

# Opera Funtime

presents

PAGLIACC

BY RUGGERO LEONCAVALLO



## OPERA FUNTIME COLLECTION

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A YOUNG PERSON'S  
INTRODUCTION TO THE ARTS  
featuring the opera

# PAGLIACCI



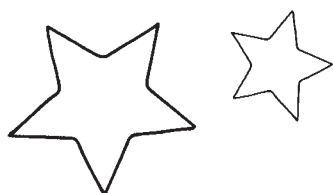
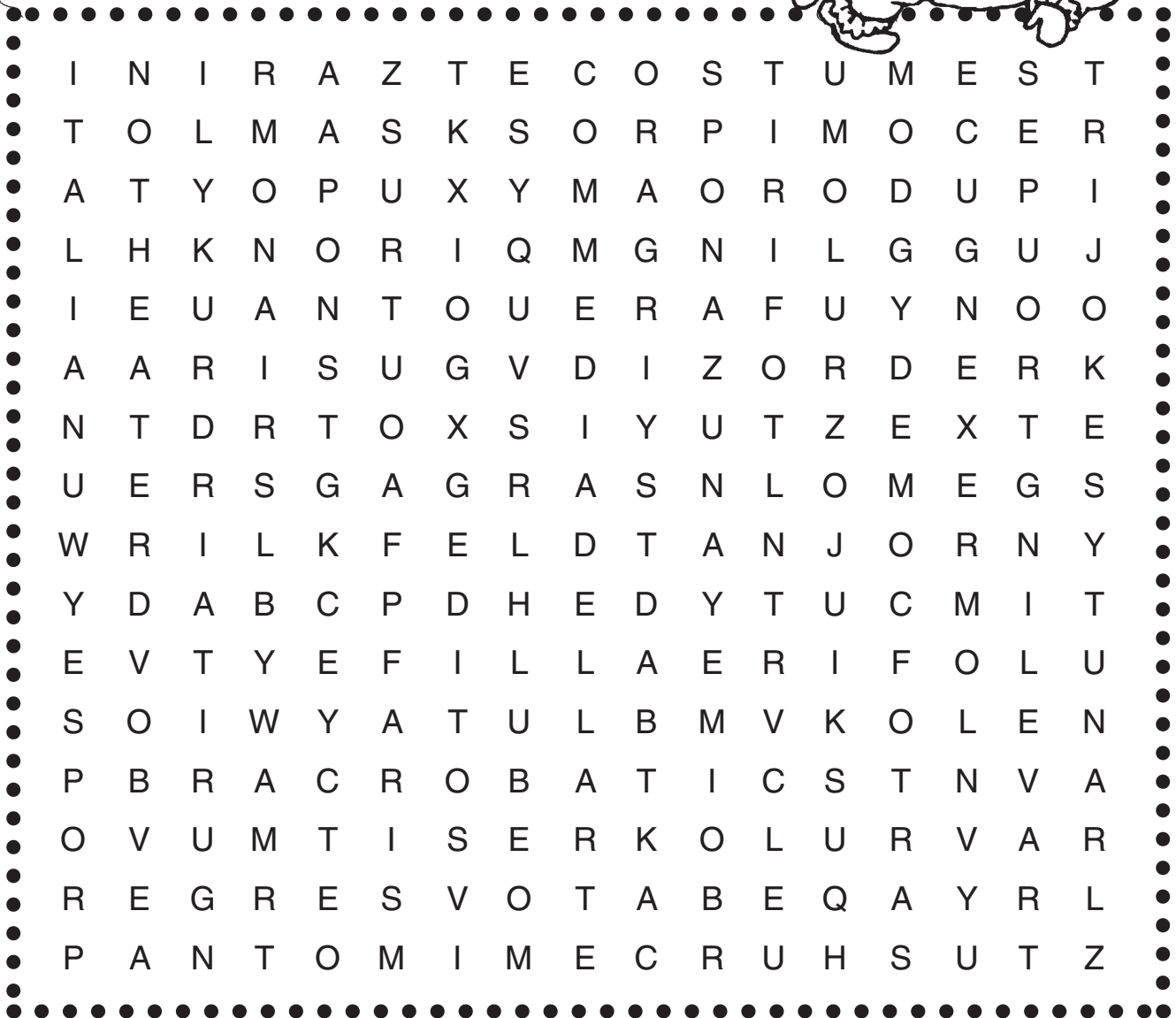
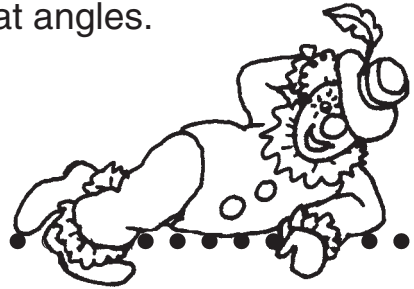
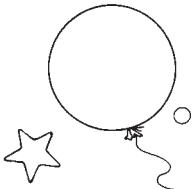
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**ILLUSTRATION AND LAYOUT:** Valerie Mydske

