

ACT THREE

Andantino mosso

Piccolo
ff to Flute *pp*

Oboe
ff

Clarinet in B \flat
ff *pp*

Bassoon
ff

Horn
ff

Percussion
Timp
ff D \rightarrow B
A \rightarrow F \sharp

Piano
ff to Celesta *pp*

Violin I
ff

Violin II
ff

Viola
ff

Cello
ff *ppp sub.*

Bass
ppp sub.

This musical score page, numbered 300, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The percussion part is indicated by a double bar line with a triangle symbol. The score is written in a key signature of one flat (B-flat) and a common time signature. The woodwinds and strings play in a *pp* (pianissimo) dynamic. The strings play a steady eighth-note accompaniment. The woodwinds have melodic lines with some rests. The Flute and Clarinet parts have *pp* markings. The Bassoon part has a *pp* marking. The Horn part has a *pp* marking. The Violin I and II parts have *pp* markings and *con sord.* (con sordina) markings. The Viola part has a *pp* marking and a *con sord.* marking. The Cello and Bass parts play a steady eighth-note accompaniment.

This musical score page, numbered 302, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), with the first three parts starting in *pp* (pianissimo) and playing a melodic line. The Horn (Hn.) part is silent. The Percussion (Perc.) part has a sparse rhythmic pattern. The Piano (Pno.) part provides harmonic support with complex chords and textures. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, all playing sustained chords and moving lines.

Fl. *pp*

Ob.

Cl. *pp*

Bsn.

Hn.

Perc.

STREET SWEEPERS (basses)

Chorus
Ohè, là, le guar-die! A - pri - te! Ohè,

Pno. *pp*
to Celesta

Vln. I *pp*

Vln. II *pp*

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 2 and 303, features a variety of instruments and a vocal chorus. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), with the Flute and Clarinet parts marked *pp*. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, with the Violin parts also marked *pp*. The Percussion (Perc.) part has a simple rhythmic pattern. The Piano (Pno.) part includes a section marked *pp* and *to Celesta*. The Chorus part features the lyrics "Ohè, là, le guar-die! A - pri - te! Ohè,". The score is written in a key with one flat and a 2/4 time signature.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Chorus
là! Quel-li di Gen-til - ly! Siam gli spaz - zi - ni

Cel.

Vln. I con sord. arco *pp*

Vln. II con sord. arco *pp*

Vla. con sord. *pp*

Cello

Bass

Detailed description: This page of a musical score (page 304) features a variety of instruments and a chorus. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all playing in a piano-piano (*pp*) dynamic. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, with the Violins and Viola also marked *pp*. The Viola part includes the instruction 'con sord.' (with mutes). The Chorus enters with the lyrics 'là! Quel-li di Gen-til - ly! Siam gli spaz - zi - ni'. The score is written in a key signature of one flat and a common time signature. The Flute, Clarinet, and Horn parts feature melodic lines with slurs and ties. The Bassoon part has a rhythmic pattern of eighth notes. The Cello and Bass parts provide harmonic support with sustained chords. The Violin and Viola parts are mostly silent, with some activity in the later measures.

Fl.

Ob.

Cl.

Bsn.

Hn.

Chorus

Cel.

Vln. I

Vln. II

Vla.

Cello

Bass

Fioc-ca la ne-ve Ohè, là, Qui s'ag

to Piano

Detailed description: This page of a musical score features eight systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Horn (Hn.). The third system is for the Chorus, with lyrics 'Fioc-ca la ne-ve Ohè, là, Qui s'ag' written below the staff. The fourth system includes Cello (Cel.). The fifth system includes Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The sixth system includes Cello (Cello) and Bass. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The Flute and Clarinet parts have melodic lines with some slurs. The Chorus part has a simple rhythmic accompaniment. The Cello part has a more complex rhythmic pattern. The Violin and Viola parts are mostly rests. The Cello and Bass parts provide harmonic support with chords and single notes.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Cust. Off.

Chorus

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

pp

pp

pp

pp

pp *sul A*

pp *sul D*

pp

Ven-go!

SOPS & ALTOS from the tavern

Chi nel per tro - vò il pia - cer, nel suo bic

ghiac-cia!

Clinking glasses

p

4

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. 8 12

Chorus
chier, nel su-o bic - chier, ah! D'u-na_ boc - ca_ nell' ar - dor, tro - vò l'a -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Fl.

Ob.

Cl. *pp armonioso - blend with strings*

Bsn.

Hn.

Perc. 16

Mus. Ah!

Chorus mo, tro - vò l'a - mor!

Pno. *pp armonioso*

Vln. I *(sempre sul A)* *pp armonioso*

Vln. II *pp armonioso*

Vla. *pp armonioso*

Cello

Bass

Detailed description: This page of a musical score contains staves for Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Musician, Chorus, Piano, Violin I, Violin II, Viola, Cello, and Bass. The Clarinet part has a dynamic marking of *pp armonioso - blend with strings*. The Musician part includes the vocalization "Ah!". The Chorus part has the lyrics "mo, tro - vò l'a - mor!". The Piano part is marked *pp armonioso*. The Violin I part is marked *(sempre sul A)* and *pp armonioso*. The Violin II and Viola parts are marked *pp armonioso*. The Percussion part has a measure rest of 16. The Cello and Bass parts have a consistent rhythmic pattern of eighth notes.

Fl.

Ob.

Cl.

Bsn.

Hn.

Mus.
Se ne bic-chie-re sta il pia-cer in gio-vin boc-ca sta l'a - mor

TENORS & BASSES from the tavern

Chorus
Tral - le - ral -

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is in G major (one sharp) and 4/4 time. The tempo is marked 'Poco più mosso'. The instruments listed are Flute, Oboe, Clarinet, Bassoon, Horn, Musician (soloist), Chorus, Piano, Violin I, Violin II, Viola, Cello, and Bass. The vocal soloist part has lyrics: 'Se ne bic-chie-re sta il pia-cer in gio-vin boc-ca sta l'a - mor'. The chorus part has the lyrics 'Tral - le - ral -'. The piano part features a prominent chordal texture in the right hand. The string parts (Violin I, Violin II, Viola, Cello, Bass) play a rhythmic accompaniment of eighth notes.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff* **Timp**
B → D
F# → A

Cust. Off.

Son già le lat-ti

MILKMAIDS (sops)
Houp - là! Houp - là!

Chorus
lè, tral - le - ral - là! — E - va e No - è!

Pno. *ff*

Vln. I senza sord. *ff*

Vln. II senza sord. *ff*

Vla. senza sord. *ff*

Cello *ff ppp*

Bass *ff ppp*

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. con sord. *ppp* *ppp*

Perc. Glock *p*

Cust. Off. ven-do-le

Chorus Houp- CARTERS (basses) Houp - là!

Pno. *ppp*

Vln. I pizz. *ppp*

Vln. II pizz. *ppp*

Vla.

Cello

Bass

poco rall. e dim.

5

313

Fl. *pp*

Ob.

Cl. *pp*

Bsn.

Hn.

Chorus

3 PEASANT WOMEN

Bur-ro e ca-cio Voi

3 MORE

Pol-li ed o-va

Pno.

Vln. I

Vln. II

Vla.

Cello *ppp*

Bass

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Chorus

da che par-te an - da - te? Ci tro-ve-rem più tar - de? A mez - zo

A San Mi - che le A mez - zo di

Pno.

Vln. I senza sord. *p*

Vln. II senza sord. *p*

Vla. senza sord. *p*

Cello *p*

Bass *p*

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Chorus
di

Pno.

Vln. I *pizz.* *ppp*

Vln. II *pizz.* *ppp*

Vla. *pizz.* *8va* *ppp*

Cello

Bass

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn.

Pno. *pp*

Vln. I *pp* con sord. arco

Vln. II *pp* con sord. arco

Vla. *8va*

Cello

Bass

Lento molto

Andante

Fl. *p* *cresc.* *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f* *pp*

Perc. *f* A → B \flat

Mimi
Sa dir-mi, scu-si, qua-l'è l'os-te-ri-a

Pno. *f* to Celesta

Vln. I *p* *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *con sord.* *arco* *pp* *cresc.* *f*

Cello *con sord.* *pp* *cresc.* *f*

Bass *f*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn.

Mimi
do-ve un pit-tor la - vo - ra? Gra-zie Oh buo-na don-na, mi fa-te il fa - vo - re Di cer - car - mi il pit - to - re Mar

Sgt.
Ec-co-la

Cel.

Vln. I

Vln. II

Vla. *p*

Cello

Bass

Detailed description: This page of a musical score (page 318) features a vocal duet between Mimi and Sgt. and a woodwind/strings ensemble. Mimi's part is in the soprano clef, starting with a five-measure phrase and followed by lyrics: "do-ve un pit-tor la - vo - ra? Gra-zie Oh buo-na don-na, mi fa-te il fa - vo - re Di cer - car - mi il pit - to - re Mar". Sgt.'s part is in the bass clef, with the lyric "Ec-co-la" under a triplet. The woodwind section includes Flute, Oboe, Clarinet, Bassoon, and Horn, all playing a triplet-based melody in the right hand and a sustained note in the left hand, marked *pp*. The string section includes Violin I, Violin II, Viola, Cello, and Bass, with the Viola part marked *p* and featuring a long, sustained melodic line.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. **Bells**
C → E
f

Cust. Off.
Vuo-to

Sgt.
Ehi, quel pa-nie-re Pas-si

Cel.
RH to Piano
LH to Piano
Ped.

Vln. I
pp

Vln. II
pp

Vla.
pp

Cello
pp

Bass
pp

This musical score page, numbered 321, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A Percussion (Perc.) part and a Piano (Pno.) part are also present. The score is written in a key signature of one flat (B-flat) and a 6/8 time signature. The woodwinds and strings play sustained, melodic lines with long notes and slurs. The flute and oboe parts include dynamic markings of *p* (piano) and *f* (forte). The bassoon part includes a *p* marking and a 2/4 time signature change. The piano part features a rhythmic accompaniment of chords. The percussion part has a steady eighth-note pattern. The strings play a sustained harmonic accompaniment.

8 Allegro

Moderato

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Mimi

Mar.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Spe-ra-vo di tro - var-vi qui

Mi - mil

È ver, siam qui da un me-se di quel

senza sord.

f

p

sf

senza sord.

f

p

sf

senza sord.

f

p

sf

senza sord.

f

p

sf

pizz.

p

pizz.

p

poco rall. a tempo

Fl. *p* *ff* risoluto

Ob. *p* *ff* risoluto

Cl. *p* *ff* risoluto

Bsn. *p* *ff*

Hn. *p* *ff*

Mar. *3* *3*
 l'os-te al-le spe-se Mu-set-ta in-se-gna-il can - to ai pas-sa - gie - ri Io pin-go quei guer

Pno. *p* *ff*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Cello arco *ff*

Bass arco *ff*

Vivo

molto rall.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn.

Hn. *pp*

Mar. *3*
rie - ri sul-la fac - cia - ta É fred-do En

Pno.

Vln. I *f*

Vln. II *f*

Vla. *f* *pp*

Cello *f* *pp*

Bass *f* *pp*

Detailed description: This page of a musical score (page 324) features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all playing in a piano-piano (*pp*) dynamic. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, with Violin I and II playing in a forte (*f*) dynamic, while the other strings play in a piano-piano (*pp*) dynamic. A maracas player (Mar.) is also present, playing a rhythmic pattern with a triplet of eighth notes. The score is divided into two sections: a 'Vivo' section and a 'molto rall.' section. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a standard staff format with various musical notations including notes, rests, and dynamic markings.

9 Andante

Fl. *p dolce*

Ob. *p dolce*

Cl. *p*

Bsn.

Hn.

Mimi
C'è Ro-dol-fo? Non pos-so en-trar, no, no!

Mar.
tra-te Si Per - chè?

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

poco affret. e cresc.

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Mimi
Oh, buon Mar-cel-lo, a - iu - to, a - iu - to! Ro-dol - fo, Ro-dol-fo m'a - ma, Ro - dol - fo

Mar.
Co-s'è av-ve - nu - to?

Pno. *f*

Vln. I *f* *p* *con anima*

Vln. II *f* *p* *con anima*

Vla. *f* *p* *pp*

Cello *f* *p* *pp* *pizz.*

Bass *pp*

rall. **rit.** **tempo**

Fl. *mf* *ff* 3 3

Ob. *mf* *ff* 3

Cl. *mf* *ff* 3 3

Bsn. *mf* *ff* *pp* 3

Hn. *mf* *ff* 3 3

Mimi
 m'a-ma e mi fug-gi, il mio Ro - dol - fo si strug - ge per ge lo - si - a Un

Pno. *mf* *ff* 3

Vln. I *mf* *ff* *pp* 3 3

Vln. II *mf* *ff* *pp* 3 3

Vla. *mf* *ff* *pp* 3 3

Cello *mf* *ff* *pp* 3 3

Bass *mf* *ff* *pp* arco 3

10

Fl. *pp dolce*

Ob. *pp dolce*

Cl. *pp dolce*

Bsn. *p*

Hn.

