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Melodrama in One Act, by**

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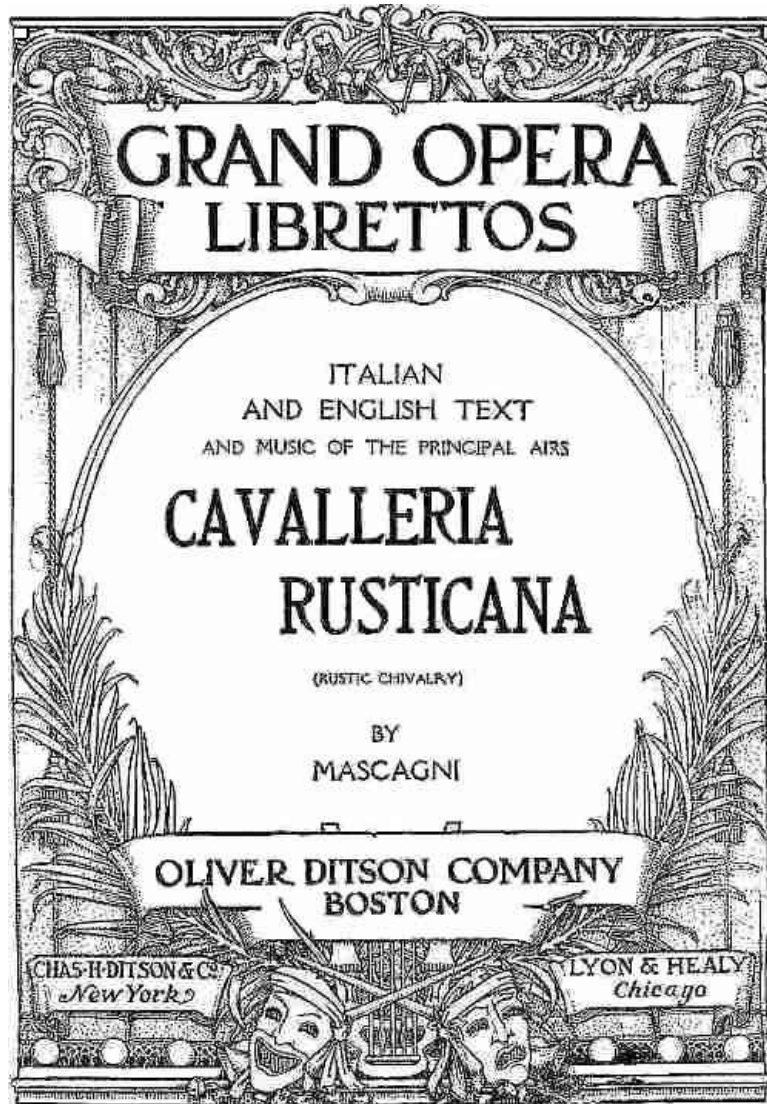
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RUSTICANA): MELODRAMA IN ONE ACT ***



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3. The vocal part of the score is reproduced after the score as text, the English words first, followed by the Italian.
4. The **Table of Contents** below was created specifically for this version, there was no **Table of Contents** in the original version.
5. The images of the music scores are presented in low resolution. If you click on the score, a high resolution image will be displayed.

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[Pg 1]

RUSTIC CHIVALRY

(CAVALLERIA RUSTICANA),

MELODRAMA IN ONE ACT.

BY

PIETRO MASCAGNI.

ENGLISH VERSION BY J. C. MACY.

30

BOSTON

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[Pg 2]

DRAMATIS PERSONÆ.

CHARACTERS.

SANTUZZA, a village girl	<i>Soprano.</i>
LOLA, wife of Alfio	<i>Mezzo Soprano.</i>
TURIDDU, a young soldier	<i>Tenor.</i>
ALFIO, a teamster	<i>Baritone.</i>
LUCIA, mother of Turiddu	<i>Contralto.</i>

CHORUS OF PEASANTS AND VILLAGERS.— CHORUS BEHIND THE SCENES.

PLOT OF THE OPERA.

TURIDDU, a young villager, is the son of LUCIA, and the lover of LOLA, (who is the wife of ALFIO; having married the latter during TURIDDU's prolonged absence in military service). TURIDDU wins the affections of SANTUZZA, whom he wrongs; while, in the meantime, he is intimate with LOLA. On Easter morning, (the opening of the opera), ALFIO is incidentally informed, by SANTUZZA, of his wife's unfaithful actions. He challenges TURIDDU (biting the ear, as was the rustic Sicilian custom). TURIDDU, though regretting his past evil course, accepts the challenge and is killed by ALFIO.



RUSTIC CHIVALRY.

[Pg 3]

TURIDDU. (Behind the scenes.) *affrett.*

mf
O Lo - la, fair as flow'rs in beau - ty smil - ing, . . . Love from thy soul - lit
O Lo - la, bian - ca co - me fior di spi - no, . . . quan - do taf - fac - ci

a tempo. *mf*

eyes Soft - ly is glow - ing; . . . He who would kiss thy lips, red and be -
te s'affac - cia il so - le; . . . Chi l'ha ba - cia - to il lab bro por - fo -

rit. *a tempo.*

gull - ing . . . Bliss - ful and fa - vor'd were he, Such heav - en know - ing! . . .
ri - no . . . Gra - zia più bel - la a Di - o chie - d'non vo - le . . .

affrett. *a tempo.* *mf poco rit.*

Tho' thy thresh - old blood, crim - son, is stain - ing, . . . Car - ing for naught, I
C'è scrit - to san - gue so - pra la tua per - ta; . . . Ma di re - star - cia

stentando.

seek thee, scorning to hide me; . . . What tho' I for - feit life, thy pres - ence
me non me n'in - por - ta; . . . Se per te mo - jo e va - do in po - ra

portando.

gain - ing? What were the joy of heav'n, wert thou de - nied me!
di - so, Non c'en - tro se . . . non ve - do il tuo bel vi - so,

(3)

What tho' I for - feit life, thy pres - ence gain - ing, What were the joy of
Se per te mo - jo e va do in pa - ra - di - so Non c'en - tro se . . non

dolcis. sempre dim. poco a poco. portando. allontan. perdendosi.

portando. portando.

heav'n wert thou de-nied me. Ah! . . . Ah! . . . Ah! . . .
ve-do il tuo bel vi - so. Ah! . . . Ah! . . . Ah! . . . Ah! . . .

(Curtain rises.)

[Listen: {1min 5sec}]

TURIDDU. (Behind the scenes.)

[Pg 4]

O Lo-la, fair as flow'rs in beau-ty smil-ing, ...
 Love from thy soul-lit eyes
 Soft-ly is glow-ing; ...
 He who would kiss thy lips, red and be-guil-ing ...
 Bliss-ful and fa-vor'd were he,
 Such heav-en know-ing!...
 Tho' thy thresh-old blood, crim-son, is stain-ing, ...
 Car-ing for naught, I seek thee, scorning to hide me; ...
 What tho' I for-feit life, thy pres-ence gain-ing?
 What were the joy of heav'n, wert thou de-nied me!
 What tho' I for-feit life, thy pres-ence gain-ing,
 What were the joy of heav'n wert thou de-nied me.
 Ah! ... Ah! ... Ah! ... Ah! ...

O Lo-la, bian-ca co-me fior di spi-no, ... quan-do t'af-fac-ci te s'affac-(cia il) so-le; ...
 Chi t'ha ba-cia-(to il) lab-bro por-po-ri-no ...
 Gra-zia più bel-la a Di-o chie-der non vô-le....
 C'e scrit-to san-gue so-pra la tua por-ta; ...
 Ma di re-star-(ci a) me non me n'in-por-ta; ...
 Se per te mo-(jo e) va-(do in) pa-ra-di-so,
 Non c'en-tro se ... non ve-do il tuo bel vi-so,
 Se per te mo-(jo e) va (do in) pa-ra-di-so
 Non c'en-tro se ... non ve-do il tuo bel vi-so.
 Ah! ... Ah! ... Ah! ... Ah! ...

(Curtain rises.)

