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National  
Opera



PUCCINI  
LA BOHÈME

# LA BOHÈME

GIACOMO PUCCINI (1858–1924)

Libretto by Giuseppe Giacosa and Luigi Illica  
after Henry Murger's book *Scènes de la vie de bohème*

IRISH NATIONAL OPERA  
IRISH NATIONAL OPERA ORCHESTRA  
Sergio Alapont *conductor*

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<b>CD1 ACT 1</b>	<b>1</b>	<b>Questo Mar Rosso</b> Rodolfo, Marcello, Colline	4.24
	<b>2</b>	<b>Pensier profondo!</b> Rodolfo, Marcello, Colline	1.18
	<b>3</b>	<b>Legna! Sigari!</b> Rodolfo, Marcello, Colline, Schaunard	3.50
	<b>4</b>	<b>Si può – Chi è là?</b> Rodolfo, Marcello, Colline, Schaunard, Benoît	5.17
	<b>5</b>	<b>Io resto per terminar</b> Rodolfo, Marcello, Colline, Schaunard	1.20
	<b>6</b>	<b>Chi è là?</b> Rodolfo, Mimi	1.20
	<b>7</b>	<b>Si sente meglio?</b> Rodolfo, Mimi	2.38
	<b>8</b>	<b>Che gelida manina</b> Rodolfo	4.30
	<b>9</b>	<b>Sì. Mi chiamano Mimi</b> Mimi, Rodolfo	5.16
	<b>10</b>	<b>Ehi! Rodolfo!</b> Marcello, Schaunard, Colline, Rodolfo, Mimi	0.42
	<b>11</b>	<b>O soave fanciulla</b> Mimi, Rodolfo, Marcello	4.09
<b>ACT 2</b>	<b>12</b>	<b>Arranci, datteri!</b> Rodolfo, Mimi, Marcello, Colline, Schaunard	2.51
	<b>13</b>	<b>Chi guardi</b> Rodolfo, Mimi, Marcello, Colline, Schaunard, Parpignol	3.16
	<b>14</b>	<b>Viva Parpignol</b> Rodolfo, Mimi, Marcello, Colline, Schaunard	2.30
	<b>15</b>	<b>Ch'io beva del tossico!</b> Rodolfo, Mimi, Marcello, Colline, Schaunard, Alcindoro, Musetta	3.44
	<b>16</b>	<b>Quando m'en vo</b> Musetta, Alcindoro, Schaunard, Mimi, Rodolfo, Colline, Marcello	7.23
<b>CD2 ACT 3</b>	<b>1</b>	<b>Ohè, là, le guardie!</b> Doganiere, Musetta	4.07
	<b>2</b>	<b>Sa dirmi, scusi</b> Mimi, Musetta, Doganiere, Sergente	1.04
	<b>3</b>	<b>Mimi! Speravo</b> Marcello, Mimi	5.16
	<b>4</b>	<b>Marcello. Finalmente!</b> Marcello, Mimi, Rodolfo	1.15
	<b>5</b>	<b>Mimi è una civetta</b> Marcello, Rodolfo	1.25
	<b>6</b>	<b>Mimi è tanto malata!</b> Marcello, Mimi, Rodolfo	3.09
	<b>7</b>	<b>D'onde lieta usci</b> Mimi	3.13
	<b>8</b>	<b>Dunque: è proprio finita!</b> Rodolfo, Mimi, Musetta, Marcello	5.33
<b>ACT 4</b>	<b>9</b>	<b>In un coupè</b> Rodolfo, Marcello	1.48
	<b>10</b>	<b>O Mimi, tu più non torni</b> Rodolfo, Marcello, Schaunard, Colline	2.58
	<b>11</b>	<b>Che ora sia</b> Rodolfo, Marcello, Colline, Schaunard	2.21
	<b>12</b>	<b>Gavotta</b> Rodolfo, Marcello, Schaunard, Colline	1.40
	<b>13</b>	<b>Musetta! C'è Mimi</b> Musetta, Mimi, Rodolfo, Marcello, Schaunard, Colline	6.20
	<b>14</b>	<b>Vecchia zimarra, senti</b> Colline, Schaunard	2.25
	<b>15</b>	<b>Sono andati</b> Rodolfo, Mimi	5.56
	<b>16</b>	<b>Che avvien</b> Schaunard, Mimi, Rodolfo, Musetta, Marcello	2.37
	<b>17</b>	<b>Che ha detto il medico</b> Rodolfo, Marcello, Musetta, Schaunard, Colline	3.09

Total timings

107.03

# PERFORMERS

Mimi

**Celine Byrne** *Soprano*

Musetta

**Anna Devin** *Soprano*

Rodolfo

**Merūnas Vitulskis** *Tenor*

Marcello

**David Bizic** *Baritone*

Schaunard

**Ben McAteer** *Baritone*

Colline

**John Molloy** *Bass*

Benoit, Alcindoro

**Eddie Wade** *Baritone*

Parpignol

**Fearghal Curtis** *Tenor*

Doganieri

**David Howes** *Bass-Baritone*

Sergente

**Rory Dunne** *Bass-Baritone*

Conductor

**Sergio Alapont**

Assistant Conductor & Chorus Director

**Elaine Kelly**

Répétiteur

**Aoife O'Sullivan**

Assistant Répétiteur

**Luke Lally Maguire**

Irish National Opera Chorus

**Soprano**

Lorna Breen

Rheanne Breen

Kelli-Ann Masterson

Maria Matthews

Muireann Mulrooney

Lauren Scully

**Mezzo-soprano**

Margaret Bridge

Madeline Judge

Aebh Kelly

Sarah Kilcoyne

Bríd Ní Ghruagáin

Katie Richardson McCrea

**Tenor**

Ciarán Crangle

Fearghal Curtis

Keith Kearns

Philip Keegan

Richard Shaffrey

Jacek Wislocki

**Bass**

Desmond Capliss

Rory Dunne

Jakob Mahase

Matthew Mannion

Kevin Neville

Fionn Ó hAlmhain

Children's Chorus

**Independent Theatre Workshop**

Iñaki Calvo

Joya Hobson

Kate Carbery

Aibhin Hughes

Catherine Coll

Elijah Kenny

Saibh Collier

Katie Alma Lynch

Genevieve Costello Doherty

Lucy Mahon

Amy Deane

Ellen McAuliffe

Tom Egan (Soloist)

Tess Mullarkey

Lexi Forde

Ruby Mulligan

Emma Griffin

Arthur Peregrine

Priya Hobson

Eve Traynor

Children's Chorus Assistant

**Tara Rice**

## Irish National Opera Orchestra

### Violin 1

Sarah Sew (Leader)  
Lidia Jewloszewicz-Clarke  
David O'Doherty  
Siún Milne  
Emily Thyne  
Anita Vedres  
Jane Hackett  
Clíodhna Ryan  
Maria Ryan  
Cillian Ó Breacháin

### Violin 2

Larissa O'Grady  
Aoife Dowdall  
Christopher Quaid  
Christine Kenny  
Justyna Dabek  
Katie O'Connor  
Rachel Du  
Robert Mahon

### Viola

Adele Johnson  
John Murphy  
Lisa Dowdall  
Nathan Sherman  
Karen Dervan  
Anna Gioria

### Cello

Ailbhe McDonagh  
Yue Tang  
Yseult Cooper-Stockdale  
Aoife Burke  
Paula Hughes  
Alona Kliuchka

### Double Bass

Dominic Dudley  
Aura Stone  
Maeve Sheil  
Paul Stephens

### Flute

Susan Doyle  
Lina Andonovska

### Piccolo

Kieran Moynihan

### Oboe

Suzie Thorn  
Jenny Magee

### Cor Anglais

David Agnew

### Clarinet

Conor Sheil  
Suzanne Brennan

### Bass Clarinet

Deirdre O'Leary

### Bassoon

Ates Kirkan  
Clíona Warren

### French Horn

Liam Duffy  
Hannah Miller  
Jacqueline  
McCarthy  
Peter Mullen

### Trumpet

Niall O'Sullivan  
Charles Cavanagh  
Eoghan Cooke

### Trombone

Ross Lyness  
James Doherty  
Niall Kelly

### Bass Trombone

Paul Frost

### Timpani

Alex Petcu

### Percussion

Richard O'Donnell  
Maeve O'Hara  
Caitríona Frost  
Brian Dungan

### Harp

Dianne Marshall

### Stage Band

### Piccolo

Naoise Ó Briain  
Katie Hyland

### Trumpet

Darren Moore  
Glen Carr

### Snare Drum

Rónán Scarlett  
Kevin Corcoran

# LA BOHÈME SYNOPSIS

## ACT 1

We find ourselves in a garret where the artist Marcello is painting a picture while Rodolfo, a poet, is busy on the last act of his new drama. It is very cold and as they have no fire they use the manuscript of Rodolfo's play for fuel. The unexpected happens. After Colline, a philosopher, arrives with books he hasn't been able to sell, he is followed by the musician Schaunard, who brings home food and wine and relates the story of his good fortune. The others are too hungry to listen, but just go on eating and drinking. They are interrupted by a knock at the door. It is the landlord Benoît, who is calling to collect the rent. The bohemians sit him down and ply him with enough drink to get him drunk. He tells them about some

of his amorous episodes, and when he incidentally remarks that he is a married man, they fake indignation and throw him out. The quartet decide to spend the rent money on dinner at the neighbourhood's Café Momus. Three of them head off while Rodolfo remains to put the finishing touches to his drama. He makes little progress, and indeed is rather glad to find his work interrupted by the entrance of the seamstress Mimì, a neighbour, whose candle blew out as she was going upstairs. Rodolfo lights it and she goes off, only to return again, saying she has forgotten her key. Then both candles go out, and the pair stumble against one another in their search for it. Rodolfo finds the key and conceals it in his pocket so they can spend more time together. They start sharing parts of their life-stories.

From outside they hear the voices of Rodolfo's friends calling. The two, who have fallen for each other, decide to go together to the café. They leave, declaring their everlasting love.

## **ACT II**

We are brought to the Café Momus, which is situated in a busy street. There is a great crowd of people, buying and selling. The bohemians are enjoying the good things provided by the café. Musetta, an old flame of Marcello's, arrives with her latest conquest, Alcindoro, a rich, elderly sugar-daddy. After several vain attempts to attract Marcello's attention, she pretends to suffer from the effects of a tight shoe, and while her new admirer is away at the shoe-makers to have the shoe stretched, Musetta and Marcello become reconciled. When the time comes to pay the bill they realise that Schaunard's money is all gone. Musetta solves the problem by leaving her rich admirer to settle it.

They all traipse off following a band which is passing down the street. After they're gone, the old man arrives back with Musetta's shoe. The waiter hands him the bill. Alcindoro is staggered by the amount.

## **ACT III**

We are at a toll gate on the Orléans road into Paris. It is early morning and the pedlars are arriving, each declaring to the guards the contents of their baskets. The snow is falling, covering the steps of the little tavern where Marcello has been hired to paint signs for the innkeeper. Rodolfo is staying at the inn, but the course of his love for Mimì has not run smoothly, and they broke up the previous night. Mimì comes to see him, and, encountering Marcello, tells him of her troubles. As they talk Rodolfo is heard approaching from the inn. Mimì conceals herself behind a tree. Rodolfo tells Marcello he wants a separation from Mimì. But he gets no sympathy from his

friend, who instead upbraids him for stubbornness and bad temper. Rodolfo then seeks to explain his conduct by revealing the fact that Mimì is too delicate, and, in fact, is dying from consumption. The unfortunate Mimì overhears all this and her coughing betrays her presence. Rodolfo is stricken with remorse and pity, and although the lovers patch things up, they agree they will part in the spring. Musetta, in the meantime, has another violent quarrel with Marcello and leaves him in anger.

## **ACT IV**

We are back in the garret in the Latin quarter. Again we see Marcello seeming to paint and Rodolfo seeming to write poetry. They are both out of sorts, so when Schaunard and Colline arrive with the dinner, they are glad of an excuse to abandon all pretence of work. The four engage in a burlesque of a great banquet,

and when their fun is at its climax, Musetta and Mimì appear in the doorway. Mimì, who had taken a new lover, some well-to-do individual, has left him to return to spend her last moments with Rodolfo. Her disease has left her with scarcely strength enough to climb the stairs. They assist her to bed, and when Rodolfo and Mimì are left alone they recall their past happiness. Gradually Mimì sinks and dies in the arms of her lover.

*Adapted from Irish composer Harold R White's 'Stories of the Operas', printed for the Carl Rosa Opera Company, the company which gave the Irish premiere of La bohème in 1897.*

# LIBRETTO & TRANSLATIONS

## CD1

### ATTO PRIMO

*In soffitta*

(Ampia finestra dalla quale si scorge una distesa di tetti coperti di neve. A destra un camino. Una tavola, un letto, quattro sedie, un cavalletto da pittore con una tela sbazzata: libri sparsi, molti fasci di carte. Rodolfo guarda meditando fuori della finestra. Marcello lavora al suo quadro "Il passaggio del Mar Rosso", colle mani intirizzite dal freddo e che egli riscalda alitandovi su di quando in quando.)

#### MARCELLO

**[1]** Questo Mar Rosso mi ammollica e assidera come se addosso mi piovesse in stille.  
Per vendicarmi affogo un Faraon.  
(a Rodolfo)  
Che fai?

#### RODOLFO

Nei cieli bigi

### ACT ONE

*A garret*

(A large window through which an expanse of snow-covered roofs is seen. At right, a stove. A table, a bed, four chairs, a painter's easel with a half-finished canvas: books everywhere, manuscripts. Rodolfo is thoughtful, looking out the window. Marcello works at his painting "The Crossing of the Red Sea", his hands stiff with cold; he tries to warm them by blowing on them now and again.)

#### MARCELLO

This Red Sea of mine makes me feel cold and numb as if it were pouring over me.  
I'll drown a Pharaoh in revenge.  
(to Rodolfo)  
What are you doing?

#### RODOLFO

I'm looking at Paris,

guardo fumar dai mille  
comignoli Parigi,  
e penso a quel poltrone  
d'un vecchio caminetto ingannatore  
che vive in ozio come un gran signor.

#### MARCELLO

Le sue rendite oneste  
da un pezzo non riceve.

#### RODOLFO

Quelle sciocche foreste  
che fan sotto la neve?

#### MARCELLO

Rodolfo, io voglio dirti  
un mio pensier profondo:  
ho un freddo cane.

#### RODOLFO

Ed io, Marcel, non ti nascondo  
che non credo al sudor della fronte.

#### MARCELLO

Ho ghiacciate le dita  
quasi ancora le tenessi immollate  
giù in quella gran ghiacciaia  
che è il cuore di Musetta.  
(Lascia sfuggire un lungo sospirone,  
e tralascia di dipingere.)

seeing the skies grey with smoke  
from a thousand chimneys,  
and I think of that no-good,  
hateful stove of ours that lives  
a gentleman's life of idleness.

#### MARCELLO

It's been a long time  
since he received his just income.

#### RODOLFO

What are those stupid forests  
doing, all covered with snow?

#### MARCELLO

Rodolfo, I want to tell you  
a profound thought I've had:  
I'm cold as hell.

#### RODOLFO

As for me, Marcello, I'll be frank:  
I'm not exactly sweating.

#### MARCELLO

And my fingers are frozen –  
as if I still were holding them  
in that enormous glacier,  
Musetta's heart.  
(A sigh escapes him, and he leaves  
off painting.)

RODOLFO  
L'amore è un caminetto che sciupa  
troppo...

MARCELLO  
E in fretta!

RODOLFO  
Dove l'uomo è fascina.

MARCELLO  
E la donna è l'alare...

RODOLFO  
L'uno brucia in un soffio...

MARCELLO  
E l'altro sta a guardare!

RODOLFO  
Ma intanto qui si gela!

MARCELLO  
E si muore d'inedia!

RODOLFO  
Fuoco ci vuole...

MARCELLO  
(afferrando una sedia)  
Aspetta...sacrifichiam la sedia!

RODOLFO  
Love is a stove that burns  
too much...

MARCELLO  
Too fast.

RODOLFO  
Where the man is the fuel...

MARCELLO  
And woman the spark...

RODOLFO  
He burns in a moment...

MARCELLO  
And she stands by, watching!

RODOLFO  
Meanwhile, we're freezing in here!

MARCELLO  
And dying from lack of food!

RODOLFO  
We must have a fire...

MARCELLO  
(seizing a chair)  
Wait...we'll sacrifice the chair!

(Rodolfo impedisce l'atto di Marcello.  
Ad un tratto dà un grido di gioia.)

RODOLFO  
Eureka!

MARCELLO  
Trovasti?

RODOLFO  
Sì. Aguzza l'ingegno.  
L'idea vampi in fiamma.

MARCELLO  
(additando il suo quadro)  
Bruciamo il Mar Rosso?

RODOLFO  
No. Puzza la tela dipinta.  
Il mio dramma...  
L'ardente mio dramma ci scaldi.

MARCELLO  
Vuoi leggerlo forse? Mi geli.

RODOLFO  
No, in cener la carta si sfaldi  
e l'estro rivoli ai suoi cieli.  
Al secol gran danno minaccia...  
È Roma in periglio...

(Rodolfo keeps Marcello from breaking  
the chair. Suddenly he shouts with joy.)

RODOLFO  
Eureka!

MARCELLO  
You've found it?

RODOLFO  
Yes. Sharpen your wits.  
Let thought burst into flame.

MARCELLO  
(pointing to his picture)  
Shall we burn the Red Sea?

RODOLFO  
No. Painted canvas smells.  
My play...  
My burning drama will warm us.

MARCELLO  
You mean to read it? I'll freeze.

RODOLFO  
No, the paper will unfold in ash  
and genius soar back to its heaven.  
A serious loss to the age...  
Rome is in danger...

MARCELLO

Gran cor!

RODOLFO

A te l'atto primo!

MARCELLO

Qua.

RODOLFO

Straccia.

MARCELLO

Accendi.

(Rodolfo accende quella parte dello scartafaccio buttato sul focolare.

Poi i due amici prendono delle sedie e seggono, riscaldandosi voluttuosamente.)

RODOLFO e MARCELLO

Che lieto baglior.

(Si apre la porta ed entra Colline, gelato, battendo i piedi. Getta sulla tavola un pacco di libri.)

COLLINE

Già dell'Apocalisse appariscono i segni. In giorno di Vigilia non si accettano pegni! (sorpreso)

MARCELLO

What a noble heart!

RODOLFO

Here, take the first act!

MARCELLO

Here.

RODOLFO

Tear it up.

MARCELLO

Light it.

(Rodolfo lights the part of the manuscript thrown in the fire. Then the two friends draw up chairs and sit down, voluptuously warming themselves.)

RODOLFO and MARCELLO

What blissful heat!

(The door opens and Colline enters, frozen, stamping his feet. He throws some books on the table.)

COLLINE

Signs of the Apocalypse begin to appear. No pawning allowed on Christmas Eve. (surprised)

Una fiammata!

RODOLFO

Zitto, si dà il mio dramma...

MARCELLO

...al fuoco.

COLLINE

Lo trovo scintillante.

RODOLFO

Vivo.

MARCELLO

Ma dura poco.

RODOLFO

La brevità, gran pregio.

COLLINE

Autore, a me la sedia.

MARCELLO

Questi intermezzi fan morir d'inedia. Presto!

RODOLFO

Atto secondo.

MARCELLO

Non far sussurro.

A fire!

RODOLFO

Quiet, my play's being given...

MARCELLO

...to the stove.

COLLINE

I find it sparkling.

RODOLFO

Brilliant.

MARCELLO

But brief.

RODOLFO

Brevity, its great merit.

COLLINE

Your chair, please, Mr Author.

MARCELLO

These intermissions bore you to death. Get on with it!

RODOLFO

Act Two.

MARCELLO

No whispering.



COLLINE

[2] Pensier profondo!

MARCELLO

Giusto color!

RODOLFO

In quell'azzurro guizzo languente  
sfuma un'ardente scena d'amor.

COLLINE

Scoppietta un foglio.

MARCELLO

Là c'eran baci!

RODOLFO

Tre atti or voglio d'un colpo udir.  
(Getta al fuoco il resto del  
manoscritto.)

COLLINE

Tal degli audaci l'idea s'integra.

TUTTI

Bello in allegra vampa svanir.  
(La fiamma diminuisce.)

