!

PEPPE

(Harlequin)

My greedy Columbine!

NEDDA

(Columbine)

Loveable sot!

PEPPE

(Arlecchino)

(prendendo un'ampolletta)

Prendi questo narcotico;
dallo a Pagliaccio pria che s'addormenti,
e poi fuggiam insiem.

NEDDA

(Colombina)

Sì, porgi.

(Taddeo entra tremando esageratamente.)

TONIO

(Taddeo)

Attenti!

Pagliaccio è là tutto stravolto, ed armi cerca!
Ei sa tutto. Io corro a barricarmi!

(Esce precipitosamente e chiude la porta.)

NEDDA

(Colombina)

(ad Arlecchino)

Via!

PEPPE

(Arlecchino)

(scavalca la finestra)

Versa il filtro nella tazza sua.

(Entra Canio vestito in costume da Pagliaccio.)

NEDDA

(Colombina)

A stanotte, e per sempre io sarò tua.

CANIO

(Pagliaccio)

(Nome di Dio! Quelle stesse parole!

Coraggio!)

Un uomo era con te!

NEDDA

(Colombina)

Che fole! Sei briaco?

CANIO

(Pagliaccio)

Briaco, sì, da un'ora!

NEDDA

(Colombina)

Tornasti presto.

CANIO

(Pagliaccio)

(con intenzione)

Ma in tempo! T'accora,
dolce sposina?

(riprendendo la commedia)

Ah, sola io ti credea
e due posti son là!

PEPPE

(Harlequin)

(taking out a phial)

Take this drug.

Give it to Pagliaccio before he falls asleep,
and then we'll run off together.

NEDDA

(Columbine)

Yes, hand it to me.

(Re-enter Taddeo, in an exaggerated fit of trembling.)

TONIO

(Taddeo)

Beware!

Pagliaccio is there all upset, and he's looking for weapons!
He knows all. I'll run to barricade myself!

(He rushes out slamming the door.)

NEDDA

(Columbine)

(to Harlequin)

Flee!

PEPPE

(Harlequin)

(climbing through the window)

Pour the drug into his cup.

(Enter Canio, dressed as Pagliaccio.)

NEDDA

(Columbine)

Till tonight, and I will be yours forever!

CANIO

(Pagliaccio)

(In God's name! Those same words!

Courage!)

A man was here with you!

NEDDA

(Columbine)

What madness! Are you drunk?

CANIO

(Pagliaccio)

Drunk, yes, for an hour!

NEDDA

(Columbine)

You returned early.

CANIO

(Pagliaccio)

(significantly)

But in time! Do you agree
sweet wife?!!

(resuming the play)

Ah, I believed you were alone
yet there are two places!

NEDDA

(Colombina)

Con me sedea Taddeo
che là si chiuse per paura.
(verso la porta)
Orsù, parla!

TONIO

(Taddeo)

Credetela! Essa è pura!
E aborre dal mentir quell labbro pio!
(Il pubblico ride forte.)

CANIO

(rabbiosamente al pubblico)

Per la morte!
(poi a Nedda)
Smettiamo! Ho dritto anch'io
d'agir come ogni altr'uomo. Il nome suo!

NEDDA

(fredda e sorridente)

Di chi?

CANIO

Vo il nome dell'amante tuo,
del drudo infame a cui ti desti in braccio,
O turpe donna!

NEDDA

(sempre recitando la commedia)

Pagliaccio! Pagliaccio!

CANIO

No, Pagliaccio non son; se il viso è pallido
è di vergogna e smania di vendetta!
L'uom riprende I suoi dritti, e il cor
che sanguina vuol sangue a lavar l'onta,
O maledetta! No, Pagliaccio non son!
Son quei che stolido ti raccolse
orfanella in su la via
quasi morta di fame, e un nome offriati,
ed un amor ch'era febbre e follia!

DONNE

Comare, mi fa piangere!
Par vera questa scena!

UOMINI

Zitte laggiù!
Che diamine!

SILVIO

(fra sé)

Io mi ritengo appena!

CANIO

Sperai, tanto il delirio accecato m'aveva,
se non amor, pietà, mercè!
Ed ogni sacrificio
al cor, lieto, imponeva,

NEDDA

(Columbine)

Taddeo sat with me
who closed himself in there for fear.
(towards the door)
Come on, speak!

TONIO

(Taddeo)

Believe her! She is pure!
And her pious lips abhor lying!
(Spectators laugh loudly.)

CANIO

(furiously to the public)

For death's sake!
(then to Nedda)
Let's stop! I'm entitled too,
to act like any other man. His name!

NEDDA

(cold and smiling)

Whose?

CANIO

I want the name of your lover,
of the infamous villain whose arms you fell into,
O vile woman!

NEDDA

(still acting her part)

Pagliaccio! Pagliaccio!

CANIO

No, I am not Pagliaccio! If my face is pale
it is due to shame and lust for revenge!
The man reclaims his rights, and his bleeding heart
wants blood to wash away the shame,
O cursed one! No, I'm not a Pagliaccio!
I am the fool who picked you up,
a little orphan in the street
almost dead from hunger, and offered you a name
and love that was fevered and mad!

WOMEN

Friend, it makes me weep!
This scene seems real!

MEN

Quiet over there!
What the devil!

SILVIO

(to himself)

I can hardly contain myself!