[Pg 5]

SCENE I.

A public place or square in a Sicilian village.

At right, in background, a church. At left, the inn and dwelling of Mamma Lucia.

Time, Easter morning.

(Peasants, countrymen, country-women, and children, cross the stage.)

(The church doors open and the throng enters.)

(The movement continues until the following:)

INTRODUCTORY CHORUS.

Chorus of women.

(Behind scenes.)

Ah! Ah!

Chorus of men.

(Behind scenes.)

Ah! Ah!

Chorus of women.

(Behind scenes.)

Sweet is the air with the blossoms of oranges;
 Sings now the lark from the myrtles in flow'r;

Murmurs of tender song tell of a joyful world,
And of thankful hearts. Ah! gladsome hour!

(The women enter.)

Chorus of men.

(Behind scenes.)

Your spinning wheels now busily are humming,
O'er fields of golden corn the sound is coming;
We linger where the leafy shade is restful;
Of you we think, and every heart is zestful.
Oh lovely women! Allured by you and enraptured,
Like the bird by the lure held, now are we captured!

(The men enter.)

Women.

Work in the field now is ended;—
The Holy Mother mild
In ecstasy fondles the Child.

All.

(Withdrawing from stage.)

Murmurs of tender song tell of a joyful world,
And of thankful hearts.
Ah! gladsome hour!

(Enter, Santuzza, approaching Lucia's dwelling.)

SCENA I.

[Pg 6]

La scena rappresenta una piazza in un paese della Sicilia.

Nel fondo, a destra, Chiesa con porta praticabile. A sinistra l'osteria e la casa di Mamma Lucia.
E il giorno Pasqua.

CORO D'INTRODUZIONE.

(Campane interne dalla Chiesa. Si alza la tela. La scena sul principio è vuota. Albeggia. Paesani, contadini, contadine e ragazzi traversano la scena. Si apre la chiesa e la folla vi entra. Il movimento del popolo continua fino al Coro punto in cui rimane la scena vuota.)

Coro.

(Donne di dentro.)

Ah!

(Uomini di dentro.)

Ah!

(Donne di dentro.)

Gli aranci olezzano sui verdi margini,
Cantan le allodole tra i mirti in fior;
Tempo è si mormori da ognuno il tenero canto che i palpiti—
Raddoppia al cor.

(Le donne entrano in scena.)

(Uomini di dentro.)

Coro. In mezzo al campo tra le spiche d'oro
Giunge il rumore delle vostre spole,
Noi stanchi riposando dal lavoro
A voi pensiamo, o belle occhidisole.
O belle occhidisole, a voi corriamo,

Come vola l'augelo—al suo richiamo.

(Gli uomini entrano in iscena.)

Donne. Cessin le rustiche opre:
La Virgine serena allietasi del Salvator;
Tempo è si mormori da ognuno il
tenero canto che i palpiti—
Raddoppia al cor.

Uomini.

(Allontanandosi.)

In mezzo al campo, etc.

Donne.

(Allontanandosi.)

Gli aranci olezzano, etc.

SCENE II.

[Pg 7]

(Santuzza, Lucia, Alfio, and chorus.)

Santuzza. Tell me, mother Lucia—

Lucia.

(Coming from house.)

It is thou? What wilt thou?

Sant. Where is Turiddu?

Lucia. For him you ask? For him, my son Turiddu!

Sant. Only for him I ask you. Pardon, but answer!
Where is Turiddu?

Lucia. Ask me not! I know not; I want no trouble.

Sant. Mamma Lucia, with weeping do I pray you!
Even as spake the Saviour to the Magdalen,
Say, in pity say, where is Turiddu!

Lucia. He's gone to bring some wine from Francofonte.

Sant. No! Last night some within the village saw him.

Lucia. What says't thou? Who told it?
Nay, he hath not yet returned.
Enter!

Sant. I may not step across your threshold,
I cannot pass it, I, most unhappy outcast!
Excommunicated!

Lucia. What of my son? What hast thou to tell me?

Sant. Ah! the torture, the heart-pain.

(Cracking of whips and jingling of bells behind scenes.)

(Chorus enters, followed soon by Alfio.)

SCENA II.

[Pg 8]

Sortita di Alfio.

Santuzza.

(Entra e si dirige alla casa di Lucia.)

Dite, Mamma Lucia—

Lucia.

(Sortendo.)

Sei tu? che vuoi?

Santuzza. Turiddu ov'è?

Lucia. Fin qui vieni a cercare il figlio mio?

Santuzza. Voglio saper soltanto,
Perdonatemi voi, dove trovarlo.

Lucia. Non lo so, non lo so, non voglio brighe!

Santuzza. Mamma Lucia, vi supplico piangendo,
Fate come il Signore a Maddalena,
Ditemi per pietà, dov'è Turiddu.

Lucia. E andato per il vino a Francofonte.

Santuzza. No! l'han visto in paese ad alta notte.

Lucia. Che dici? che dici? se non è tornato a casa!
Entra!

Santuzza. Non posso entrare in casa vostra.
Sono scomunicata!

Lucia. E che ne sai del mio figliuolo?

Santuzza. Quale spina ho in core!

(Dall'interno schiocchi di frusta e tintinnio di sonagli.
Entrano in scena i coristi indi Alfio.)

ALFIO.

Gay - ly moves the tramp - ing horse, Joy - ful sound the ring - ing bells; Snap, now, the lash goes, A - hi!

Il ca - val - lo scal - pi - ta, i so - na - gli squit - la - no, schioc - chi la fru - sta, Ehi

hil Cold may blow the wind to - day, Rain or snow do what it may,
lò! Sof - fi il ven - to ge - li - do, ca - da l'acqua ne - vi - chi,

Naught do I care, not il Gay - ly moves the tramp - ing horse, Joy - ful sound the
a me che co - sa fa! Il ca - val - lo scal - pi - ta, i so - na - gli

ring - ing bells; Snap, now, the lash goes, Snap, now, the lash goes! A - hi! . . . Snap, now, the lash goes,
squit - la - no, schioc - chi la fru - sta, schioc - chi la fru - sta, Ehi - lò! . . . schioc - chi la fru - sta,

CHORUS.
TENORS.

Snap, now, the lash goes, A - hi! A - hi! Who hath call - ing mer - rier than the life of
schioc - chi la fru - sta, Ehi - lò! Ehi - lò! O che bel me - stie - re fa - re il car - ret -

car - rier? Where is a jol - lier man? Who hath call - ing mer - rier than the life of
tie - re an - dar di qua e di là! O che bel me - stie - re fa - re il car - ret -

ad lib.

ALFIO.

Snap, now, the lash goes,
schioc - chi la fru - sta,

car - rier? Where is a jol - lier man? Where is a jol - lier man? Where is a jol - lier
tie - re an - dar - di qua e di là! an - dar - di qua e di là! an - dar - di qua e di là!

ad lib.

Snap, now the lash goes,
schioc - ca la fru - sta,

man? Where is a jol - lier man, a jol - lier man than he?
lò! an - dar - di qua e di là! an - dar - di qua e di là!

Andante rit.
ALFIO.

My lov - ing Lo - la calls me! Her gen - tle grace en - thralls me, Ah!

M'a spet - ta a ca - sa Lo - la che m'a ma e mi con - so - la, ch'e

. . . faith - ful - ly she calls. . . . My lov - ing Lo - la calls me, Her
tut - ta fe - del - tà. . . . M'a spet - ta a ca - sa Lo - la! che

gen - tle grace en - thralls me, Ah! fond - ly I re - ply.
m'ama e mi con - so - la, ch'è tut - ta fe - del - tà.

Tempo I.

Gay - ly moves the tramp - ing horse, Joy - ful sound the ring - ing bells; 'Tis Eas - ter and home come
Il ca - val - lo scal - pi - ta, i so - na - gli squit - li - no, è Pas - qua, ed io son

(Women of the chorus enter the scene.)

Il 'Tis Eas - ter and home come Il come Il
quò, è Pas - qua ed io son quò. . . . son quò!

ALFIO.