MARCELLO

Oh! Dio...già s'abbassa la fiamma.

COLLINE

What profundity!

MARCELLO

How colourful!

RODOLFO

In that dying blue flame  
an ardent love-scene dies.

COLLINE

See that page crackle.

MARCELLO

There were the kisses!

RODOLFO

I want to hear three acts at once.  
(He throws the rest of the manuscript  
on the fire.)

COLLINE

And so unified is your bold conception.

ALL

Beautiful death in the joyful flame.  
(The flame dies.)

MARCELLO

Oh Lord! The flame is dying.

COLLINE

Che vano, che fragile dramma!

MARCELLO

Già scricchiola, increspasi, muore.

COLLINE e MARCELLO

Abbasso, abbasso l'autor!  
(Dalla porta entrano due garzoni,  
portando l'uno provviste di cibi,  
bottiglie di vino, sigari, e l'altro un  
fascio di legna. Al rumore i tre innanzi  
al camino si volgono e con grida di  
meraviglia si slanciano sulle provviste.)

RODOLFO

[3] Legna!

MARCELLO

Sigari!

COLLINE

Bordò!

RODOLFO

Legna!

MARCELLO

Bordò!

TUTTI

Le dovizie d'una fiera

COLLINE

So useless, so fragile a drama!

MARCELLO

Already curling up to die.

COLLINE and MARCELLO

Down with the author!  
(Two porters come in, one carrying  
food, bottles of wine and cigars; the  
other has a bundle of wood. At the  
sound, the three men in front of the  
fire turn around and with shouts of  
amazement fall upon the provisions.)

RODOLFO

Wood!

MARCELLO

Cigars!

COLLINE

Bordeaux!

RODOLFO

Firewood!

MARCELLO

Bordeaux!

ALL THREE

Destiny provides us

il destin ci destinò...

(I garzoni partono. Schaunard entra con aria di trionfo, gettando alcuni scudi a terra.)

**SCHAUNARD**

La Banca di Francia  
per voi si sbilancia.

**COLLINE**

(raccattando gli scudi insieme agli altri)  
Raccatta, raccatta!

**MARCELLO**

Son pezzi di latta!...

**SCHAUNARD**

Sei sordo?...sei lippo?  
(mostrando uno scudo)  
Quest'uomo chi è?

**RODOLFO**

Luigi Filippo!  
M'inchino al mio Re!

**TUTTI**

Sta Luigi Filippo ai nostri piè!  
(Schaunard vorrebbe raccontare la sua fortuna, ma gli altri non lo ascoltano. Dispongono ogni cosa sulla tavola e la legna nel camino.)

with a feast of plenty!

(The porters leave. Schaunard enters triumphantly, throwing some coins on the floor.)

**SCHAUNARD**

The Bank of France  
has gone broke just for you.

**COLLINE**

(gathering up coins, with the others)  
Pick them up!

**MARCELLO**

They must be made of tin!...

**SCHAUNARD**

Are you deaf? or blind?  
(showing a crown)  
Who is this man?

**RODOLFO**

Louis Philippe!  
I bow to my King!

**ALL**

Louis Philippe is at our feet!  
(Schaunard wants to tell his adventure, but the others won't listen to him. They set the provisions on the table and put wood in the stove.)

**SCHAUNARD**

Or vi dirò: quest'oro,  
o meglio, argento  
ha la sua brava istoria...

**RODOLFO**

Riscaldiamo il camino!

**COLLINE**

Tanto freddo ha sofferto!

**SCHAUNARD**

Un inglese...un signor...lord  
o milord che sia, volea  
un musicista...

**MARCELLO**

Via! Prepariamo la tavola!

**SCHAUNARD**

Io? Volo!...

**RODOLFO**

L'esca dov'è?

**COLLINE**

Là.

**MARCELLO**

Prendi. Qua.

**SCHAUNARD**

... e mi presento.  
M'accetta, gli domando...

**SCHAUNARD**

Now I'll tell you: this gold,  
this silver, rather,  
has a noble history...

**RODOLFO**

Let's fire the stove!

**COLLINE**

It's hard to endure so much cold!

**SCHAUNARD**

An Englishman... a gentleman...  
A lord...was looking for  
a musician...

**MARCELLO**

Come! Let's set the table!

**SCHAUNARD**

And I? I flew to him...

**RODOLFO**

Where are the matches?

**COLLINE**

There.

**MARCELLO**

Here.

**SCHAUNARD**

... I introduce myself.  
He hires me. I ask him...

**COLLINE**

Arrostato freddo.

**MARCELLO**

Pasticcio dolce.

**SCHAUNARD**

... A quando le lezioni?

Mi presento, m'accetta,  
gli domando: A quando le lezioni?

Risponde: "Incominciam...  
guardare!" e un pappagallo  
m'addita al primo piano.  
Poi soggiunge: "Voi suonare  
finché quello morire!"

**RODOLFO**

Fulgida folgori la sala splendida!

**MARCELLO**

Ora le candele.

**SCHAUNARD**

E fu così:  
suonai tre lunghi dì...  
Allora usai l'incanto  
di mia presenza bella...  
Affascinai l'ancella...  
Gli propinai prezzemolo...

**COLLINE**

Cold roast beef.

**MARCELLO**

Sweet pastry.

**SCHAUNARD**

When do the lessons begin?...

I introduce myself, he hires me,  
I ask: When do the lessons begin?

He replies: "Let's start...  
look!" and points to a parrot  
on the first floor.  
Then adds: "You play  
until that bird dies!"

**RODOLFO**

The dining room's brilliant!

**MARCELLO**

Now the candles.

**SCHAUNARD**

And so it went:  
I played for three long days...  
Then I used my charm,  
my handsome figure...  
I won the serving-girl over...  
We poisoned a little parsley...

**MARCELLO**

Mangiar senza tovaglia?

**RODOLFO**

No: un'idea!

(Prende un giornale dalla tasca.)

**MARCELLO e COLLINE**

Il Costituzionali

**RODOLFO**

Ottima carta...

Si mangia e si divora un'appendice!

**SCHAUNARD**

Lorito allargò l'ali,  
Lorito il becco aprì,  
un poco di prezzemolo;  
da Socrate morì!

**COLLINE**

(a Schaunard)

Chi?...

**SCHAUNARD**

Il diavolo vi porti tutti quanti...  
Ed or che fate?  
No! queste cibarie  
sono la salmeria  
pei di futuri  
tenebrosi e oscuri.

**MARCELLO**

Eat without a tablecloth?

**RODOLFO**

No! I've an idea.

(He takes a newspaper from his pocket.)

**MARCELLO and COLLINE**

The Constitutional!

**RODOLFO**

Excellent paper...

You eat and devour the news!

**SCHAUNARD**

Lorito spread his wings,  
Lorito opened his beak,  
took a peck of parsley,  
and died like Socrates!

**COLLINE**

(to Schaunard)

Who?

**SCHAUNARD**

Go to the devil, all of you...  
Now what are you doing?  
No! These delicacies  
are the provender  
for the dark and gloomy  
days in the future.

Pranzare in casa il dì della Vigilia  
mentre il Quartier Latino le sue vie  
addobba di salsiccie e leccornie?  
Quando un olezzo di frittelle imbalsama  
le vecchie strade?  
Là le ragazze cantano contente...

**TUTTI**

La vigilia di Natal!

**SCHAUNARD**

Ed han per eco ognuna uno studente!  
Un po' di religione, o miei signori:  
si beva in casa, ma si pranzi fuor!  
(Versano il vino. Poi bussano  
alla porta.)

**BENOIT**

(di fuori)

**[4]** Si può?

**MARCELLO**

Chi è là?

**BENOIT**

Benoit.

**MARCELLO**

Il padrone di casa!

Dine at home on Christmas Eve  
when the Latin Quarter  
has decked its streets with eatables?  
When the perfume of fritters  
is wafted through the ancient streets?  
There the girls sing happily...

**ALL**

It's Christmas Eve!

**SCHAUNARD**

And each has a student echoing her!  
Have some religion, gentlemen:  
we drink at home, but we dine out.  
(They pour the wine. A knock at  
the door.)

**BENOIT**

(outside)

May I come in?

**MARCELLO**

Who's there?

**BENOIT**

Benoit.

**MARCELLO**

The landlord!

**SCHAUNARD**

Uscio sul muso.

**COLLINE**

Non c'è nessuno.

**SCHAUNARD**

È chiuso.

**BENOIT**

Una parola.

**SCHAUNARD**

(dopo essersi consultato cogli altri,  
va ad aprire)  
Sola!  
(Benoit entra.)

**BENOIT**

(mostrando una carta)  
Affitto.

**MARCELLO**

Olà! Date una sedia.

**RODOLFO**

Presto.

**BENOIT**

Non occorre. Vorrei...

**SCHAUNARD**

Segga.

**SCHAUNARD**

Bolt the door.

**COLLINE**

Nobody's home.

**SCHAUNARD**

It's locked.

**BENOIT**

Just one word.

**SCHAUNARD**

(after consulting the others, opens  
the door)  
Just one!  
(Benoit enters.)

**BENOIT**

(showing a paper)  
Rent.

**MARCELLO**

Here! Give him a chair.

**RODOLFO**

At once.

**BENOIT**

Don't bother, I'd like...

**SCHAUNARD**

Be seated.

MARCELLO

Vuol bere?

BENOIT

Grazie.

RODOLFO e COLLINE

Tocchiamo.

SCHAUNARD

Beva.

(Benoit, posando il bicchiere, mostra la carta a Marcello.)

BENOIT

Questo è l'ultimo trimestre...

MARCELLO

E n'ho piacere...

BENOIT

E quindi...

SCHAUNARD

Ancora un sorso.

BENOIT

Grazie.

I QUATTRO

Tocchiamo. Alla sua salute!

MARCELLO

Something to drink?

BENOIT

Thank you.

RODOLFO and COLLINE

A toast.

SCHAUNARD

Drink.

(Benoit sets down his glass and shows the paper to Marcello.)

BENOIT

This is the bill for three months' rent...

MARCELLO

That's fine...

BENOIT

Therefore...

SCHAUNARD

Another drop.

BENOIT

Thank you.

THE FOUR

A toast. To your health!

BENOIT

(riprendendo con Marcello)

A lei ne vengo perché il trimestre scorso mi promise...

MARCELLO

Promisi ed ora mantengo.

(Indica gli scudi sulla tavola.)

RODOLFO

(piano a Marcello)

Che fai?

SCHAUNARD

Sei pazzo?

MARCELLO

(a Benoit, senza guardare gli altri)

Ha visto? Or via, resti un momento in nostra compagnia.

Dica: quant'anni ha, caro Signor Benoit?

BENOIT

Gli anni...Per carità!

RODOLFO

Su e giù la nostra età.

BENOIT

Di più, molto di più.

BENOIT

(to Marcello again)

I come to you because last quarter you promised me...

MARCELLO

I promised and I'll pay.

(He points to the money on the table.)

RODOLFO

(aside to Marcello)

What are you doing?

SCHAUNARD

Are you crazy?

MARCELLO

(to Benoit, ignoring the others)

You see? Now then stay with us a moment.

Tell me: how old are you, dear Monsieur Benoit?

BENOIT

My age?...Spare me!

RODOLFO

Our age, more or less, I'd say.

BENOIT

More, much more.

(Gli riempiono il bicchiere.)

**COLLINE**

Ha detto su e giù.

**MARCELLO**

L'altra sera al Mabil  
l'han colto in peccato d'amor.

**BENOIT**

Io?

**MARCELLO**

Al Mabil l'altra sera l'han colto...  
Neghi?

**BENOIT**

Un caso.

**MARCELLO**

Bella donna!

**BENOIT**

(mezzo brillo)  
Ah! molto!

**SCHAUNARD poi RODOLFO**

Briccone!

**COLLINE**

Seduttore!  
Una quercia...un cannone!

(They refill his glass.)

**COLLINE**

He said more or less.

**MARCELLO**

The other evening at Mabil  
they caught him making love.

**BENOIT**

Me?

**MARCELLO**

They caught him at Mabil the other  
evening... Deny it, then.

**BENOIT**

An accident.

**MARCELLO**

A lovely woman!

**BENOIT**

(half-drunk)  
Ah! Very!

**SCHAUNARD, then RODOLFO**

You rascal!

**COLLINE**

Seducer!  
He's an oak, a ball of fire!

**RODOLFO**

L'uomo ha buon gusto.

**MARCELLO**

Il crin ricciuto e fulvo.  
Ei gongolava arzillo e pettoruto.

**BENOIT**

Son vecchio ma robusto.

**COLLINE, SCHAUNARD e RODOLFO**

Ei gongolava arzuto e pettorillo.

**MARCELLO**

A lui cedea  
la femminil virtù.

**BENOIT**

Timido in gioventù,  
ora me ne ripago.  
Si sa, è uno svago  
qualche donnetta allegra...e...un po'...  
non dico una balena  
o un mappamondo  
o un viso tondo da luna piena,  
ma magra, proprio magra, no, poi no!  
Le donne magre son grattacapi  
e spesso...sopraccapi...  
e son piene di doglie...  
per esempio...

**RODOLFO**

He's a man of taste.

**MARCELLO**

With that curly, tawny hair.  
How he swaggered, proud and happy!

**BENOIT**

I'm old but strong.

**COLLINE, SCHAUNARD and RODOLFO**

How he swaggered, proud and happy!

**MARCELLO**

Feminine virtue  
gave in to him.

**BENOIT**

I'm paying myself back now  
for my shy youth...  
my pastime, you know,  
a lively woman... a bit...  
well, not a whale exactly  
or a relief-map of the world  
or a face like a full moon,  
but not thin, really thin. No!  
Thin women are worrisome  
and often... a nuisance...  
always full of complaints,  
for example...

...mia moglie!  
(Marcello, fingendo indignazione,  
si alza; gli altri lo imitano.)

**MARCELLO**  
Quest'uomo ha moglie  
e sconcie voglie ha nel cor!

**GLI ALTRI**  
Orror!

**RODOLFO**  
E ammorba, e appesta  
la nostra onesta magion.

**GLI ALTRI**  
Fuor!

**MARCELLO**  
Si abbruci dello zucchero!

**COLLINE**  
Si discacci il reprobo.

**SCHAUNARD**  
È la morale offesa che vi scaccia!

**BENOIT**  
Io di'...io di'...

**GLI ALTRI**  
Silenzio!

...my wife!  
(Marcello rises, feigning moral  
indignation. The others do the same.)

**MARCELLO**  
This man has a wife  
and foul desires in his heart!

**THE OTHERS**  
Horrors!

**RODOLFO**  
He corrupts and pollutes  
our respectable home.

**THE OTHERS**  
Out with him!

**MARCELLO**  
Burn some incense!

**COLLINE**  
Throw out the scoundrel!

**SCHAUNARD**  
Our offended morality expels you!

**BENOIT**  
I say...I...

**THE OTHERS**  
Silence!

**BENOIT**  
Miei signori...

**GLI ALTRI**  
Silenzio...via signore...  
Via di qua! E buona sera  
a vostra signoria! Ah! Ah! Ah!  
(Benoit è cacciato fuori. Marcello  
chiude la porta.)

**MARCELLO**  
Ho pagato il trimestre.

**SCHAUNARD**  
Al Quartiere Latin ci attende Momus.

**MARCELLO**  
Viva chi spende!

**SCHAUNARD**  
Dividiamo il bottin!

**GLI ALTRI**  
Dividiam!  
(Dividono gli scudi.)

**MARCELLO**  
(presentando uno specchio a Colline)  
Là ci son beltà scese dal cielo.  
Or che sei ricco, bada alla decenza!  
Orso, ravviati il pelo.

**BENOIT**  
My dear sirs...

**THE OTHERS**  
Silence...Out, sir...  
Away with you! And good evening  
to your worship! Ha! Ha! Ha!  
(Benoit is thrown out. Marcello shuts  
the door.)

**MARCELLO**  
I've paid the rent.

**SCHAUNARD**  
In the Latin Quarter Momus awaits us.

**MARCELLO**  
Long life to him who pays!

**SCHAUNARD**  
We'll divide my loot!

**THE OTHERS**  
Let's divide!  
(They share the coins.)

**MARCELLO**  
(giving Colline a mirror)  
Beauties are there, come from above.  
Now you're rich, you must look  
presentable. You bear! Trim your fur.

**COLLINE**

Farò la conoscenza  
la prima volta d'un barbitonsore.  
Guidatemi al ridicolo  
oltraggio d'un rasoio.

**TUTTI**

Andiam.

**RODOLFO**

**[5]** Io resto per terminar  
l'articolo di fondo  
del Castoro.

**MARCELLO**

Fa presto.

**RODOLFO**

Cinque minuti. Conosco il mestier.

**COLLINE**

Ti aspetterem dabbasso dal portier.

**MARCELLO**

Se tardi udrai che coro.

**RODOLFO**

Cinque minuti.

**SCHAUNARD**

Taglia corta la coda al tuo Castor.

**COLLINE**

I'll make my first acquaintance  
of a beard-trimmer.  
Lead me to the absurd,  
outrageous razor.

**ALL**

Let's go.

**RODOLFO**

I must stay to finish  
my article for  
The Beaver.

**MARCELLO**

Hurry, then!

**RODOLFO**

Five minutes. I know my trade.

**COLLINE**

We'll wait for you downstairs.

**MARCELLO**

You'll hear from us if you dawdle.

**RODOLFO**

Five minutes.

**SCHAUNARD**

Cut that Beaver's tail short.

(Rodolfo prende un lume ed apre  
l'uscio. Gli altri escono e scendono  
la scala.)

**MARCELLO**

(di fuori)  
Occhio alla scala.  
Tienti alla ringhiera.

**RODOLFO**

(alzando il lume)  
Adagio.

**COLLINE**

È buio pesto.

**SCHAUNARD**

Maledetto portier!

**COLLINE**

Accidenti!

**RODOLFO**

Colline, sei morto?

**COLLINE**

(dal basso)  
Non ancor.

**MARCELLO**

Vien presto.

(Rodolfo takes a light and opens  
the door. The others start down  
the stairs.)

**MARCELLO**

(outside)  
Watch the stairs.  
Hold on to the railing.

**RODOLFO**

(raising the light)  
Careful.

**COLLINE**

It's pitch dark.

**SCHAUNARD**

That damn janitor!

**COLLINE**

Hell!

**RODOLFO**

Colline, are you killed?

**COLLINE**

(from below)  
Not yet.

**MARCELLO**

Come soon.



(Rodolfo chiude l'uscio, pone il lume sulla tavola, e si mette a scrivere. Ma straccia il foglio e getta via la penna.)

**RODOLFO**

Non sono in vena.

(Bussano timidamente alla porta.)

**[6]** Chi è là?

**MIMÌ**

(di fuori)

Scusi.

**RODOLFO**

Una donna!

**MIMÌ**

Di grazia, mi si è spento il lume.

**RODOLFO**

(aprendo)

Ecco.

**MIMÌ**

(sull'uscio, con un lume spento in mano ed una chiave)

Vorrebbe...?

**RODOLFO**

S'accomodi un momento.

(Rodolfo closes the door, sets his light on the table and tries to write. But he tears up the paper and throws the pen down.)

**RODOLFO**

I'm not in the mood.

(There's a timid knock at the door.)

Who's there?

**MIMÌ**

(outside)

Excuse me.

**RODOLFO**

A woman!

**MIMÌ**

I'm sorry...my light has gone out.

**RODOLFO**

(opening the door)

Here.

**MIMÌ**

(in the doorway, holding a candlestick and a key)

Would you... ?

**RODOLFO**

Come in for a moment.

**MIMÌ**

Non occorre.

**RODOLFO**

La prego, entri.

(Entrando, Mimì è presa da soffocazione.)

Si sente male?

**MIMÌ**

No...nulla.

**RODOLFO**

Impallidisce!

**MIMÌ**

È il respir...quelle scale...

(Sviene e Rodolfo è appena a tempo di sorreggerla ed adagiarla su una sedia, mentre dalle mani di Mimì cadono e candeliere e chiave.)

**RODOLFO**

Ed ora come faccio?

(Va a prendere dell'acqua e ne spruzza il viso di lei.)

Così.

Che viso d'ammalata!

(Mimì rinviene.)

**[7]** Si sente meglio?

**MIMÌ**

There's no need.

