(makes as if to go off, then turns to Tonio)

vesti-ve-pa-dro-ne.
Go dress yourself, my master!

E tu bat-ti la cas-sa, To-
And you, beat up your drum there, To-

(both go off behind the theatre)

Cario!

Canio

Re-ci-tar! Men-tre pre-so dal de-li-
To go on! When my head's whirling with mad-

rio non so piu quel che di-co e quel che fac-cio! Ep-pur e
ness, not knowing what I'm say-ing or what I'm do-ing! Yet I have
(angrily)
B. A. A. B. A. A. A. A.
a v: po... sfor- za- ti! Bah! sei tu for-se un uom?
got to force my- self! Pshaw! Can't you be a man?

(laughing bitterly)
Ah! Ah! Ah! Ah! Ah!

(taking his head in his hands in despair)

Arioso
Adagio \( \downarrow \frac{3}{4} \)
declamando con dolore

Ve-sti la giubba e la fae-cia in-fa-ri-na. La gen-te
Put on your smock now, smear your face with the pow-der. The peo-ple
paga é ridere vuole qua. E se Arlecchino tin-
pay you, and they must have their fun. If Harlequin your

vola Colombina, ridi, Pagliaccio... e gognun appa-
Col-urn-bine take from you, Laugh loud, Pagliaccio, And all will shout "Well

rua! Tra-mu-ta-in laz-zi lo spa-smq ed il pian-to;
done!" Change in-to laugh-ter your sigh-ing and weep-ing!
in una smorfia il singhiozzo el dolore. Ah!
Aye let grimes of sobbing play the part. Aye!

Laugh, O Pagliaccio!
For your love that is

franto! Laugh for the pain, that
ruin'd; Laughing for the pain, that now is

cor!

Lo stessimo movimento
cantabile con molta espressione

(moves slowly towards the theatre, weeping; reaching the curtain which opens on the