A - hi! A - hi! Snap, now, the
Ehi - lò! Ehi - lò! schioc - chi la

Who hath call - ing mer - rier, Than the life of car - rier, Where is a
O che bel me - stie - re fa - re il car - ret - tie - re an - dar - di

lash goes, a - hi! Snap, now, the lash goes, Snap, now, the lash goes
fru - sta, Ehi - lò! schioc - chi la fru - sta, schioc - chi la fru - sta

jol - lier man? Where is a jol - lier man? Where
quò di là, an - dar - di quò di là!



[Listen: {2min 8sec}]

ALFIO.

Gay-ly moves the tramp-ing horse,
 Joy-ful sound the ring-ing bells;
 Snap, now, the lash goes, A-hi!...
 Cold may blow the wind to-day,
 Rain or snow do what it may,
 Naught do I care, not I!...
 Gay-ly moves the tramp-ing horse,
 Joy-ful sound the ring-ing bells;
 Snap, now, the lash goes,
 Snap, now, the lash goes! A-hi!...
 Snap, now, the lash goes,
 Snap, now, the lash goes, A-hi! A-hi!
 Snap, now, the lash goes,
 Snap, now the lash goes,

CHORUS. TENORS.

Who hath call-ing mer-rier than the life of car-rier?
 Where is a jol-lier man?...
 Who hath call-ing mer-rier than the life of car-rier?
 Where is a jol-lier man? Where is a jol-lier man?
 Where is a jol-lier man? Where is a jol-lier man?
 Where is a jol-lier man, a jol-lier man than he?
 Where is a jol-lier man, a jol-lier man?...

ALFIO.

Il ca-val-lo scal-pi-ta, i so-na-gli squil-la-no, schioc-chi la fru-sta, Ehi là!...
 Sof-(fi il) ven-to ge-li-do, ca-da l'ac(qua o) ne-vi-chi, a me che co-sa fa?...
 Il ca-val-lo scal-pi-ta, i so-na-gli squil-la-no, schioc-chi la fru-sta, schioc-chi la fru-sta,
 Ehi-là!...schioc-chi la fru-sta, schioc-chi la fru-sta, Ehi-là! Ehi-là!
 schioc-cha la fru-sta, an-dar di (qua e) di là!
 schioc-ca la fru-sta, an-dar di (qua e) di là!

CHORUS. TENORS.

O che bel me-stie-re fa-(re il) car-ret-tie-re an-dar di (qua e) di là!...
 Oh che bel me-stie-re fa-(re il) car-ret-tie-re an-dar di (qua e) di là! an-dar
 di (qua e) di là! an-dar di (qua e) di là!

ALFIO.

My lov-ing Lo-la calls me!
 Her gen-tle grace en-thralls me,
 Ah! ... faith-ful-ly she calls...
 My lov-ing Lo-la calls me,
 Her gen-tle grace en-thralls me,
 Ah! fond-ly I re-ply...
 Gay-ly moves the tramping horse,

Joy-ful sound the ring-ing bells;

(Women of the chorus enter the scene.)

'Tis Eas-ter and home come I!...

'Tis Eas-ter and home come I!... come I!...

A-hi! A-hi! Snap, now, the lash goes, a-hi!

Snap, now, the lash goes,

Snap, now, the lash goes

Who hath call-ing mer-rier,

Than the life of car-rier,

Where is a jol-lier man?

Where is a jol-lier man?

Where is a jol-lier man?

Snap, now, the lash goes,

I come! I'm the mer-ry car-rier! I'm the mer-ry car-rier,

Who hath call-ing mer-rier than the life, the life of car-rier,

than the life, this life of mine,

A hap-pier man than I?... Where is a jol-lier man,

where is a jol-lier man?

'Tis Eas-ter, home come I, ... come I!...

Where is a jol-lier man, a jol-lier man?...

(Chorus withdraws into the church; others separate in various directions.)

M'a spet-(ta a) ca-sa Lo-la che m'a ma e mi con-so-la,

ch'è ... tut-ta fe-del-tà....

M'a spet-(ta a) ca-sa Lo-la! che m'ama e mi con-so-la,

ch'è tut-ta fe-del-tà....

Il ca-val-lo scal-pi-ti, i so-na-gli squil-li-no,

è Pas-qua, ed io son quà, ...

è Pas-qua ed io son quà ... son quà! ...

(Women of the chorus enter the scene.)

Ehi-là! Ehi-là! schioc-chi la fru-sta,

Ehi-là! schioc-chi la fru-sta, schioc-chi la fru-sta, schioc-chi la fru-sta,

O che bel me-stie-re fa-(re il) car-ret-tie-re an-dar di

(quà e) di là, an-dar di (quà e) di là! an-dar

di (quà e) di là, an-dar di (quà e) di là! di (quà e) di là.... schioc-chi la fru-sta,

Son quà! Oh che bel me-stie-re fa-(re il) car-ret-tie-re,

oh che bel me-stier, an-dar di quà, an-dar di là, an-dar di quà, an-dar di là!

E Pa (squa ed) io son quà, ... an-dar di (quà e) di là, an-dar di (quà e) di là,

E Pas-(qua ed) io son qua, ... son qua!...

(Il Coro esce, alcuni entrano in chiesa, altri prendone direzioni diverse.)

SCENE III.

[Pg 10]

SCENE AND PRAYER.

Lucia. Blest are you, friendly Alfio!

So favored, ever thus to be gay!

Alfio. Mamma Lucia, have you that rare old wine,

The same as ever?

Lucia. Not now; Turiddu has gone to buy a plenty.

Alfio. No; he is here! I saw him here this morning;

He lingered near my cottage.

Lucia.

(Surprised.)

What now!

Santuzza.

(Rapidly, to Lucia.)

Be silent!

Alfio. I will not tarry,
You will to church devotedly?

(Exit.)

Chorus.

(In church.)

Queen of the Heavens, sorrow flieth!

People.

(External chorus.)

Hallelujah!

Chorus.

(In church.)

Thy holy Son lives, nor dieth!

People. Hallelujah!

Chorus.

(within.)

From the dead He now hath risen,
Truly hath He risen.

People. Hallelujah.

Chorus.

(External. Grouping in devotional attitudes.)

We will sing of the Lord now victorious!
All the terrors of death were in vain!
Let us sing of the Christ ever glorious;
He is risen, in glory to reign!

Santuzza. We will sing of the Lord now victorious;
We will sing of the Christ ever glorious;
Pow'r of death was in vain.
Unto heaven the Lord now riseth,
Now riseth in glory to reign.

Chorus. We will sing, of the Lord now victorious!
All the terrors of death were in vain!
Let us sing of the Christ ever glorious;
He is risen, in glory to reign.
Praise the Lord.

(All enter the church, except Santuzza and Lucia.)

SCENA III.

[Pg 11]

Lucia. Beato voi, compar Alfio,
Che siete sempre allegro così!

Alfio.

(Spigliato.)

Mamma Lucia,
N'avete ancora di quel vecchio vino?

Lucia. Non so; Turiddu è andato a prov vederne.

Alfio. Se è sempre qui!
L'ho visto stamattina vicino a casa mia.

Lucia.

(Sorpresa.)

Come?

Santuzza.

(A Lucia rapidamente.)

Tacete.

Alfio. Io me ne vado, ite voi altre in chiesa.

(Esce.)

Coro.

(Interno.)

Regina Cœli, lætare—

Alleluja!

Quia, quem meruisti potare—

Alleluja!

Resusrexit sicut dixit—

Alleluja!

Coro.

(Esterno.)

(Uomini e donne entrano e si schierano innanzi alla Chiesa in atteggiamento devoto.)

Inneggiamo, il Signor non è morto!
Ei fulgente ha dischiuso l'avel,
Inneggiamo al Signore risorto
Oggi asceso alla gloria del ciel!

Inneggiamo, il Signor non è morto!
Ei fulgente ha dischiuso l'avel,
Inneggiamo al Signore risorto
Oggi asceso alla gloria del ciel!

(Tutti entrano in chiesa tranne Santuzza e Lucia.)