Mimi
 pas-so, un det-to, un vez-zo, un fior lo me-to-no in so-spet-to... On-de cor-ruc-ci ed i-re Ta-lor la not-te fin-go di dor

Pno.

Vln. I *ppp* *p dolce espr.*

Vln. II *ppp* *p*

Vla. *ppp* *p*

Cello *ppp* *p*

Bass *ppp* *p*
 pizz.

rit.

sostenendo molto

Fl. *pp*

Ob. *p dolce* *pp*

Cl. *p* *pp*

Bsn. *pp*

Hn. *pp*

Mimi
mi-re e in me lo sen-to fi-so spi-ar-mi j so-gni in vi - so Mi gri-da ad o gni j stan - te, non fai per

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp* arco

stentando molto

Fl. *ff* *meno f*

Ob. *ff* *meno f*

Cl. *ff* *meno f*

Bsn. *ff* *meno f*

Hn. *ff* *meno f*

Perc. **Timp** *f* *meno f*

Mimi
 me, ti pren-di un al-tro a-man - te, non fai per me Ahi-mè! Ahi - mè!... In lui par-la il ro-vel-lo, lo

Pno. *ff* *meno f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *meno f*

Cello *ff* *meno f*

Bass *ff* *meno f*

rall.

11 1. Tempo

Fl. *più p* *pp*

Ob. *pp*

Cl. *più p* *pp*

Bsn. *più p* *pp*

Hn. *più p* *pp*

Perc. *più p*

Mimi
so, ma-che ri-spon-der-gli, Mar-cel-lo?

Mar.
Quan-do s'è co-me vo-i non si vi-ve in com-pa-

Pno. *più p*

Vln. I *pp dolce*

Vln. II *pp dolce*

Vla. *più p* *pp*

Cello *più p* *pp*

Bass *più p* *pp*

Fl. *f* 3 *p*

Ob. *f* 3 *p*

Cl. *f* 3 *p*

Bsn. *f* *p*

Hn. *f* 3 *p*

Perc. *p* B \flat → G

Mimi Di-te ben, di - te be - ne La-sciar-ci con-vie - ne A - iu - ta-te-ci, a-iu-ta-te-ci

Mar. gni - a

Pno. *f* *p*

Vln. I *f* 3 *p* 3

Vln. II *f* 3 *p* 3

Vla. *f* 3 *p*

Cello *f* 3 *p* 3

Bass *f* *p*

poco affret. e cresc.

rall.

allarg.

333

Fl. *f* *p* *cresc.* 3 3 *ff* 3

Ob. *f* *p* *cresc.* 3 3 *ff*

Cl. *f* *p* *cresc.* 3 3 *ff*

Bsn. *f* *p* *cresc.* 3 3 *ff*

Hn. *f* *p* 3 *cresc.* 3 3 *ff*

Mimi
voi Noi s'è pro-va-to più vol - te, ma in - va - no Di - te ben, di - te

Mar.
Son lie - ve a Mu - set - ta el - l'è lie - ve a me, per - chè ci a - mia mo in al - le - gri - a Can - ti e

Pno. *f* *p* *cresc.* 3 3 *ff*

Vln. I *f* *p* 3 3 *cresc.* 3 3 *ff* 3

Vln. II *f* *p* 3 3 *cresc.* 3 3 *ff* 3

Vla. *f* *p* *cresc.* *ff*

Cello *f* *p* *cresc.* *ff*

Bass *f* *p* *cresc.* 3 *ff*

tempo

rall.

12

Fl. *p* *pp* to Picc.

Ob. *p* *pp*

Cl. *p dolce*

Bsn. *p* *pp*

Hn. *pp*

Mimi
ben, la - sciar-ci con-vien Fa-te voi per il me glio

Mar.
ri-sa, ec-co il fior d'in - va-ria - bi-le a-mor Sta ben, sta ben O-ra lo sve glio

Pno. *pp*

Vln. I con sord. *pp*

Vln. II con sord. *pp*

Vla. con sord. *p* *pp*

Cello *p* *pp*

Bass *pp* pizz.

Picc. 

Ob. 
p dolce to Cor Anglais

Cl. 

Bsn. 

Hn. 
pp

Mimi 
Dor - me?

Mar. 
È piom-ba-to qui un' o-ra a-van-ti l'al - ba s'as-so pi so-pra u-na pan na Guar

Pno. 
arpeggiando

Vln. I 

Vln. II 

Vla. 

Cello 
p dolce

Bass 

rall.

13 Andante mosso

Picc. *ppp*

Cor *p*

Cl.

Bsn. *pp*

Hn.

Mimi Da - ie-ri ho l'os-sa rot - te Fig

Mar. a - te Che tos-sel!

Pno. *ppp una corda*

Vln. I *ppp legatissimo*

Vln. II *ppp legatissimo*

Vla. *ppp legatissimo*

Cello *ppp legatissimo*

Bass

Picc. *to Flute*

Cor *to Oboe*

Cl.

Bsn.

Hn.

Mimi
gi da me sta not te di-cen-di-mi, è fi - ni-ta A gior-no so-no u - sci-ta me ne ven - ni ques-ta vol ta

Pno.

Vln. I *pizz. f senza sord. arco p*

Vln. II *pizz. f senza sord. arco p*

Vla. *pizz. f senza sord. arco p*

Cello *pizz. f arco p*

Bass *pizz. f*

14 Allegretto

con la parte

a tempo

Fl. *p*

Ob. *p*³

Cl. *in A* *p* *3 dolce*

Bsn. *p*

Hn. *p*

Mar. Si des-ta s'al-za mi cer-ca Vie-ne

Pno. *arpeggiando pp* *non arpegg.*

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page contains a musical score for a woodwind quintet, strings, and piano. The score is in 3/4 time and consists of 14 measures. The woodwinds (Flute, Oboe, Clarinet in A, Bassoon, Horn) play a melodic line starting in measure 2. The Clarinet part includes a triplet of eighth notes marked 'dolce' in measure 10. The Bassoon part has a triplet of eighth notes marked 'p' in measure 2. The Piano part features arpeggiated chords in measures 2-4, marked 'pp' and 'arpeggiando', and block chords in measures 10-12, marked 'non arpegg.'. The Maracas part has a rhythmic pattern with lyrics 'Si des-ta s'al-za mi cer-ca Vie-ne' starting in measure 5. The string parts (Violins I and II, Viola, Cello, Bass) are mostly silent, with some initial notes in measures 1-2.

Poco meno

Allegretto

Fl. *p* ³ *espr.* *rit.*

Ob. *pp*

Cl. *p* *pp*

Bsn.

Hn.

Pno.

Vln. I *legato* *p*

Vln. II *legato* *p*

Vla. *p*

Cello *p* *pp*

Bass *pp*

Detailed description: This is a page of a musical score for a symphony orchestra, page 340. The score is arranged in a standard orchestral layout. At the top, the tempo markings 'Poco meno' and 'Allegretto' are indicated. The instruments are listed on the left: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Flute part begins with a triplet of eighth notes marked 'p espr.' and a 'rit.' (ritardando) marking. The Oboe and Clarinet parts have 'pp' (pianissimo) markings. The Violin I and II parts are marked 'legato' and 'p'. The Viola part is marked 'p'. The Cello and Bass parts have 'p' and 'pp' markings. The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature has one sharp (F#) and the time signature is 6/8.

15 Moderato con moto

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *fp* *mf*

Hn. *mf*

Rod. *mf*

Pno. *mf*

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *ppp* *mf* pizz.

Cello *mf* pizz.

Bass *mf*

Mar - cel - lo, fi - nal - men - te!

16 Allegro moderato

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p ma sensibile*

Hn. *p*

Rod. *p*

Mar. Sei vo-lu-bi co - si?

Già un al - tra vol - ta cre - de - ti

Pno. *p*

Vln. I *f*

Vln. II *f*

Vla. *f p*

Cello *f* *p ma sensibile* *pizz.*

Bass *f* *p*

Fl. *mf*

Ob. *p*

Cl. *p* *mf*

Bsn.

Hn.

Rod. mor - to il mio cor Ma di que-gl'oc - chi az - zur - ri al-lo splen

Pno.

Vln. I *p*

Vln. II *p*

Vla.

Cello *mf*

Bass arco

col canto

Fl. *cresc.* *ff*

Ob. *cresc.* *ff*

Cl. *cresc.* *ff*

Bsn. *cresc.* *ff*

Hn. *cresc.* *ff*

Rod. dor es - so è ri - sor - to O - ra il te - dio - l'as

Pno. *cresc.* *ff*

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Cello *cresc.* *ff*

Bass *cresc.* *ff*

17 a tempo

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Rod. *mf*

Mar. *mf*

Pno.

Vln. I *mf* pizz. *f*

Vln. II *mf* pizz. *f*

Vla. *mf* pizz. *f*

Cello *mf* *p* pizz.

Bass *mf* *p* pizz.

sal Per sem-pre!

E gli vuoi rin-no - va - re il fu - ne - ral? Cam-bia me-tro Dei

Meno

a tempo

Fl. *mf*

Ob. *p legato sf p*

Cl. *sf p mf*

Bsn. *p legato sf*

Hn. *sf*

Mar. *paz-zi è l'a-mor te - tro che la - cri-me di - stil - la Se non ri - de e sfa - vil - la l'a - mo-re è fiac-co e*

Pno.

Vln. I *arco p legato sf p*

Vln. II *arco p legato sf p*

Vla. *arco p legato sf p*

Cello *arco p legato sf p*

Bass *sf p*

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *pp* *p* *cresc.*

Bsn. *pp* *p* *cresc.*

Hn. *pp*

Rod. Un po-co

Mar. ro-co Tu sei ge-lo-so Col-le-ri-co, lu-na-ti-co, im-be-vu-to di pre-giu

Pno.

Vln. I *f* *pp* pizz.

Vln. II *f* *pp* pizz.

Vla. *f* *pp* pizz.

Cello *pp* *cresc.* pizz.

Bass *pp* *cresc.* pizz.

Fl. *f* *pp* *mf* *espr.*

Ob. *f* *pp* *mf* *espr.*

Cl. *f* *pp*

Bsn. *f* *pp* *mf* *espr.*

Hn.

Mimi
Or lo fa in col-le - rir Me po-ve - ret-ta!

Rod.
Mi - mi è u - na ci - vet -

Mar.
di-zi, noi - o-so, coc - ciu - to!

Pno.

Vln. I arco sul G *mf* *espr.*

Vln. II arco *mf*

Vla. arco *mf*

Cello *f* *p*

Bass *f* *p*

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn.

Rod. ta _____ che fra-scheg-gia con tut - ti Un mos-car - di - no di Vis - con - ti-no le fa l'oc - chi di

Pno.

Vln. I *pizz.* *p*

Vln. II *pizz.* *p*

Vla. *p*

Cello *p*

Bass *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Rod.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p

Timp

p G → G \flat

f

pizz.

arco

pizz.

tri - glia El-la sgon - nel - la e sco-pre la ca - vi-glia con un far pro-met-ten - te e lu - sin -

più dim. e rall.

con la parte

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn.

Rod. ghier Eb-be-ne,

Mar. Lo de - vo dir? Non mi sem - bri sin - cer

Pno.

Vln. I arco

Vln. II arco

Vla. arco

Cello

Bass

20 **sostenendo** **a tempo**

Fl. *f* *p cresc.*

Ob. *f*

Cl. *f* *p* *cresc.*

Bsn. *f* *p* *cresc.*

Hn. *f* *cresc.*

Rod. no, non lo son In-van, in - van na - scon - do _____ la mia ve - ra tor - tu - ra _____

Pno.

Vln. I *f*

Vln. II *f* *p* *cresc.*

Vla. *f* *p* *cresc.*

Cello *arco* *f* *p*

Bass

poco allarg.

a tempo

Fl. *f* *ff*

Ob. *mf* *f* *ff*

Cl. *f* *ff*

Bsn. *mf* *f* *ff*

Hn. *mf* *f* *ff*

Rod. A - mo Mi - mi, sov - ra o - gni co - sa al mon - do, io l'a - - - mo

Pno. *mf* *f* *ff*

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Cello *mf* *f* *ff*

Bass arco *mf* *f* *ff*

accel. **rall.** **a tempo** **rall.**
p *espr.* *p dolce* *p* *pizz.* *arco*

Fl. *p* *espr.*
 Ob. *p* to Cor Anglais
 Cl. *espr.*
 Bsn. *p* *espr.*
 Hn. *p dolce*
 Rod. Ma ho pa - u - - ra, ma ho pa - u - - ra
 Pno. *p*
 Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Cello *p*
 Bass *p*

This page of a musical score contains parts for Flute, Oboe, Clarinet, Bassoon, Horn, and Soloist (Rodriguez). The woodwinds and strings play in a dynamic of *p* (piano). The Flute and Bassoon parts include *espr.* (espressivo) markings. The Horn part is marked *p dolce*. The Soloist part has lyrics: "Ma ho pa - u - - ra, ma ho pa - u - - ra". The Piano part has a *p* marking. The Violin I part is marked *p*. The Violin II part is marked *p*. The Viola part is marked *p*. The Cello part is marked *p*. The Bass part is marked *p* and includes *pizz.* (pizzicato) and *arco* markings.