**RODOLFO**

Please...come in.

(Mimì enters, and has trouble breathing.)

You're not well?

**MIMÌ**

No...it's nothing.

**RODOLFO**

You're pale!

**MIMÌ**

I'm out of breath...the stairs...

(She faints, and Rodolfo is just in time to support her and help her to a chair. The key and the candlestick fall from her hands.)

**RODOLFO**

Now what shall I do?

(He gets some water and sprinkles her face.)

So.

How ill she looks!

(Mimì comes to.)

Are you better now?

MIMÌ  
Sì.

RODOLFO  
Qui c'è tanto freddo. Segga vicino  
al fuoco.  
(La conduce a sedere presso al camino.)  
Aspetti...un po' di vino.

MIMÌ  
Grazie.

RODOLFO  
A lei.

MIMÌ  
Poco, poco.

RODOLFO  
Così.

MIMÌ  
Grazie.

RODOLFO  
(Che bella bambina!)

MIMÌ  
(alzandosi)  
Ora permetta  
che accenda il lume.  
Tutto è passato.

MIMÌ  
Sì.

RODOLFO  
It's so cold here. Come and sit  
by the fire.  
(He helps her to a chair by the stove.)  
Wait...some wine.

MIMÌ  
Thank you.

RODOLFO  
Here.

MIMÌ  
Just a little.

RODOLFO  
There.

MIMÌ  
Thank you.

RODOLFO  
(What a lovely creature!)

MIMÌ  
(rising)  
Now, please,  
relight my candle.  
I'm better now.

RODOLFO  
Tanta fretta!

MIMÌ  
Sì.  
(Rodolfo accende il lume e glielo dà.)  
Grazie. Buona sera.

RODOLFO  
Buona sera.  
(Mimì esce, poi riappare sull'uscio.)

MIMÌ  
Oh! sventata, sventata!  
La chiave della stanza  
dove l'ho lasciata?

RODOLFO  
Non stia sull'uscio:  
il lume vacilla al vento.  
(Il lume di Mimì si spegne.)

MIMÌ  
Oh Dio! Torni ad accenderlo.  
(Rodolfo accorre colla sua candela,  
ma avvicinandosi alla porta anche  
il suo lume si spegne e la camera  
rimane buia.)

RODOLFO  
Oh Dio! Anche il mio s'è spento.

RODOLFO  
Such a hurry!

MIMÌ  
Yes.  
(Rodolfo lights her candle for her.)  
Thank you. Good evening.

RODOLFO  
Good evening.  
(Mimì goes out, then reappears at the door.)

MIMÌ  
Oh! foolish me!  
Where have I left  
the key to my room?

RODOLFO  
Don't stand in the doorway:  
the wind makes your light flicker.  
(Her candle goes out.)

MIMÌ  
Heavens! Will you relight it?  
(Rodolfo hastens to her with his light,  
but when he reaches the door, his  
candle goes out, too.  
The room is dark.)

RODOLFO  
There...Now mine's out, too.

MIMÌ

Ah! E la chiave ove sarà?

RODOLFO

Buio pesto!

MIMÌ

Disgraziata!

RODOLFO

Ove sarà?

MIMÌ

Importuna è la vicina...

RODOLFO

Ma le pare!

MIMÌ

Importuna è la vicina...

RODOLFO

Cosa dice? ma le pare!

MIMÌ

Cerchi.

RODOLFO

Cerco.

(Cercano, tastando il pavimento colle mani.)

MIMÌ

Ah! And where can my key be?

RODOLFO

Pitch dark!

MIMÌ

Unlucky me!

RODOLFO

Where can it be?

MIMÌ

You've a bothersome neighbour...

RODOLFO

Not at all.

MIMÌ

You've a bothersome neighbour...

RODOLFO

What do you mean? Not at all!

MIMÌ

Search.

RODOLFO

I'm searching.

(They hunt, touching the floor with their hands.)

MIMÌ

Ove sarà?

RODOLFO

Ah!

(Trova la chiave, l'intasca.)

MIMÌ

L'ha trovata?

RODOLFO

No.

MIMÌ

Mi parve...

RODOLFO

In verità!

MIMÌ

Cerca?

RODOLFO

Cerco.

(Guidato dalla voce di Mimì, Rodolfo finge di cercare mentre si avvicina ad essa. Poi colla sua mano incontra quella di Mimì e l'afferra.)

MIMÌ

(sorpresa)

Ah!

MIMÌ

Where can it be?

RODOLFO

Ah!

(He finds the key and pockets it.)

MIMÌ

Did you find it?

RODOLFO

No.

MIMÌ

I thought...

RODOLFO

Truthfully!

MIMÌ

Are you looking for it?

RODOLFO

Yes, I am.

(Guided by her voice, Rodolfo pretends to search as he draws closer to her. Then his hand meets hers, and he holds it.)

MIMÌ

(surprised)

Ah!

(Si alzano. Rodolfo tiene sempre la mano di Mimì.)

### RODOLFO

**[8]** Che gelida manina!

Se la lasci riscaldar.

Cercar che giova?

Al buio non si trova.

Ma per fortuna

è una notte di luna,

e qui la luna l'abbiamo vicina.

Aspetti, signorina,

le dirò con due parole chi son,

chi son, e che faccio, come vivo.

Vuole?

(Mimì tace.)

Chi son? Chi son? Sono un poeta.

Che cosa faccio? Scrivo.

E come vivo? Vivo.

In povertà mia lieta

scialo da gran signore

rime ed inni d'amore.

Per sogni e per chimere

e per castelli in aria

l'anima ho milionaria.

Talor dal mio forziere

ruban tutti i gioielli

(They rise. Rodolfo continues to hold Mimì's hand.)

### RODOLFO

How cold your little hand is!

Let me warm it for you.

What's the use of searching?

We'll never find it in the dark.

But luckily

there's a moon,

and she's our neighbour here.

Just wait, my dear young lady,

and meanwhile I'll tell you

in a word who and what I am.

Shall I?

(Mimì is silent.)

Who am I? I'm a poet.

My business? Writing.

How do I live? I live.

In my happy poverty

I squander like a prince

my poems and songs of love.

In hopes and dreams

and castles-in-the-air,

I'm a millionaire in spirit.

But sometimes my strong-box

is robbed of all its jewels

due ladri: gli occhi belli.

V'entrar con voi pur ora

ed i miei sogni usati,

ed i bei sogni miei

tosto si dileguar!

Ma il furto non m'accora

poiché, poiché v'ha preso stanza

la speranza.

Or che mi conoscete

parlate voi. Deh parlate.

Chi siete? Vi piaccia dir?

### MIMÌ

**[9]** Sì.

Mi chiamano Mimì,

ma il mio nome è Lucia.

La storia mia è breve.

A tela o a seta

ricamo in casa e fuori.

Son tranquilla e lieta,

ed è mio svago

far gigli e rose.

Mi piaccion quelle cose

che han sì dolce malia,

che parlano d'amor, di primavera,

che parlano di sogni e di chimere,

quelle cose che han nome poesia...

Lei m'intende?

by two thieves: a pair of pretty eyes.

They came in now with you

and all my lovely dreams,

my dreams of the past,

were soon stolen away.

But the theft doesn't upset me,

since the empty place was filled

with hope.

Now that you know me,

it's your turn to speak.

Who are you? Will you tell me?

### MIMÌ

Yes.

They call me Mimì,

but my real name's Lucia.

My story is brief.

I embroider silk and satin

at home or outside.

I'm tranquil and happy,

and my pastime

is making lilies and roses.

I love all things

that have gentle magic,

that talk of love, of spring,

that talk of dreams and fancies –

the things called poetry...

Do you understand me?

RODOLFO

Sì.

MIMÌ

Mi chiamano Mimì.

Il perché non so.

Sola, mi fo il pranzo

da me stessa.

Non vado sempre a messa,  
ma prego assai il Signor.

Vivo sola, soletta,

là in una bianca cameretta;  
guardo sui tetti e in cielo.

Ma quando vien lo sgelo

il primo sole è mio,

il primo bacio dell'aprile è mio!

Il primo sole è mio.

Germoglia in un vaso una rosa,  
foglia a foglia l'aspiro.

Così gentil è il profumo d'un fior.

Ma i fior ch'io faccio, ahimè,

i fior ch'io faccio,

ahimè non hanno odore.

Altro di me non le saprei narrare.

Sono la sua vicina

che la vien fuori d'ora a importunare.

RODOLFO

Yes.

MIMÌ

They call me Mimì –

I don't know why.

I live all by myself

and I eat alone.

I don't often go to church,  
but I like to pray.

I stay all alone

in my tiny white room,

I look at the roofs and the sky.

But when spring comes

the sun's first rays are mine.

April's first kiss is mine, is mine!

The sun's first rays are mine!

A rose blossoms in my vase,

I breathe its perfume, petal by petal.

So sweet is the flower's perfume.

But the flowers I make, alas,

the flowers I make, alas,

alas, have no scent.

What else can I say?

I'm your neighbour, disturbing you

at this impossible hour.

SCHAUNARD

(dal cortile)

[10] Ehi! Rodolfo!

COLLINE

Rodolfo!

MARCELLO

Olà! Non senti?

Lumaca!

COLLINE

Poetucolo!

SCHAUNARD

Accidenti al pigro!

(Rodolfo, impaziente, va alla finestra  
per rispondere. Dalla finestra aperta  
entrano i raggi lunari, rischiando  
la camera.)

RODOLFO

Scrivo ancora tre righe a volo.

MIMÌ

Chi sono?

RODOLFO

Amici.

SCHAUNARD

Sentirai le tue.

SCHAUNARD

(from below)

Hey! Rodolfo!

COLLINE

Rodolfo!

MARCELLO

Hey! Can't you hear?

You slow-coach!

COLLINE

You scribbler!

SCHAUNARD

To hell with that lazy one!

(Rodolfo, impatient, goes to the  
window to answer. When the window  
is opened, the moonlight comes in,  
lighting up the room.)

RODOLFO

I've a few more words to write.

MIMÌ

Who are they?

RODOLFO

Friends.

SCHAUNARD

You'll hear about this.

MARCELLO

Che te ne fai lì solo?

RODOLFO

Non son solo. Siamo in due.

Andate da Momus, tenete il posto.

Ci saremo tosto.

MARCELLO, SCHAUNARD e COLLINE

Momus, Momus, Momus,  
zitti e discreti andiamocene via.

Momus, Momus.

Trovò la poesia.

(Rodolfo volgendosi scorge Mimì  
avvolta come da un nimbo di luce, e la  
contempla, estatico.)

RODOLFO

**[11]** O soave fanciulla, o dolce viso,  
di mite circonfuso alba lunar,  
in te ravviso il sogno  
ch'io vorrei sempre sognar!

MIMÌ

[Ah, tu sol comandi, amor!...]

RODOLFO

Fremon già nell'anima  
le dolcezze estreme.

MARCELLO

What are you doing there alone?

RODOLFO

I'm not alone. There's two of us.

Go to Momus and get a table.

We'll be there soon.

MARCELLO, SCHAUNARD and COLLINE

Momus, Momus, Momus.

Quietly, discreetly, we're off.

Momus, Momus.

He's found his poem at last.

(Turning, Rodolfo sees Mimì  
wrapped in a halo of moonlight. He  
contemplates her, in ecstasy.)

RODOLFO

Oh! lovely girl! Oh, sweet face  
bathed in the soft moonlight.  
I see in you the dream  
I'd dream forever!

MIMÌ

[Ah! Love, you rule alone!...]

RODOLFO

Already I taste in spirit  
the heights of tenderness!

MIMÌ

[Tu sol comandi, amore!]

RODOLFO

Fremon nell'anima  
dolcezze estreme, ecc.  
Nel bacio freme amor!

MIMÌ

[Oh! come dolci scendono  
le sue lusinghe al core...  
Tu sol comandi, amor!]  
(Rodolfo la bacia.)  
No, per pietà!

RODOLFO

Sei mia!

MIMÌ

V'aspettan gli amici...

RODOLFO

Già mi mandi via?

MIMÌ

Vorrei dir...ma non oso.

RODOLFO

Di'.

MIMÌ

Se venissi con voi?

MIMÌ

[You rule alone, o Love!]

RODOLFO

Already I taste in spirit  
the heights of tenderness!  
Love trembles in our kiss!

MIMÌ

[How sweet his praises  
enter my heart...  
Love, you alone rule!]  
(Rodolfo kisses her.)  
No, please!

RODOLFO

You're mine!

MIMÌ

Your friends are waiting.

RODOLFO

You send me away already?

MIMÌ

I daren't say what I'd like...

RODOLFO

Tell me.

MIMÌ

If I came with you?

RODOLFO

Che? Mimì!  
Sarebbe così dolce restar qui.  
C'è freddo fuori.

MIMÌ

Vi starò vicina!

RODOLFO

E al ritorno?

MIMÌ

Curioso!

RODOLFO

Dammi il braccio, o mia piccina...

MIMÌ

Obbedisco, signor!

RODOLFO

Che m'ami...di'...

MIMÌ

Io t'amo.

RODOLFO e MIMÌ

(mentre escono)  
Amor! Amor! Amor!

RODOLFO

What? Mimì!  
It would be so fine to stay here.  
Outside it's cold.

MIMÌ

I'd be near you!

RODOLFO

And when we come back?

MIMÌ

Who knows?

RODOLFO

Give me your arm, my dear...

MIMÌ

Your servant, sir...

RODOLFO

Tell me you love me!

MIMÌ

I love you.

RODOLFO and MIMÌ

(as they go out)  
Beloved! My love! My love!

## ATTO SECONDO

*Al Quartiere Latino*

(Un piazzale con botteghe di ogni genere. Da un lato il Caffè Momus. Nella folla si aggirano Rodolfo e Mimì. Colline presso alla bottega di una rappezzatrice. Schaunard sta comprando una pipa e un corno. Marcello è spinto qua e là dalla gran folla. È sera. La Vigilia di Natale.)

### I VENDITORI

[12] Aranci, datteri!

Caldi i marroni.

Ninnoli, croci.

Torrone e caramelle.

Fiori alle belle.

Oh! la crostata.

Panna montata.

Fringuelli, passerì.

Datteri! Trote!

Latte di cocco! Giubbe!

Carote!

### LA FOLLA

Quanta folla! Che chiasso!

Stringiti a me, corriamo.

Lisa! Emma!

## ACT TWO

*In the Latin Quarter*

(A square with shops of all kinds. On one side is the Café Momus. Mimì and Rodolfo move about with the crowd. Colline is nearby at a rag-woman's stand. Schaunard is buying a pipe and a trumpet. Marcello is pushed here and there by the throng. It is evening. Christmas Eve.)

### HAWKERS

Oranges, dates!

Hot roasted chestnuts!

Crosses, knick-knacks!

Cookies and candies!

Flowers for the ladies!

Pies for sale!

With whipped cream!

Finches and larks!

Dates! Fresh fish!

Coconut milk! Skirts!

Carrots!

### THE CROWD

What a throng! Such noise!

Hold tight! Let's run!

Lisa! Emma!

Date il passo.  
Emma, quando ti chiamo!  
Ancora un altro giro...  
Pigliam via Mazzarino.  
Qui mi manca il respiro!...  
Vedi? Il Caffè è vicino.  
Oh! stupendi gioielli!  
Son gli occhi assai più belli!  
Pericolosi esempi  
la folla oggi ci dà!  
Era meglio ai miei tempi!  
Viva la libertà!

#### AL CAFFÈ

Andiam. Qua, camerier!  
Presto. Corri.  
Vien qua. A me.  
Birra! Un bicchier!  
Vaniglia. Ratafià.  
Dunque? Presto!  
Da ber! Un caffè...  
Presto. Olà...

#### SCHAUNARD

(soffiando nel corno e cavandone  
note strane)  
Falso questo Re!  
Pipa e corno quant'è?

Make way there!  
Emma, I'm calling you!  
Once more around...  
We'll take Rue Mazarine.  
I can't breathe here...  
See? The café's right here.  
What wonderful jewels!  
Your eyes are more wonderful!  
This crowd tonight  
sets a dangerous example!  
Things were better in my day!  
Long live freedom!

#### AT THE CAFÉ

Let's go. Here, waiter!  
Hurry. On the run.  
Come here. My turn.  
Beer! A glass!  
Vanilla. Liqueur!  
Well? Hurry.  
Drinks! Coffee...  
Quickly. Hey, there...

#### SCHAUNARD

(blowing on the trumpet, producing  
odd sounds)  
This D is out of tune.  
How much for the horn and the pipe?

#### COLLINE

(dalla rappezzatrice che gli sta  
cucendo un zimarrone usato che egli  
ha appena comprato)  
È un poco usato...

#### RODOLFO

Andiam.

#### MIMÌ

Andiam per la cuffietta?

#### COLLINE

... Ma è serio e a buon mercato

#### RODOLFO

Tienti al mio braccio stretta.

#### MIMÌ

A te mi stringo.

#### MIMÌ e RODOLFO

Andiam!  
(Entrano dalla modista.)

#### MARCELLO

Io pur mi sento in vena di gridar:  
Chi vuol, donnine allegre, un po' d'amor?

#### VENDITORI

Datter! Trote! Prugne di Tours!

#### COLLINE

(from the rag-woman's, who is sewing  
up an enormous overcoat he has  
just bought)  
It's a little worn...

#### RODOLFO

Let's go.

#### MIMÌ

Are we going to buy the bonnet?

#### COLLINE

...But it's cheap and dignified.

#### RODOLFO

Hold tight to my arm.

#### MIMÌ

I'll hold you tight.

#### MIMÌ and RODOLFO

Let's go!  
(They go into the milliner's.)

#### MARCELLO

I, too, feel like shouting:  
which of you happy girls wants love?

#### HAWKERS

Dates! Trout! Plums from Tours!



**MARCELLO**

Facciamo insieme a vendere e a comprar:  
lo do ad un soldo il vergine mio cuor.

**SCHAUNARD**

Fra spintoni e pestate accorrendo,  
affretta la folla e si diletta  
nel provar voglie matte –  
insoddisfatte.

**VENDITORI**

Ninnoli, spillette! ecc.

**COLLINE**

(mostrando un libro)  
Copia rara, anzi unica:  
la grammatica runica.

**SCHAUNARD**

(Uomo onesto!)

**MARCELLO**

A cena!

**SCHAUNARD e COLLINE**

Rodolfo?

**MARCELLO**

Entrò da una modista.  
(Rodolfo e Mimì escono  
dalla bottega.)

**MARCELLO**

Let us make a bargain together –  
for a penny I'll sell my virgin heart.

**SCHAUNARD**

Pushing and shoving and running,  
the crowd hastens to its joys,  
feeling insane desires –  
unappeased.

**HAWKERS**

Trinkets! Brooches! etc.

**COLLINE**

(showing a book)  
A rare find, truly unique:  
a Runic grammar.

**SCHAUNARD**

(What an honest fellow!)

**MARCELLO**

Let's eat!

**SCHAUNARD and COLLINE**

And Rodolfo?

**MARCELLO**

He went into the milliner's.  
(Rodolfo and Mimì come out of  
the shop.)

**RODOLFO**

Vieni, gli amici aspettano.

**MIMÌ**

Mi sta ben questa cuffietta rosa?

**VENDITORI**

Panna montata! Latte di cocco!  
Oh! la crostata! Panna montata!

**AL CAFFÈ**

Camerier! Un bicchier!  
Presto. Olà...  
Ratafià.

**RODOLFO**

Sei bruna  
e quel color ti dona.

**MIMÌ**

(guardando verso la bottega)  
Bel vezzo di corallo.

**RODOLFO**

Ho uno zio milionario.  
Se fa senno il buon Dio  
voglio comprarti un vezzo  
assai più bell!...

**MONELLI, SARTINE, STUDENTI**

Ah! ah! ah! ah! ecc.

**RODOLFO**

Come, my friends are waiting.

**MIMÌ**

Is my pink bonnet becoming?

**HAWKERS**

Whipped cream! Coconut milk!  
Pies! Whipped cream!

**CAFÉ CUSTOMERS**

Waiter! A glass!  
Quick. Hey there...  
Liqueur.

**RODOLFO**

You're dark,  
that colour suits you.

**MIMÌ**

(looking back at the shop)  
That lovely coral necklace.