# COMMEDIA DELL'ARTE

**COMMEDIA DELL'ARTE** means "the art of comedy." It is **Italian theater** performed **outside** by small **traveling troupes** of actors and usually **free**. The shows are **improvisational**, which means there is no script. Each actor makes up his or her own lines. The actors wear **costumes** and **masks** and use **props**. Commedia dell'arte is **funny**. It uses **jokes, gags, pantomime, acrobatics** and **juggling**. The stories always deal with **real life** situations.

Find the words in bold letters to describe Commedia dell'arte in this word search. Words may be up or down, frontward or backwards or at angles.



# THE COMPOSER

RUGGERO LEONCAVALLO

(1857-1919)

Ruggero Leoncavallo was born in Naples, Italy. His father was a judge, and young Ruggero sometimes sat in his courtroom. One day he observed the trial of an actor who had murdered his unfaithful wife. Years later, this memory served as the story for *Pagliacci*.

How many words  
(of three letters or more)  
can you find in the  
composer's name?

**LEONCAVALLO**

(we found 68!)

He studied music at the Conservatory in Naples and attended literary classes in Bologna. For several years he survived by playing and singing in music halls all over the world. During an uprising in Egypt he escaped disguised as an Arab.

Leoncavallo adopted the Italian Verisimo style which meant the plots were about common people and their everyday lives. That is, it was realistic. Violence

and passion were all part of the opera. With his music and literary education he was unusual in that he both wrote and composed his operas.

For *Pagliacci* he wrote the words (libretto) and the music (score) in five months. The device of a "play within a play" was masterfully done. The première of *Pagliacci* (Milan, 1892) was conducted by Arturo Toscanini thus establishing *Pagliacci* as a great and memorable opera. Of the sixteen operas Leoncavallo wrote only *Pagliacci* is remembered.

What  
**FOOD**  
originated  
in Naples?

This opera story  
is called  
**"VERISIMO"**  
(vay-REE-see-mo)  
Can you guess  
what this  
**ITALIAN**  
word means?