21 Lento triste

Fl. *pp*

Cor *pp*

Cl. *pp*

Bsn. *pp*

Hn. open *pp*

Rod. *pp*

Mar. Mi -

Pno. *pp*

Vln. I *pp sul tasto*

Vln. II *pp sul tasto*

Vla. *pp sul tasto*

Cello *pp sul tasto*

Bass *pp sul tasto*

Mi - mi è tan-to ma - la - ta O-gni di più de - cli - na La po-ve-ra pic-ci-na è con-dan

molto rit. **sostenuto molto**

Fl. *ppp* *cresc.* 3 3

Cor *ppp* *cresc.* 3 3

Cl. *ppp* *cresc.* 3 3

Bsn. *pp*

Hn. *ppp* *cresc.* 3 3

Mimi
Che vuol di - re?

Rod. *ppp* *cresc.* 6 3 3 3 3
na - ta! U - na ter - ri - bil tos - se l'e - sil pet - to le scu - te già le smun - te go - te

Mar. *ppp* *cresc.* 3 3
mi?

Pno.

Vln. I *ppp* *cresc.* 3 3

Vln. II *ppp* *cresc.* 3 3

Vla. *ppp* *cresc.* 3 3

Cello *ppp* *cresc.* 3 3

Bass *pp* pizz.

col canto

22 a tempo
con stanchezza

Fl. *ff* *pp* *ppp* *cresc.*

Cor *ff* *pp* *ppp* *cresc.*

Cl. *ff* *pp*

Bsn. *f* *pp* *pp*

Hn. *ff* *ppp* *cresc.*

Perc. **BD** *ppp*

Mimi

Rod. *ff* *ppp* *cresc.*
 — di san-gue ros-se La mia stan za è u-na ta-nasqua - li-da Il fuo-co ho spen-to

Mar. Po-ve-ra Mi-mi!

Pno. *f* *ppp* *cresc.*

Vln. I *ff* *ppp* *cresc.* *con stanchezza*

Vln. II *ff* *ppp* *cresc.* *con stanchezza*

Vla. *ff* *ppp* *cresc.* *con stanchezza*

Cello *ff* *pp* *ppp* *cresc.* *arco*

Bass *f* *pp* *pp*

poco rall. **a tempo** **rit.**

Fl. *ff* *pp*

Cor *ff* to Oboe

Cl. *ff* *pp*

Bsn. *ff* *pp*

Hn. *ff*

Perc. **Timp** *f* E → C

Rod. *ff* *pp*

Ven-tra e lag-gi-ra il ven - to di tra - mon - ta - na

Pno. *ff* *pp*

Vln. I *ff* *f* *pp*

Vln. II *ff* *f* *pp*

Vla. *ff* *f* *pp*

Cello *ff* *f* *pp* pizz.

Bass *ff* *f* *pp*

a tempo

affret. e cresc.

allarg.

a tempo

Fl.

Ob.

Cl. *in B \flat*

Bsn. *pp*

Hn. *pp*

Mimi

Rod. *pp*
 Es sa can ta e sor - ri-de e il ri mor so m'as-sal la Me ca gion del fa - ta-le ma che l'uc - ci de!

Mar. *pp*
 Che far dun que?

Pno.

Vln. I

Vln. II

Vla.

Cello *f*

Bass

Fl. *pp*

Ob. *pp*

Cl.

Bsn. *p* *lamentoso*

Hn.

Mimi
vi - ta! Ahi-mè! Ahi-mè! È fi - ni-tà! O mia vi-ta! È fi - ni-tà!

Rod.
Mi - mi di ser - ra è fio - re Po - ver - tà l'ha sfi - ri - ta

Mar.
Oh qual pie-tà!

Pno. *pp* *ppp*

Vln. I con sord. *pp*

Vln. II con sord. *pp*

Vla. con sord. *pp*

Cello *pp*

Bass *pp*

allarg.

a tempo, sostenuto

Fl. *ppp cresc.*

Ob. *ppp cresc.*

Cl. *ppp cresc.*

Bsn. *ppp cresc.*

Hn. *ppp cresc.*

Perc. **BD**

Mimi
A - hi - mè, mo - rir, ahi-mè, mo - rir!

Rod.
per ri - chia - mar - la in vi - ta non bas - ta a - mor, non bas - ta a - mor

Mar.
Po - ve - ret - ta! Po - ve - ra Mi - mi! Po - ve - ra Mi - mi!

Pno.

Vln. I *ppp cresc.* senza sord.

Vln. II *ppp cresc.* senza sord.

Vla. *ppp cresc.* senza sord.

Cello *ppp cresc.* arco pizz.

Bass *ppp cresc.* arco pizz.

This musical score page contains measures 363, 364, and 365. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, playing a triplet of eighth notes in each measure, beamed together across the three measures.
- Ob.** (Oboe): Treble clef, playing a triplet of eighth notes in each measure, beamed together across the three measures.
- Cl.** (Clarinet): Treble clef, playing a triplet of eighth notes in each measure, beamed together across the three measures.
- Bsn.** (Bassoon): Bass clef, playing a triplet of eighth notes in each measure, beamed together across the three measures.
- Hn.** (Horn): Treble clef, playing a triplet of eighth notes in each measure, beamed together across the three measures.
- Perc.** (Percussion): Bass clef, playing a rhythmic pattern of eighth notes in measures 363 and 365, with a rest in measure 364. A dynamic marking **Timp** is present above the first measure, and a pitch change **C → D \flat** is indicated below the staff.
- Pno.** (Piano): Treble and Bass clefs, playing a complex texture with a descending eighth-note line in the right hand and a bass line in the left hand, featuring a **9** (ninth) chord in the left hand.
- Vln. I** (Violin I): Treble clef, playing a triplet of eighth notes in each measure, beamed together across the three measures.
- Vln. II** (Violin II): Treble clef, playing a sustained chord in each measure.
- Vla.** (Viola): Bass clef, playing a triplet of eighth notes in each measure, beamed together across the three measures.
- Cello**: Bass clef, playing a sustained chord in each measure.
- Bass**: Bass clef, playing a rhythmic pattern of eighth notes in each measure, starting with a **pizz.** (pizzicato) marking.

allarg.

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Rod.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Chè? Mi - mi! Tu qui? M'ha - i sen - ti - - to?

El - la dun - que as - col - ta - - va

f 3 3 *f*

f 3 3 *f*

f 3 3 *f*

f

f 3 3

9 9 9 9

f 3 3

f

f

f

f

arco

f

24 L'istesso movimento ♩ = ♩

Fl. *fp* *fp*

Ob. *fp* *p*

Cl. *fp* *p*

Bsn. *fp* *fp*

Hn. *fp* *fp*

Mimi
No, quel tan - fo mi sof - fo-ca

Rod.
por Ah, Mi - mi!

Pno.

Vln. I *fp* *fp*

Vln. II *fp* *fp*

Vla. *fp* *fp*

Cello *fp* *fp*

Bass *f* *p* *fp* arco

25 Allegretto mosso

Fl. *mf brillante*

Ob. *p*

Cl. *mf brillante*

Bsn. *p*

Hn.

Mar. *È Mu-set-ta che ri-de Con chi ri-de? Ah, la ci*

Pno.

Vln. I

Vln. II

Vla. *pp*

Cello *pp*

Bass *pp*

Detailed description: This page of a musical score, numbered 25, is titled 'Allegretto mosso' and is page 367 of a larger work. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), each playing a melodic line with dynamic markings of *mf brillante* or *p*. The Horns (Hn.) are silent. The Maracas (Mar.) play a rhythmic pattern with lyrics: 'È Mu-set-ta che ri-de Con chi ri-de? Ah, la ci'. The Piano (Pno.) is silent. The Violins (Vln. I and II) are silent. The Viola (Vla.), Cello, and Bass all play a consistent rhythmic accompaniment of eighth notes with a dynamic marking of *pp*. The score is in 3/4 time and the key signature has two sharps (F# and C#).

stringendo

molto rall.

Fl. *f*

Ob. *f* *pp*

Cl. *f* *pp*

Bsn. *pp*

Hn. *pp*

Mimi

Rod. *pp*

Mar. *pp*
vet - ta! Im - pa - re - ra - i

Pno.

Vln. I

Vln. II *pp* con sord.

Vla.

Cello

Bass

poco rit.

Fl. *ppp*

Ob.

Cl.

Bsn.

Hn.

Mimi
Don-de lie - ta u - sci al tuo gri - do d'a - mo - re tor - na so - la Mi -

Rod.
va - i?

Pno.

Vln. I *con sord.* *pp dolce*

Vln. II

Vla. *con sord.* *pp*

Cello *pp*

Bass

Detailed description: This page of a musical score covers measures 26 to 30. The tempo is 'Lento molto' and the dynamics are 'poco rit.'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Mimi (soprano), Rodolfo (tenor), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature has four flats (B-flat major/D-flat minor) and the time signature is 2/4. The vocal soloist Mimi sings the lyrics 'Don-de lie - ta u - sci al tuo gri - do d'a - mo - re tor - na so - la Mi -' and Rodolfo sings 'va - i?'. The instrumental parts feature various dynamics such as *ppp*, *pp*, and *dolce*, along with articulation like *con sord.* and triplets.

Andantino

rall.

Fl.

Ob.

Cl. *in A*
mf espr. *pp*

Bsn. *fp* *pp*

Hn. *p*

Mimi
mi al so-li-ta-rio ni - do Ri - tor - na un al-tra vol - ta a in - tes - ser fin-ti

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *f p*

Cello *fp* *pp*

Bass *p*

Detailed description of the musical score: The score is for a full orchestra and a vocal soloist. It is in 3/4 time and consists of five measures. The tempo is marked 'Andantino' and 'rall.'. The key signature has three flats (B-flat, E-flat, A-flat). The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl.), Bassoon (Bsn.), Horn (Hn.), Mimi (vocal), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line has lyrics: 'mi al so-li-ta-rio ni - do Ri - tor - na un al-tra vol - ta a in - tes - ser fin-ti'. Dynamics include *mf espr.*, *pp*, *fp*, *p*, and *f p*. The word 'dolce' is written above the Oboe part in the fifth measure.

27 Andante mosso

Fl. *p* **rall. lento rall.**

Ob.

Cl. *p*

Bsn.

Hn.

Mimi
 fior _____ Ad-di-o, sen-za ran - cor_ A-scol-ta, a-scol-ta Le po-che

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello con sord. *pp*

Bass arco *pp*

Fl. *pp leggerissimo*

Ob. *pp leggerissimo*

Cl.

Bsn.

Hn.

Mimi
ro-be a-du na che la-sciai spar - se Nel mio cas - set - to stan chiu - si

Pno. *pp*

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score (page 372) features a variety of instruments and a vocal line. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A Piano (Pno.) part is also present. The vocal part is for Mimi. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The music is marked with dynamics such as *pp leggerissimo* and *pp*. The vocal line includes the lyrics: "ro-be a-du na che la-sciai spar - se Nel mio cas - set - to stan chiu - si". The score is divided into four measures, with a 5/4 time signature indicated at the end of each measure.

poco rit. a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Mimi

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

quel cer-chiet-to d'or e il li-bro di pre-ghie - ra In-vo-gli tut-to

to Celesta

pp

p

espr.

Fl.

Ob.

Cl.

Bsn.

Hn.

Mimi
 quan to in un grem - bia - le e man - de rò il por - tie - re

Cel.

Vln. I
 (senza sord.)

Vln. II

Vla.

Cello

Bass

pp

pp

pp

Detailed description: This page of a musical score (page 374) features a vocal line and several instrumental parts. The vocal line (Mimi) has the lyrics "quan to in un grem - bia - le e man - de rò il por - tie - re". The instrumental parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The Flute part begins with a *pp* dynamic marking. The Cello part also begins with a *pp* dynamic marking. The Violin I part is marked "(senza sord.)" and begins with a *pp* dynamic marking. The score is divided into four measures, with a double bar line at the end of the fourth measure.

rall. e dim.

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf* in B \flat

Bsn. *pp* *sfz*

Hn. *sfz*

Mimi
Ba-da sot-to il guan-cia-le___c'è la cuf-fiet-ta ro - sa Se vuoi,___ se vuoi,___ se vuoi ser

Cel. to Piano

Vln. I con sord. *pp* *sfz*

Vln. II *pp* *sfz*

Vla. *pp* *sfz*

Cello *pp* pizz. arco *sfz*

Bass *pp* pizz.

allarg.

a tempo

col canto

Fl. *f* *pp dolce*

Ob. *f*

Cl. *f* *pp dolce*

Bsn. *f* *pp dolce*

Hn. *f*

Mimi
bar - la a__ ri - cor - do d'a - mor_____ Ad - di - o, ad-dio sen-za ran

Pno. *f* *pp*

Vln. I *f* senza sord. pizz. *ppp*

Vln. II *f* pizz. *pp* senza sord.

Vla. *f* pizz. *pp* senza sord.

Cello *f* pizz. *pp* senza sord.

Bass arco pizz. *f* *pp*

Fl.