**RODOLFO**

I've a millionaire uncle.  
If God acts wisely,  
I'll buy you a necklace  
much more beautiful...

**URCHINS, MIDINETTES, STUDENTS**

Ah! ah! ah! etc.

### BORGHESI

Facciam coda alla gente!  
Ragazze, state attente!  
Che chiasso! Quanta folla!  
Pigliam via Mazzarino!  
Io soffoco, partiamo!  
Vedi il caffè è vicin!  
Andiam là, da Momus!  
Ah!...

### VENDITORI

Oh! la crostata! Panna montata!  
Fiori alle belle!  
Ninnoli, datteri, caldi i marron!  
Fringuelli, passeri,  
panna, torron!

### RODOLFO

[13] Chi guardi?

### COLLINE

Odio il profano volgo al par d'Orazio.

### MIMÌ

Sei geloso?

### RODOLFO

All'uom felice sta il sospetto  
accanto.

### TOWNSPEOPLE

Let's follow these people!  
Girls, watch out!  
Such noise! What a throng!  
We'll take the Rue Mazarine!  
I'm stifling, let's go!  
See, the cafe's right here!  
Let's go there, to Momus!  
Ah!...

### HAWKERS

Pies for sale! Whipped cream!  
Flowers for the ladies!  
Knick-knacks, dates, hot roasted  
chestnuts! Finches, larks!  
Cream cakes!

### RODOLFO

Whom are you looking at?

### COLLINE

I hate the vulgar herd as Horace did.

### MIMÌ

Are you jealous?

### RODOLFO

The man who's happy must be  
suspicious too.

### SCHAUNARD

Ed io quando mi sazio  
vo' abbondanza di spazio.

### MIMÌ

Sei felice?

### MARCELLO

(al cameriere)  
Vogliamo una cena prelibata.

### RODOLFO

Ah, sì. Tanto.

### MARCELLO

Lesto.

### SCHAUNARD

Per molti.

### RODOLFO

E tu?

### MIMÌ

Sì, tanto.  
(Marcello, Schaunard, e Colline si  
seggono ad una tavola davanti al caffè.)

### STUDENTI

Là, da Momus!

### SARTINE

Andiam! Andiam!

### SCHAUNARD

And when I'm stuffing myself  
I want plenty of room about me.

### MIMÌ

Are you happy then?

### MARCELLO

(to the waiter)  
We want a prize dinner.

### RODOLFO

Oh yes. Very.

### MARCELLO

Quickly.

### SCHAUNARD

And bring plenty.

### RODOLFO

And you?

### MIMÌ

Very.  
(Marcello, Schaunard and Colline sit  
at a table in front of the café.)

### STUDENTS

There, to Momus!

### MIDINETTES

Let's go! Let's go!

MARCELLO, COLLINE, SCHAUNARD  
Lesto.

VOCE DI PARPIGNOL  
(in lontananza)  
Ecco i giocattoli di Parpignol!

RODOLFO  
Due posti!

COLLINE  
Finalmente!

RODOLFO  
Eccoci qui! Questa è Mimì, gaia fioraia.  
Il suo venir completa  
la bella compagnia.  
Perché...perché son io il poeta,  
essa la poesia.  
Dal mio cervel sbocciano i canti,  
dalle sue dita sbocciano i fior –  
dall'anime esultanti  
sboccia l'amor.

MARCELLO  
*Dio, che concetti rari!*

COLLINE  
*Digna est intrari.*

MARCELLO, COLLINE, SCHAUNARD  
Quickly!

VOICE OF PARPIGNOL  
(in the distance)  
Here are the toys of Parpignol!

RODOLFO  
Two places.

COLLINE  
At last!

RODOLFO  
Here we are! This is Mimì, happy  
flower-girl.  
Her presence alone  
makes our company complete.  
For...for I am a poet;  
and she is poetry itself.  
As songs flow from my brain,  
the flowers bloom in her hands,  
and in joyful spirits love blossoms also.

MARCELLO  
What rare imagery!

COLLINE  
*Digna est intrari.*

SCHAUNARD  
*Ingrediat si necessit.*

COLLINE  
Io non do che un accessit.

VOCE DI PARPIGNOL  
(più vicino)  
Ecco i giocattoli di Parpignol!

COLLINE  
Salame...  
(Arriva nel piazzale Parpignol,  
spingendo un carretto tutto a fronzoli  
e fiori.)

RAGAZZI e BAMBINE  
Parpignol! Parpignol! Parpignol!...  
Ecco Parpignol! Parpignol!  
Col carretto tutto a fior!  
Ecco Parpignol!  
Voglio la tromba, il cavallin!  
Il tambur, tamburel...  
Voglio il cannon, voglio il frustin,  
dei soldati il drappel.

SCHAUNARD  
Cervo arrosto.

MARCELLO  
Un tacchino.

SCHAUNARD  
*Ingrediat si necessit.*

COLLINE  
I grant only one accessit.

VOICE OF PARPIGNOL  
(closer)  
Here are the toys of Parpignol!

COLLINE  
Salami...  
(Parpignol arrives in the square,  
pushing a barrow covered with frills  
and flowers.)

CHILDREN  
Parpignol! Parpignol! Parpignol!  
Here is Parpignol!  
With his cart all decked with flowers!  
Here is Parpignol!  
I want the horn, the toy horse!  
The drum! The tambourine!  
I want the cannon; I want the whip,  
I want the troop of soldiers.

SCHAUNARD  
Roast venison.

MARCELLO  
A turkey.

**SCHAUNARD**

Vin del Reno!

**COLLINE**

Vin da tavola!

**SCHAUNARD**

Aragosta senza crosta!

**MAMME**

Ah! che razza di furfanti indemoniati,  
che ci venite a fare in questo loco?  
A casa, a letto! Via, brutti sguaiati,  
gli scappellotti vi parranno poco!...  
A casa! A letto,  
razza di furfanti, a letto!

**UN RAGAZZO**

Vo' la tromba, il cavallin...

**RODOLFO**

E tu Mimì, che vuoi?

**MIMÌ**

La crema.

**SCHAUNARD**

E gran sfarzo.  
C'è una dama.

**SCHAUNARD**

Rhine wine!

**COLLINE**

Table wine!

**SCHAUNARD**

Shelled lobster!

**MOTHERS**

What a bunch of naughty rascals!  
What are you doing here now?  
Go home to bed, you noisy things.  
Slaps will be the least you'll get...  
go home to bed,  
you bunch of rascals, to bed!

**A BOY**

I want the horn, the toy horse...

**RODOLFO**

What will you have, Mimì?

**MIMÌ**

Some custard.

**SCHAUNARD**

The best.  
A lady's with us.

**RAGAZZI e BAMBINE**

**[14]** Viva Parpignol!  
Il tambur, tamburel...  
Dei soldati il drappel.  
(Escono, seguendo il carretto di Parpignol.)

**MARCELLO**

Signorina Mimì, che dono raro  
le ha fatto il suo Rodolfo?

**MIMÌ**

Una cuffietta a pizzi tutta rosa  
ricamata. Coi miei capelli bruni  
ben si fonde.  
Da tanto tempo tal cuffietta  
è cosa desiata...ed egli ha letto  
quel che il core asconde...  
Ora colui che legge dentro a un core  
sa l'amore...ed è lettore.

**SCHAUNARD**

Esperto professore...

**COLLINE**

Che ha già diplomi e non son armi prime  
le sue rime...

**SCHAUNARD**

Tanto che sembra ver  
ciò che egli esprime!

**CHILDREN**

Bravo Parpignol!  
The drums! The tambourine!  
A troop of soldiers!  
(They run off, following Parpignol.)

**MARCELLO**

Tell me, Mimì, what rare gift  
Rodolfo has given you?

**MIMÌ**

An embroidered pink bonnet, all  
with lace. It goes well  
with my dark hair.  
I've longed for such a bonnet  
for months...and he read  
what was hidden in my heart...  
Anyone who can read the heart's secret  
knows love...he's such a reader.

**SCHAUNARD**

He's a professor in the subject.

**COLLINE**

With diplomas, and his verses  
are not a beginner's...

**SCHAUNARD**

That's why what he says  
seems to be true!

**MARCELLO**

O bella età d'inganni e d'utopie!  
Si crede, spera, e tutto  
bello appare.

**RODOLFO**

La più divina delle poesie  
è quella, amico, che c'insegna a amare!

**MIMÌ**

Amare è dolce ancora più del miele!

**MARCELLO**

Secondo il palato è miele o fiele!

**MIMÌ**

O Dio, l'ho offeso!

**RODOLFO**

È in lutto, o mia Mimì.

**SCHAUNARD e COLLINE**

Alleгри! e un toast.

**MARCELLO**

Qua del liquor!

**TUTTI**

E via i pensier,  
alti i bicchier.  
Beviam.

**MARCELLO**

Oh, sweet age of false utopias!  
You hope and believe, and all  
seems beautiful.

**RODOLFO**

The sublimest poem, my friend,  
is the one which teaches us to love!

**MIMÌ**

Love is sweet, sweeter than honey.

**MARCELLO**

That depends: it's honey or gall!

**MIMÌ**

Heavens! I've offended him!

**RODOLFO**

He's mourning, Mimì!

**SCHAUNARD and COLLINE**

Cheer up! A toast!

**MARCELLO**

Something to drink!

**ALL**

Away with brooding,  
raise your glass.  
We'll drink.

**MARCELLO**

(vedendo Musetta che entra, ridendo)  
**[15]** Ch'io beva del tossico!

**SCHAUNARD, COLLINE e RODOLFO**

Oh! Musetta!

**MARCELLO**

Essa!

**LE BOTTEGAIE**

To! Lei! Sì! To! Lei!

Musetta!

Siamo in auge! Che toeletta!

(Musetta si ferma, accompagnata  
dal vecchio, pomposo Alcindoro.

Musetta prende posto ad un'altra  
tavola del Momus.)

**ALCINDORO**

Come un facchino  
correr di qua...di là...

No, no, non ci sta...

**MUSETTA**

(chiamando Alcindoro come si chiama  
un cane)

Vien, Lulù!

**ALCINDORO**

Non ne posso più.

**MARCELLO**

(seeing Musetta enter, laughing)  
I'll drink some poison!

**SCHAUNARD, COLLINE and RODOLFO**

Oh! Musetta!

**MARCELLO**

Her!

**THE SHOPWOMEN**

What! Her! Yes! Well! Her!

Musetta!

She's done well for herself! What a dress!

(Musetta stops, accompanied by the  
old and pompous Alcindoro.

She sits at another table in front  
of the café.)

**ALCINDORO**

Running like a porter  
back and forth...

No, it's not proper.

**MUSETTA**

(calling Alcindoro as if he were  
a dog)

Here, Lulu!

**ALCINDORO**

I can't take any more.

MUSETTA

Vien, Lulù.

SCHAUNARD

Quel brutto coso mi par che sudi!

ALCINDORO

Come? qui fuori? qui?

MUSETTA

Siedi, Lulù.

ALCINDORO

Tali nomignoli,  
prego, serbateli  
al tu per tu.

MUSETTA

Non farmi il Barbablù!

COLLINE

È il vizio contegnoso...

MARCELLO

Colla casta Susanna.

MIMÌ

Essa è pur ben vestita.

RODOLFO

Gli angeli vanno nudi.

MUSETTA

Come, Lulu.

SCHAUNARD

That ugly old fool's all in a lather!

ALCINDORO

What? Outside? Here?

MUSETTA

Sit, Lulu.

ALCINDORO

Please, save these  
little nicknames of yours  
for when we're alone.

MUSETTA

Don't act like Bluebeard!

COLLINE

He's evil behind that front!

MARCELLO

With the chaste Susanna.

MIMÌ

But she's beautifully dressed.

RODOLFO

Angels go naked.

MIMÌ

La conosci? Chi è?

MARCELLO

Domandatelo a me.  
Il suo nome è Musetta...  
Cognome – Tentazione!  
Per sua vocazione  
fa la rosa dei venti;  
gira e muta soventi  
d'amanti e d'amore...  
E come la civetta  
è uccello sanguinario;  
il suo cibo ordinario  
è il cuore...mangia il cuore!  
Per questo io non ne ho più.

MUSETTA

(Marcello mi vide...  
E non mi guarda il vile!  
Quel Schaunard che ride!  
Mi fan tutti una bile!  
Se potessi picchiar,  
se potessi graffiar!  
Ma non ho sotto man  
che questo pellican.  
Aspetta!]  
Ehi! Camerier!

MIMÌ

You know her? Who is she?

MARCELLO

Ask me that question.  
Her first name's Musetta.  
Her last name's Temptation.  
Her occupation is being  
a leaf in the wind...  
Always turning, changing  
her lovers and her loves...  
Like the screech-owl  
she's a bird of prey.  
Her favourite food  
is the heart...she devours them!  
And so I have no heart.

MUSETTA

[Marcello's has seen me...  
But the coward won't look at me.  
And that Schaunard's laughing!  
They all make me livid!  
If I could just hit them!  
Scratch their eyes out!  
But I've got this old  
pelican on my hands.  
Just wait!]  
Waiter!

**MARCELLO**  
(nascondendo la commozione)  
Passatemi il ragù.

**MUSETTA**  
Ehi! Camerier! questo piatto  
ha una puzza di rifritto!  
(Getta il piatto a terra.)

**ALCINDORO**  
No, Musetta, zitto, zitto!

**MUSETTA**  
[Non si volta.]

**ALCINDORO**  
Zitto. Zitto. Modi. Garbo.

**MUSETTA**  
[Ah! Non si volta.]

**ALCINDORO**  
A chi parli?

**COLLINE**  
Questo pollo è un poema!

**MUSETTA**  
[Ora lo batto, lo batto!]

**ALCINDORO**  
Con chi parli?

**MARCELLO**  
(hiding his emotion)  
Pass me the stew.

**MUSETTA**  
Hey! Waiter! This plate  
smells dirty to me!  
(throwing the plate on the ground)

**ALCINDORO**  
No, Musetta! Quiet, now!

**MUSETTA**  
[He won't look.]

**ALCINDORO**  
Quiet, now. Manners! Please!

**MUSETTA**  
[He won't look.]

**ALCINDORO**  
To whom are you speaking?

**COLLINE**  
This chicken is a poem!

**MUSETTA**  
[Now I'll hit him, I'll hit him!]

**ALCINDORO**  
Who are you talking to?

**MUSETTA**  
Al cameriere. Non seccar!

**SCHAUNARD**  
Il vino è prelibato!

**MUSETTA**  
Voglio fare il mio piacere...

**ALCINDORO**  
Parla pian!

**MUSETTA**  
Vo' far quel che mi pare!

**ALCINDORO**  
Parla pian, parla pian!

**MUSETTA**  
Non secc-a-a-ar!

**SARTINE e STUDENTI**  
Guarda, guarda, chi si vede,  
proprio lei, Musetta!  
Con quel vecchio che balbetta,  
proprio lei, Musetta!  
Ah! ah! ah! ah!

**MUSETTA**  
[Che sia geloso di questa mummia?]

**MUSETTA**  
To the waiter. Don't be a bore!

**SCHAUNARD**  
The wine is excellent.

**MUSETTA**  
I want my own way!

**ALCINDORO**  
Lower your voice!

**MUSETTA**  
I'll do as I please!

**ALCINDORO**  
Lower your voice!

**MUSETTA**  
Don't be a bore!

**MIDINETTES and STUDENTS**  
Look, look who it is,  
Musetta herself!  
With that stuttering old man,  
it's Musetta herself!  
Ha ha ha ha ha!

**MUSETTA**  
[But could he be jealous of this  
mummy?]

ALCINDORO

La convenienza...il grado...la virtù!

MUSETTA

[Vediamo se mi resta  
tanto poter su lui  
da farlo cedere.]

SCHAUNARD

La commedia è stupenda!

MUSETTA

(guardando Marcello)  
Tu non mi guardi.

ALCINDORO

Vedi bene che ordino!

SCHAUNARD

La commedia è stupenda!

COLLINE

Stupenda!

RODOLFO

(a Mimi)  
Sappi per tuo governo  
che non darei perdono in sempiterno.

SCHAUNARD

Essa all'un parla perché l'altro intenda.

ALCINDORO

Decorum...my rank...my reputation!

MUSETTA

[Let's see if I still  
have enough power over him  
to make him give in.]

SCHAUNARD

The play is stupendous!

MUSETTA

(looking at Marcello)  
You aren't looking at me.

ALCINDORO

Can't you see I'm ordering?

SCHAUNARD

The play is stupendous!

COLLINE

Stupendous!

RODOLFO

(to Mimi)  
Let me tell you now:  
I'd never be forgiving.

SCHAUNARD

She speaks to one for the other to hear.

MIMI

(a Rodolfo)  
Io t'amo tanto, e sono  
tutta tua...  
Che mi parli di perdono?

COLLINE

(a Schaunard)  
E l'altro invan crudel  
finge di non capir,  
ma sugge miel.

MUSETTA

Ma il tuo cuore martella.

ALCINDORO

Parla piano.

MUSETTA

Ma il tuo cuore martella.

ALCINDORO

Piano, piano!

MUSETTA

**[16]** Quando m'en vo soletta  
per la via,  
la gente sosta e mira,  
e la bellezza mia  
tutta ricerca in me,  
ricerca in me da capo a piè.

MIMI

(to Rodolfo)  
I love you so, and I'm  
all yours...  
Why speak of forgiveness?

COLLINE

(to Schaunard)  
And the other, cruel, in vain  
pretends he is deaf,  
but enjoys it all.

MUSETTA

But your heart is beating like a hammer.

ALCINDORO

Lower your voice.

MUSETTA

But your heart is beating like a hammer.

ALCINDORO

Lower your voice.

MUSETTA

As I walk alone  
through the streets,  
the people stop to look  
and inspect my beauty,  
examining me  
from head to toe.



MARCELLO  
Legatemi alla seggiola!

ALCINDORO  
Quella gente che dirà?

MUSETTA  
Ed assaporo allor la bramosia  
sottil che dagli occhi traspira  
e dai palesi vezzi intender sa  
alle occulte beltà.  
Così l'effluvio del desio  
tutta m'aggira.  
Felice mi fa, felice mi fa.

ALCINDORO  
[Quel canto scurrile  
mi muove la bile!]

MUSETTA  
E tu che sai, che memori e ti struggi,  
da me tanto rifuggi?  
So ben: le angoscie tue  
non le vuoi dir,  
ma ti senti morir.

MIMÌ  
Io vedo ben che quella poveretta  
tutta invaghita di Marcello ell'è!

MARCELLO  
Tie me to the chair!

ALCINDORO  
What will people say?

MUSETTA  
And then I savour the subtle  
longing in their eyes  
when, from my visible charms,  
they guess at the beauty concealed.  
This onrush of desire  
surrounds me.  
It delights me, it delights me.

ALCINDORO  
[This scurrilous song  
infuriates me!]

MUSETTA  
And you who know, who remember  
and suffer, how can you escape?  
I know: you won't admit  
that you're in torment,  
but it's killing you.

MIMÌ  
I can tell that the poor girl  
is head over heels in love with Marcello.

ALCINDORO  
Quella gente che dirà?

RODOLFO  
Marcello un dì l'amò...

SCHAUNARD  
Ah! Marcello cederà!

RODOLFO  
...La fraschetta l'abbandonò...

COLLINE  
Chi sa mai quel che avverrà!

RODOLFO  
...per poi darsi  
a miglior vita.

SCHAUNARD  
Trovan dolce a pari il laccio  
chi lo tende e chi ci dà.

COLLINE  
Santi numi! in simil briga  
mai Colline intopperà!

MUSETTA  
[Ah! Marcello smania...  
Marcello è vinto!]

ALCINDORO  
Parla piano...Zitto, zitto!

ALCINDORO  
What will people say?

RODOLFO  
Marcello loved her once...

SCHAUNARD  
Ah! Marcello will give in!

RODOLFO  
...The flirt ran off...

COLLINE  
Who knows what'll happen!

RODOLFO  
...to find  
a better life.

SCHAUNARD  
The snare is equally sweet  
to hunter and hunted.

COLLINE  
Gods above! I'd never land myself  
in such a situation!

MUSETTA  
[Ah, Marcello's going mad!  
Marcello is vanquished!]

ALCINDORO  
Lower your voice! Be quiet!

MIMÌ

Quell'infelice mi muove a pietà.