CANIO

I hoped, though I had such blinded delirium,
if not love, pity, mercy!
And every sacrifice
to my heart I happily imposed,

e fidente credeva
più che in Dio stesso, in te!
Ma il vizio alberga sol
nell'alma tua negletta;
tu viscere non hai...
sol legge è 'l senso a te!
Va, non meriti il mio duol,
o meretrice abbietta,
Vo' nello sprezzo mio
schiacciarti sotto i piè!

LA FOLLA
Bravo!

NEDDA
(fredda ma seria)
Ebben, se mi giudichi
di te indegna, mi scaccia in questo istante.

CANIO
(sogghignando)
Ah, ah! Di meglio chiedere
non dèi che correr tosto al caro amante.
Sei furba! No! per Dio, tu resterai
e 'l nome del tuo ganzo mi dirai!

NEDDA
(cercando di riprendere la commedia)
Suvvia, così terribile
davver non ti credea!
Qui nulla v'ha di tragico.
Vieni a dirgli, o Taddeo,
Che l'uom seduto or dianzi a me vicino
Era il pauroso ed innocuo Arlecchino!

(Risa tosto 17inite17ed all'attitudine di Canio.)

CANIO
(terribile)
Ah! Tu mi sfidi! E ancor non l'hai capita
ch'io non ti cedo? Il nome, o la tua vita! Il nome!

NEDDA
Ah! No, per mia madre! Indegna esser poss'io,
quello che vuoi, ma vil non son, per Dio!

LA FOLLA
Fanno davvero?
Seria è la cosa?
Zitti laggiù!
Seria è la cosa e scura.

SILVIO
Io non resiste più!
Oh la stranna commedia!

PEPPE
Bisogna uscire, Tonio!

TONIO
Taci, sciocco!

and trusting, I believed
more in you than in God himself!
But vice dwells alone
in your neglected soul.
You have no depth and
are ruled only by your senses!
Go, you don't deserve my grief,
O wretched woman.
In my contempt, I want
to crush you under my feet!

THE CROWD
Bravo!

NEDDA
(cold but serious)
Well if you judge me
unworthy of you, drive me away this instant.

CANIO
(with derision)
Ah, ha! You could ask for nothing better
than to run off to your dear lover.
You're clever! No! by God, you'll stay
and you will tell me your lover's name!

NEDDA
(trying to resume the play)
Come on. I truly did not believe you
to be so terrible!
There is nothing tragic here.
Come and tell him, Taddeo.
The man that sat near me just now
was the fearful and harmless Harlequin!

(She stifles her laughter as she meets Canio's glance.)

CANIO
(wild with rage)
Ah! You defy me! And you still don't understand
that I won't yield? The name, or your life! The name!

NEDDA
Ah! No, by my mother! I may be unworthy
of what you want, but I'm not a coward, by God!

THE CROWD
Is this for real?
Are they serious?
Sit down over there!
This is serious and dark!

SILVIO
I can no longer resist!
Oh what a strange comedy!

PEPPE
We must go, Tonio!

TONIO
Shut up, fool!

NEDDA

Di quello tuo sdegno è l'amor mio più forte.
Non parlerò. No, a costo della morte!
(Si ode un mormorio tra la folla.)

CANIO

(urlando afferra un coltello)
Il nome! Il nome!

NEDDA

No!

SILVIO

(snudando il pugnale)
Santo diavolo!
Fa davvero...

(Canio, in un parossismo di collera, afferra Nedda e la colpisce col pugnale.)

PEPPE e LA FOLLA

Che fai?!

CANIO

A te!

NEDDA

Ah!

CANIO

A te!

BEPPE e LA FOLLA

Ferma!

CANIO

Di morte negli spasimi
lo dirai!

NEDDA

Soccorso! Silvio!

SILVIO

(arrivando in scena)
Nedda!

CANIO

(Si volge come una 18init, balza presso di lui e lo colpisce col pugnale.)
Ah! Sei tu! Ben venga!
(Silvio cade come fulminato.)

LA FOLLA

Gesummaria!
Arresta!

(Mentre parecchi si precipitano verso Canio per disarmarlo, egli immobile istupidito, lascia cadere il coltello.)

TONIO

La commedia è finita!

NEDDA

My love is stronger than your disdain.
I will not speak. No, at the cost of death!
(a murmur in the crowd)

CANIO

(shrieking as he seizes a knife)
His name! His name!

NEDDA

No!

SILVIO

(drawing a dagger)
By the devil,
he means it...

(Convulsed with rage, Canio seizes Nedda and stabs her with the knife.)

PEPPE and THE CROWD

What are you doing?

CANIO

To you!

NEDDA

Ah!

CANIO

To you!

BEPPE and THE CROWD

Stop!

CANIO

In your death spasm
you'll tell me!

NEDDA

Help! Silvio!

SILVIO

(rushing onto the inner stage)
Nedda!

CANIO

(turns like a beast, leaps on Silvio and stabs him.)
Ah! It is you! Welcome!
(Silvio collapses to the floor.)

THE CROWD

Jesus and Mary!
Arrest him!

(Several of the men rush to disarm Canio. Stupefied and motionless, he lets his knife slip to the floor.)

TONIO

The comedy is ended!

FINE

libretto by **Ruggero Leoncavallo**

END

English translation of *Pagliacci* by Lynnette Owens &
Google Translate