Ob.

Cl.

Bsn.

Hn.

Mimi
cor—

Rod.
Dun-que è pro-prio fi-ni-ta! Te ne vai, te ne vai, la mia pic - ci - na? Ad - di - o, so-gni d'a

Pno.

Vln. I

Vln. II

Vla.

Cello
arco ppp p

Bass
p

30 **Andante con moto**

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Mimi
Ad-di-o, dol-ce sve-glia - re al-la mat - ti - na

Rod. mor Ad

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco

Cello *pp*

Bass

Fl. *p*

Ob. *pp*

Cl. *pp*

Bsn. *pp* *pp*

Hn. *pp*

Mimi
Ad - dio, rab-buf-fi e ge-lo - si - e Ad - dio, sos

Rod.
di - o, so-gnan te vi - ta che un tuo so - ri-so ac-que - ta

Pno.

Vln. I arco pizz. arco

Vln. II arco pizz. arco

Vla. arco pizz. arco arco

Cello arco pizz. arco

Bass arco *pp*

Fl. *p* *p*³

Ob. *p*³

Cl. *p*³

Bsn.

Hn. *p*³

Mimi
pet-ti pun-gen - ti a - ma - rez - ze...

Rod.
Ba - ci ...ch'io da ve - ro po - e - ta ri - ma - vo con ca

Pno.

Vln. I

Vln. II *pizz.*

Vla.

Cello

Bass *pp*

Fl. *p cresc.* *f* *p*

Ob. *p cresc.* *f*

Cl. *pp* *p cresc.* *f* *p*

Bsn. *pp* *p cresc.* *f* *p*

Hn. *pp* *p cresc.* *f* *p*

Mimi
So - li l'in-ver - no è co-sa da mo - ri - re So - li!

Rod.
rez - ze So - li è co-sa da mo - ri - re

Pno.

Vln. I *p cresc.* arco *f* *p*

Vln. II *p cresc.* *f* *p*

Vla. *p cresc.* *f* *p*

Cello *p cresc.* pizz. *f* *p*

Bass *p* *f* *p*

a tempo

poco allarg.

rall.

a tempo

Fl. *pp*

Ob. *f* *pp*

Cl. *f* *pp*

Bsn. *f* *pp*

Hn. *f*

Perc. **Timp** *f*

Mimi
Men - tre a pri - ma - ve - ra c'è com pa - gno il sol, c'è com pa - gno il sol

Mus. *f* *p* *pizz.* Che vuoi

Rod. *f* *p* *pizz.* Men - tre a pri - ma - ve - ra c'è com pa - gno il sol,

Mar. *f* *p* *pizz.* Che fa - ce vi, che di - ce - vi?

Pno. *pp*

Vln. I *f* *p* *pizz.*

Vln. II *f* *p* *pizz.*

Vla. *f* *p* *pizz.*

Cello *f* *p* *pizz.*

Bass *f* *p*

molto rit.

a tempo

Fl. *f*

Ob. *f* *pp*

Cl. *f*

Bsn. *f*

Hn. *f* *pp*

Perc. *f* *p*

Mimi
Niu no è so-lo l'A - pril

Mus.
dir? Che vuoi dir?

Mar.
Pres so al fuo co a quel si gno re? Al mio ve-ni re hai mu ta to di co

Pno. *f* *p*

Vln. I arco. *f* *p*³

Vln. II arco *f* *p*³ pizz.

Vla. *f* *p*

Cello arco *f* *p* pizz.

Bass *f* *p*

rit.

32 a tempo

Fl. *p* *p* 3

Ob. *p* 3

Cl. *p* *p* 3

Bsn. *p* *p*

Hn. *p*

Mimi

Mus. *Quel si-gno-re mi di-ce - va* *A-ma il bal-lo, si-gno - ri-na?* *Ar-ros*

Rod. *Si par - la coi gi-gle e le*

Mar. *lo-re* *Va-na, fri-vo-la ci-vet - ta!*

Pno.

Vln. I *p* 3

Vln. II *p* 3

Vla. *arco* *p* *arco*

Cello *arco*

Bass *arco*

poco rit.

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Mimi

Mus.

Rod.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

E - sce dai ni-di un cin-guet - tio gen - ti - le

sen-do ris-pon-de-va, bal-le-rei se-ra e mat - ti - na, bal-le-rei se-ra e mat - ti-na

ro - se

Quel dis-cor-so a-scon-de mi-re dis-o

pp

pp

pizz.

pizz.

pizz.

p

Fl. *p*

Ob. *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn.

Mus. Vo-glio pie-na li ber-tà! Chè mi can-ti?

Rod. Al fio - rir di pri - ma -

Mar. nes-te Io t'ac-con cio per le fes te se ti col-go a in-ci vet

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. arco *pp* arco

Cello *pp*

Bass *pp*

Fl. *pp*

Ob.

Cl.

Bsn.

Hn. *pp*

Mimi
Al fio - rir di pri - ma - ve - ra C'è com pa gno il sol

Mus.
Chè mi gri di, chè mi can ti? All' al - tar non sia mo u ni - ti

Rod.
ve - - ra C'è com - pa - gno-il sol

Mar.
ti-re Ba da, sot to il mio cap - pel - lo non ci stan cer ti or na

Pno.

Vln. I

Vln. II

Vla.

Cello *pizz.*

Bass

Fl. *f*

Ob. *f* *p* *pp* ³

Cl. *f* *p* *pp* ³

Bsn. *f* *pp* ³

Hn. *pp* ³

Perc. *pp*

Mus. *pp*
Io de-tes-to que-gli a-man-ti che la fan-no da, ah! ah! ah! ma - ri - ti

Rod. *pp* ³
Chiac-chie-ran le fon -

Mar. *pp*
men-ti Io non fac-cio da zim-bel-lo

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*
arco

Cello *pp*
arco

Bass *pp*
arco

Fl. *pp* 3

Ob. 3

Cl.

Bsn.

Hn. 3

Perc.

Mimi
Chiac-che-ran le fon - ta - ne, la brez-za del - la se - - - ra

Mus.
Fo' all a-mor con chi mi pia - ce! Non ti gar -

Rod.
ta - - - ne, la brez-za del - la se - - - ra

Mar.
ai no-vi-zi in-tra-pre-den - ti Va-na, fri-vo-la ci-vet - ta!

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

33

allarg.

Fl. *p ben cantando* *f* 3

Ob.

Cl. *f* 3

Bsn. *f*

Hn.

Mimi
bal - sa - - mi sten - - - de sul - le do - glie u

Mus.
- ba?Fo'all a-mor con chi mi pia - ce Mu - set - ta se_ ne

Rod.
bal - sa - - mi sten - - - de sul - le do - glie u

Mar.
Ve n'an-da - te? Vi rin-gra - zio Or_ son

Pno. *cresc.* *f* 3

Vln. I *p ben cantando* *f* 3

Vln. II

Vla.

Cello *p ben cantando* *f* 3

Bass *f*

allarg. molto

rall.

poco affrett.

Fl. *pp* *ff* *pp*

Ob. *ff* *pp*

Cl. *pp* *ff* *pp*

Bsn. *pp* *ff* *pp*

Hn. *ff* *pp*

Perc. *pp* *f*

Mimi
ma - - ne Vuoi che a - spet - tiamla pri - ma - ve - ra an -

Musetta
va, si, se ne va Visa - lu - to! Si - gnor, ad - dio vi di - co con pia -

Rodolfo
ma - - ne Vuoi che a - spet - tiamla pri - ma - ve - ra an -

Maria
ric - co di ve - nu - to Visa - lu - to! Son ser - vo e me ne

Pno. *pp* *ff*

Vln. I *pp* *ff* *pp*

Vln. II *pp* *ff* *pp*

Vla. *pp* *ff* *pp*

Cello *pp* *ff* *pp*

Bass *pp* *ff*

34

a tempo

rall.

Più lento

Fl. *p*

Ob.

Cl.

Bsn.

Hn.

Perc. *pp* *ppp*

Mimi
cor?

Mus.
cer! Pit-to-re da bot - te - ga! Ros-po!

Rod.
cor?

Mar.
vo! Vi-pe-ra! Stre-ga!

Pno. *pp*

Vln. I
sul G *pp dolce*

Vln. II

Vla.
sul D

Cello
pizz.

Bass
pp pizz.

Fl. *pp*³

Ob. *pp*³

Cl. *pp*³

Bsn.

Hn. *pp*³

Mimi
Sem-pre tua per la vi - ta! _____ Ci la-scie - re-mo al-la sta-gion dei

Rod. *pp*³
Ci la-scie - re - mo

Pno.

Vln. I *pp*³

Vln. II

Vla. *p*

Cello

Bass *pp*

Detailed description: This page of a musical score (page 393) features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all playing a melodic line with triplets and a *pp* dynamic. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, providing harmonic support with various textures and dynamics. The vocal parts for Mimi and Rodolfo (Rod.) are prominent, with lyrics in Italian. The score is written in a key with four flats and a 3/8 time signature. The page number 393 is located in the top right corner.

Fl.

Ob.

Cl.

Bsn.

Hn.

Mimi
fior Vor - rei che e - ter - - no

Rod.
Al - la sta - gion dei fior.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

pp

pp
arco

poco allarg.

35 col canto

Fl. *ppp*

Ob. *ppp* to Cor Anglais

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Mimi
du - ras - se il ver - no! Ci la - scie - rem al-la sta-gion dei

Rod. Ci la - scie - rem al-la sta-gion dei

Pno. to Celesta *p*

Vln. I *ppp* pizz.

Vln. II *ppp* pizz.

Vla. *ppp* pizz.

Cello *ppp* pizz.

Bass *ppp*

Detailed description: This page of a musical score, numbered 35, is marked 'col canto' and 'poco allarg.'. It features a vocal soloist (Mimi) and a full orchestra. The vocal line includes the lyrics 'du - ras - se il ver - no! Ci la - scie - rem al-la sta-gion dei'. The orchestral parts include Flute, Oboe (with Cor Anglais), Clarinet, Bassoon, Horn, Piano (with Celesta), Violin I and II, Viola, Cello, and Bass. The score is in a key with three flats and a 3/4 time signature. Dynamics are marked as *ppp* (pianissimo) for most instruments and *p* (piano) for the piano. Performance instructions include 'pizz.' (pizzicato) for the strings and '3' (triplets) for the flute and cello.

sostenendo

rall. e dim.

a tempo

Fl. *p* to Picc. *ff*

Cor *p* *ppp* *ff* to Obbe

Cl. *p* *ppp* *ff*

Bsn. *p* *ppp* *ff*

Hn. *p* *ppp* *ff*

Perc. *ff* Db → E
Gb → G

Mimi
fior

Rod.
fior

Cel. to Piano *ff*

Vln. I arco sul G *p* *ff*

Vln. II arco *p* *ff*

Vla. arco *p* *ff*

Cello arco *p* pizz. *ff* arco

Bass *p* *ff*

ACT FOUR

Allegro vivo

Piccolo *ff* to Flute

Oboe *ff*

Clarinet *in A* *ff*

Bassoon *ff*

Horn *ff*

Percussion **Timp** *ff* G → A

Piano *ff*

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

Bass *ff*

L'istesso movimento

Fl.

Ob.

Cl.

Bsn.

Hn.

Rod.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

arco

p

arco

p

arco

p

Tò! Mu - set - ta! Le dis - si E il cuor — Non bat - te

Fl.

Ob.

Cl.

Bsn.

Hn.

Rod.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p espr.

espr.

o non lo sen - to Gra-zie al ve - lu-to che il co-pre

Ci ho gus-to dav-ver! Ci ho

Fl. *to Picc.*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Rod. *Lo-io - ia va! Ti ro-dí e ri-de*

Mar. *gus - to dav-ver! Non bat-te?*

Pno.

Vln. I

Vln. II

Vla.

Cello *pp*

Bass *arco pp*

Detailed description: This page of a musical score contains ten staves. The Flute staff begins with a melodic line and a dynamic marking of *pp*, with a line indicating it switches to Piccolo. The Clarinet and Bassoon staves also feature melodic lines with *pp* dynamics. The Horn staff has a sustained note with *pp* dynamics. The Trombone staff has a melodic line with lyrics: "Lo-io - ia va! Ti ro-dí e ri-de". The Maracas staff has a rhythmic pattern with lyrics: "gus - to dav-ver! Non bat-te?". The Piano staff is empty. The Violin I and II staves have rhythmic patterns. The Viola staff has a melodic line. The Cello and Bass staves have melodic lines with *pp* dynamics, and the Bass staff is marked *arco*.

36

Picc. *ff* to Flute

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. **Timp** *ff*

Mar. Be-nel

Pno. *ff*

Vln. I arco *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Fl.

Ob.

Cl.

Bsn.

Hn.

Rod.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Mu - set - ta? L'ha vis - ta? O guar - da...