SCENE IV.

[Pg 12]

ROMANZA.

Lucia.

(To Santuzza.)

And why with signals would you gain my silence?

Santuzza. Now shall you know, kind mother:
Ere he went forth as a soldier,
Turiddu pledged his love to Lola,
All his faithfulness renewing
But; ah! homeward returning,
Married he found his Lola!
And, her falsity shaming—
All the old love subduing—
Loved *me!*
And I loved *him!*
With jealousy, hatefully, and with madness,
Scorning wifely duty, envious of my gladness,

Lola, in malice shameful, regains Turiddu!
Fate disgraceful o'ertakes me,
My own Turiddu forsakes me!
Lola and he in joy remain,
Having each other's love again!
Ah me! alone I weep, I weep!

Lucia. Grief is upon us!
Such dire and woeful tidings to hear this holy morning.

Santuzza. I am accursed! I am accursed!
Good mother, go pray for me unto the Saviour!
Thou'lt beseech Him for me!
I'll seek Turiddu, and pray to him
That he again may love me!

Lucia. Holy Mary be with thee—the blessed Mary!
(Lucia enters the church)

SCENA IV.

[Pg 13]

Lucia. Perchè m'hai fatto segno di tacere?

Santuzza. Voi lo sapete, o mamma, prima d'andar soldato
Turiddu aveva a Lola eterna fè giurato.
Tornò, la seppe sposa; e con un nuovo amore
Volle spegner la fiamma che gli bruciava il core
M'amò, l'amai, l'amai, ah!
Quell' invida d'ogni delizia mia,
Del suo sposo dimentica, arse di gelosia.
Me l'ha rapito. Priva dell' onor mio,
Dell' onor mio rimango:
Lola e Turiddu s'amano, io piango!

Lucia. Miseri noi, che cosa vieni a dirmi
In questo santo giorno?

Santuzza. Io son dannata.
Andate, o mamma, ad implorare Iddio,
E pregate per me. Verrà Turiddu,
Vo' supplicarlo un' altra volta ancora!

Lucia. Ajutatela voi, Santa Maria!
(Lucia entra in chiesa.)

SCENE V.

[Pg 14]

DUET. SANTUZZA AND TURIDDU.

Turiddu.

(Entering.)

Thou here, Santuzza!

Santuzza. Here I await thee.

Turiddu. Attending not the service of Easter?

Santuzza. Not now! Thee would I speak with.

Turiddu. I seek my mother.

Santuzza. Thee would I speak with!

Turiddu. Not here, not here!

Santuzza. From whence dost thou come?

Turiddu. Why dost thou ask me?—
From Francofonte.

Santuzza. Ah, that is false!

Turiddu. Santuzza, believe me!

Santuzza. No! thou art lying!
Over yon path I beheld thee approach:
And thou wert seen to-day returning homeward
From the dwelling of Lola!

Turiddu. Ah! thou wert spying!

Santuzza. No, I do swear it!
Her husband, Alfio, saw thee
Here within the town, and told it me!

Turiddu. So thou rewardest the love I gave thee,
What though he slay me!

Santuzza. Ah! Tell me not of murder!

Turiddu. Leave me, I tell thee! leave me!
The rage within me burning—
My righteous wrath, thou canst not assuage!

Santuzza. Then, thou oost love her!
More fair than I is Lola!
False friend! Oh, curses on her!

Turiddu. Santuzza!

Santuzza. She—vilest woman, steals the love that should be mine!

Turiddu. Heed thou!
I am no slave to thy envy
Scornfully showing, jealously showing.

Santuzza. Insult and punishment I am unheeding!
Yet do I love thee,
Even though anguish my heart is rending,
E'en though in sorrow my life is ending.

[Pg 15]

SCENA V.

Turiddu.

(Entrando.)

Tu qui Santuzza?

Santuzza. Qui t'aspettavo.

Turiddu. È Pasqua in chiesa non vai?

Santuzza. Non vo. Debbo parlarti.

Turiddu. Mamma cercavo.

Santuzza. Debbo parlarti.

Turiddu. Qui no! qui no!

Santuzza.

(Parlato.)

Dove sei stato?

Turiddu.

(Parlato.)

Che vuoi tu dire? A Francofonte.

Santuzza. No, non è ver.

Turiddu. Santuzza credimi.

Santuzza. No, non mentire
Ti vidi volgere giù dal sentir.
E stamattina all' alba t'hanno
Scorto presso l'uscio di Lola.

Turiddu. Ah! mi hai spiato!

Santuzza. No! te lo giuro, a noi l'ha raccontato
Campar Alfio il marito poco fa.

Turiddu. Così ricambi l'amor che ti porto?
Vuoi che m'uccida?

Santuzza. Oh! questo non lo dire.

Turiddu. Lasciami dunque, lasciami invantenti sopire
Il giusto sdegno colla tua pietà.

Santuzza. Tu l'ami dunque?

Turiddu. No!

Santuzza. Assai più bella è Lola!

Turiddu. Taci, non l'amo.

Santuzza. L'ami, l'ami, Oh! maledetto!

Turiddu. Santuzza!

Santuzza. Quella cattiva femmina ti tolse a me!

Turiddu. Bada, Santuzza, schiavo non sono
Di questa vana tua gelosia.

Santuzza.

(Con angoscia.)

Battimi, insultami, t'amo e perdono
Ma è troppo forte l'angoscia mia.

(Troncando nel sentire avvicinarsi Lola.)

[Pg 16]

SCENE VI.

LOLA'S DITTY.

Lola.

(Behind scenes.)

Bright flower, so radiant!
Angelic thousands stand arrayed in heaven,
Yet none so fair as thou hath yet been given!

(Enters. Pauses suddenly.)

Oh! Turiddu, hast thou seen Alfio?

Turiddu. I came but this moment: I have not.

Lola. Then at the forge perchance he awaiteth.
Here I must not linger.
And thou?
Is't here in public thou art praying?

Turiddu.

(Confusedly.)

Santuzza here was telling—

Santuzza. I was saying this is Easter!

(Meaningly.)

And the Lord all things beholdeth!

Lola.

(To Santuzza.)

Thou wilt not go to the service?

Santuzza. No, no! None shall attend but those
Who know they are not guilty!

Lola.

(Vehemently.)

In the grace of the Saviour
I bow before thee!

Santuzza.

(Bitterly.)

O, well thou speakest!—
Lola!

Turiddu.

(Embarrassed.)
(To Lola.)

Away then! Come, Lola;
Here there is naught to hold us.

Lola.

(Ironically.)

Oh, stay thou with *her*!

Santuzza.

(To Turiddu.)

Yes, stay thou!

(Firmly.)

I have something yet to tell thee:

Lola.

(Mockingly.)
May the Saviour assist thee!

(Going.)

So, I will leave thee.

(Enters the church.)

[Pg 17]

SCENA VI.

Lola.

(Dentra alla scena.)

Fior di giaggiolo
Gli angeli belli stano
A mille in cielo
Ma belli come lui
Ce n'è uno solo.

(Entra in iscena e s'interrompe.)

Oh! Turiddu, e passato Alfio?

Turiddu. Son giunto ora in piazza non so.

Lola. Forse è rimasto dal maniscalco ma non può tardare!
E voi sentite le funzioni in piazza?

Turiddu.

(Confuso affret.)
Santuzza mi narrava—

Santuzza. Gli dicevo che oggi è Pasqua
E il Signor vede ogni cosa.

Lola. Non venite alla messa?

Santuzza.

(Subito.)
Io no, ci deve andar chi sa

(Con intenzione.)
Di non aver peccato!

Lola.

(Con forza.)
Io ringrazio il Signore, e bacio in terra!

Santuzza.

(Esprimendosi.)
Oh! fate bene, fate bene,

(Con amarezza.)

Lola!

Turiddu.

(A Lola.)
(Impacciato.)

Andiamo, andiamo, Oni non abbiani che fare.

Lola.

(A Turiddu.)

Oh!

(Con ironia.)

Rimanete.

Santuzza.