COLLINE

Essa è bella – non son cieco...

MIMÌ

(stringendosi a Rodolfo)

T'amo!

SCHAUNARD

[Quel bravaccio a momenti cederà!

Stupenda è la commedia!

Marcello cederà.]

(a Colline)

Se una tal vaga persona

ti trattasse a tu per tu,

la tua scienza brontolona

manderesti a Belzebù.

RODOLFO

Mimì!

È fiacco amore

quel che le offese vendicar non sa.

Spento amor non risorge, ecc.

MIMÌ

Quell'infelice mi muove a pietà.

L'amor ingeneroso è tristo amor!

Quell'infelice, ecc.

MIMÌ

I feel so sorry for the poor girl.

COLLINE

She's lovely – I'm not blind...

MIMÌ

(nestling close to Rodolfo)

I love you!

SCHAUNARD

[The braggart is about to yield!

The play is stupendous!

Marcello will give in!]

(to Colline)

If such a pretty creature

stopped and talked to you,

you'd gladly send to the devil

all your bearish philosophy.

RODOLFO

Mimì!

Love is weak

when it leaves wrongs unavenged.

Love, once dead, cannot be revived, etc.

MIMÌ

I feel so sorry for the poor girl.

Love is sad when it's unforgiving.

I feel so sorry, etc.

COLLINE

...ma piaccionmi assai più

una pipa e un testo greco.

Essa è bella, non son cieco, ecc.

ALCINDORO

Modi, garbo! Zitto, zitto!

MUSETTA

So ben: le angoscie tue non le vuoi dir.

Ah! ma ti senti morir.

(ad Alcindoro)

Io voglio fare il mio piacere,

voglio far quel che mi par.

Non seccar, non seccar, non seccar!

[Or conviene liberarsi del vecchio.]

(fingendo un dolore)

Ahi!

ALCINDORO

Che c'è?

MUSETTA

Qual dolore, qual bruciore!

ALCINDORO

Dove?

MUSETTA

Al piè!

COLLINE

...but I'm much happier

with my pipe and a Greek text.

She's beautiful, I'm not blind, etc.

ALCINDORO

Mind your manners! Be quiet!

MUSETTA

I know: you won't admit your torment.

Ah! but you feel like dying!

(to Alcindoro)

I'll do as I please,

I'll do as I like,

don't be a bore, a bore, a bore!

[Now to get rid of the old man.]

(pretending a pain)

Ouch!

ALCINDORO

What is it?

MUSETTA

The pain! The pain!

ALCINDORO

Where?

MUSETTA

My foot!

**MARCELLO**

[Gioventù mia, tu non sei morta,  
né di te è morto il souvenir...  
Se tu battessi alla mia porta  
t'andrebbe il mio core ad aprir!]

**MUSETTA**

Sciogli! slaccia! rompi! straccia!  
Te ne imploro.  
Laggiù c'è un calzolaio.  
Corri presto! ne voglio un altro paio.  
Ahi! che fitta, maledetta scarpa stretta!  
Or la levo...eccola qua.  
Corri, va, corri! Presto, va, va!

**MIMÌ**

[Io vedo ben: ell'è invaghita di  
Marcello.]

**RODOLFO**

[Io vedo ben: la commedia è  
stupenda!]

**ALCINDORO**

Imprudente!  
Quella gente che dirà?  
Ma il mio grado  
vuoi ch'io comprometta?  
Aspetta! Musetta! Vo'!

**MARCELLO**

[My youth, you're still alive,  
your memory's not dead...  
If you came to my door,  
my heart would open it!]

**MUSETTA**

Loosen it! Untie it! Break it! Tear it!  
Please! There's a shoemaker nearby.  
Run quickly! I want another pair!  
Ah, how it pinches, this damn  
tight shoe!  
I'll take it off...here it is.  
Run, go on, run! Hurry, hurry!

**MIMÌ**

[I can see she's madly in love with  
Marcello.]

**RODOLFO**

[I can see: the play's  
stupendous!]

**ALCINDORO**

How unwise!  
What will people say?  
My reputation!  
Do you want to ruin it?  
Wait! Musetta! I'm going!

(Corre frettolosamente via.)

**COLLINE e SCHAUNARD**

La commedia è stupenda!

**MUSETTA**

Marcello!

**MARCELLO**

Sirena!  
(Si abbracciano appassionatamente.)

**SCHAUNARD**

Siamo all'ultima scena!  
(Il cameriere porta un conto.)

**TUTTI**

Il conto!

**SCHAUNARD**

Così presto?

**COLLINE**

Chi l'ha richiesto?

**SCHAUNARD**

Vediam.

**COLLINE e RODOLFO**

Caro!  
(Si ode avvicinarsi un suon di tamburi.)

(He hurries off.)

**COLLINE and SCHAUNARD**

The play is stupendous!

**MUSETTA**

Marcello!

**MARCELLO**

Siren!  
(They embrace passionately.)

**SCHAUNARD**

Here's the finale!  
(The waiter brings the bill.)

**ALL**

The bill!

**SCHAUNARD**

So soon?

**COLLINE**

Who asked for it?

**SCHAUNARD**

Let's see.

**COLLINE and RODOLFO**

It's high!  
(Drums are heard approaching.)

RODOLFO, SCHAUNARD e COLLINE  
Fuori il danaro!

SCHAUNARD  
Colline, Rodolfo e tu, Marcel?

MONELLI  
La Ritirata!

MARCELLO  
Sono all'asciutto!

SCHAUNARD  
Come?

SARTINE, STUDENTI  
La Ritirata!

RODOLFO  
Ho trenta soldi in tutto!

BORGHESI  
La Ritirata!

MARCELLO, SCHAUNARD e COLLINE  
Come? Non ce n'è più?

SCHAUNARD  
Ma il mio tesoro ov'è?

MONELLI  
S'avvicinan per di qua?

RODOLFO, SCHAUNARD and COLLINE  
Out with the money!

SCHAUNARD  
Colline, Rodolfo and you, Marcello?

CHILDREN  
The Tattoo!

MARCELLO  
I'm broke!

SCHAUNARD  
What?

MIDINETTES, STUDENTS  
The Tattoo!

RODOLFO  
I've only got thirty sous.

TOWNSPEOPLE  
The Tattoo!

MARCELLO, SCHAUNARD and COLLINE  
What? No more money?

SCHAUNARD  
Where's my wealth?

URCHINS  
Are they coming this way?

MUSETTA  
(al cameriere)  
Il mio conto date a me.

SARTINE, STUDENTI  
No! Di là!

MONELLI  
S'avvicinan per di là!

SARTINE, STUDENTI  
Vien di qua!

MONELLI  
No! vien di là!

MUSETTA  
Bene!

BORGHESI, VENDITORI  
Largo! largo!

RAGAZZI  
Voglio veder! voglio sentir!

MUSETTA  
Presto, sommate quello con questo!...  
Paga il signor che stava  
qui con me.

MAMME  
Lisetta, vuoi tacere?  
Tonio, la vuoi finire?

MUSETTA  
(to the waiter)  
Give me my bill.

MIDINETTES, STUDENTS  
No! That way!

URCHINS  
They're coming that way!

MIDINETTES, STUDENTS  
They're coming this way!

URCHINS  
No, that way!

MUSETTA  
Good!

TOWNSPEOPLE, HAWKERS  
Make way! Make way!

CHILDREN  
I want to see! I want to hear!

MUSETTA  
Quick, add these two bills together...  
The gentleman who was with me  
will pay.

MOTHERS  
Lisetta, please be quiet.  
Tonio, stop that at once!

**FANCIULLE**

Mamma, voglio vedere!

Papà, voglio sentire!

**RODOLFO, MARCELLO, SCHAUNARD,  
COLLINE**

Paga il signor!

**RAGAZZI**

Vuò veder la Ritirata!

**MAMME**

Vuoi tacer, la vuoi finir!

**SARTINE**

S'avvicinano di qua!

**BORGHESI**

S'avvicinano di là!

**BORGHESI, STUDENTI, VENDITORI**

Sì, di qua!

**MONELLI**

Come sarà arrivata,  
la seguiremo al passo.

**COLLINE, SCHAUNARD, MARCELLO**

Paga il signor!

**MUSETTA**

E dove s'è seduto,

**GIRLS**

Mamma, I want to see.

Papa, I want to hear.

**RODOLFO, MARCELLO, SCHAUNARD,  
COLLINE**

The gentleman will pay!

**CHILDREN**

I want to see the Tattoo!

**MOTHERS**

Please be quiet! Stop that at once!

**MIDINETTES**

They're coming this way!

**TOWNSPEOPLE**

They're coming that way!

**TOWNSPEOPLE, STUDENTS, HAWKERS**

Yes, this way!

**URCHINS**

When it comes by,  
we'll march with it!

**COLLINE, SCHAUNARD, MARCELLO**

The gentleman will pay!

**MUSETTA**

And here, where he was sitting,

ritrovi il mio saluto!

(mettendo il conto sulla sedia)

**BORGHESI**

In quel rullio tu senti  
la patria maestà.

**RODOLFO, COLLINE, SCHAUNARD,  
MARCELLO**

E dove s'è seduto,  
ritrovi il suo saluto!

**LA FOLLA**

Largo, largo, eccoli qua!

**MONELLI**

Ohè! attenti, eccoli qua!

**MARCELLO**

Giunge la Ritirata!

**LA FOLLA**

In fila!

**COLLINE, MARCELLO**

Che il vecchio non ci veda  
fuggir colla sua preda.

**RODOLFO**

Giunge la Ritirata!

**MARCELLO, SCHAUNARD, COLLINE**

Quella folla serrata

he'll find my farewell!

(putting the bill on the chair)

**TOWNSPEOPLE**

That drum-roll expresses  
our country's glory.

**RODOLFO, COLLINE, SCHAUNARD,  
MARCELLO**

And here, where he was sitting,  
he'll find her farewell!

**THE CROWD**

Make way, make way, here they come!

**URCHINS**

Hey! Look out, here they are!

**MARCELLO**

Now the Guard is coming!

**THE CROWD**

All in line!

**COLLINE, MARCELLO**

Don't let the old fool see us  
make off with his prize.

**RODOLFO**

The Guard is coming!

**MARCELLO, SCHAUNARD, COLLINE**

That crowded throng

il nascondiglio appresti!

#### LA FOLLA

Ecco il tambur maggiore, più fiero  
d'un antico guerriero! Il tambur  
maggior!

MIMÌ, MUSETTA, RODOLFO,  
MARCELLO, SCHAUNARD, COLLINE  
Lesti! lesti! lesti!

#### LA FOLLA

I Zappatori! i Zappatori, olà!  
Ecco il tambur maggior!  
Pare un general!  
La Ritirata è qua!  
Eccola là! Il bel tambur maggior!  
La canna d'or, tutto splendor!  
Che guarda, passa, va!

RODOLFO, MARCELLO, SCHAUNARD,  
COLLINE

Viva Musetta! Cuor biricchin!  
Gloria ed onor, onor e gloria  
del Quartier Latin!

#### LA FOLLA

Tutto splendor!  
Di Francia è il più bell'uom!  
Il bel tambur maggior!

will be our hiding-place.

#### THE CROWD

Here's the drum-major! Prouder  
than an ancient warrior! The drum-  
major!

MIMÌ, MUSETTA, RODOLFO,  
MARCELLO, SCHAUNARD, COLLINE  
Hurry! Let's run off!

#### THE CROWD

The Sappers! The Sappers, hooray!  
Here's the drum-major!  
Like a general!  
The Tattoo is here!  
Here he is, the handsome drum-major!  
The golden baton, all a-glitter!  
See, he looks at us as he goes past!

RODOLFO, MARCELLO, SCHAUNARD,  
COLLINE

Bravo Musetta! Artful minx!  
Glory and honour, the glory and honour  
of the Latin Quarter!

#### THE CROWD

All a-glitter!  
The handsomest man in France,  
the drum-major!

Eccolo là! Che guarda, passa, va!  
(Musetta non potendo camminare con  
una scarpa sola, è alzata a braccia di  
Marcello e Colline. Tutti si mettono in  
coda alla ritirata e si allontanano.  
Alcindoro torna con un paio di scarpe;  
il cameriere gli presenta i conti.  
Vedendo la somma e non trovando  
più nessuno, Alcindoro cade su di una  
sedia, stupefatto.)

#### CD2

#### ATTO TERZO

*La Barriera d'Enfer*

(Al di là della barriera il boulevard  
esterno, a sinistra un cabaret e un  
piccolo largo costeggiato da alcuni  
platani. Certi doganieri dormono  
avanti ad un braciere. Dal cabaret,  
ad intervalli, grida, risate. È un'alba di  
febbraio. La neve è dappertutto. Dietro  
la cancellata chiusa, battendo i piedi dal  
freddo, stanno alcuni spazzini.)

#### SPAZZINI

[1] Ohè, là, le guardie...Aprite! Ohè, là!  
Quelli di Gently! Siam gli spazzini.

Here he is! See, he looks at us as he  
goes past!  
(Since Musetta cannot walk with only  
one shoe, Marcello and Colline carry her  
on their shoulders. They all follow the  
guards and disappear. Alcindoro comes  
back with a new pair of shoes, and the  
waiter hands him the bill. When he sees  
the amount and sees nobody around,  
Alcindoro falls, bewildered, onto a chair.)

#### ACT THREE

*The Barrière d'Enfer*

(Beyond the tollgate is the main  
highway. At left, a tavern. A small  
square flanked by plane trees. Some  
customs officers are asleep around  
a brazier. Shouts and laughter issue  
from the cabaret. Dawn. February.  
The snow is everywhere. Some  
street-sweepers are beyond the gate,  
stamping their feet in the cold.)

#### SWEEPERS

Hey, there! Guards! Open up!  
We're the sweepers from Gently.

Fiocca la neve. Ohè, là! Qui s'agghiaccia!

#### UN DOGANIERE

(sbadigliando)  
Vengo.

#### VOCI DAL CABARET

Chi nel ber trovò il piacer  
nel suo bicchier,  
d'una bocca nell'ardor  
trovò l'amor.

#### VOCE DI MUSETTA

Ah! Se nel bicchier sta il piacer,  
in giovin bocca sta l'amor.

#### VOCI DAL CABARET

Trallerallè  
Eva e Noè.

#### VOCI DAL BOULEVARD

Hopp-là! Hopp-là!

#### DOGANIERE

Son già le lattivendole!  
(Egli apre il cancello. Una fila di carretti  
con contadini entra assieme alle  
lattaie.)

#### LE LATTIVENDOLE

Buon giorno!

It's snowing. Hey! We're freezing here.

#### CUSTOMS OFFICER

(yawning)  
I'm coming.

#### VOICES FROM THE TAVERN

Some find pleasure  
in their cups,  
and on ardent lips  
find love.

#### VOICE OF MUSETTA

Ah! Pleasure is in the glass!  
Love lies on young lips.

#### VOICES FROM THE TAVERN

Tra la la la  
Eve and Noah.

#### VOICES FROM THE HIGHWAY

Houp-la! Giddap!

#### CUSTOMS OFFICER

Here come the milkmaids!  
(He opens the gate. The milkmaids  
enter together with a string of  
peasants' carts.)

#### MILKMAIDS

Good morning!

#### LE CONTADINE

Burro e cacio!  
Polli ed ova!  
Voi da che parte andate?  
A San Michele.  
Ci troverem più tardi?  
A mezzodì.  
(Si allontanano. Entra Mimì. Appena  
giunta al primo platano la coglie un  
accesso di tosse. Poi riavutasi dice  
al sergente:)

#### MIMÌ

[2] Sa dirmi, scusi, qual è  
l'osteria dove un pittor lavora?

#### SERGEANTE

Eccola.

#### MIMÌ

Grazie.  
(Esce la fantesca dal cabaret. Mimì le si  
avvicina.)  
O buona donna, mi fate il favore  
di cercarmi il pittore  
Marcello? Ho da parlargli.  
Ho tanta fretta.  
Ditegli, piano, che Mimì l'aspetta.

#### PEASANT WOMEN

Butter and cheese!  
Chickens and eggs!  
Which way are you going?  
To Saint Michel!  
Shall we meet later?  
Yes, at noon.  
(They go off. Enter Mimì. When she  
reaches the first tree, she has a fit  
of coughing. Then recovering herself,  
she says to the sergeant:)

#### MIMÌ

Excuse me, where's the tavern  
where a painter is working?

#### SERGEANT

There it is.

#### MIMÌ

Thank you.  
(A waitress comes out of the tavern.  
Mimì approaches her.)  
Oh, good woman, please...  
Be good enough to find me  
Marcello, the painter.  
I must see him quickly.  
Tell him Mimì's waiting.

**SERGEANTE**  
(ad uno che passa)  
Ehi, quel paniere!

**DOGANIERE**  
Vuoto!

**SERGEANTE**  
Passi.  
(Marcello esce dal cabaret.)

**MARCELLO**  
[3] Mimi?!

**MIMÌ**  
Speravo di trovarvi qui.

**MARCELLO**  
È ver, siam qui da un mese  
di quell'oste alle spese.  
Musetta insegna il canto  
ai passeggiari.  
Io pingo quei guerrieri  
sulla facciata.  
È freddo. Entrate.

**MIMÌ**  
C'è Rodolfo?

**MARCELLO**  
Sì.

**SERGEANT**  
(to someone coming in)  
Hey! that basket!

**CUSTOMS OFFICER**  
Empty!

**SERGEANT**  
Let him through.  
(Marcello comes out of the tavern.)

**MARCELLO**  
Mimi?!

**MIMÌ**  
I hoped I'd find you here.

**MARCELLO**  
That's right. We've been here  
a month, at the host's expense.  
Musetta teaches  
the guests singing.  
And I paint those warriors  
by the door there.  
It's cold. Come inside.

**MIMÌ**  
Is Rodolfo there?

**MARCELLO**  
Yes.

**MIMÌ**  
Non posso entrar. No! No!

**MARCELLO**  
Perché?

**MIMÌ**  
O buon Marcello, aiuto! Aiuto!

**MARCELLO**  
Cos'è avvenuto?

**MIMÌ**  
Rodolfo m'ama e mi fugge.  
Rodolfo si strugge per gelosia.  
Un passo, un detto, un vezzo,  
un fior lo mettono in sospetto...  
onde corrucchi ed ire.  
Talor la notte fingo di dormire  
e in me lo sento fisso  
spiarmi i sogni in viso.  
Mi grida ad ogni istante:  
non fai per me, ti prendi  
un altro amante,  
non fai per me. Ahimè!  
In lui parla il rovello, lo so;  
ma che rispondergli, Marcello?

**MARCELLO**  
Quando s'è come voi

**MIMÌ**  
I can't go in. No, no!

**MARCELLO**  
Why not?

**MIMÌ**  
Oh! help me, good Marcello! Help me!

**MARCELLO**  
What's happened?

**MIMÌ**  
Rodolfo – he loves me  
but flees from me, torn  
by jealousy. A glance, a gesture,  
a smile, a flower arouses  
his suspicions, then anger, rage...  
Sometimes at night I pretend  
to sleep, and I feel his eyes  
trying to spy on my dreams.  
He shouts at me all the time:  
"You're not for me.  
Find another.  
You're not for me."  
I know it's his jealousy speaking,  
but what can I answer, Marcello?

**MARCELLO**  
When two people are like you two,



non si vive in compagnia.

**MIMÌ**

Dite bene. Lasciarci conviene.  
Aiutateci, aiutateci voi.  
Noi s'è provato  
più volte, ma invano.

**MARCELLO**

Son lieve a Musetta,  
ella è lieve a me,  
perché ci amiamo in allegria.  
Canti e risa, ecco il fior  
d'invariabile amor!

**MIMÌ**

Dite bene, dite bene.  
Lasciarci conviene.  
Fate voi per il meglio.

**MARCELLO**

Sta ben. Ora lo sveglio.

**MIMÌ**

Dorme?

**MARCELLO**

È piombato qui  
un'ora avanti l'alba.  
S'assopi sopra una panca.

they can't live together.

**MIMÌ**

You're right. We should separate.  
Help us, Marcello, help us.  
We've tried  
again and again, but in vain.

**MARCELLO**

I take Musetta lightly,  
and she behaves like me.  
We love light-heartedly.  
Laughter and song – that's the secret  
of a lasting love.

**MIMÌ**

You're right, you're right.  
We should separate.  
Do as you think best.