Io pur vi - di Mi - mi E - ra in car -

ff secche *p*

ff secche *p*

ff secche *p*

ff secche *p*

L'istesso movimento

Fl. $\frac{2}{4}$

Ob. $\frac{2}{4}$

Cl. $\frac{2}{4}$

Bsn. $\frac{2}{4}$

Hn. $\frac{2}{4}$
pp

Rod. $\frac{2}{4}$
Ev - vi - va! Ne son con - ten - to

Mar. $\frac{2}{4}$
roz - za ves - ti - ta co me u - na re - gi - na Bug - giar - do, si strug - ge d'a

Pno. $\frac{2}{4}$

Vln. I $\frac{2}{4}$
pp

Vln. II $\frac{2}{4}$
pp

Vla. $\frac{2}{4}$
pp

Cello $\frac{2}{4}$
pizz.
pp

Bass $\frac{2}{4}$
pizz.
pp

Fl. *p* *p elegante* *tr*

Ob. *pp*

Cl. *in B \flat* *p* *p elegante* *tr*

Bsn. *p* *pp*

Hn. *pp*

Perc. *Glock* *p*

Rod. La-vo riam

Mar. mor La-vo riam

Pno.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Cello

Bass

sostenendo

Fl. *tr*

Ob.

Cl. *tr*

Bsn.

Hn.

Perc. **Trgl.**
pp

Rod.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

sfz

f

sfz

sfz

pp

3

Che pen-na in - fa-me!

3

Che in-fa-me pen - nel-lo!

arco

f

f

arco

sfz

a tempo andantino **rall.**

Fl. *f* *ppp*

Ob.

Cl. *to Bass Clarinet*

Bsn.

Hn.

Pno.

Vln. I *arco* *f* *ppp*

Vln. II *arco* *f*

Vla. *f*

Cello *arco* *f*

Bass

Andantino mosso

col canto

a tempo

Fl. *p* *p dolce*

Ob. *p* *p*

B. Cl. *p* *pp*

Bsn. *p* *p dolce*

Hn. *pp*

Rod. *p* *pp*

Mar. *p* *pp*

Pno.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Cello *pizz.* *p* *pp*

Bass *p* *pp*

O Mi-mi, tu più non tor-ni O gior-ni... bel - li, pic-co-le ma-ni, o-do - ro - si ca - pel-li

Io non so... co-me

Fl. *p*

Ob. *p* *pp*

B. Cl. *pp* to A Clarinet

Bsn. *p*

Hn. *p* *pp*

Rod. Col - lo di ne - ve Ah, - Mi - mi, mia bre-ve gio - ven - tù!

Mar. sia che il mio pen-nel - lo la - vo - ri e im-pas - ti co - lo - ri con-tro vo - glia mia Se

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

38

rall.

a tempo sostenendo

Fl. *pp*

Ob. *mf* *pp*

Cl.

Bsn. *sfz* *p* *pp*

Hn. *mf* *pp*

Mar. pin-ge-re mi pia-ce o cie-li o ter-re o in-ver-ni o pri-ma-ve - re, e - gli mi trac - cia due pu-pil-le ne - ve

Pno.

Vln. I *p* *pp* pizz.

Vln. II *p* *pp* pizz.

Vla. *mf* *p* *pp* pizz.

Cello arco *sfz* *p* *pp* pizz.

Bass arco *sfz* *p* *pp* pizz.

poco allarg.

a tempo

stent.

39 tempo rall.

Fl. *f* *ff* *pp* *mf*

Ob. *f* *ff* *mf*

Cl. *f* *ff* *mf*

Bsn. *f* *p* *ff* *mf*

Hn. *f* *p* *ff* *mf*

Mar. e u - na boc - ca_ pro - ca - ce e n'e-sce di_ Mu-set-ta il vi-so an - cor

Pno. *f*

Vln. I arco *f* *ff* *pp* *mf*

Vln. II arco *f* *ff* *pp* *mf*

Vla. arco *f* *ff* *pp* *mf*

Cello arco *f* *ff* *pp* *mf*

Bass arco *f* *pp* *mf*

molto sostenuto, a tempo

trattenuto

a tempo

Fl. *p* *pp cresc.*

Ob. *p* *pp cresc.*

Cl. *p* *pp cresc.*

Bsn. *f* *p* *pp cresc.*

Hn. *pp* *cresc.*

Rod. E tu, cuf-fiet-ta lie - ve che sot - to il guan-cial par-ten - do as - co - se, tut-ta sai la

Mar. E n'e-sce di Mu - set - ta il vi-so tut - to vez - zi e tut - to fro - de Mu -

Pno. *pp* *cresc.*

Vln. I *p* *pp cresc.*

Vln. II *p* *pp cresc.*

Vla. *p* *pp cresc.*

Cello *f* *p* *pp cresc.*

Bass pizz. *f* *p* arco *pp cresc.*

The musical score is for a symphony orchestra and a vocal soloist. It consists of the following parts:

- Fl. (Flute):** Melodic line with a long phrase in the first measure.
- Ob. (Oboe):** Melodic line with a long phrase in the first measure.
- Cl. (Clarinet):** Melodic line with a long phrase in the first measure.
- Bsn. (Bassoon):** Melodic line with a long phrase in the first measure.
- Hn. (Horn):** Melodic line with a long phrase in the first measure.
- Rod. (Trumpet):** Melodic line with a long phrase in the first measure.
- Mar. (Percussion):** Rhythmic accompaniment.
- Pno. (Piano):** Harmonic accompaniment.
- Vln. I (Violin I):** Melodic line with a long phrase in the first measure.
- Vln. II (Violin II):** Melodic line with a long phrase in the first measure.
- Vla. (Viola):** Melodic line with a long phrase in the first measure.
- Cello:** Melodic line with a long phrase in the first measure.
- Bass:** Melodic line with a long phrase in the first measure.

The vocal soloist has the following lyrics:

no - stra fe - li - ci - tà, vien sul mio cuor, sul mio cuor mor to, ah vien, ah vien sul mi-o
 set-ta in-tan to go - de e il mio cuor vi - le la chia - ma, la chia -

Dynamic markings include *f* (forte) and *p* (piano). Performance instructions include *arco* and *pizz.* (pizzicato).

Calmo

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p*

Hn.

Rod. cur, poi-chè è mor-to a - mor_

Mar. ma e as-pet-ta il vil mio cuor_

Pno. *p* *sim.*

Vln. I *p* *p dolciss.* *pp morendo*

Vln. II *p* *pp morendo*

Vla. *p* *pp* *pp morendo*

Cello *p* *p dolciss.* *pp morendo*

Bass arco *p* *pp*

Mosso

Fl. -

Ob. -

Cl. *pp* -

Bsn. *pp* -

Hn. -

Rod. *3*
Che o - ra si - a? E Schau - nard non

Mar. *3*
L'o-ra del pran-zo di ie - ri

Pno. -

Vln. I *p* - *f*

Vln. II *p* - *f*

Vla. *p* - *f*

Cello *p* - *f*

Bass arco *p* - *f*

Detailed description: This page of a musical score is for measures 1 through 3. The tempo is marked 'Mosso'. The score includes parts for Flute, Oboe, Clarinet (B-flat), Bassoon, Horn, Rodolfo (voice), Maracas, Piano, Violin I, Violin II, Viola, Cello, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal parts have lyrics in Italian. The piano accompaniment features triplets in the first measure. Dynamics range from *pp* (pianissimo) to *f* (forte).

40 Allegro

Fl. *ff* to Picc.

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Rod. tor- na?

Pno.

Vln. I *ff* *f*

Vln. II *ff*

Vla. *ff*

Cello *ff* *f*

Bass *f*

Detailed description: This page of a musical score covers measures 416 to 420. The tempo is marked 'Allegro'. The score is for a full orchestra. The Flute part begins with a dynamic of *ff* and includes a 'to Picc.' instruction. The Oboe, Clarinet, and Bassoon parts also start with *ff*. The Horn part has a *ff* dynamic. The Trombone part has the instruction 'tor- na?'. The Piano part is silent. The Violin I part starts with *ff* and ends with *f*. The Violin II part starts with *ff*. The Viola part starts with *ff*. The Cello part starts with *ff* and ends with *f*. The Bass part starts with *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Picc. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Rod. *p*

Mar. *p*

Sch. *p*

Col. *p*

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Eb - ben?

Eb-ben? Del pan?

Ec-co-ci

E un piat - to

rit. a tempo

Picc.
 Ob. *fp*
 Cl. *fp*
 Bsn. *fp* *sfz*
 Hn. *fp* *sfz*
 Sch. Sa - la - ta!
 Col. de-gno di De - mos-te-ne! Un' a-rin-ga! Il pran-zo è in'
 Pno. *f* *p*
 Vln. I *fp*
 Vln. II *fp*
 Vla. *fp* *sfz*
 Cello *fp* *sfz*
 Bass *f* *p* *pizz.*

a piacere

Picc.

Ob.

Cl.

Bsn.

Hn.

Mar.

Sch.

Col.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

sfz

sfz

Ques-ta è cic - ca-gna da Ber-lin-gac - cio

Or lo Sciam - pa-gna met-tia-mo in

ta-vo-la

arco

41 a tempo

Picc. *ff*

Ob. *ff* *p*

Cl. *ff* *p*

Bsn. *ff* *p*

Hn. *ff* *p*

Rod.

Sch. *ff*

Pno. *ff*

Vln. I *ff* *pizz.* *p*

Vln. II *ff* *pizz.* *p*

Vla. *ff* *pizz.* *p*

Cello *ff* *pizz.* *p*

Bass *ff*

Scel - ga, o Ba - ro - ne, trot - ta o sal
ghiac-co

rit. a tempo

Picc. *p* *ff brillante*
 Ob. *f* *mf* *f*
 Cl. *f* *ff brillante*
 Bsn. *f* *mf* *f*
 Hn. *f* *mf* *sfz*
 Rod. mo-ne
 Mar. Du-ca, u-na lin-gua di pap - pa - gal - lo?
 Pno.
 Vln. I *p* *arco* *ff* *f* *pizz.* *arco* *ff brillante*
 Vln. II *arco* *ff* *f* *pizz.* *arco* *sfz*
 Vla. *arco* *ff* *f* *pizz.* *arco* *sfz*
 Cello *pizz.* *arco* *p* *ff* *f* *pizz.* *arco*
 Bass *p* *arco* *f* *pizz.* *arco*

sostenendo un poco

Picc. *p*

Ob.

Cl. *p*

Bsn.

Hn. *p*

Perc. **BD**
pp

Sch.

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p* pizz.

Bass *p* pizz.

Gra-zie, m'in-pin-gua Stas-se-ra ho un

a tempo

Picc. *p*
 Ob. *p*
 Cl. *p*
 Bsn. *p*
 Hn. *pp*
 Sch. bal-lo
 Pno. *pp*
 Vln. I *p dolce*
 Vln. II *p*
 Vla. arco *f* *p*
 Cello arco *f* *p*
 Bass pizz.

The score is for a 2/4 time signature. The Piccolo, Oboe, Clarinet, and Bassoon parts begin with a sixteenth-note triplet. The Horn part has a half-note chord. The Saxophone part has a half-note chord. The Piano part has a half-note chord. The Violin I part has a half-note chord and a triplet. The Violin II part has a half-note chord and a triplet. The Viola part has a half-note chord and a triplet. The Cello part has a half-note chord and a triplet. The Bass part has a half-note chord and a triplet.

Picc. *p*

Ob. *p dolce*

Cl. *p*

Bsn. *p*

Hn. *p dolce*

Rod. Già sa-zio?

Col. Ho fret-ta Il re m'a - spet-ta

Pno.

Vln. I *pizz.* 3

Vln. II *pizz.* 3

Vla. *pizz.* 3

Cello *pizz.* *arco* *p* *arco* *pizz.*

Bass *arco* *pizz.*

Detailed description: This page of a musical score features 14 staves. The Piccolo part begins with a dynamic marking of *p*. The Oboe, Clarinet, and Bassoon parts are marked *p dolce* and *p* respectively. The Horn part is marked *p dolce*. The Recorder and Cor Anglais parts have lyrics: "Già sa-zio?" and "Ho fret-ta Il re m'a - spet-ta". The Piano part features triplet patterns. The Violin I, Violin II, and Viola parts are marked *pizz.* with a triplet of 3. The Cello part is marked *pizz.*, *arco*, *p*, *arco*, and *pizz.*. The Bass part is marked *arco* and *pizz.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Rod.

Mar.

Sch.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

sf

Timp

pp

Qual-che mis-ter?

C'è qual-che tra-ma?

Qual-che mis-ter?

arco

arco

arco

42 a tempo

Picc. *f* 6

Ob. *f* 6 *mf*

Cl. *f* 6 6 6 *p*

Bsn. *f* *p*

Hn. *f* *mf*

Perc. *f* E → D B → G

Rod.

Mar. Be - ne!

Sch. Be - ne!

Col. ter Pe - rò ve - drò, ve -

Pno. *f* *p* 8^{va} - - - - -

Vln. I *f* 6 6 6 *pizz.* *p*

Vln. II *f* 6 6 6 *pizz.* *p*

Vla. *f* 6 6 6 *pizz.* *p*

Cello *f* *pizz.* *p*

Bass *f*

Picc. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn. *p*

Mar.

Sch. Si, be-vi, io

Col. drò Gui-zot Por-gi-mi il nap-po!