(A Turiddu con fermezza.)

Sì, resta, resta,
Ho da parlarti ancora.

Lola.

(Sempre ironica.)

E v'assista il Signore,

(Con caricatura.)

Io me ne vado.

(Entra in chiesa.)

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SCENE VII.

CONTINUATION OF THE DUET.

Turiddu.

(To Sant.)

Ah! how foolish! naught availing!

Santuzza.

(Coldly.)

I have spoken; 'tis well—'tis the truth.

Turiddu.

(Threateningly.)

Ah! by heaven!

Santuzza. My heart is breaking!

Turiddu.

(Approaching her.)

No!

Santuzza.

(Warding him away.)

Turiddu, ah! hear me!

Turiddu.

Go!

(Turns from her.)

Santuzza.

(Threateningly.)

False! False!

Turiddu.

(With increased rage.)

Thus I reward thee in my anger.

(Throws her down, and hastens into the church.)

Santuzza.

(In the height of fury.)

Accurs'd! accurs'd at Easter, thou false one.

(Falls, despairingly.)

[Pg 19]

SCENA VII.

Turiddu.

(Con ironia.)
Ah! lo vedi, che hai tu detto?

Santuzza.

(Fredda.)
L'hai voluto e ben ti sta!

Turiddu.

(S'avventa.)
Ah! Per Dio!

Santuzza. Squarciami il petto.

Turiddu.

(S'avvia.)
No!

Santuzza.

(Trattenendolo.)
Turiddu, ascolta!

Turiddu. Va!

Santuzza.

(Minacciosa.)
Bada!

Turiddu.

(Con moltissima forza.)
Dell'ira tua non mi curo!

(La getta a terra e fugge in chiesa.)

Santuzza.

(Nel colmo dell'ira.)
A te la mala Pasqua, spergiuoro!

(Cade affranta ed angosciata.)

DUET — SANTUZZA - TURRIDU

[Pg 20]

SANTUZZA.
Andante appassionato.



No, no, Tu - rid - du, re - main with me yet, and for - ev - er! Love me a -
No, no, Tu - rid - du, ri - ma - ni, ri - ma - ni an - co - ra - ab - ban - do -

gain! How canst thou for - sake me! No, no, Tu - rid - du!
nar - mi dun - que tu vuo - i? no, no, Tu - rid - du!

TURIDDU.



Why dost thou fol - low me? Why dost thou
Per - chè te - guir - mi, per - chè spi -

with dolorous vehemence.



In - to thine arms . . . lov - ing a - gain, Say thou wilt
ri - ma - ni an - co - ra, dun - que tu vuo - i ab - ban - do -

watch me? Why dost thou spy e - ven at the church-door?
ar - mi sul - li - mi - ta - re fin del - la chie - sa!

con anima.



take . . . me! No, no, Tu - rid - du! Re - main with me yet and for
nar - mi? No, no, Tu - rid - du, ri - ma - ni, ri - ma - ni an -

animando e cres. mollo.

ev - er! No Tu - rid - du, Tu - rid - du re - main with me ev - er!
 co - ra, no, Tu - rid - du, Tu - rid - du ri - ma - ni an - co - ra.

Why dost thou fol - low, Why watch me ev - er?
 Per - chè te - guir - mi per - chè spi - ar - mi?

SANTUZZA.
con dolore.

Lo! here thy San - tuz - za now doth im - plore . . . thee; . . . Ah! canst thou leave me weep - ing be -
 La! tu - a San - tuz - za piange e l'im - plo - ra . . . co - me cac - ciar - la co - si tu

fore thee! Love thy San - tuz - za! No, Tu - rid - du! Stay, I im - plore thee!
 puo - i, la tua San - tuz - za? no, Tu - rid - du! ri - ma - ni an - co - ra!

TURIDDU.

Go! I re - peat it! Go! thou dost weary me! Vain were all re - pent - ance for such of - fend - ing!
 va ti ri - pe - to, va non te - diar - mi, pen - tir - si è va - no do - po l'of - fe - sa.

entreatingly. *cres.*

Oh! Tu - rid - du! No, Tu - rid - du, re - main, re
 Oh! Tu - rid - du! no, Tu - rid - du, ri - ma - ni an

Thou shalt leave me!
 non te - diar - mi

Grandioso con sempre cres. passione.
ff.

main! No! Tu - rid - du! Ah! . . . No, Tu -
 cor. no! Tu - rid - du! Ah! . . . no, Tu -

Go! Go! Go! Go! . . . I . . . re -
 va! va! va! va . . . ti . . . ri -

rid - du, re - main, re - main, I im - plore thee, a - gain!
 rid - du, ri - ma - ni, ri - ma - ni an - co - ra, an - cor.

peat it! Go, I tell thee; vain were re - pent - ing, vain were re - pent - ing, for all thy of -
 pe - to non te - diar - mi, pen - tir - si è va - no, do - po l'of - fe - sa pen - tir - si è

SANTUZZA.
Andante molto sosten. supplicatingly.

No, no, no! See, thy San - tuz - za
 no! no! no! la tua San - tuz - za

crying out. **VIOLINI.**

fend - ing, all thy of - fend - ing! Go! go! go!
 va - no, do - po l'of - fe - sa. va! va! va!

espress. *piu f*

Now doth im - plore thee, Ah! canst thou leave me, thus weep - ing be - fore thee!
 piange e l'im - plo - ra, co - me cac - ciar - la, co - me cac - ciar - la tu puo - i?

TURIDDU. *reprimendosi.*

Go! I re - peat it! Go!
 va, ti ri - pe - to, va,

Animando.

Lo! thy San - tuz - za now doth im - plore thee!
 La tua San - tuz - za piange e l'im - plo - ra

Vain were re - pen - tance for such of - fend - ing.
 pen - tir - si è va - no do - po l'of - fe - sa.

Ah! canst thou leave me? Ah! canst thou leave me?
 co - me cac - ciar - la? co - si tu puo - i?

Go! Go!
 va! va!

con disperazione.
ff
Wilt thou leave me thus? Ah! Then dost thou leave me, Then dost thou
tu *fuo - i co - si* Ah! *dun - que tu vuo - i ab - ban - do -*
I re - peat it, Go! Ah! Go! I re - peat it, Go! I re -
ti - ri - pe - to va! *ah!* *va ti ri - pe - to, va, non te -*

Maestoso.
ff con suprema passione.
leave . . . me? Ah! No! Tu - rid - du! Re - main with me yet and for -
nar - mi! *ah!* *no!* *Tu - rid - du!* *ri - ma - ni, ri - ma - ni an -*
peat . . . it! Go! . . . Go! Vain were re - pent - ance for thine of -
diar . . . mi va! *Pen - tir - ti e va - no do - po l'of -*
sempre animando.
ev - er! I im - plore thee, do not for - sake me, Tu - rid - du!
co - ra, dun - que vuo - i ab - ban - do - nar - mi. Tu - rid - du!
fend - ing! Once more do I tell thee, go! And, for - ev - er!
fe - ta, pen - tir - ti è va - no do - po l'of - fe - za.

[Listen: {2m 5s}]

SANTUZZA.

No, no. Tu-rid-du, re-main with me yet, and for-ev-er!
Love me a-gain!
How canst thou for-sake me!
No, no, Tu-rid-du!
In-to thine arms ... lov-ing a-gain,
Say thou wilt take ... me!
No, no, Tu-rid-du!
Re-main with me yet and for ev-er!
No Tu-rid-du, Tu-rid-du re-main with me ev-er!

TURIDDU.

Why dost thou fol-low me?
Why dost thou watch me?
Why dost thou spy e-ven at the church-door?
Why dost thou fol-low,
Why watch me ev-er?

SANTUZZA.

No, no, Tu-rid-du, ri-ma-ni, ri-ma-ni an-co-ra
ab-ban-do-nar-mi dun-que tu vuo-i?
No, no, Tu-rid-du! ri-ma-(ni an)-co-ra,
dun-que tu vuo-i ab-ban-do-nar-mi?
No, no, Tu-rid-du, ri-ma-ni, ri-ma-ni an-co-ra,
no, Tu-rid-du, Tu-rid-du ri-ma-ni an-co-ra.