**MARCELLO**

All right. I'll wake him up.

**MIMÌ**

Is he sleeping?

**MARCELLO**

He stumbled in here  
an hour before dawn  
and fell asleep on a bench.

Guardate.

(Mimì tossisce.)

Che tosse!

**MIMÌ**

Da ieri ho l'ossa rotte.  
Fuggi da me stanotte  
dicendomi: è finita.  
A giorno sono uscita  
e me ne venni a questa volta.

**MARCELLO**

(osservando Rodolfo nell'interno)  
Si desta...s'alza.  
Mi cerca. Viene.

**MIMÌ**

Ch'ei non mi veda.

**MARCELLO**

Or rincasate, Mimì.  
Per carità, non fate scene qua!  
(Mimì si nasconde dietro un platano.  
Rodolfo accorre dal cabaret.)

**RODOLFO**

**[4]** Marcello. Finalmente.

Qui niun ci sente.

Io voglio separarmi da Mimì.

Look at him...

(Mimì coughs.)

What a cough!

**MIMÌ**

I've been aching all over since  
yesterday. He fled during the night,  
saying: "It's all over."  
I set out at dawn and came  
here to find you.

**MARCELLO**

(watching Rodolfo through the window)  
He's waking up. He's looking  
for me...Here he comes.

**MIMÌ**

He mustn't see me.

**MARCELLO**

Go home now, Mimì.  
For God's sake, no scenes here.  
(Mimì hides behind a tree, Rodolfo  
hastens out of the tavern.)

**RODOLFO**

Marcello! At last!

No one can hear us here.

I've got to leave Mimì.

MARCELLO

Sei volubil così?

RODOLFO

Già un'altra volta credetti  
morto il mio cor.  
Ma di quegli occhi azzurri  
allo splendor esso è risorto.  
Ora il tedio l'assale...

MARCELLO

E gli vuoi rinnovare il funeral?

RODOLFO

Per sempre!

MARCELLO

Cambia metro.  
Dei pazzi è l'amor tetro  
che lacrime distilla.  
Se non ride e sfavilla,  
l'amore è fiacco e roco.  
Tu sei geloso.

RODOLFO

Un poco.

MARCELLO

Collerico, lunatico,  
imbevuto di pregiudizi,  
noioso, cocciuto!

MARCELLO

Are you as fickle as that?

RODOLFO

Already once before I thought  
my heart was dead.  
But it revived at the gleam  
of her blue eyes.  
Now boredom assails it...

MARCELLO

And you'll bury it again?

RODOLFO

Forever!

MARCELLO

Change your ways!  
Gloomy love is madness  
and brews only tears.  
If it doesn't laugh and glow  
love has no strength or voice.  
You're jealous.

RODOLFO

A little.

MARCELLO

You're raving mad,  
a mass of suspicions,  
a boor, a mule!

MIMÌ

[Or lo fa incollerire!  
Me poveretta!]

RODOLFO

[5] Mimì è una civetta  
che frascheggia con tutti.  
Un moscardino di Viscontino  
le fa l'occhio di triglia.  
Ella sgonnella e scopre la caviglia,  
con un far promettente e lusinghier.

MARCELLO

Lo devo dir?  
Non mi sembri sincer.

RODOLFO

Ebbene, no. Non lo son.  
Invan, invan nascondo  
la mia vera tortura.  
Amo Mimì sovra ogni cosa  
al mondo. Io l'amo! Ma ho paura.  
[6] Mimì è tanto malata!  
Ogni di più declina.  
La povera piccina  
è condannata...

MARCELLO

Mimì?

MIMÌ

[He'll make him angry.  
Poor me!]

RODOLFO

Mimì's just a flirt  
toying with them all.  
A foppish Viscount eyes her  
with longing. She shows him  
her ankles, promising,  
luring him on.

MARCELLO

Must I tell you?  
You aren't being honest.

RODOLFO

All right, then. I'm not.  
I try in vain to hide  
what really torments me.  
I love Mimì more than the world.  
I love her! But I'm afraid...  
Mimì is terribly ill,  
weaker every day.  
The poor little thing  
is doomed...

MARCELLO

Mimì?

MIMÌ

[Che vuol dire?]

RODOLFO

Una terribil tosse  
l'esil petto le scuote.  
Già le smunte gote  
di sangue ha rosse...

MARCELLO

Povera Mimì!

MIMÌ

[Ahimè, morire?]

RODOLFO

La mia stanza è una tana  
squallida. Il fuoco è spento.  
V'entra e l'aggira il vento  
di tramontana.  
Essa canta e sorride  
e il rimorso m'assale.  
Me, cagion del fatale  
mal che l'uccide.

MARCELLO

Che far dunque?

MIMÌ

[O mia vita! È finita!

MIMÌ

[What does he mean?]

RODOLFO

A horrible coughing  
racks her fragile chest...  
Her pale cheeks  
are flushed...

MARCELLO

Poor Mimì!

MIMÌ

[Am I dying? Alas!]

RODOLFO

My room's like a cave.  
The fire has gone out.  
The wind, the winter wind  
roars through it.  
She laughs and sings;  
I'm seized with remorse.  
I'm the cause of the illness  
that's killing her.

MARCELLO

What's to be done?

MIMÌ

[Oh! my life! It's over!

Ahimè! morir!]

RODOLFO

Mimì di serra è fiore.  
Povertà l'ha sfiorita,  
per richiamarla in vita  
non basta amore.

MARCELLO

Poveretta. Povera Mimì! Povera Mimì!  
(Mimì singhiozza e tossisce.)

RODOLFO

Che! Mimì! Tu qui!  
M'hai sentito?

MARCELLO

Ella dunque ascoltava.

RODOLFO

Facile alla paura,  
per nulla io m'arrovello.  
Vien là nel tepore.  
(Vuol farla entrare nel cabaret.)

MIMÌ

No, quel tanfo mi soffoca.  
(Dal cabaret s'ode Musetta che ride.)

RODOLFO

Ah! Mimì!

Alas! To die!]

RODOLFO

Mimì's a hothouse flower,  
blighted by poverty.  
To bring her back to life  
love's not enough.

MARCELLO

Poor thing. Poor Mimì!  
(Mimì sobs and coughs.)

RODOLFO

What, Mimì? You here!  
You heard me?

MARCELLO

She was listening then.

RODOLFO

I'm easily frightened,  
worked up over nothing.  
Come inside where it's warm.  
(He tries to lead her inside.)

MIMÌ

No. It's so close. I'd suffocate.  
(Musetta's laughter comes from inside.)

RODOLFO

Ah, Mimì!

MARCELLO

È Musetta che ride.  
Con chi ride?  
Ah la civetta! Imparerai.  
(Corre nella taverna.)

MIMÌ

(a Rodolfo)  
Addio.

RODOLFO

Che! Vai?

MIMÌ

[7] D'onde lieta usci al tuo grido  
d'amore torna sola Mimì.  
Al solitario nido  
ritorna un'altra volta  
a intesser finti fior.  
Addio senza rancor.  
– Ascolta, ascolta.  
Le poche robe aduna che lasciai  
sparse. Nel mio cassetto  
stan chiusi quel cerchietto  
d'or e il libro di preghiere.  
Involgi tutto quanto in un grembiale  
e manderò il portiere...  
Bada, sotto il guanciaie

MARCELLO

That's Musetta laughing.  
And with whom?  
The flirt! I'll teach her.  
(Marcello runs into the tavern.)

MIMÌ

(to Rodolfo)  
Goodbye.

RODOLFO

What? You're going?

MIMÌ

Back to the place I left  
at the call of your love,  
I'm going back alone  
to my lonely nest  
to make false flowers.  
Goodbye...no hard feelings.  
But listen.  
Please gather up the few things  
I've left behind. In the trunk  
there's the little bracelet  
and my prayer book. Wrap them  
in an apron and I'll send  
someone for them...  
Wait! Under the pillow

c'è la cuffietta rosa.  
Se vuoi...serbarla a ricordo d'amor...  
Addio, senza rancor.

RODOLFO

[8] Dunque è proprio finita?  
Te ne vai, la mia piccina?  
Addio, sogni d'amor!

MIMÌ

Addio dolce svegliare alla mattina.

RODOLFO

Addio sognante vita!

MIMÌ

Addio rabbuffi e gelosie...

RODOLFO

...Che un tuo sorriso acqueta.

MIMÌ

Addio sospetti...

RODOLFO

Baci...

MIMÌ

...Pungenti amarezze...

RODOLFO

...Ch'io da vero poeta  
rimavo con carezze.

there's my pink bonnet.  
If you want...keep it in memory  
of our love. Goodbye, no hard feelings.

RODOLFO

So it's really over.  
You're leaving, my little one?  
Goodbye to our dreams of love.

MIMÌ

Goodbye to our sweet wakening.

RODOLFO

Goodbye, life in a dream.

MIMÌ

Goodbye, doubts and jealousies...

RODOLFO

...That one smile of yours could dispel.

MIMÌ

Goodbye, suspicions...

RODOLFO

Kisses...

MIMÌ

...Poignant bitterness...

RODOLFO

...That, like a poet,  
I made rhyme with caress.

RODOLFO e MIMÌ

Soli, l'inverno è cosa da morire.

MIMÌ

Soli...

RODOLFO e MIMÌ

Mentre a primavera  
c'è compagno il sol.

MIMÌ

C'è compagno il sol.  
(Marcello e Musetta escono,  
bisticciando.)

MARCELLO

Che facevi? Che dicevi?  
Presso il foco a quel signore?

MUSETTA

Che vuoi dir?

MIMÌ

Niuno è solo l'april.

MARCELLO

Al mio venire  
hai mutato di colore.

MUSETTA

Quel signore mi diceva...

RODOLFO and MIMÌ

To be alone in winter is death!

MIMÌ

Alone...

RODOLFO and MIMÌ

But when the spring comes  
the sun is our companion.

MIMÌ

The sun is our companion.  
(Marcello and Musetta come out,  
quarrelling.)

MARCELLO

What were you doing and saying  
by the fire with that man?

MUSETTA

What do you mean?

MIMÌ

Nobody's lonely in April.

MARCELLO

When I came in  
you blushed suddenly.

MUSETTA

The man was asking me...

"Ama il ballo, signorina?"

RODOLFO

Si parla coi gigli e le rose.

MIMÌ

Esce dai nidi un cinguettio gentile.

MARCELLO

Vana, frivola civetta!

MUSETTA

Arrossendo io rispondevo:  
"Ballerei sera e mattina."

MARCELLO

Quel discorso asconde mire  
disoneste.

MUSETTA

Voglio piena libertà.

MARCELLO

Io t'acconcio per le feste...

RODOLFO e MIMÌ

Al fiorir di primavera  
c'è compagno il sol.

MUSETTA

Che mi canti?  
Che mi gridi? Che mi canti?  
All'altar non siamo uniti.

"Do you like dancing, Miss?"

RODOLFO

One can speak to roses and lilies.

MIMÌ

Birds twitter softly in their nests.

MARCELLO

Vain, empty-headed flirt!

MUSETTA

I blushed and answered:  
"I could dance day and night!"

MARCELLO

That speech conceals  
infamous desires.

MUSETTA

I want complete freedom.

MARCELLO

I'll teach you a thing or two...

RODOLFO and MIMÌ

With the coming of spring,  
the sun is our companion!

MUSETTA

What do you think  
you're saying?  
We're not married, after all.

MARCELLO

...Se ti colgo a incivettare!  
Bada, sotto il mio cappello  
non ci stan certi ornamenti.

MUSETTA

Io detesto quegli amanti  
che la fanno da mariti.

RODOLFO e MIMÌ

Chiacchieran le fontane,  
la brezza della sera balsami  
stende sulle doglie umane.

MARCELLO

Io non faccio da zimbello  
ai novizi intraprendenti.  
Vana, frivola civetta!  
Ve ne andate? Vi ringrazio,  
or son ricco divenuto.

MUSETTA

Fo all'amor con chi mi piace.  
Non ti garba?  
Fo all'amor con chi mi piace.  
Musetta se ne va.

MARCELLO e MUSETTA

Vi saluto.

MARCELLO

...If I catch you flirting!  
Keep in mind, no horns  
will grow under my hat.

MUSETTA

I can't stand lovers  
who act just like husbands.

RODOLFO and MIMÌ

The fountains whisper,  
the evening breeze heals the pain  
of human creatures...

MARCELLO

I won't be laughed at  
by some young upstart.  
Vain, empty-headed flirt!  
You're leaving? I thank you,  
I'll be a rich man then.

MUSETTA

I'll flirt with whom I please.  
You don't like it?  
I'll flirt with whom I please.  
Musetta goes her way.

MARCELLO and MUSETTA

Goodbye.

RODOLFO e MIMÌ

Vuoi che aspettiam  
la primavera ancor?

MUSETTA

Signor, addio  
vi dico con piacer!

MARCELLO

Son servo e me ne vo!

MUSETTA

(mentre ella se ne va)  
Pittore da bottega!

MARCELLO

Vipera!

MUSETTA

Rospo!

MARCELLO

(ritornando nella taverna)  
Strega!

MIMÌ

Sempre tua...per la vita.

RODOLFO e MIMÌ

Ci lascieremo alla stagion dei fior!

RODOLFO and MIMÌ

Shall we wait  
until spring comes again?

MUSETTA

I bid you, sir,  
farewell – with pleasure!

MARCELLO

Your servant, and I'm off!

MUSETTA

(leaving)  
You house-painter!

MARCELLO

Viper!

MUSETTA

Toad!

MARCELLO

(re-entering the tavern)  
Witch!

MIMÌ

Always yours...all my life.

RODOLFO and MIMÌ

We'll part when the flowers bloom!

MIMÌ

Vorrei che eterno  
durasse il verno!

RODOLFO e MIMÌ

Ci lascerem alla stagion dei fior!

#### ATTO QUARTO

*In soffitta*

(Marcello di nuovo al cavalletto.  
Rodolfo al tavolo. Vorrebbero lavorare,  
ma non fanno che chiacchierare.)

MARCELLO

[9] In un coupé?

RODOLFO

Con pariglia e livree.  
Mi salutò ridendo.  
Tò Musetta – le dissi –  
e il cuor?  
“Non batte o non lo sento  
grazie al velluto che il copre.”

MARCELLO

Ci ho gusto davvero.

RODOLFO

(Loiola va. Ti rodi e ridi.)

MIMÌ

I wish that winter  
would last forever!

RODOLFO and MIMÌ

We'll part when the flowers bloom!

#### ACT FOUR

*The garret*

(Marcello once more at his easel;  
Rodolfo at his table. They try to work,  
but instead they are talking.)

MARCELLO

In a coupé?

RODOLFO

With footmen and horses.  
She greeted me, laughing.  
“So, Musetta,” I said,  
“your heart?”  
“It doesn't beat – at least I don't feel it,  
thanks to the velvet that covers it.”

MARCELLO

I'm glad, really glad.

RODOLFO

(Faker, go on! You're laughing and  
fretting inside.)

MARCELLO

Non batte? Bene.  
Io pur vidi...

RODOLFO

Musetta?

MARCELLO

Mimi.

RODOLFO

L'hai vista?  
(fingendo noncuranza)  
Oh guarda!

MARCELLO

Era in carrozza  
vestita come una regina.

RODOLFO

Evviva. Ne son contento.

MARCELLO

(Bugiardo. Si strugge d'amor.)

RODOLFO

Lavoriam.

MARCELLO

Lavoriam.

(Si mettono al lavoro, ma subito  
gettano penna e pennello.)

MARCELLO

Not beating? Good.  
I also saw...

RODOLFO

Musetta?

MARCELLO

Mimi

RODOLFO

You saw her?  
(with pretended unconcern)  
Really?

MARCELLO

She was in a carriage,  
dressed like a queen.

RODOLFO

That's fine. I'm delighted.

MARCELLO

(The liar! Love's consuming him.)

RODOLFO

Let's get to work.

MARCELLO

Yes, to work.

(They start working, but quickly throw  
down brush and pen.)

RODOLFO  
Che penna infame!

MARCELLO  
Che infame pennello!

RODOLFO  
[10] [O Mimì, tu più non torni.  
O giorni belli,  
piccole mani, odorosi capelli,  
collo di neve! Ah! Mimì,  
mia breve gioventù.]

MARCELLO  
[Io non so come sia  
che il mio pennello lavori  
e impasti colori contro voglia mia.  
Se pingere mi piace  
o cieli o terre  
o inverni o primavera,  
egli mi traccia due pupille nere  
e una bocca procace,  
e n' esce di Musetta il viso ancor...]

RODOLFO  
[E tu, cuffietta lieve,  
che sotto il guancial partendo  
ascose, tutta sai  
la nostra felicità,

RODOLFO  
This pen is terrible!

MARCELLO  
So is this brush!

RODOLFO  
[O Mimì, you won't return!  
O lovely days! Those tiny hands,  
those sweet-smelling locks,  
that snowy neck! Ah! Mimì!  
My short-lived youth.]

MARCELLO  
[I don't understand how my brush  
works and mixes colours  
to spite me.  
Whether I want to paint  
earth or sky, spring  
or winter, the brush  
outlines two dark eyes  
and inviting lips,  
and Musetta's face appears...]

RODOLFO  
[And you, little pink bonnet  
that she hid under the pillow  
as she left, you know  
all of our joy.

vien sul mio cor,  
sul mio cor morto,  
poiché è morto amor.]

MARCELLO  
[E n' esce di Musetta il viso  
tutto vezzi e tutto frode.  
Musetta intanto gode  
e il mio cuor vile  
la chiama ed aspetta.]

RODOLFO  
[11] Che ora sia?

MARCELLO  
L'ora del pranzo...  
Di ieri.

RODOLFO  
E Schaunard non torna.  
(Schaunard entra e posa quattro  
pagnotte sulla tavola.  
Colline è con lui.)

SCHAUNARD  
Eccoci.

RODOLFO e MARCELLO  
Ebbene?

MARCELLO  
Ebben? Del pan?

Come to my heart,  
my heart that died  
when our love died.]

MARCELLO  
[Her face appears,  
so lovely and so false.  
Meanwhile Musetta is happy  
and my cowardly heart  
calls her, and waits for her.]

RODOLFO  
What time is it?

MARCELLO  
It's time for dinner...  
Yesterday's dinner.

RODOLFO  
And Schaunard's not back.  
(Schaunard comes in and sets four  
rolls on the table.  
Colline is with him.)

SCHAUNARD  
Here we are.

RODOLFO and MARCELLO  
Well?

MARCELLO  
Well? Just bread?



**COLLINE**

È un piatto degno di Demostene:  
un'aringa...

**SCHAUNARD**

...salata.

**COLLINE**

Il pranzo è in tavola.  
(Si seggono.)

**MARCELLO**

Questa è cuccagna  
da Berlingaccio.

**SCHAUNARD**

(Mette la bottiglia d'acqua nel cappello  
di Colline.) Ora lo sciampagna  
mettiamo in ghiaccio.

**RODOLFO**

Scelga, o Barone,  
trota o salmone?

**MARCELLO**

Duca, una lingua  
di pappagallo?

**SCHAUNARD**

Grazie, m'impingua,  
stasera ho un ballo.

**COLLINE**

A dish worthy of Demosthenes:  
A herring...

**SCHAUNARD**

...salted.

**COLLINE**

Dinner's on the table.  
(They sit down.)

**MARCELLO**

This is like a feast day  
in wonderland.

**SCHAUNARD**

(puts the water-bottle in Colline's hat)  
Now let's put  
the champagne on ice.

**RODOLFO**

Which do you choose, Baron,  
salmon or trout?

**MARCELLO**

Well, Duke, how about  
some parrot-tongue?

**SCHAUNARD**

Thanks, but it's fattening.  
I must dance this evening.

(Colline si alza.)

**RODOLFO**

Già sazio?

**COLLINE**

Ho fretta.

Il Re m'aspetta.

**MARCELLO**

C'è qualche trama?

**RODOLFO, MARCELLO, SCHAUNARD**

Qualche mister?

**COLLINE**

Il Re mi chiama  
al ministero.

**MARCELLO, RODOLFO, SCHAUNARD**

Bene!

**COLLINE**

Però vedrò...Guizot!

**SCHAUNARD**

Porgimi il nappo.

**MARCELLO**

Sì, bevi. Io pappo.