# THE PROLOGUE

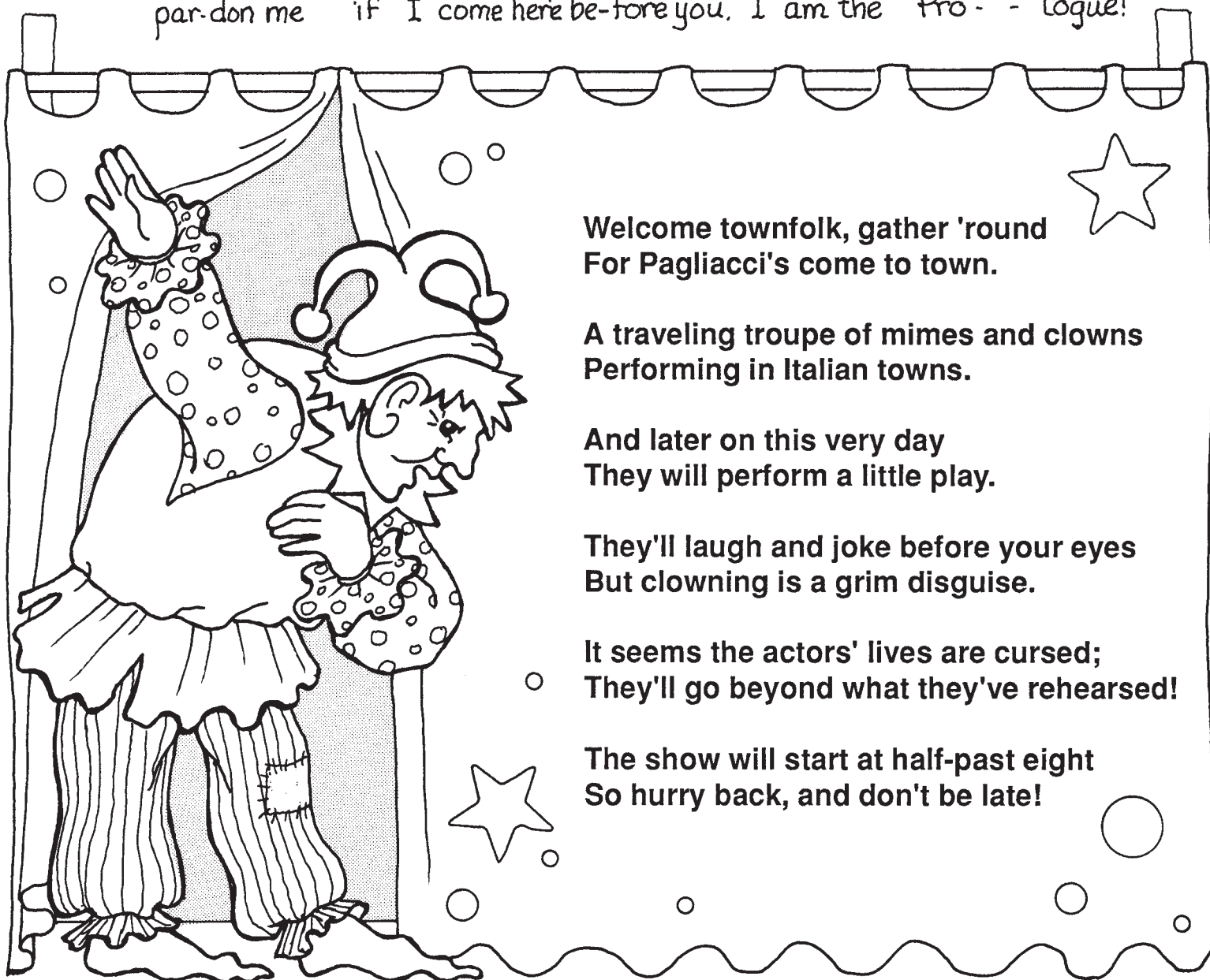
**TONIO** (steps in front of the curtain, bows to the audience)



Si - gno - re! ... Si - gno - ri! ... Scu -  
Dear la - dies and gen - tle - men, You'll



sa - te - mi se da sol mi pre - sen - to. Io so - no il pro - lo - go!  
par - don me if I come here be - fore you. I am the pro - - lo - gue!



Welcome townfolk, gather 'round  
For Pagliacci's come to town.

A traveling troupe of mimes and clowns  
Performing in Italian towns.

And later on this very day  
They will perform a little play.

They'll laugh and joke before your eyes  
But clowning is a grim disguise.

It seems the actors' lives are cursed;  
They'll go beyond what they've rehearsed!

The show will start at half-past eight  
So hurry back, and don't be late!

*The original language of an opera is usually that of the composer or of the country in which it is first performed. Look on page 24 for the meaning and pronunciation of Italian words.*

# WELCOME PAGLIACCI!

**BEPPE**

(enters stage right, playing the trumpet)



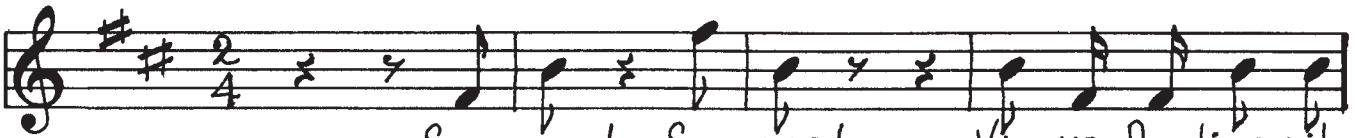
**CANIO**

(follows, beating the drum)



**VILLAGERS**

(run in from stage left)



Son qua! Son qua! Vi - va pag-liac-ci!  
They're here! They're here! Vi - va Pag-liac-ci!