TURIDDU.

Per-chè se-guir-mi, per-chè spi-ar-mi sul-li-mi-ta-re
fin del-la chie-sa?
Per-chè se-guir-mi per-chè spi-ar-mi?

SANTUZZA.

Lo! here thy San-tuz-za now doth im-plore ... thee; ...
Ah! canst thou leave me weep-ing be-fore thee!
Love thy San-tuz-za!
No, Tu-rid-du! Stay, I im-plore thee!
Oh! Tu-rid-du! No, Tu-rid-du, re-main, re-main!
No! Tu-rid-du! Ah! ... No, Tu-rid-du,

TURIDDU.

Go! I re-peat it! Go! thou dost weary me!
Vain were all re-pent-ance for such of-fend-ing!
Thou shalt leave me!

Go! Go! Go! Go! ... I ... re-peat-it;

SANTUZZA.

La! tu-a San-tuz-za pian (ge e) t'im-plo-ra ...
co-me cac-ciar-la co-sì tu puo-i, la tua San-tuz-za! no,
Tu-rid-du! ri-ma-(ni an) co-ra!

Oh! Tu-rid-du! no, Tu-rid-du, ri-ma-(ni an)-cor. no!
Tu-rid-du! Ah! ... no,

TURIDDU.
va ti ri-pe-to, va non te-diar-mi, pen-tir-(si è)
va-no do-po l'of-fe-sa.
non te-diar-mi
va! va! va! va ... ti ...

SANTUZZA.
re-main, re-main, I im-plore thee, a-gain!

TURIDDU.
Go, I tell thee; vain were re-pent-ing, vain were re-pent-ing,
for all thy of-fend-ing, all thy of-fend-ing!
Go! go! go!

SANTUZZA.
No, no, no! See, thy San-tuz-za
Now doth im-plore thee,
Ah! canst thou leave me, thus weep-ing be-fore thee!
Lo! thy San-tuz-za now doth im-plore thee!
Ah! canst thou leave me?
Ah! canst thou leave me?

TURIDDU.
Go! I re-peat it! Go!
Vain were re-pen-tance for such of-fend-ing.
Go! Go!

SANTUZZA.
Tu-rid-du, ri-ma-ni, ri-ma-(ni an)-co-ra, an-cor.
no! no! no! la tua San-tuz-za va-no, do-po - l'of-fe-sa.
pian(ge e) t'im-plo-ra, co-me cac-ciar-la,
co-me cac-ciar-la tu puo-i?
La tua San-tuz-za piange (e e) t'im-plo-ra
co-me cac-ciar-la? co-sì tu puo-i

TURIDDU.
ri-pe-to non te-diar-mi, pen-tir-(si è) va-no,
do-po l'of-fe-sa pen-tir-si è va-no do-po l'of-fe-sa.
va! va! va! va, ti ri-pe-to, va, va! va!

SANTUZZA.
Wilt thou leave me thus? Ah! ...
Then dost thou leave me,
Then dost thou leave ... me?
Ah! No! Tu-rid-du!
Re-main with me yet and for-ev-er!
I im-plore thee, do not for-sake me, Tu-rid-du!

TURIDDU.
I re-peat it, Go! Ah! ...
Go! I re-peat it,
Go! I re-peat ... it! Go! ... Go!
Vain were re-pent-ance for thine of-fend-ing!
Once more do I tell thee, go!
And, for-ev-er!

SANTUZZA.
tu puo-i co-sì Ah! ... dun-que tu vuo-i ab-ban-do-nar-mi?
ah! no! Tu-rid-du! ri-ma-ni, ri-ma-ni an-co-ra,
dun-que vuo-i ab-ban-do-nar-mi. Tu-rid-du!

TURIDDU.
ti ri-pe-to va! ah! ... va ti ri-pe-to, va, non te-diar-mi va! ...
Pen-tir-si è va-no do-po l'of-fe-sa, pen-tir-si è va-no do-po l'of-fe-sa.

SCENE VIII.

DUET, SANTUZZA AND ALFIO.

(Enter, Alfio.)

Santuzza.

(Calming herself.)

Oh! doth the Saviour send thee, neighbor Alfio?

Alfio. At what point is the service?

Santuzza. 'T is now at closing.
But I tell thee Lola has gone with Turiddu!

Alfio.
(Surprised.)
What are you saying?

Santuzza. While thou dost labor to earn an honest living,
Lola unfaithfully her love is giving.

Alfio. Ah! in the name of heaven, Santuzza, what sayest thou?

Santuzza. The truth!
Turiddu forsakes me—and he hath betrayed me!
'T was your wife who enticed him away from me!

Alfio.
(Threateningly.)
And if thou art lying
I'll have thy heart's blood!

Santuzza. Lies, as yet, my lips have never uttered.
Prone to be truthful am I.

Alfio.
(After a pause.)
Santuzza, I am thankful that you have spoken.

Santuzza. But ah! what shame!
And I have told it thee!

Alfio.
(Suddenly, in fury.)
T'is they who are shameful!
Revenge I'll have upon them!
This day and hour my wrath
Shall fall upon them!

[Pg 22]

SCENA VIII.

(Sorte Alfio e s'incontra con Santuzza.)

Santuzza.
(Ad Alfio rianimandosi.)
Oh! Il Signore vi manda, compar Alfio.

Alfio.
(Tranquillo.)
A che punto è la messa?

Santuzza.
È tardi ormai, ma per voi
(Con intenzione.)
Lola è andata con Turiddu!

Alfio.
(Sorpreso.)
Che avete detto?

Santuzza. Che mentre correte
All'acqua e al vento a guadagnarvi il pane,
Lola v'adorna il tetto in malo modo!

Alfio. Ah! nel nome di Dio, Santa che dite?

Santuzza. Il ver. Turiddu mi tolse, mi tolse l'onore,
E vostra moglie lui rapiva a me!

Alfio.
(Minaccioso.)
Se voi mentite, vo' schiantarvi il core.

Santuzza. Uso a mentire il labbro mio, il labbro mio non è!
Per la vergogna mia, pel mio dolore
La trista verità—vi dissi, ahimè!

Alfio.
(Dopo un poco di pausa.)
Comare Santa, allor grato vi sono.

Santuzza. Infame io son che vi partai così!

Alfio. Infami loro, ad essi non perdono
Vendetta avrò pria che tramonti il dì!

Io sangue voglio, all'ira m'abbandono,
In odio tutto l'amor mio fini!

(Escono.)

INTERMEZZO

[Pg 23]

Andante sostenuto. $\text{♩} = 56.$ **INTERMEZZO.**

M. D.
M. S.

ff *p*

ppdolcissimo.

rasseggiando.

Ped. *

Ped. *

v

The musical score consists of five systems of staves. The first system includes a vocal line (M. D.) and a piano accompaniment (M. S.). The tempo is marked 'Andante sostenuto' with a quarter note equal to 56 beats. The piece is titled 'INTERMEZZO'. The score features various dynamic markings: 'ff' (fortissimo) and 'p' (piano) in the first system, 'ppdolcissimo' (pianissimo dolcissimo) in the second system, and 'rasseggiando' (rasserenando) in the third system. Pedal markings ('Ped.') with asterisks are present in the third and fourth systems. A 'v' (crescendo) marking is located in the fifth system.



[\[Listen: {2min 31sec} \]](#)

[Pg 24]

SCENE IX.

CHORUS AND BRINDISI.

(The people enter from the church. Lucia crosses and enters the inn.)

Chorus of men.

(sotto voce.)

Now homeward, now homeward ye neighbors,
 Good cheer is awaiting there;
 And wives our joy will share,
 Now Easter day shall be for all a time of rest,
 Without sorrow or care.

Chorus of women.

(Lola and Turiddu come from the church.)

Turiddu. My pretty Lola! Have you not a greeting,
 When honest people we are meeting?

Lola. I must leave thee.
 I must go and welcome Alfio!