(Colline gets up.)

**RODOLFO**

Full already?

**COLLINE**

I'm in a hurry.

The King is waiting for me.

**MARCELLO**

Is there some plot?

**RODOLFO, MARCELLO, SCHAUNARD**

Some mystery?

**COLLINE**

The King has asked me  
to join his Cabinet.

**MARCELLO, RODOLFO, SCHAUNARD**

Fine!

**COLLINE**

So...I'll see Guizot!

**SCHAUNARD**

Pass me the goblet.

**MARCELLO**

Here. Drink. I'll eat.

SCHAUNARD

Mi sia permesso –  
al nobile consesso...

RODOLFO e MARCELLO

Basta.

MARCELLO

Fiacco!

COLLINE

Che decotto!

MARCELLO

Leva il tacco.

COLLINE

Dammi il gotto.

SCHAUNARD

M'ispira irresistibile  
l'estro della romanza...

GLI ALTRI

No!

SCHAUNARD

Azione coreografica allora?

GLI ALTRI

Si.

SCHAUNARD

By the leave...  
of this noble company...

RODOLFO and MARCELLO

Enough!

MARCELLO

Weakling!

COLLINE

What a concoction!

MARCELLO

Get out of here!

COLLINE

The goblet, please!

SCHAUNARD

I'm irresistibly inspired  
by the Muse of poetry...

THE OTHERS

No!

SCHAUNARD

Something choreographic then?

THE OTHERS

Yes.

SCHAUNARD

La danza con musica vocale!

COLLINE

Si sgombrino le sale.

[12] Gavotta.

MARCELLO

Minuetto.

RODOLFO

Pavanella.

SCHAUNARD

Fandango.

COLLINE

Propongo la quadriglia.

RODOLFO

Mano alle dame.

COLLINE

Io detto.

SCHAUNARD

La lera la lera la!

RODOLFO

(galante a Marcello)  
Vezzosa damigella...

SCHAUNARD

Dance with vocal accompaniment!

COLLINE

Let the hall be cleared.

A gavotte.

MARCELLO

Minuet.

RODOLFO

Pavane.

SCHAUNARD

Fandango.

COLLINE

I suggest the quadrille.

RODOLFO

Take your lady's arm.

COLLINE

I'll call the figures.

SCHAUNARD

La lera la lera la!

RODOLFO

(gallantly, to Marcello)  
Lovely maiden...

MARCELLO

Rispetti la modestia.  
La prego.

COLLINE

Balancez.

SCHAUNARD

Prima c'è il Rond.

COLLINE

No, bestia.

SCHAUNARD

Che modi da lacchè!

COLLINE

Se non erro lei m'oltraggia.  
Snudi il ferro.

SCHAUNARD

Pronti. Assaggia.  
Il tuo sangue voglio ber.  
(Colline ha preso le molle, Schaunard  
la paletta. Si battono mentre gli altri  
cantano.)

COLLINE

Un di noi qui si sbudella.

MARCELLO

Please, sir,  
respect my modesty.

COLLINE

Balancez.

SCHAUNARD

The Rond comes first.

COLLINE

No, damn it.

SCHAUNARD

What boorish manners!

COLLINE

Your provoking me, I believe.  
Draw your sword.

SCHAUNARD

Ready. Lay on.  
I'll drink your blood.  
(Colline takes the fire-tongs and  
Schaunard the poker. They fight as the  
others sing.)

COLLINE

One of us will be run through!

SCHAUNARD

Apprestate una barella.

COLLINE

Apprestate un cimiter.

RODOLFO e MARCELLO

Mentre incalza la tenzone  
gira e balza Rigodone.  
(Entra Musetta.)

MARCELLO

[13] Musetta!

MUSETTA

C'è Mimì...c'è Mimì  
che mi segue e che sta male.

RODOLFO

Ov'è?

MUSETTA

Nel far le scale  
più non si resse.

RODOLFO

Ah!

(Rodolfo si precipita verso Mimì,  
seduta sull'ultimo gradino. Poi la  
portano nella stanza e la stendono  
sul letto.)

SCHAUNARD

Have a stretcher ready!

COLLINE

And a graveyard too!

RODOLFO and MARCELLO

While the battle rages,  
the dancers circle and leap.  
(Musetta enters.)

MARCELLO

Musetta!

MUSETTA

Mimì's here...she's coming  
and she's ill.

RODOLFO

Where is she?

MUSETTA

She couldn't find strength  
to climb all the stairs.

RODOLFO

Ah!

(Rodolfo hastens out to Mimì, who  
is seated on the last step. Then they  
carry her into the room and place her  
on the bed.)

SCHAUNARD

Noi accostiamo quel lettuccio.

RODOLFO

Là. Da bere.

MIMÌ

Rodolfo.

RODOLFO

Zitta. Riposa.

MIMÌ

O mio Rodolfo,  
mi vuoi qui con te?

RODOLFO

Ah, mia Mimì!  
Sempre, sempre!

MUSETTA

(agli altri, piano)  
Intesi dire che Mimì, fuggita  
dal Viscontino, era in fin di vita.  
Dove stia? Cerca, cerca...la veggio  
passar per via,  
trascinandosi a stento.  
Mi dice, "Più non reggo...  
Muio, lo sento...  
Voglio morir con lui...  
Forse m'aspetta... "

SCHAUNARD

We'll move the bed closer.

RODOLFO

Here. Something to drink.

MIMÌ

Rodolfo.

RODOLFO

Rest now. Don't speak.

MIMÌ

O my Rodolfo!  
You want me here with you?

RODOLFO

Ah! My Mimì!  
Always, always!

MUSETTA

(aside, to the others)  
I heard Mimì had fled  
from the Viscount and was dying.  
Where was she? I sought her...  
Just now I saw her in the street  
stumbling along. She said:  
"I can't last long.  
I know I'm dying...  
But I want to die with him...  
Perhaps he's waiting for me... "

MARCELLO

Sst!

MIMÌ

Mi sento assai meglio...

MUSETTA

"...M'accompagni, Musetta?"

MIMÌ

Lascia ch'io guardi intorno.  
Ah, come si sta bene qui.  
Si rinasce, si rinasce...  
Ancor sento la vita qui...  
No, tu non mi lasci più...

RODOLFO

Benedetta bocca,  
tu ancor mi parli.

MUSETTA

Che ci avete in casa?

MARCELLO

Nulla.

MUSETTA

Non caffè? Non vino?

MARCELLO

Nulla. Ah! Miseria.

MARCELLO

Sh!

MIMÌ

I feel much better...

MUSETTA

"...Please take me, Musetta?"

MIMÌ

Let me look around.  
How wonderful it is here.  
I'll recover... I will...  
I feel life here again.  
You won't leave me ever...

RODOLFO

Beloved lips,  
you speak to me again.

MUSETTA

What is there in the house?

MARCELLO

Nothing.

MUSETTA

No coffee? No wine?

MARCELLO

Nothing. Poverty!

**SCHAUNARD**

Fra mezz'ora è morta!

**MIMÌ**

Ho tanto freddo.

Se avessi un manicotto!

Queste mie mani riscaldare  
non si potranno mai?

**RODOLFO**

Qui. Nelle mie. Taci.

Il parlar ti stanca.

**MIMÌ**

Ho un po' di tosse.

Ci sono avvezza.

Buon giorno, Marcello,  
Schaunard, Colline, buon giorno.

Tutti qui, tutti qui  
sorridenti a Mimì.

**RODOLFO**

Non parlar, non parlar.

**MIMÌ**

Parlo pian. Non temere.

Marcello, date retta:

è assai buona Musetta.

**SCHAUNARD**

She'll be dead within half an hour!

**MIMÌ**

I'm so cold.

If I had a muff!

Won't these hands of mine  
ever be warm?

**RODOLFO**

Here. In mine. Don't speak.

You'll tire yourself.

**MIMÌ**

It's just a little cough.

I'm used to it.

Hello, Marcello,  
Schaunard, Colline...

All of you are here,  
smiling at Mimì.

**RODOLFO**

Don't speak, don't...

**MIMÌ**

I'll speak softly. Don't fear.

Marcello, believe me –

Musetta is so good.

**MARCELLO**

(porge la mano a Musetta)

Lo so. Lo so.

**MUSETTA**

(dà gli orecchini a Marcello)

A te, vendi, riporta  
qualche cordial.

Manda un dottore!

**RODOLFO**

Riposa.

**MIMÌ**

Tu non mi lasci?

**RODOLFO**

No, no!

**MUSETTA**

Ascolta!

Forse è l'ultima volta  
che ha espresso un desiderio,  
poveretta! Pel manicotto  
io vo. Con te verrò.

**MARCELLO**

Sei buona, o mia Musetta.

(Escono Musetta e Marcello.)

**COLLINE**

(levandosi il pastrano)

**MARCELLO**

(holds Musetta's hand)

I know. I know.

**MUSETTA**

(gives her earrings to Marcello)

Here. Sell them. Bring  
back some cordial  
and send the doctor!

**RODOLFO**

Rest now!

**MIMÌ**

You won't leave me?

**RODOLFO**

No! No!

**MUSETTA**

Listen!

Perhaps it's the poor thing's  
last request.  
I'll get the muff.  
I'm coming with you.

**MARCELLO**

How good you are, Musetta.

(Marcello and Musetta go out.)

**COLLINE**

(taking off his greatcoat)

**[14]** Vecchia zimarra, senti,  
lo resto al pian, tu ascendere  
Il sacro monte or devi.  
Le mie grazie ricevi.  
Mai non curvasti il logoro  
dorso ai ricchi ed ai potenti.  
Passar nelle tue tasche  
come in antri tranquilli  
filosofi e poeti.  
Ora che i giorni lieti  
fuggir, ti dico addio,  
fedele amico mio. Addio.  
(Mette l'involto sotto il braccio, poi dice  
sottovoce a Schaunard:)  
Schaunard, ognuno per diversa via  
mettiamo insieme due atti di pietà;  
io..questo!... E tu...  
lasciali soli là...

**SCHAUNARD**

Filosofo, ragioni!  
È ver...Vo via!  
(Escono.)

**MIMÌ**

**[15]** Sono andati? Fingevo di dormire  
perché volli con te sola restare.  
Ho tante cose che ti voglio dire,

Listen, my venerable coat,  
I'm staying behind, you'll  
go on to greater heights.  
I give you my thanks.  
You never bowed your worn back  
to the rich or powerful.  
You held in your pockets  
poets and philosophers  
as if in tranquil grottoes...  
Now that those happy times  
have fled, I bid you farewell,  
faithful old friend. Farewell.  
(He puts the bundle under his arm,  
then whispers to Schaunard:)  
Schaunard, each separately,  
let's combine two kindly acts;  
mine is this...and you...  
leave the two of them alone.

**SCHAUNARD**

Philosopher, you're right!  
I'll go along.  
(They leave.)

**MIMÌ**

Have they gone? I pretended to sleep  
because I wanted to be alone with you.  
I've so many things to tell you,

o una sola ma grande come il mare,  
come il mare profonda ed infinita...  
Sei il mio amor...e tutta la mia vita.

**RODOLFO**

Ah Mimì, mia bella Mimì!

**MIMÌ**

Son bella ancora?

**RODOLFO**

Bella come un'aurora.

**MIMÌ**

Hai sbagliato il raffronto.  
Volevi dir: bella  
come un tramonto.  
"Mi chiamano Mimì...  
il perché non so."

**RODOLFO**

Tornò al nido la rondine  
e cinguetta.  
(Leva la cuffietta di dove l'aveva  
riposta in sul cuore.)

**MIMÌ**

La mia cuffietta!  
La mia cuffietta!  
Ah! te lo rammenti  
quando sono entrata

or just one thing – huge as the sea,  
deep and infinite as the sea. ..  
I love you...you're all my life.

**RODOLFO**

Ah! my beautiful Mimì!

**MIMÌ**

Am I beautiful still?

**RODOLFO**

Beautiful as the dawn.

**MIMÌ**

You've mistaken the image:  
you should have said,  
beautiful as the sunset.  
"They call me Mimì...  
but I don't know why."

**RODOLFO**

The swallow has come back  
to her nest to twitter.  
(He takes the bonnet from its place  
over his heart.)

**MIMÌ**

My bonnet!  
My bonnet!  
Ah! do you remember  
when I came in here

la prima volta là?

RODOLFO

Se lo rammento!

MIMÌ

Il lume s'era spento.

RODOLFO

Eri tanto turbata.

Poi smarristi la chiave...

MIMÌ

E a cercarla tastoni ti sei messo!

RODOLFO

E cerca, cerca...

MIMÌ

Mio bel signorino,  
posso ben dirlo adesso,  
lei la trovò assai presto.

RODOLFO

Aiutavo il destino.

MIMÌ

Era buio e il mio rossor  
non si vedeva...  
"Che gelida manina...  
Se la lasci riscaldar... "

the first time?

RODOLFO

Do I remember!

MIMÌ

The light had gone out.

RODOLFO

You were so upset.

Then you lost your key...

MIMÌ

And you knelt to hunt for it!

RODOLFO

I searched and searched...

MIMÌ

My dear sir,  
now I can tell you:  
you found it quick enough.

RODOLFO

I was helping Fate.

MIMÌ

It was dark. You couldn't  
see me blushing.  
"How cold your little hand is...  
Let me warm it for you..."

Era buio e la man  
tu mi prendevi...

(Mimì è presa da uno spasimo  
di soffocazione.)

RODOLFO

Oh Dio! Mimì!

(Schaunard rientra in quel momento.)

SCHAUNARD

[16] Che avvien?

MIMÌ

Nulla. Sto bene.

RODOLFO

Zitta. Per carità.

MIMÌ

Si, si, perdona.  
Or sarò buona.

(Tornano Marcello e Musetta, poi  
Colline. Musetta pone un lume sulla  
tavola.)

MUSETTA

Dorme?

RODOLFO

Riposa.

It was dark. You took  
my hand in yours...

(Mimì has another spasm, a fit  
of choking.)

RODOLFO

Good God! Mimì!

(Schaunard enters at that moment.)

SCHAUNARD

What's wrong?

MIMÌ

Nothing. I'm fine.

RODOLFO

Please...don't talk.

MIMÌ

Yes, yes forgive me.  
Now I'll be good.

(Marcello and Musetta come back,  
then Colline. Musetta sets a candle on  
the table.)

MUSETTA

Is she sleeping?

RODOLFO

She's resting.

MARCELLO

Ho veduto il dottore.  
Verrà. Gli ho fatto fretta.  
Ecco il cordial.

MIMÌ

Chi parla?

MUSETTA

(porgendo il manicotto)  
Io, Musetta.

MIMÌ

O come è bello e morbido!  
Non più, non più, le mani  
allividite. Il tepore le abbellirà.  
(a Rodolfo)  
Sei tu che me lo doni?

MUSETTA

Sì.

MIMÌ

Tu! Spensierato!  
Grazie. Ma costerà.  
Piangi? Sto bene.  
Pianger così perché?  
Qui, amor...sempre con te!  
Le mani...al caldo... e dormire.  
(Silenzio.)

MARCELLO

I saw the doctor.  
He's coming. I made him hurry.  
Here's the cordial.

MIMÌ

Who's speaking?

MUSETTA

(handing her the muff)  
Me. Musetta.

MIMÌ

Oh, how lovely and soft it is.  
No more, no more...my hands all  
ugly and cold...The warmth will  
heal them.  
(to Rodolfo) Did you give it to me?

MUSETTA

Yes, he did.

MIMÌ

You spendthrift!  
Thank you...but the cost...  
You're crying? I'm well.  
Why are you crying like this?  
Here, beloved...with you always!  
My hands...the warmth...to sleep.  
(Silence.)

RODOLFO

[17] Che ha detto il medico?

MARCELLO

Verrà.

MUSETTA

(pregando)  
Madonna benedetta,  
fate la grazia a questa poveretta  
che non debba morire.  
(interrompendosi, a Marcello)  
Qui ci vuole un riparo  
perché la fiamma sventola.  
(Marcello mette un libro sulla tavola  
da paravento al lume.)  
Così.  
E che possa guarire.  
Madonna santa, io sono  
indegna di perdono,  
mentre invece Mimì  
è un angelo del cielo.

RODOLFO

Io spero ancora. Vi pare  
che sia grave?

MUSETTA

Non credo.

RODOLFO

What did the doctor say?

MARCELLO

He's coming.

MUSETTA

(praying)  
Oh blessed Mother,  
be merciful to this poor child  
who doesn't deserve to die.  
(breaking off, to Marcello)  
We need a screen here;  
the candle's flickering.  
(Marcello sets a book on the table  
which acts as a screen.)  
That's better.  
Let her get well,  
Holy Mother, I know  
I'm unworthy of forgiveness,  
but Mimì is an angel  
come down from heaven.

RODOLFO

I still have hope.  
You think it's serious?

MUSETTA

I don't think so.



(Schaunard s'avvicina al letto.)

**SCHAUNARD**

(piano a Marcello)  
Marcello, è spirata.

**COLLINE**

(entra e dà del danaro a Musetta)  
Musetta, a voi.  
Come va?

**RODOLFO**

Vedi, è tranquilla.  
(Rodolfo si accorge dello strano  
contegno degli altri.)  
Che vuol dire?  
Quell'andare e venire...  
Quel guardarmi così?...

**MARCELLO**

Coraggio.  
(Rodolfo accorre al lettuccio.)

**RODOLFO**

Mimi!...Mimi!...Mimi!...

**FINE**

(Schaunard approaches the bed.)

**SCHAUNARD**

(softly to Marcello)  
Marcello, she's dead.

**COLLINE**

(enters, and gives money to Musetta)  
Here, Musetta.  
How is she?

**RODOLFO**

You see, she's resting.  
(Rodolfo becomes aware of the  
strange expression of the others.)  
What does this mean?  
This going back and forth?  
Why are you looking at me like this?

**MARCELLO**

Courage.  
(Rodolfo runs over to the bed.)

**RODOLFO**

Mimi! Mimi! Mimi!

**THE END**

# BIOGRAPHIES

**IRISH NATIONAL OPERA**

**SERGIO ALAPONT** CONDUCTOR

**CELINE BYRNE** SOPRANO

**ANNA DEVIN** SOPRANO

**MERŪNAS VITULSKIS** TENOR

**DAVID BIZIC** BARITONE

**BEN McATEER** BARITONE

**JOHN MOLLOY** BASS

**EDDIE WADE** BARITONE

**FEARGHAL CURTIS** TENOR

**DAVID HOWES** BASS-BARITONE

**RORY DUNNE** BASS-BARITONE

# IRISH NATIONAL OPERA

Irish National Opera is Ireland's newest and most enterprising opera company. It champions Irish creativity in its casting, its choice of creative teams and in its commitment to the presentation of new operas.

The company has performed large-scale productions of works from the great operatic canon by Mozart, Verdi, Puccini and Rossini in the Gaiety and Bord Gáis Energy theatres in Dublin, the National Opera House in Wexford and Cork Opera House. It has also taken touring productions of works by Thomas Adès, Offenbach, Gluck and Vivaldi — the first ever production of a Vivaldi opera in Ireland — to venues in all parts of the country.

INO was formed in January 2018 through the merger of two award-winning companies, Opera Theatre Company and Wide Open Opera. The two companies joined forces

in 2017 in response to an Arts Council initiative, and have delivered Ireland its first ever truly national opera company. In its first 24 months of operation Irish National Opera produced 72 performances of 14 different operas in 24 Irish venues, and its long-term target is to visit over 20 Irish venues annually.

INO is committed to taking Irish opera productions abroad. Its FEDORA-Generali Prize winning production of Donnacha Dennehy and Enda Walsh's *The Second Violinist*, a co-production with Landmark Productions, has been seen in Galway, Dublin, London and Amsterdam.