Pno.

Vln. I arco *f*

Vln. II arco *f*

Vla. arco *f*

Cello arco *f*

Bass pizz. *p* arco *f*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is written in G major (one sharp) and 2/4 time. It features 13 staves: Piccolo, Oboe, Clarinet, Bassoon, Horn, Maracas, Snare Drum, Cymbals, Piano, Violin I, Violin II, Viola, Cello, and Bass. The vocal soloists (Soprano, Alto, Tenor, Bass) are represented by the Sch. and Col. staves. The score includes dynamic markings such as *p* (piano) and *f* (forte), and performance instructions like *arco* and *pizz.* (pizzicato). The lyrics are in Italian: 'Si, be-vi, io' and 'Por-gi-mi il nap-po!' with the words 'drò' and 'Gui-zot' appearing below the Cymbals staff.

Allegro

col canto

a tempo

Picc. *ff*

Ob. *f* *ff* *f con giusto e preciso ritmo*

Cl. *f* *ff*

Bsn. *f* *ff* *f con giusto e preciso ritmo*

Hn. *f* *ff* *f con giusto e preciso ritmo*

Perc. *ff* D → E

Rod. Bas - ta!

Mar. pap - po! Bas - ta! Le - va il

Sch. *3* Mi sia per - mes - so al no - bi - li con - ses - so

Col. Bas - ta! Che de - cot - to!

Pno. *f*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Bass *f* *ff*

Picc. *ff* *3*

Ob. *ff*

Cl. *ff* *3*

Bsn. *ff*

Hn. *ff*

Mar. tac-co!

Sch. *3* *3* M'i - spi-ra ir-res sis - ti - bi-le l'es-tro del-la ro

Col. Dam-mi il got-to!

Pno. *ff*

Vln. I *ff* *3*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

col canto

a tempo

Picc. *ff* *3*

Ob. *3* *3*

Cl.

Bsn.

Hn.

Rod.

Mar. No!

Sch. man - za No! A - zio-ne co-reo - gra-fi-ca al-lo - ra?

Col.

Pno.

Vln. I *3*

Vln. II

Vla.

Cello

Bass *f*

44 **Vivo**

Picc. *ff* (flute ready)

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff* G → B

Rod. Si, si!

Mar. Si, si!

Sch. La dan - za con mu-si-ca vo

Col. Si, si!

Pno. *ff*

Vln. I *ff* *sfz*

Vln. II *ff* *sfz*

Vla. *ff* *sfz*

Cello *ff* *sfz*

Bass *ff*

Andantino mosso

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Picc.**: Flute part, marked *f* to Flute and *p*.
- Ob.**: Oboe part, marked *f*.
- Cl.**: Clarinet part, marked *f* and *p*.
- Bsn.**: Bassoon part, marked *f* and *p*.
- Hn.**: Horn part, marked *f*.
- Perc.**: Percussion part, marked *f* B → A.
- Sch.**: Soloist part, with lyrics "ca-le!".
- Col.**: Soloist part, with lyrics "Si sgom-bri-no le sa-le!".
- Pno.**: Piano part, marked *f* and *p*, with an 8^{va} marking.
- Vln. I**: Violin I part, marked *f* and *p*, with a *tr* marking.
- Vln. II**: Violin II part, marked *f* and *p*.
- Vla.**: Viola part, marked *f* and *p*.
- Cello**: Cello part, marked *f* and *p*, with a *pizz.* marking.
- Bass**: Bass part, marked *f* and *p*.

GP GP

45 Allegretto mosso

Fl.

Ob. *p*

Cl.

Bsn.

Hn.

Mar.

Col.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Mi-nu -

Ga-vot-ta!

f < *p*

f < *p*

p

pizz. *p*

pizz.

p

arco

p

Allegro

rall.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Rod.

Mar.

Sch.

Col.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

ff energico

ff energico

ff energico

ff

ff energico

ff energico

ff energico

ff energico arco

ff energico

E → C
A → B \flat

Pa-va - nel-la!

et-to!

Fan - dan-go!

Pro-pon-go la qua

L'istesso movimento

Fl.

Ob.

Cl.

Bsn.

Hn.

Rod.

Sch.

Col.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Ma-no al-le da-me

La - le-ra la - le-ra la - le-ra la, la - le-ra la - le-ra la - le-ra

dri - glia Io det-to

pp

pp

pp

pp

pp

Fl. *p* to Picc.

Ob. *p* *pp*

Cl. *in B \flat* *p* *pp*

Bsn. *p*

Hn.

Rod. Vez - zo - sa da - mi - gel-la

Mar. Ri - spet - ti la mo - des - tia La pre - go

Sch. la La - le - ra la - le - ra la - le - ra

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score (page 437) features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. There are also three soloist parts: Rodolfo (Rod.), Marschallin (Mar.), and Schunk (Sch.). The score is in the key of D major (two sharps) and 3/4 time. The woodwinds play melodic lines, with the Flute and Bassoon starting at a piano (*p*) dynamic and moving to *pp* later. The Clarinet part is marked *in B \flat* . The vocal soloists have lyrics in Italian. The strings provide a rhythmic accompaniment with eighth-note patterns. The piano part is currently silent.

Picc. -

Ob. *ff*

Cl. *ff* *pp*

Bsn. *ff* *pp*

Hn. *ff* *pp*

Mar. La - le-ra la - le-ra la - le-ra

Sch. la Pri-ma c'è il Rond Che mo-di da lac-chè!

Col. Ba-lan-cez! No, bes-tia! Se non

Pno.

Vln. I *ff*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Cello *pizz.* *arco* *pp*

Bass *pizz.* *pp*

Picc.

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Sch.

Col. *e - ro lei m'ol - trag - gia! Snu - di il fer - ro!*

Pno.

Vln. I *pp cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.* arco

Bass *cresc.* arco

Una battuta vale due delle precedente

Picc. *f* **6**

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Sch. Il tuo san-gue io vo - gliò ber Ap-pre-

Col. Un di noi qui si sbu - del - la

Pno. *f*

Vln. I *f* **6**

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This page of a musical score, numbered 440, features the instruction 'Una battuta vale due delle precedente' at the top. The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Oboe, Clarinet, Bassoon, and Horn, all marked with a forte (*f*) dynamic. The brass section consists of Trombone and Bass, also marked *f*. The strings include Violin I and II, Viola, Cello, and Bass, with Violin I and II marked *f*. The Piano part is marked *f*. The vocal parts, Soprano and Alto, have lyrics in Italian. The Piccolo and Violin I parts feature a sixteenth-note figure with a '6' indicating a sixteenth rest. The score is in 4/8 time and the key signature has two sharps (D major or F# minor).

Come prima

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Sch. sta-te u - na ba - rel - la

Col. Ap pre - sta-te un ci - mi - ter

Pno. *ff*

Vln. I *ff*

Vln. II

Vla. *ff*

Cello *ff*

Bass *ff*

Picc. *p*

Ob. *p* *f* *p cresc.*

Cl. *p* *f* *p cresc.*

Bsn. *f* *p cresc.*

Hn. *f*

Perc. *mf*

Rod. Men-tre in-cal-za la ten-zo-ne gi-ra e bal-za Ri-go - do - ne

Mar. Men-tre in-cal-za la ten-zo-ne gi-ra e bal-za Ri-go - do - ne

Pno. *p*

Vln. I *f* *p cresc.*

Vln. II *f* *p cresc.*

Vla. *f* *p cresc.*

Cello *f* *p cresc.*

Bass *f* *p cresc.*

Picc. *p*

Ob. *f* *p cresc.* *f*

Cl. *f* *p cresc.* *f*

Bsn. *f* *p cresc.* *f*

Hn. *f* *f*

Perc. *mf* *f* **Trgl.**
C → E
Bb → G

Mar.

Pno. *f*

Vln. I *f* *p cresc.* *f*

Vln. II *f* *p cresc.* *f*

Vla. *f* *p cresc.* *f*

Cello *f* *p cresc.* *f*

Bass *f* *p cresc.*

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

f

pizz.

arco

pizz.

arco

cresc. sempre ed incalz.

Picc. *f*

Ob. *f*

Cl. *f*

Bsn.

Hn.

Perc. **Trgl**
f

Pno. to Celesta

Vln. I *f* pizz. arco

Vln. II *f* pizz. arco

Vla. *ff* *f* pizz.

Cello *ff* *f* pizz.

Bass

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc. *ff*

Mar. Mu

Cel. *ff* *8va* to Piano

Vln. I *ff*

Vln. II *ff*

Vla. arco *ff*

Cello arco *ff*

Bass

Detailed description: This page of a musical score, numbered 446, features ten staves. The Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), and Violin I (Vln. I) staves all play a rhythmic pattern of eighth notes, with dynamic markings of *ff* or *f*. The Bassoon (Bsn.) and Horn (Hn.) staves also play eighth notes, with *f* and *ff* markings. The Percussion (Perc.) staff has a steady eighth-note accompaniment marked *ff*. The Maracas (Mar.) are silent until the end of the page. The Cello (Cel.) staff has a melodic line starting in the third measure, marked *ff* and *8va*, with a dynamic change to *Piano* in the final measure. The Violin II (Vln. II), Viola (Vla.), and Cello (Cello) staves play eighth-note accompaniment, with *ff* markings and the instruction *arco*. The Bass staff provides a steady eighth-note accompaniment.

Allegro moderato agitato

Picc. *ff* to Flute

Ob. *ff* *sfz* to Cor Anglais

Cl. *ff*

Bsn. *ff* *sfz*

Hn. *ff* *sfz*

Perc. *ff* *pp sub.*

Mus. C'è Mi - mi! C'è Mi - mi che mi se-gue e che sta ma-le Nel far le sca-le più non si res-se

Rod. O - v'è? Ah!

Mar. set-ta!

Pno. *ff*

Vln. I *ff* *ff con slancio ed espansione*

Vln. II *ff* *ff con slancio ed espansione*

Vla. *ff* *sfz*

Cello *ff* *pp sub.*

Bass *ff* *pp sub.*

allarg. e cresc.

affret.

molto meno

Fl.

Cor

Cl. *in A*

Bsn.

Hn.

Perc.

Col.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p *fp*

p *fp* *p*

p *fp*

fp

fpp *fp*

Noi ac-cos-tia-mo quel let-tuc-cio

ffp

pp sub. *ffp*

ffp *ffp*

ffp *ffp*

Fl. *p* < *fp* > *pp*

Cor *fp* *pp*

Cl. *p* < *fp* > *pp*

Bsn. *fp* >

Hn. *fp* > *pp*

Perc. *fp* E → B
G → F#

Mimi Ro - dol - fo! O mio Ro - dol -

Rod. Là, da be-re Zit-ta, ri - po - sa

Pno. *p*

Vln. I *ffp* *pp*

Vln. II *ffp* *pp*

Vla. *ffp* *pp*

Cello *ffp* *pp*

Bass *ffp* *pp*

allarg.

molto rall.

Fl. *cresc.* *f*

Cor *cresc.* *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *cresc.* *f*

Mimi
fo! Mi vuo - i qui con te? _____

Mus. In-te-si

Rod. Ah, mia Mi - mi, sem - pre, sem -

Pno. *f*

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Bass *cresc.* *f*

Andante mesto

Fl. *pp*

Cor to Oboe

Cl. *pp*

Bsn.

Hn. *pp*

Mus. di - re che Mi-mi fug - gi - ta dal Vis-con - ti - no e-ra in fin di vi - ta Do-ve stia? Cer - ca,

Rod. pre!

Pno. *pp una corda*

Vln. I *p*

Vln. II

Vla.

Cello

Bass

poco allarg.

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. con sord. *pp*

Mus. *pp*
cer-ca, la veg-go pas-sar per via, tra-sci-nan-do-si a sten-to Mi di-ce, più non reg-go,

Pno.

Vln. I *p*

Vln. II *p*

Vla. *pp*

Cello *pp*

Bass *pp*

Fl. *tr* *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Bsn. *mf* *pp*

Hn. *mf* *pp*

Perc. *pp* B → C#

Mimi Mi sen - to as-sai

Mus. muo - io, lo sen - to Vo-glio mo - rir con lui! For-se m'a - spet - ta

Mar. Sst!