Turiddu. Here he will seek thee.
 Do not hasten!
 (To the people.)
 Meanwhile, good friends, come hither.
 (All come forward.)
 We'll try the merry wine!

(All take cups from the bar of the inn.)

Chorus. Welcome!

Turiddu.
 (To Lola.)
 To those who love you!
 (Drinks.)

Chorus. Drink it!

Lola.

(To Turiddu.)

May fortune give you favor!
(Drinks.)

Chorus. Drink it!

Turiddu. We will!

Chorus. Welcome! and drink!

(All drink.)

Come, let us drink another!

All. Come, drink; yes, let us drink another!

Hail! the ruby wine now flowing, etc.

TURIDDU.

Hail! the ru-by wine now flow-ing, Bright-ly in the cup now show-ing,

Mer-ry spell up-on you throw-ing, Like a smile from hap-py love

Hail! the ru-by wine now flow-ing, Bright-ly in the cup now show-ing,

[Pg 25]

SCENA IX.

(Tutti escono di chiesa. Lucia attraversa la scena ed entra in casa. A gruppi sotto voce fra loro.)

Coro. (Uomini.)

A casa, a casa, amici, ove ci aspettano
Le nostre donne, andiam,
Or che letizia rasserena gli animi.

Coro. (Donne.)

A casa, a casa, amiche, ecc.
[Lola e Turiddu escono dalla chiesa.]

Turiddu. Comare Lola, ve ne andante via
Senza nemmeno salutare?

Lola. Vado a casa; Non ho visto compar Alfio!

Turiddu. Non ci pensate, verrà in piazza.

(Rivolgendosi al Coro che s'avvia.)

Intanto, amici, qua,
Beviamone un bicchiere.

(Tutti si avvicinano alla tavola dell' osteria e prendono in mano i bicchieri.)

Coro. Viva, beviam! Rinnovisi la giostra!

Turiddu.

(A Lola.)

Ai vostri amori!
(Beve.)

Lola.

(A Turiddu.)

Alla fortuna vostra!
(Beve.)

Turiddu. Beviam!

Lola, Turiddu e Coro. Beviam, beviam! rinnovisi la giostra!

[Pg 26]

TURIDDU.
Larghetto. 80.
Hail! the ru-by wine now flow-ing, Bright-ly in the cup now show-ing,
Mer-ry spell up-on you throw-ing, Like a smile from hap-py love
Come il ri-so dell' A-man-te; mi-te in-fon-de il giu-ssu-bi-lo.
poco rit.
a tempo.
Hail! the ru-by wine now flow-ing, Bright-ly in the cup now show-ing,
Mer-ry spell up-on you throw-ing, Like a smile from hap-py love
Come il ri-so dell' A-man-te; mi-te in-fon-de il giu-ssu-bi-lo.

Mer-ry spell around you throw-ing, Like the smile of hap-py love! Hail! ah,
 come il ri-so dell' a-man-te, mi-te in-fon-de il giu-bi-lo! Vi-va il
 wine so rich-ly gleam-ing! In thy crim-son joy is beam-ing! All thy
 com-fort lend us, With thy cheer at-tend us—Hope and love! . . . Hail! ah,
 wine so rich-ly gleam-ing! In thy crim-son joy is beam-ing! All thy
 com-fort lend us, With thy cheer at-tend us—Hope and love!

[\[Listen: {1m 2s} \]](#)

TURIDDU.

Vi-(va il) vi-no spu-meg-gian-te, nel bic-chie-re scin-til-lan-te
 Come il ri-so dell' A-man-te; mi-(te in)-fon-(de il) giu-bi-lo.
 vi-va il vi-no spu-meg-gian-te, nel bic-chie-re -scin-til-lan-te

TURIDDU.

Mer-ry spell around you throw-ing,
 Like the smile of hap-py love!
 Hail! ah, wine so rich-ly gleam-ing!
 In thy crim-son joy is beam-ing!
 All thy com-fort lend us,
 With thy cheer at-tend us—
 Hope and love! ...
 Hail! ah, wine so rich-ly gleam-ing!
 In thy crim-son joy is beam-ing!
 All thy com-fort lend us,
 With thy cheer at-tend us—Hope and love!

co(me-il) ri-so dell' a-man-te, mi-(te in)-fon-(de il) giu-bi-lo!
 Vi-(va il) vi-no ch'è sin-ce-ro che (ci al)-lie-ta o-gni pen-sie-ro,
 e (che af) fo-ga l'u-mor ne-ro nell' eb-brez-za ten-e-ra....
 Vi-(va il) vi-no ch'è sin-ce-ro che (ci al)-lie-ta o-gni pen-sie-ro,
 e (che af) fo-ga l'u-mor ne-ro nell' eb-brez-za ten-e-ra.

FINALE.

Alfio. Unto all of you, greeting!

Chorus. Neighbor Alfio, greeting!

Turiddu.

(To Alfio.)

Hearty welcome!

Now join with us in revel.

(Fills a glass for him.)

Look you! drink you this measure!

Alfio. Thank you! but I must refuse the offer!
 A cup of deadly poison perhaps you proffer!

Turiddu. Then suit your pleasure!
 (Throws away the wine.)

Lola. Ah me! what now befalls!
 (Some of the women consult together, and then approach Lola, saying:)
 Neighbor Lola, come, haste away from here!
 (Exit, all the women, with LOLA.)

Turiddu.

(To Alfio.)

Perhaps you have something to tell me!

Alfio. I? nothing!

Turiddu. Then hear me!

You will find me at your service!

Alfio. This moment?

Turiddu. This moment!

(They embrace, Turiddu bites Alfio's ear, viciously.)

Alfio. Neighbor Turiddu, you give a ready challenge!
And I accept it! you understand me!

Turiddu. Neighbor Alfio!
I own thou shouldst have vengeance,
And I admit, in the name that is holy,
That I should be dealt with as a dog, by thee!
But, shouldst thou kill me—if I perish
By thine arm—yes, if I perish,—
Unhappy Santa, she whom I have cherished—
Lone, unhappy Santa, my dagger
Will embed within thy heart!

Alfio. Good neighbor, act upon it as may suit you!
You will find me yonder in the orchard.

(Exit.)

Turiddu.

(Calling.)

My mother!

(Enter LUCIA.)

Mother! the wine-cup too freely passes!
Exciting, crazing!
Too many cups I have been drinking!
—I must leave you, good mother!

But first let me ask for a kindly blessing,
As on that day when I became a soldier.
And, mother, hear me—and heed it:
If I return not, thou unto my Santa
Must be a kindly mother!
Santa, whom I promised I would lead to the altar!
—If I return—

Lucia. Why say you this to me?
What is it? tell me!

Turiddu. Ha—nothing!
'Tis wine—that I have drunk so freely.
—For me oh! pray to heaven,
That I may be forgiven!
One kiss, one kiss, my mother!
And yet—and yet another!
Farewell!

(Rushes off, desperately.)

Lucia. Turiddu! Ah!

(Retires to back of stage, crying.)

(Enter, Santuzza.)

Santuzza!

Santuzza. Ah! good mother!

(Throws her arms around Lucia's neck.)

(People crowd upon the stage.)

(Excitement and agitation.)

(Enter a woman in the distance crying, "Neighbor Turiddu is murdered.")

(Several women hastily enter, terrified. One of them shrieks—)

"Neighbor Turiddu is murdered."

(All rush upon the stage.)

All. Ah!

(Santuzza falls; swooning. Lucia faints, and is supported by some of the women.)

THE CURTAIN FALLS RAPIDLY.

(Entra Alfio.)

Alfio. A voi tutti salute.*Coro.* Compar Alfio, salute.*Turiddu.* Benvenuto! con noi dovete bere,
(Empie un bicchiere.)
Ecco pieno è il bicchiere.
(Troncando.)*Alfio.* Grazie, ma il vostro vino io non l'accetto,
Diverrebbe veleno entro il mio petto!*Turiddu.*
(Parlato.)
A piacer vostro.
(Getto il vino.)*Lola.* Ahimè che mai sarà?