INO's *20 Shots of Opera*, 20 short operas that were conceived, composed, recorded and filmed in just six months, showcase the breadth and depth of Irish operatic talent. The project was praised in *The Wall*

Street Journal as "an exhilarating jaunt through up-to-the-minute creativity" and is available to watch online on [irishnationalopera.ie](http://irishnationalopera.ie) and on [operavision.eu](http://operavision.eu). Also available to view online is Mozart's *Seraglio* mini-series, Rossini's *The Barber of Seville*, Handel's *Acis and Galatea* and the company's inaugural Gala Concert *The Big Bang!*. In addition to livestreamed and on-demand offerings, the company responded to restrictions on indoor audiences by presenting work 'Beyond the stage'. This includes site-specific outdoor performances of Strauss's *Elektra* in Kilkenny Arts Festival, street-art operas, outdoor film screenings of Maxwell Davies' *The Lighthouse* in iconic locations including Hook Head Wexford, Valentia Island and Fanad Head, a film of Gerald Barry's *Alice's Adventures Under Ground*, which was streamed jointly by INO and the Royal Opera House, and creating the first virtual reality community opera *Out of the Ordinary*, which won the FEDORA Digital Prize in June 2021.

The **ABL Aviation Opera Studio** provides a platform for emerging opera artists in several disciplines. Studio members gave the much-praised world premiere of Evangelia Rigaki's *This Hostel Life* in the crypt of Dublin's Christ Church Cathedral in 2019, and they also presented the free, introductory show, *The Deadly World of Opera*, as part of Dublin City Council's MusicTown festival.

INO is a member of Opera Europa, FEDORA, and is an Operavision partner.

Funded by the Arts Council

[www.irishnationalopera.ie](http://www.irishnationalopera.ie)





### **SERGIO ALAPONT CONDUCTOR**

Spanish-born Sergio Alapont is noted for his passionate and inspirational conducting. He divides his work evenly between symphonic and operatic and enjoys a successful career in concert and in the opera house. Orchestras he has conducted include Orquesta Sinfónica de Barcelona i Nacional de Catalunya, Bilbao Symphony, Copenhagen Philharmonic, Orquesta Sinfónica de Galicia, Orquesta

Sinfónica de Castilla y León, Orquesta de València, Orquesta Ciudad de Granada, Orchestra della Toscana, Orchestra I Pomeriggi Musicali, Orchestra Sinfonica Nazionale della RAI and Royal Scottish National Orchestra. Other recent highlights include Lehár's *The Merry Widow* at Fondazione Arena di Verona, Mozart's *Idomeneo* at Opéra national du Rhin in Strasbourg, Mascagni's *Cavalleria rusticana* at the Illica Festival, Bellini's *Norma* in Ferrara and Treviso, Rossini's *Il barbiere di Siviglia* at Den Norske Opera in Oslo, Verdi's *Attila* at Teatro Massimo Bellini of Catania, Cagnoni's *Don Bucefalo* at Wexford Festival Opera, Rota's *Il cappello di paglia di Firenze* at Teatro del Maggio Musicale Fiorentino and Wexford, Donizetti's *Poliuto* at Teatro Nacional de São Carlos of Lisbon, Martín y Soler's *Una cosa rara* at Palau de Les Arts in Valencia and Puccini's *La rondine* at Minnesota Opera. He studied in Valencia, Madrid and Munich before continuing his training with Donato Renzetti at the

Conservatory of Music in Pescara. He also studied with Jorma Panula, Helmuth Rilling, Marco Armiliato, Semyon Bychkov and Antonio Pappano. He won the Best Conductor Award at the GBOscars in 2016 and *La bohème* was his INO debut.



### **CELINE BYRNE SOPRANO MIMI**

Celine Byrne, who won First Prize and gold medal at the Maria Callas International Grand Prix in Athens in 2007, is an INO Artistic Partner

and made her company debut in the title role of Puccini's *Madama Butterfly* in 2019. Recent performances include Magda in Puccini's *La rondine* (Minnesota Opera), *Madama Butterfly* (Staatstheater Kassel), Die Marschallin in Strauss's *Der Rosenkavalier* (Santiago), Marietta/Marie in Korngold's *Die tote Stadt* (RTÉ NSO), Donna Elvira in Mozart's *Don Giovanni* (Israeli Opera), the title role in Puccini's *Tosca* (Mikhailovsky Opera, St Petersburg), Liù in Puccini's *Turandot* (Oper Leipzig and Deutsche Oper am Rhein), Elisabeth in Verdi's *Don Carlo* (Deutsche Oper am Rhein) and Mimì in *La bohème* (Hamburg State Opera). She made her operatic debut as Mimì with Scottish Opera in 2010. She made her debut at the Royal Opera House, Covent Garden, in Dvořák's *Rusalka* in 2012, taking over the role at short notice. She returned to sing First Flower Maiden in Wagner's *Parsifal* followed by Micaëla in Bizet's *Carmen* and was due to perform Liù in *Turandot*. Engagements lost due to

the Covid-19 pandemic include her debut at the Opéra national de Paris, Mimì in *La bohème* with Opera Hong Kong and concert appearances in Bangkok with Marcello Alvarez and several concerts with José Carreras, with whom she performs regularly. Future engagements include Liù in *Turandot* (Oper im Steinbruch at St Margarethen), *Madama Butterfly* (Bregenz Festival) and Micaëla in *Carmen* (INO).



**ANNA DEVIN SOPRANO**  
**MUSETTA**

Irish soprano Anna Devin is widely admired for her “impeccable Baroque style” (*Bachtrack*), “vocal control...

artistry and musico- dramatic intelligence” (*Opera News*) and as “an ideal interpreter of Handel’s ‘sex-kitten’ roles” (*Opera magazine*).

The 2019–20 season saw her perform Almirena in Handel’s *Rinaldo* with Glyndebourne on Tour and Michal in Handel’s *Saul* in the Théâtre du Châtelet in Paris. She also sang Handel’s *Gloria* with the Bournemouth Symphony Orchestra and returned to Zurich Opera House for a gala concert of works by Zelenka with La Scintilla and Riccardo Minasi. House debuts in 2017–18 included Madrid’s Teatro Real (as Celia in Mozart’s *Lucio Silla*) and Händel-Festspiele Karlsruhe (in the title role of Handel’s *Semele*). She has also sung at the Royal Opera House, Covent Garden, La Scala, Milan, Welsh National Opera, Scottish Opera, Opera Collective Ireland, the Handel Festival in Göttingen, Early Opera Company and Mozartwoche Salzburg. Her appearance as Clotilde in Handel’s *Faramondo* for Brisbane

Baroque earned her the Best Supporting Singer in an Opera at the 2015 Helpmann Awards, Australia. Orchestras she has worked with include the Vienna Philharmonic, Hallé, RTÉ NSO, Ulster and Minnesota orchestras and Houston, Charlotte and Seattle symphonies. She has given masterclasses at the Royal Irish Academy of Music and coached at the Royal Academy Opera Course, London. In addition to her work on stage, she is an Ambassador for the British Dyslexia Association. She made her INO debut in 2019 as Pamina in Mozart’s *The Magic Flute*.

**MERŪNAS VITULSKIS TENOR**  
**RODOLFO**

Merūnas Vitulskis is considered one of the most charismatic and versatile Lithuanian singers of his generation. Recent and upcoming engagements include Pinkerton in Puccini’s *Madama Butterfly* (Lithuanian National Opera, Staatstheater Kassel, Opera North, Opéra de Lille, Ópera de



Oviedo), Alfredo in Verdi’s *La traviata* (Lithuanian National Opera, Teatro di San Carlo, Naples), Rodolfo in Puccini’s *La bohème*, Lensky in Tchaikovsky’s *Eugene Onegin* (Lithuanian National Opera), and Cavaradossi in Puccini’s *Tosca* (Vilnius City Opera). He has also appeared with ABAO Bilbao Opera, St Margarethen Summer Festival and Teatro Verdi, Trieste, as Alfredo; Theater Klagenfurt as Macduff in Verdi’s *Macbeth*; and Oper Graz and

Aalto Theater Essen as Rodolfo. He graduated from Kaunas Vaizganto high school where he had already begun to sing in the seventh grade, encouraged by music teacher Giedre Druskienės. He developed his musical skills at Gruodis Conservatory (2004–6) and continued his studies and graduated at the Music Academy with the vocal teacher Ohn Antanavicius. He has had great success in singing competitions, winning the first prize at the Stasys Baras Competition for Singers (2009), a diploma at the 19th international Societa Umanitaria Competition in Milan and the first prize at the Zenonas Paulauskas Competition for Young Singers. He sang his many of his major roles for the first time at the Lithuanian National Opera, where he worked as soloist from 2010, and he made his international operatic debut as Sir Hervey in Donizetti's *Anna Bolena* at St Moritz in Switzerland. He makes his INO debut in *La bohème*.



**DAVID BIZIC BARITONE  
MARCELLO**

Serbian baritone David Bizic studied at the opera studio of Israeli Opera and won second prize at the prestigious 2007 Plácido Domingo Operalia Competition. He made his debut at the Metropolitan Opera in New York in 2014, singing Albert in Massenet's *Werther* alongside Jonas Kaufmann and Sophie Koch, and reprised the role the following season. He also returned to New York as Marcello

in Puccini's *La bohème*, to Toulon as Belcore in Donizetti's *L'elisir d'amore*, sang Escamillo in Bizet's *Carmen* in Dijon and made his Italian debut in the same role at the Macareta Festival. He has also sung Sharpless in Puccini's *Madama Butterfly* in New York, the title role in Tchaikovsky's *Eugene Onegin* in Metz and Reims, Enrico in Donizetti's *Lucia di Lammermoor* in Toulon, Lescaut in Puccini's *Manon Lescaut* in Barcelona and Escamillo in *Carmen* in Tel-Aviv. Praised for his interpretation of Mozart, he has sung the title role in *Le nozze di Figaro* (Angers, Nantes, Strasbourg, Toulon, Monte Carlo, Bordeaux, Geneva, Gent), Publio in *La clemenza di Tito* (Avignon, Strasbourg, Montpellier), Masetto in *Don Giovanni* (Paris, Aix-en-Provence Festival, Madrid), Leporello in *Don Giovanni* (Toulouse, Rennes, Montpellier, Moscow, Berlin, Valencia, Paris, Los Angeles, Chicago, Vienna), the title role in *Don Giovanni* (Maribor, Rouen) and Il Conte Almaviva in *Le nozze di Figaro* (Saint-Étienne). Concert appearances

include Fauré's *Requiem*, Schubert's Mass in A-flat, Haydn's *Nelson Mass*, Falla's *La vida breve*, Beethoven's *Choral Symphony*, and Brahms's *Ein deutsches Requiem*. He makes his INO debut in *La bohème*.



**BEN MCATEER BARITONE  
SCHAUNARD**

Northern Irish baritone Ben McAteer is an alumnus of the National Opera Studio in London and the Guildhall School of Music & Drama. Before embarking on a musical career, he studied chemistry at the University of

St Andrews. Recent operatic highlights include Schaunard in Irish National Opera's concert performance of Puccini's *La bohème*, Eisenstein in Johann Strauss's *Die Fledermaus* for Northern Ireland Opera, Father in Humperdinck's *Hansel and Gretel* with INO and also for English National Opera at Regent's Park Open Air Theatre, Frank/Fritz in Korngold's *Die tote Stadt* in concert with the RTÉ National Symphony Orchestra, Count Almaviva in Mozart's *The Marriage of Figaro* for INO and Pangloss in Leonard Bernstein's *Candide* with the Xi'an Symphony Orchestra. A natural performer of the works of Gilbert & Sullivan, Ben has performed as the Earl of Mountararat in *Iolanthe* for ENO, Pooh-Bah in *The Mikado* with Lyric Opera Productions, and most recently as The Grand Inquisitor in *The Gondoliers* and King Paramount in *Utopia, Limited*, both for Scottish Opera. His discography includes the role of Jesus in Arthur Sullivan's oratorio *The Light of the World* and

Rupert Vernon in his operetta *Haddon Hall*, both recorded with the BBC Concert Orchestra. He also features on a new CD of rediscovered songs by Irish composer Ina Boyle.



**JOHN MOLLOY** BASS  
COLLINE

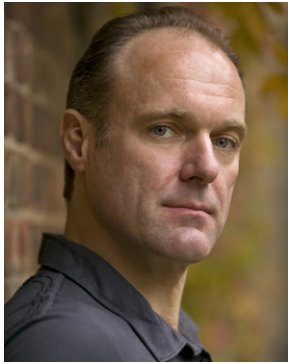
John Molloy is one of Ireland's leading basses and hails from Birr. He studied at the DIT Conservatory of Music and Drama, the Royal Northern College of Music in Manchester and the National Opera Studio in London.

He made his INO debut in 2018 as Antonio in Mozart's *The Marriage of Figaro* and in March 2021 performed Colline in Puccini's *La bohème*. Roles he has undertaken for Opera Theatre Company include Sparafucile in Verdi's *Rigoletto*, Trinity Moses in Weill's *Mahagonny*, the title role in Mozart's *The Marriage of Figaro*, Zuniga in Bizet's *Carmen*, and he also appeared in Stephen Deazley's children's opera *BUG OFF!!!* Other roles include Alidoro in Rossini's *La Cenerentola* (Scottish Opera), Guccio in Puccini's *Gianni Schicchi* (Royal Opera House, London), Masetto in Mozart's *Don Giovanni* (English National Opera), Arthur in Peter Maxwell Davies's *The Lighthouse* and the title role in Mozart's *The Marriage of Figaro* (Nationale Reisopera, Netherlands), Le Commandeur in Ambroise Thomas's *La cour de Célimène* (Wexford Festival Opera), Angelotti in Puccini's *Tosca*, Luka in Walton's *The Bear*, Banco in Verdi's *Macbeth* and Dulcamara

in Donizetti's *L'elisir d'amore* (OTC and Northern Ireland Opera), Raimondo in Donizetti's *Lucia di Lammermoor* (Opera Holland Park), Leporello in Mozart's *Don Giovanni*, Sarastro in Mozart's *Die Zauberflöte*, Bonze in Puccini's *Madama Butterfly* (Lyric Opera Productions), Snug in Britten's *A Midsummer Night's Dream* (Opera Ireland) and Henry Kissinger in John Adams's *Nixon in China* (Wide Open Opera). International concert repertoire includes Beethoven's *Missa solemnis*, Verdi's *Requiem*, Mendelssohn's *St Paul*, Haydn's *Creation*, Handel's *Messiah* and Stravinsky's *Renard*.

**EDDIE WADE** BARITONE  
BENOÎT, ALCINDORO

British baritone Eddie Wade studied in London at the Guildhall School of Music and Drama, and the National Opera Studio. He was awarded both First Prize and the Verdi/Wagner Prize at the National Mozart Competition in 1996, and in the same season



made his Royal Opera House debut as the Mandarin in Puccini's *Turandot*. His many varied roles with leading companies include Alcindoro in Puccini's *La bohème*, Peter in Humperdinck's *Hänsel und Gretel*, Baron Douphol in Verdi's *La traviata*, Fouquier-Tinville in Giordano's *Andrea Chénier* and Julio in Thomas Adès's *The Exterminating Angel* (Royal Opera House); Sharpless in Puccini's *Madama Butterfly* (Danish National

Opera); Prince Arjuna in Philip Glass's *Satyagraha*, Mereia/Lepidus in Detlev Glanert's *Caligula* (English National Opera); Monterone in Verdi's *Rigoletto*, Peter in *Hänsel und Gretel*, Sharpless in *Madama Butterfly*, Melot in Wagner's *Tristan und Isolde*, Marcello in Puccini's *La bohème*, Baron Douphol in *La traviata*, Sprecher in Mozart's *Die Zauberflöte*, Conte Almaviva in Mozart's *Le nozze di Figaro* and Stárek in Janáček's *Jenůfa* (Welsh National Opera); Sharpless in *Madama Butterfly*, the title role in Verdi's *Rigoletto*, and the Executioner in James MacMillan's *Inés de Castro* (Scottish Opera); Duclou in Leoncavallo's *Zazà* (Opera Holland Park); Sonora in Puccini's *La fanciulla del West* and Donald in Britten's *Billy Budd* (Opera North); Baron Douphol in *La traviata* (Glyndebourne Festival Opera and Glyndebourne on Tour). Conductors he has worked with include Charles Mackerras,

Mark Elder, Antonio Pappano, Esa-Pekka Salonen, Maurizio Benini, Carlo Rizzi, Philippe Auguin, Andris Nelsons, Jakub Hrůša and Mark Wigglesworth. He made his INO debut in *La bohème*.



#### FEARGHAL CURTIS TENOR PARPIGNOL

Fearghal is from Dublin and is a graduate of the DIT Conservatory of Music and Drama, Dublin, and the Royal Academy of Music, London.

He was an Associate Young Artist with Opera Theatre Company and is a previous bursary recipient of The International Opera Award. Operatic appearances include First Armed Man in Mozart's *Die Zauberflöte*, ensemble in Gluck's *Orfeo ed Euridice*, chorus in Donnacha Dennehy and Enda Walsh's *The Second Violinist*, Spalanzani in Offenbach's *Tales of Hoffmann*, Taoiseach in Robert O'Dwyer's *Eithne* (Taoiseach / Chorus), Acis in Handel's *Acis and Galatea*, Orpheus / Mercury in Offenbach's *Orpheus and the Underworld*, Prologue / Quint in Britten's *The Turn of the Screw*, the title role in Rameau's *Pygmalion*, Prunier in Puccini's *La Rondine*, Apollo / Spirit / Pastore in Monteverdi's *Orfeo*, Marco in Sullivan's *Gondoliers*, Georg in Marschner's *Der Vampyr*, and Box in Sullivan's *Cox and Box*. In concert he has performed works by Handel, Bach, Charpentier, Mendelssohn, Schumann, Monteverdi and Barber. Fearghal launched his first podcast series Let's Talk About The Arts in

2020 and he is now a part of Tall Tales Podcasts where he produces and creates diverse podcast content.



#### DAVID HOWES BASS-BARITONE DOGANIERE

David Howes is a bass-baritone from Limerick where he studied with Olive Cowpar. He then graduated with a Bachelor of Music at the DIT (now TUD) Conservatory of Music and Drama, Ireland. David now studies with Robert Dean, and for the 2021/2022 season is a member of the International Opera Studio at Oper Köln. He was a member of The ABL Aviation Opera Studio with Irish National Opera for

the 2020/2021 season, and is a graduate of the Wexford Factory at the Wexford Festival Opera, and the Young Artist Programme with Northern Ireland Opera. In opera, David recently performed Badger and Parson in Janáček's *The Cunning Little Vixen* for Longborough Festival Opera's Emerging Artist Programme. Other opera roles include: Doganiere in *La bohème* (INO), Robert Coleman's *The Colour Green*, 20 Shots of Opera, Count Ceprano in *Rigoletto* (Opera Theatre Company), Buff in *Der Schauspieldirektor* (INO), the title role in Hans Krasa's *Brundibar* (Killaloe Chamber Music Festival, Ireland), Prince Yamadori in *Madama Butterfly* and Marchese d'Obigny in *La Traviata* (Lyric Opera Productions), Figaro in *Le nozze di Figaro* (Zerere Arts Festival, Portugal), Sciarrone in *Tosca* (Wexford Festival Opera), Noye in *Noye's Fludde*, Father Truelove in *The Rake's Progress* and Quince in *A Midsummer Night's Dream*.



#### RORY DUNNE BASS-BARITONE SERGENTE

Dublin-based bass-baritone Rory Dunne first trained as an actor in the Bull Alley Theatre Training Company Dublin, before going on to the TU Dublin Conservatoire, where he received a First Class Honours BMus degree. In recent years he has been a member of Irish National Opera's ABL Aviation Opera Studio, the Wexford Factory (Wexford Festival Opera's professional development academy), and has been engaged as a company artist with Cork Opera House. He has recently won both a 2021 Blackwater Valley Opera Festival

Bursary Award, and a 2020 PwC Ireland and Wexford Festival Opera Emerging Young Artist bursary. He also won Navan Choral Festival's Young Opera Voice Competition in 2019, as well as competitions in Feis Ceoil, Sligo Feis Ceoil, Northern Ireland Opera's Glenarm Festival of Voice and several internal competitions in TU Dublin, including the Conservatoire's Gold Medal. His roles include the title role in Verdi's *Falstaff* (Wexford Factory/RTÉ), Valentine Greatrakes in Raymond Deane's *Vagabones* (Opera Collective Ireland), Colline in Puccini's *La bohème* (Lyric Opera Productions) and The Mikado in Gilbert & Sullivan's *The Mikado* (Cork Opera House), and covering Escamillo in Bizet's *Carmen* and Father in Humperdinck's *Hansel and Gretel* (Irish National Opera). He makes his INO stage debut as The Sergeant in *La bohème*.



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