Pno. *mf*

Vln. I *mf* *pp*

Vln. II *mf* *pp* *pp* *pizz.*

Vla. *mf* *pp* *meno p* *pizz.*

Cello *mf* *pp* *meno p*

Bass *mf* *pp*

Detailed description: This is a page of a musical score for a symphony or opera. It contains 13 staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The sixth staff is for Percussion (Perc.), with a dynamic marking of *pp* and a key signature change from B major to C# major. The seventh and eighth staves are for vocal parts: Mimi and Mus. The Mimi part has the lyrics "Mi sen - to as-sai" and the Mus. part has "muo - io, lo sen - to Vo-glio mo - rir con lui! For-se m'a - spet - ta". The ninth staff is for Maracas (Mar.), with a dynamic marking of *pp* and the instruction "Sst!". The tenth and eleventh staves are for Piano (Pno.), with a dynamic marking of *mf*. The bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. Dynamics range from *mf* to *pp*, with some parts marked *meno p* and *pizz.* (pizzicato). The score is in 2/4 time and features various musical notations including trills, slurs, and dynamic hairpins.

col canto

a tempo, ma sostenendo

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *f* *p* *p* *pp*

Bsn. *pp* *p* *pp*

Hn. senza sord. *p* *pp*

Mimi me - glio — La - scia ch'io guar-di in-tor - no Ah, co-me si sta be-ne

Mus. M'ac-com-pa-gni, Mu - set ta

Pno. *tre corde*

Vln. I *pp*

Vln. II *pp*

Vla. arco *pp*

Cello arco *pp* 3

Bass pizz. *p* *pp* arco

Fl. *con molta anima e cresc.*

Ob. *con molta anima e cresc.*

Cl. *con molta anima e cresc.*

Bsn. *con molta anima e cresc.*

Hn. *con molta anima e cresc.*

Perc. *f* F# → A

Mimi
qui! Si ri - na - sce, si ri - na - sce An - cor sen - to la

Rod. Be - ne - det - ta

Pno. *con molta anima e cresc.*

Vln. I *con molta anima e cresc.*

Vln. II *con molta anima e cresc.*

Vla. *con molta anima e cresc.*

Cello *con molta anima e cresc.*

Bass *con molta anima e cresc.*

Fl. *dim.* *pp*

Ob. *dim.* *pp*

Cl. *dim.* *pp*

Bsn. *dim.* *pp*

Hn. *dim.* *pp*

Perc. *pp*

Mimi
vi-ta qui Ah, tu non mi la - scia più

Mus.
Che ci a ve te in ca sa? Non caf-fè, non vi no?

Rod.
boc-ca, tu an cor mi par - li

Mar.
Nul la! Nul la! Ah, mi

Col.
Nul la!

Pno. *pp*

Vln. I *dim.* *pp*

Vln. II *dim.* *pp*

Vla. *dim.* *pp*

Cello *dim.* *pp*

Bass *dim.* *pp*

molto rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Mimi

Mar.

Sch.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

ten.

ten.

ten.

ten.

ten.

Ho tan - to fred - do Se a-ves-si un ma-ni-cot - to

se - ria!

Fra mezz' o-ra è mor-ta

pizz.

arco

Lento

Fl. *to Picc.*

Ob. *ppp dolcissimo* *pp* 3

Cl. *perdendosi* *pp* 3

Bsn. *perdendosi* *pp*

Hn. *con sord.* *pp*

Mimi *3 3 3 3 3*
 Ques-te mie ma-ni ris-cal-da-re non si po-tra-no mai?

Rod. *3* *3*
 Qui, nel-le mi-e Ta-ci, il par-lar ti

Pno. *ppp*

Vln. I *perdendosi* *p* *pp* *pizz.*

Vln. II *perdendosi* *p* *pp* *pizz.*

Vla. *pp* *mf espr.* *pp* *pizz.*

Cello *perdendosi* *pp*

Bass *perdendosi* *pp* *pizz.*

Picc. *pp*

Ob.

Cl. *pp*

Bsn.

Hn.

Mimi
Ho un po' di tos - se Ci so-no av - vez-za Buon gior - no, Mar - cel - lo, Schau-nard, Col

Rod.
stan ca

Pno. *p* *ppp*

Vln. I arco *p*

Vln. II arco *p*

Vla. arco *p*

Cello arco *p*

Bass arco *p*

8^{ub}

Detailed description: This is a page of a musical score for a symphony orchestra and a vocal soloist. The score is written in G major and 4/4 time. It features a vocal line for Mimi with lyrics in Italian and German. The instrumental parts include Piccolo, Oboe, Clarinet, Bassoon, Horn, Flute, Piano, Violin I and II, Viola, Cello, and Bass. The score includes various dynamics such as *pp*, *p*, and *ppp*, and performance instructions like *arco*. There are also some performance markings like *8^{ub}* for the piano part.

to Flute

li ne, buon giorno Tut-ti qui, tut-ti qui sor ri-den-ti a Mi-mi Par-lo pian, non te-

Non par-lar, non par-lar

mf *pp* *p* *mf* *pp* *p* *mf* *pp*

Detailed description: This page of a musical score is for page 460. It features a 3/4 time signature and a key signature of one sharp (F#). The score includes parts for Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Mimi (soprano), Rodolfo (Rod.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Piccolo part has a dynamic marking of *mf* and a note with a fermata. The Oboe, Clarinet, Bassoon, and Horn parts are mostly rests. The Mimi part has lyrics: "li ne, buon giorno Tut-ti qui, tut-ti qui sor ri-den-ti a Mi-mi Par-lo pian, non te-". The Rodolfo part has lyrics: "Non par-lar, non par-lar". The Piano part has dynamics *mf* and *pp*. The Violin I, Violin II, Viola, Cello, and Bass parts have dynamics *mf* and *pp*. The Violin II, Viola, and Cello parts have a dynamic marking of *p* for a sustained note in the later measures.

Allegretto mosso rall. Andante

Fl. *p* 3 3 3 3

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. senza sord. *pp*

Perc. *pp*

Mimi
me - re Mar-cel-lo da-te ret-ta, è as-sai buo na Mu - set-ta

Mar. Lo so, lo so

Pno.

Vln. I *p* *pp*

Vln. II *pp*

Vla. *pp*

Cello pizz. arco *pp*

Bass arco *pp*

string.

Allegretto mosso

Fl. *p* 3 3 3 3

Ob.

Cl.

Bsn.

Hn.

Perc. A → G#

Mus. A te, — ven-di, ri - por-ta qual-che cor

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass

Detailed description: This page of a musical score, numbered 462, is for the string section and includes woodwind and vocal parts. The tempo is 'Allegretto mosso'. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and Percussion are mostly silent, with the Flute playing a melodic line starting in the second measure. The Percussion part shows a change from A to G#. The vocal line (Mus.) enters in the second measure with the lyrics 'A te, — ven-di, ri - por-ta qual-che cor'. The string section (Violin I, Violin II, Viola, Cello, Bass) begins in the first measure with a melodic line, marked 'p' (piano). The score is written in a key signature of one flat and a 3/4 time signature.

poco rall.

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *p*

Mimi

Mus. *3*
 dial, man-da un dot - to - re A-scol-ta

Rod. *3*
 Ri - po - sa No, no

Pno.

Vln. I *pizz.* *pp* *mf*

Vln. II *pizz.* *pp* *mf*

Vla. *pizz.* *pp* *mf*

Cello *pizz.* *pp* *mf*

Bass *pizz.* *pp* *mf*

poco rit.

rall.

Fl.

Ob.

Cl.

Bsn.

Hn. *lamentoso*

Mus.
For-se è l'ul-ti-ma vol - ta che ha e-spres-so un de-si - de - rio, po - ve - ret - ta Per ma-ni-cot-to io

Pno.

Vln. I *arco pp*

Vln. II *arco pp*

Vla. *arco pp*

Cello *arco pp*

Bass *pp*

rall.

Fl.

Ob.

Cl.

Bsn.

Hn.

Mus.
vo Con te ve - rò

Mar.
Sei buo-na, o mia Mu - set - ta

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

p

pp

pp

p

mp

mp

mp

pizz.

pizz.

mp

Allegretto moderato e triste

Fl. *p*

Ob.

Cl. *pp*

Bsn. *pp*

Hn.

Perc. *pp*

Col.

Vec-chia zi-ma ra, sen ti, io res-to al pian, tu a - scen-de-re il sa-cro mon-te or de-ve Le mie gra zie ri

Pno. *pp*

Vln. I

Vln. II

Vla. *pizz.* *pp*

Cello *pp*

Bass

poco rall. a tempo

Fl. *tr*

Ob.

Cl. *mf*

Bsn. *mf*

Hn. *p accentato* *mf*

Perc.

Col. *ce-vi Mai non cur - va - sti il lo-go-ro dor-so ai ric-chi ed ai po-ten ti Pas - sar nel-le tue tas-che*

Pno.

Vln. I *tr* *pp leggeriss.* *pizz.* *mf*

Vln. II *pp* *mf*

Vla. *mf*

Cello *mf*

Bass *pp* *mf*

rall.

a tempo

rall.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Col.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

p

pp

pp

pp

pizz.

pp

pp

co-me in an-tri tran-quil-li fi-lo-so-fi e po - e - ti O - ra che i gior-ni lie - ti fug-gir, ti di - co ad

molto rit. a tempo

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Perc. *p* *mf*

Col. *mf*

di-o, fe-de-le a-mi-co mi-o, _____ ad-dio, ad- dio! Schau- nard,

Pno. *mf*

Vln. I con sord. arco *mf* senza sord.

Vln. II con sord. arco *mf* senza sord.

Vla. *mf*

Cello *mf*

Bass *pp* *mf*

Meno

poco affret.

Fl.

Ob.

Cl.

Bsn.

Hn.

Col.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

o-gnu-no per di-ver sa via met-tia-no in sie - me due at - ti di pie - tà, io ques-to e tu,

p *ppp* *p*

p *ppp* *p*

arco *p* *ppp* *p*

arco *p* *ppp* *p*

arco *ppp* *p*

Andantino

Fl.

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Sch.

Col. *3*
la-scia-li so-li là

Pno.

Vln. I *p*

Vln. II *mf*

Vla. *mf*

Cello *mf*

Bass *mf*

to Bass Cl.

Fi-lo-so-fo, ra - gio - ni! È ver, vo

20 Andantino mosso

cresc. ed incalzando

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Sch.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

via

sul G

f

p calmo

f

p calmo

f

p calmo

f

p calmo

f

This musical score page contains measures 473 through 476. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 473-474 are silent. In measure 475, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a *pp* dynamic marking.
- Ob. (Oboe):** Measures 473-474 are silent. In measure 475, it plays a melodic line starting on G4, moving to A4, B4, and C5, with a *pp* dynamic marking.
- B. Cl. (Bass Clarinet):** Measures 473-474 are silent. In measure 475, it plays a sustained note on G3, with a *pp* dynamic marking.
- Bsn. (Bassoon):** Measures 473-474 are silent. In measure 475, it plays a sustained note on G2, with a *pp* dynamic marking.
- Hn. (Horn):** Measures 473-474 are silent. In measure 475, it plays a sustained note on G3, with a *pp* dynamic marking.
- Pno. (Piano):** Measures 473-474 are silent. In measure 475, it plays a chord of G3, B3, and D4, with a *pp* dynamic marking.
- Vln. I (Violin I):** Measures 473-474 play a melodic line starting on G4, moving to A4, B4, and C5. In measure 475, it is silent.
- Vln. II (Violin II):** Measures 473-474 play a melodic line starting on G4, moving to A4, B4, and C5. In measure 475, it is silent.
- Vla. (Viola):** Measures 473-474 play a melodic line starting on G3, moving to A3, B3, and C4. In measure 475, it plays a melodic line starting on G3, moving to A3, B3, and C4, with a *pp* dynamic marking and a *V* (Vibrato) marking.
- Cello:** Measures 473-474 play a melodic line starting on G2, moving to A2, B2, and C3. In measure 475, it plays a melodic line starting on G2, moving to A2, B2, and C3, with a *pp* dynamic marking and a *V* (Vibrato) marking.
- Bass:** Measures 473-474 are silent. In measure 475, it plays a melodic line starting on G2, moving to A2, B2, and C3, with a *pp* dynamic marking.

rall. **21 Più sostenuto**

Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp*

Pno. *pp* *LH over*

Vln. I *pp dolciss.*

Vln. II *pp* *pp dolciss.*

Vla. *pp dolciss.*

Cello *pp dolciss.*

Bass *pizz.* *pp*

Fl. *più p*

Ob. *più p*

B. Cl.

Bsn.

Hn.

Pno.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass

rall.

Andante calmo

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Mimi

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

So-no an - da-ti? Fin-ge-vo di dor-mi-re__ per chè vol-li con te so-la re-sta-re__ Ho tan-te

mf > pp

mf > pp

mf > pp

Fl. *pp*

Ob. *pp*

B. Cl.

Bsn. *pp*

Hn. *pp*

Mimi
co - se che ti vo - glio di - re — o u - na so - la, ma gran - de co - me il ma - re, — co - me il ma - re pro - fon - da ed in - fi

Pno. *mf*

Vln. I *rf*

Vln. II *rf*

Vla. *rf*

Cello *rf*

Bass

poco rit. sostenendo

Fl. *f*

Ob. *f*

B. Cl. *f*

Bsn. *f* *p* ³

Hn. *f*

Mimi
ni - ta Sei il mio a - mor e tut - ta la mia vi - ta, sei il mio a - mor e tut - ta la mia vi - ta

Rod. Ah, Mi

Pno. *p* ³

Vln. I *f* *p* *pp* *f*

Vln. II *f* *p* *pp*

Vla. *f* *p* *pp*

Cello *f* *p* ³ *pp* *f*

Bass

poco rit. sostenendo

Fl. *p* *pp*

Ob. *p* *pp*

B. Cl. *p* *pp*

Bsn. *f* *p*

Hn. *p* *pp*

Perc. **Timp** *p*

Mimi
Son bel-la an - co - ra? Hai sba-glia-to il raf

Rod.
mi, mai bel - la Mi-mi! Bel-la co-me un' au - ro - ra

Pno. *f* *p*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Cello *p* *pp*

Bass *f* *pp*
pizz. arco pizz.