(Alcune donne nel Coro si consigliano fra loro poi si av vicinano a Lola dicendole sotto voce.)

Coro. Comare Lola, andiamo via di qua.
(Tutte le donne escono conducendo Lola.)*Turiddu.* Avete altro a dirmi?*Alfio.* Io nulla.*Turiddu.* Allota sono agli ordini vostri—*Alfio.* Or ora?*Turiddu.* Or ora!
(Si abbracciano. Turiddu morde l'orecchio destro di Alfio.)*Alfio.* Compar Turiddu, a vete morso, a buono!
(Con intenzione.)
Cintenderemo bene a quel che pare!*Turiddu.* Compar Alfio.
Lo so che il torto è mio;
E ve lo giuro nel nome di Dio
Che al par d'un cane mi farei sgozzar—
Ma s'io non vivo,
(Dolorosamente.)
Resta abbandonata povera Santa!
Lei che mi s'è data!
(Con impeto.)
Vi saprò in core il ferro mio piantar!*Alfio.*
(Freddamente.)
Compare fate come più vi piace,
Io v'aspetto qui fuori dietro l'orto.

(Esce.)

Turiddu.
(Chiamando.)
Mamma—
(Entra Lucia.)
Mamma—quel vino è generoso,
E certo oggi troppi bicchier
Ne ho traccannati—
Vado fuori all' aperto—
Ma prima voglio che mi benedite—
Come quel giorno che partii soldato:
E poi mamma,
Sentite, s'io non tornassi—
Voi dovrete fare da madre a Santa,
Ch'io le avea giurato di condurla all' altare.*Lucia.* Perchè parli così, figliolo mio?*Turiddu.*
(Con disinvoltura.)
Oh! nulla, è il vino che m'ha suggerito!
M'ha suggerito il vino—
Per me pregate Iddio,
Un bacio mamma! un altro bacio
Addio!

(Fugge disperatamente.)

Lucia. Turiddu! che vuoi dire!
(Va in fondo alla scena a disperatamente chiama.)
Turiddu! Turiddu! ah!
(Entra Santuzza.)

Santuzza.

Santuzza. Oh! madre mia!

(Le getta le braccia al colla. La scena si popola. L'agitazione si scorge sul volto di tutti. Che scambievolmente s'interrogano con terrore. Si ode un mormorio confuso da lontano. Una donna sola, assai lontano, gridando.)

Hanno ammazzato compare Turiddu!

(Si sentono delle voci confuse più vicine. Alcune donne entrano atterrite correndo, ed una di esse grida disperatamente.)

Hanno ammazzato compare Turiddu!

(Tutti si precipitano sulla scena.)

Santuzza, Lucia e Coro.
(Gridando.)

Ah!

(Santuzza cade priva di sensi, Lucia sviene ed è sorretta dalle donne del Coro. Tutti restano atterriti.)

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Don Pasquale	<i>I.</i>	<i>Gaetano Donizetti</i>

*Dorothy		<i>Alfred Cellier</i>
Dumb Girl of Portici,		
The (Masaniello)	<i>I.</i>	<i>D. F. E. Auber</i>
Elisire d'amore, L'	<i>I.</i>	<i>Gaetano Donizetti</i>
*Erminie	<i>I.</i>	<i>Edward Jakobowski</i>
Ernani	<i>I.</i>	<i>Giuseppe Verdi</i>
Etoile du Nord, L'		
(The Star of the North)	<i>I.</i>	<i>Giacomo Meyerbeer</i>
Fatinitza		<i>Franz von Suppé</i>
Faust	<i>F.</i>	<i>Charles Gounod</i>
do.	<i>I.</i>	do.
Favorita, La	<i>I.</i>	<i>Gaetano Donizetti</i>
Fidelio	<i>G.</i>	<i>L. van Beethoven</i>
Figlia del Reggimento, La		
(Daughter of the Regiment)	<i>I.</i>	<i>Gaetano Donizetti</i>
Fille de Madame Angot, La	<i>F.</i>	<i>Charles Lecocq</i>
Flauto Magico, Il		
(The Magic Flute)	<i>I.</i>	<i>W. A. Mozart</i>
do.	<i>G.</i>	do.
Fledermaus, Die (The Bat)	<i>G.</i>	<i>Johann Strauss</i>
Flying Dutchman, The		<i>Richard Wagner</i>
do.	<i>G.</i>	do.
Fra Diavolo.	<i>I.</i>	<i>D. F. E. Auber</i>
Freischütz, Der	<i>G.</i>	<i>Carl Maria von Weber</i>
do.	<i>I.</i>	do.
*Gillette (<i>La Belle Coquette</i>)		<i>Edmond Audran</i>
Gioconda, La	<i>I.</i>	<i>Amilcare Ponchielli</i>
Giroflé-Girofla	<i>F.</i>	<i>Charles Lecocq</i>
Götterdämmerung, Die	<i>G.</i>	<i>Richard Wagner</i>
Grand Duchess of Gerolstein, The	<i>F.</i>	<i>Jacques Offenbach</i>

H - Z

*Hamlet		<i>Ambroise Thomas</i>
Jewess, The	<i>I.</i>	<i>Jacques F. Halévy</i>
Königin von Saba (Queen of Sheba)	<i>G.</i>	<i>Karl Goldmark</i>
Lakmé	<i>I.</i>	<i>Léo Delibes</i>
Lily of Killarney, The		<i>Sir Jules Benedict</i>
Linda di Chamounix	<i>I.</i>	<i>Gaetano Donizetti</i>
Lohengrin	<i>G.</i>	<i>Richard Wagner</i>
do.	<i>I.</i>	do.
*Lovely Galatea, The		<i>Franz von Suppé</i>
Lucia di Lammermoor	<i>I.</i>	<i>Gaetano Donizetti</i>
Lucrezia Borgia	<i>I.</i>	do.
*Madame Favart		<i>Jacques Offenbach</i>
Manon	<i>F.</i>	<i>Jules Massenet</i>
Maritana		<i>Wm. Vincent Wallace</i>
Marriage of Figaro	<i>I.</i>	<i>W. A. Mozart</i>
Martha	<i>I.</i>	<i>Friedrich von Flotow</i>
Masaniello (Dumb Girl of Portici)	<i>I.</i>	<i>D. F. E. Auber</i>
*Mascot, The		<i>Edmond Audran</i>
Masked Ball	<i>I.</i>	<i>Giuseppe Verdi</i>
Meistersinger, Die		
(The Mastersingers)	<i>G.</i>	<i>Richard Wagner</i>
Mefistofele	<i>I.</i>	<i>Arrigo Boito</i>
Merry Wives of Windsor, The		<i>Otto Nicolai</i>
Mignon	<i>I.</i>	<i>Ambroise Thomas</i>
Mikado, The		<i>Sir Arthur S. Sullivan</i>
*Nanon		<i>Richard Genée</i>
Norma	<i>I.</i>	<i>Vincenzo Bellini</i>
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Romeo e Giulietta	I.	do.
Ruddigore		<i>Sir Arthur S. Sullivan</i>
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Siegfried	G.	<i>Richard Wagner</i>
Sonnambula, La	I.	<i>Vincenzo Bellini</i>
*Sorcerer, The		<i>Sir Arthur S. Sullivan</i>
*Spectre Knight, The		<i>Alfred Cellier</i>
*Stradella		<i>Friedrich von Flotow</i>
Tannhäuser	G.	<i>Richard Wagner</i>
Traviata, La	I.	<i>Giuseppe Verdi</i>
Tristan und Isolde	G.	<i>Richard Wagner</i>
Trovatore, Il	I.	<i>Giuseppe Verdi</i>
Ugonotti, Gli (The Huguenots)	I.	<i>Giacomo Meyerbeer</i>
Verkaufte Braut, Die (The Bartered Bride)	G.	<i>Friedrich Smetana</i>
Walküre, Die	G.	<i>Richard Wagner</i>
William Tell	I.	<i>Gioacchino A. Rossini</i>
Zauberflöte, Die (The Magic Flute)	G.	<i>W. A. Mozart</i>

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