L'istesso movimento

poco rall.

molto rall.

Fl.

Ob. *ppp*

B. Cl. *ppp* to B \flat Clarinet

Bsn. *ppp*

Hn. *ppp*

Mimi
fron - to Vo - le - vi dir, — bel - la co - me un tra - mon - to Mi chia - ma -

Pno. *ppp*

Vln. I *ppp* *mf*

Vln. II *mf*

Vla. *ppp* *mf*

Cello *mf*

Bass

rall.

23

481

Fl.

Ob.

Cl.

Bsn.

Hn.

Mimi

no Mi - mi, mi chia - ma - no Mi - mi, il per - ché non so

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp come eco

ppp

pp come eco

ppp

pp come eco

ppp

pp come eco

ppp

Allegretto mosso

accel.

Fl. *pp*

Ob.

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp* *p*

Rod. Tor - nò al ni - do la ron-di-ne e cin-guet - ta

Pno. *ppp* *p*

Vln. I *pp* pizz. arco sul G *mf*

Vln. II *p*

Vla. *p*

Cello pizz. *p*

Bass pizz. *p*

rall.

Fl.

Ob.

Cl.

Bsn.

Hn.

Mimi

La mia cuf - fiet - ta, la mia cuf - fiet - ta! Ah,

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

pp

pp

pp

24 Allegretto un poco sostenuto

Fl.

Ob. *pp*

Cl. *p dolcissimo*

Bsn.

Hr.

Mimi
to lo ram-men - ti quan-do so-no en - tra - ta la pri-ma vol-ta là? — II

Rod.
Se lo ram-men - to

Pno. *pp*

Vln. I

Vln. II

Vla.

Cello *pp*

Bass *pp*

Detailed description: This page of a musical score contains measures 24 through 31. The score is for a full orchestra and a vocal soloist (Mimi). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo and mood are 'Allegretto un poco sostenuto'. The woodwinds include Flute, Oboe, Clarinet, Bassoon, and Horn. The strings include Violin I, Violin II, Viola, Cello, and Bass. The piano part is marked 'pp'. The vocal line has lyrics in Italian. The Oboe part has a 'pp' dynamic marking. The Clarinet part has a 'p dolcissimo' dynamic marking. The Cello and Bass parts have 'pp' dynamic markings. The score is written in a standard musical notation with staves for each instrument and a vocal line.

Fl. *p dolce*

Ob. *p dolce*

Cl. *tr*

Bsn. *p*

Hn. *p*

Mimi
lu-me s'e-ra spen - to

Rod.
E - ri tan - to tur - ba - ta Poi smar-ris - ti la

Pno.

Vln. I

Vln. II *pp* pizz.

Vla. *pp* pizz.

Cello

Bass

Detailed description: This page of a musical score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Mimi, Rodolfo, Piano, Violin I, Violin II, Viola, Cello, and Bass. The woodwinds and strings play in a soft, delicate style, with 'p dolce' and 'pp' markings. The vocal parts have lyrics in Italian. The score is written in a key with two flats and a common time signature.

poco rit. a tempo

25

rit.

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Mimi

Rod.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

p

pp

pp

arco

pp

E a cer-car - la ta - sto-ni ti sei mes - so Mio bel si-gno - ri - no, pos - so ben

chia - ve E cer - ca, cer-ca

poco rit.

a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Mimi
dir-lo a - des-so lei la tro - vò as-sai pres - to

Rod.
A-iu - ta - vo il des - ti - no

Pno.

Vln. I
mf espr. arco *p*

Vln. II
mf dim. arco

Vla.
mf dim. arco

Cello
mf dim. arco

Bass
mf dim. arco

rall.

Andantino affetuoso

Fl.

Ob.

Cl.

Bsn.

Hn.

Mimi
E-ra bu-io e il mio ros-sor non si ve-de-va... Che ge-li da ma-ni-na, se la la-sci ris-cal

Rod.

Pno.

Vln. I
pp ppp PPP

Vln. II
pp ppp PPP

Vla.
pp ppp p PPP

Cello
pp ppp PPP

Bass
pp ppp

rall.

Allegro moderato

Fl. *ppp* *f p*

Ob. *ppp* *p*

Cl. *ppp* *p*

Bsn. *f p*

Hn. *f p*

Mimi
dar— E-ra bu-io e la man tu mi pren - de - vi

Pno. *ppp* *f p mf*

Vln. I *f p*

Vln. II *f p*

Vla. *f p*

Cello *f p*

Bass *ppp* *f p*

col canto a tempo

26

col canto

Fl. *f* *ff* 3

Ob. *f*

Cl. *f* *ff* 3

Bsn. *f* *ff* 3

Hn. *f*

Perc. *ff* G# → A

Mimi Nul - la, sto

Rod. O Dio, Mi - mi! Che av - vien?

Pno. *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Bass *ff*

Andantino con moto

rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Mimi
be - ne Si, si, per-do-na, or sa-rò buo - na

Rod.
Zit-ta, per ca-ri-tà

Pno.

Vln. I
pp

Vln. II
pp

Vla.
espressivo
pp
3

Cello
pp
3

Bass
pp

27 Allegro

col canto

Fl. *p*

Ob. *p* 3 3 3 3

Cl. *p*

Bsn. *p*

Hn. *p*

Mus. Dor-me?

Rod. Ri-po-sa

Mar. Ho ve-du-to il dot-to-re Ver-rà, gli ho fat-to

Pno. *p*

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Cello *f* pizz.

Bass *f* pizz.

rall.

Andantino sostenuto

Fl.

Ob.

Cl.

Bsn.

Hn.

Mimi

Mus.

Mar.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Chi par-la? Oh, co-me è bel-lo e

Io, Mu - set-ta

fret-ta Ec-co il cor - dial

arco

pp

ppp

pp

ppp

pp

ppp

pp

ppp

arco

ppp

28 Andante lento

Fl. *pp*

Ob.

Cl. *pp*

Bsn.

Hn.

Mimi
mor-bi-do! Non più, non più le ma-ni al-li-vi - di - ti Il te-po-re le ab-bel-li-rà Sei

Pno. *ppp una corda*
Ped.

Vln. I con sord. *ppp*

Vln. II con sord. *ppp*

Vla. con sord. *ppp*

Cello con sord. *ppp*

Bass *ppp*

Fl. *ppp*

Ob.

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp* con sord.

Mimi
tu che me lo do-ni? Tu, spen-sie - ra-to! Gra-zie Ma cos-te - rà Pian-gi? Sto - be-ne Pian-ger co-si per

Rod. *ppp*
Si

Pno. *ppp*

Vln. I

Vln. II *ppp*

Vla. *pp* *ppp*

Cello *pp* *ppp*

Bass

rall. sempre piú e morendo

Fl.

Ob.

Cl. *ppp* to Bass Cl.

Bsn. *ppp*

Hn.

Mimi
chè?_ Qui a-mor sem-pre con te Le ma ni al cal-do e____ dor-mi-re

Pno. to Celesta to Piano

Vln. I *ppp*

Vln. II

Vla.

Cello pizz.

Bass pizz. *ppp*

29 Andante lento e sostenuto

Fl. *p dolce*

Ob. *sfp*

B. Cl. *pp*

Bsn. *sfp*

Hn. *sfp*

Perc. *pp* *Cym with soft stick*

Mus. *Ma-don-na be-ne-det-ta, fa-te la gra-zia a ques-ta po-ve*

Rod. *Che ha det-to il me-di-co*

Mar. *Ver - rà*

Pno. *pp*

Vln. I

Vln. II

Vla.

Cello *pizz. pp*

Bass *pizz. pp*

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Mus.

ret ta che non deb ba mo - ri - re Qui ci vuo-le un ri - pa-ro per-chè la fiam-ma sven-to-la Co - si..E che pos-sagua

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

3 3

3 3

Detailed description: This page of a musical score (page 498) features a vocal line and an orchestral accompaniment. The vocal line is in the Music staff, with lyrics: "ret ta che non deb ba mo - ri - re Qui ci vuo-le un ri - pa-ro per-chè la fiam-ma sven-to-la Co - si..E che pos-sagua". The orchestral parts include Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in a key signature of two sharps (F# and C#) and a 3/4 time signature. The vocal line has a melodic line with some triplets. The orchestral parts are mostly sustained notes with some melodic lines in the Flute, Bassoon, and Viola. The dynamic marking *pp* (pianissimo) is used in the Flute and Viola parts. The score is divided into five measures.

Fl.

Ob. *pp dolce*

B. Cl.

Bsn. *pp*

Hn.

Mus.
ri - re Ma-don-na san - ta, io so-no in - de-gna di per - do-no, men-tre in-ve-ce Mi - mi è un an-ge-lo del

Pno. *8^{vb}*

Vln. I

Vln. II

Vla.

Cello

Bass

col canto

rall.

30 a tempo

Fl. *mf*

Ob. *mf* to Cor Ang.

B. Cl. *ppp*

Bsn. *ppp* *mf*

Hn. *ppp*

Perc. *ppp* Timp

Mus. cie - lo Non cre - do

Rod. Io spe-ro an - co-ra Vi pa-re che sia gra - ve?

Sch. Mar-cel-lo, è spi - ra-ta

Pno.

Vln. I

Vln. II

Vla. *mf*

Cello *f*

Bass *f*

Fl. *> ppp*

Cor

B. Cl. *pp*

Bsn. *pp >* *ppp* (play if necessary to give B. Cl. time to breathe)

Hn.

Perc. *ppp* A → G#

Rod. *6* Ve-di, è tran

Sch.

Col. *3* Mu-set-ta, a voi Co-me va?

Pno.

Vln. I *ppp*

Vln. II *ppp*

Vla. *> ppp* *ppp* *8^{va}* arco

Cello *ppp*

Bass arco *pp*

Detailed description of the musical score: The score is for page 501 and includes parts for Flute, Cor Anglais, Bass Clarinet, Bassoon, Horn, Percussion, Rodolfo, Scherzo, Colonna, Piano, Violin I, Violin II, Viola, Cello, and Bass. The key signature has two sharps (F# and C#). The Flute part begins with a dynamic marking of *> ppp*. The Bass Clarinet part has a dynamic marking of *pp*. The Bassoon part has a dynamic marking of *pp >* and a performance instruction: *ppp* (play if necessary to give B. Cl. time to breathe). The Percussion part has a dynamic marking of *ppp* and a chord change from A to G#. The Rodolfo part has a dynamic marking of *6* and the lyrics "Ve-di, è tran". The Colonna part has a dynamic marking of *3* and the lyrics "Mu-set-ta, a voi" and "Co-me va?". The Viola part has a dynamic marking of *> ppp* and *ppp* *8^{va}* arco. The Cello part has a dynamic marking of *ppp*. The Bass part has a dynamic marking of *pp* and the instruction "arco".

Fl.

Cor

B. Cl.

Bsn.

Hn.

Rod.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

quil-la Che vuol di-re quall' an-da-re e ve-ni-re, quel guar-dar-mi co-si?

The musical score is for page 502 and includes parts for Flute, Cor Anglais, Bass Clarinet, Bassoon, Horn, Rodolfo (soprano), Piano, Violin I, Violin II, Viola, Cello, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line (Rod.) has lyrics: "quil-la Che vuol di-re quall' an-da-re e ve-ni-re, quel guar-dar-mi co-si?". The score features various musical notations including rests, slurs, and triplets.

31 Largo sostenuto

Fl. *fff* *dim.* *dim. sempre*

Cor *ff con tutta forza* *dim.* *dim. sempre*

B. Cl. *ff* *dim.* *dim. sempre*

Bsn. *ff con tutta forza* *dim.* *dim. sempre*

Hn. *ff con tutta forza* *dim.* *dim. sempre*

Perc. *Cym with soft stick* *ff*

Rod. Mi-mi!_ Mi-mi!_

Mar. Co-rag-gio!

Pno. *ff* *dim.* *dim. sempre*

Vln. I *fff* *dim.* *dim. sempre*

Vln. II *fff* *dim.* *dim. sempre*

Vla. *fff* *dim.* *dim. sempre*

Cello *fff* *dim.* *dim. sempre*

Bass

poco rall. Grave

Fl. *ff dim.* *pp* *ppp*

Cor *ff dim.* *pp* *ppp*

B. Cl. *ff dim.* *pp* *ppp*

Bsn. *ff dim.* *pp* *ppp*

Hn. *ff dim.* *pp* *ppp*

Perc. **Timp**
mf *ff* *pp* *ppp*

Pno. *ff dim.* *pp* *ppp*
8^{va}...

Vln. I *ff* *pp* *ppp*

Vln. II *ff* *pp* *ppp*

Vla. *ff dim.* *pp* *ppp*

Cello *ff dim.* *pp* *ppp*

Bass *pizz.* *arco*
mf *ff dim.* *pp* *ppp*