**CANIO**



Dear la - dies and gen - tle-men, our show will be gi-ven



this ev-'ning at eight-thirty, this ev-'ning at eight - thirty!

**VILLAGERS**



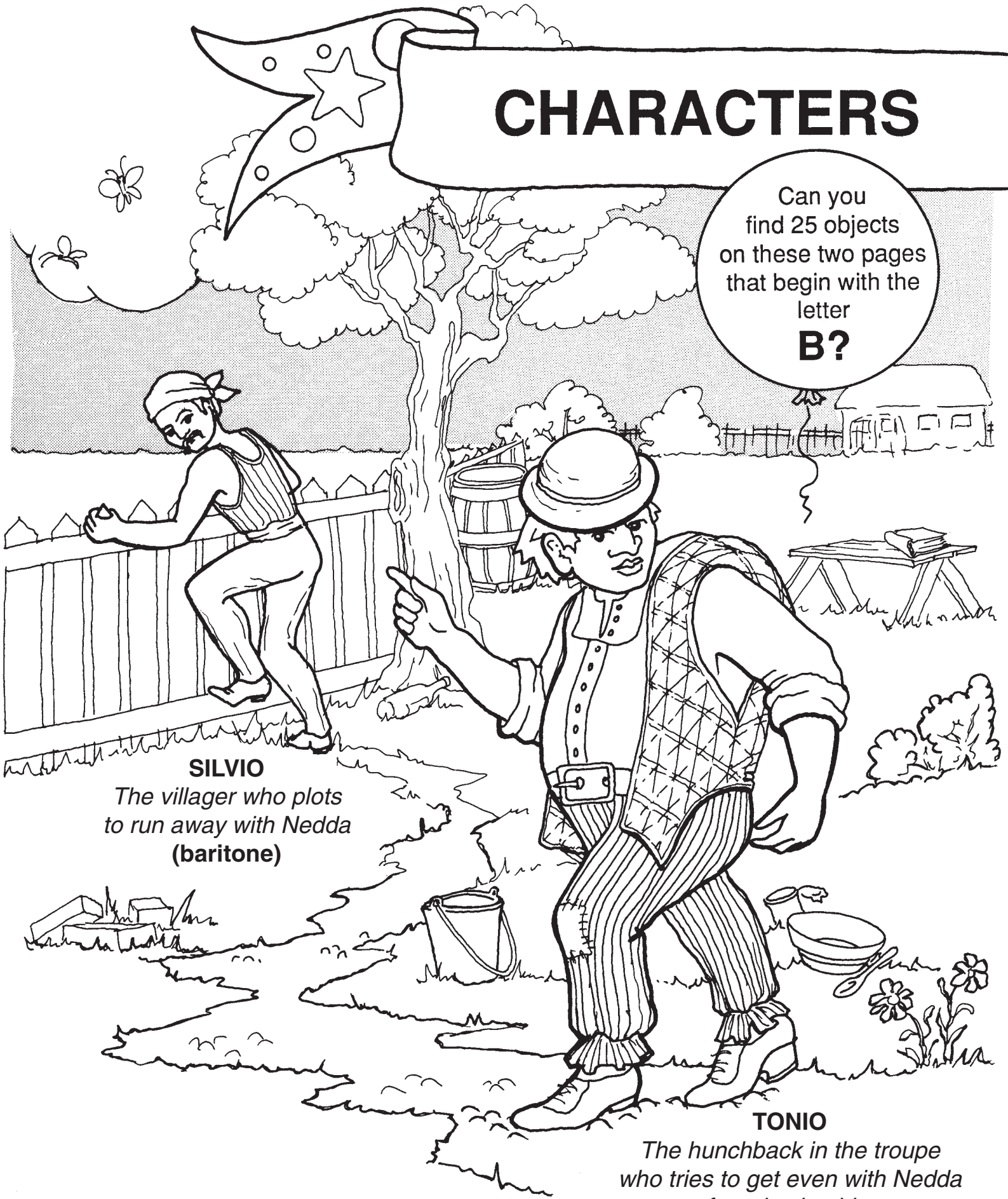
We'll come if you pro-mise us that you will be fun-ny!



to-night at eight-thir-ty . . . to-night at eight-thir-ty -

# CHARACTERS

Can you  
find 25 objects  
on these two pages  
that begin with the  
letter  
**B?**



## SILVIO

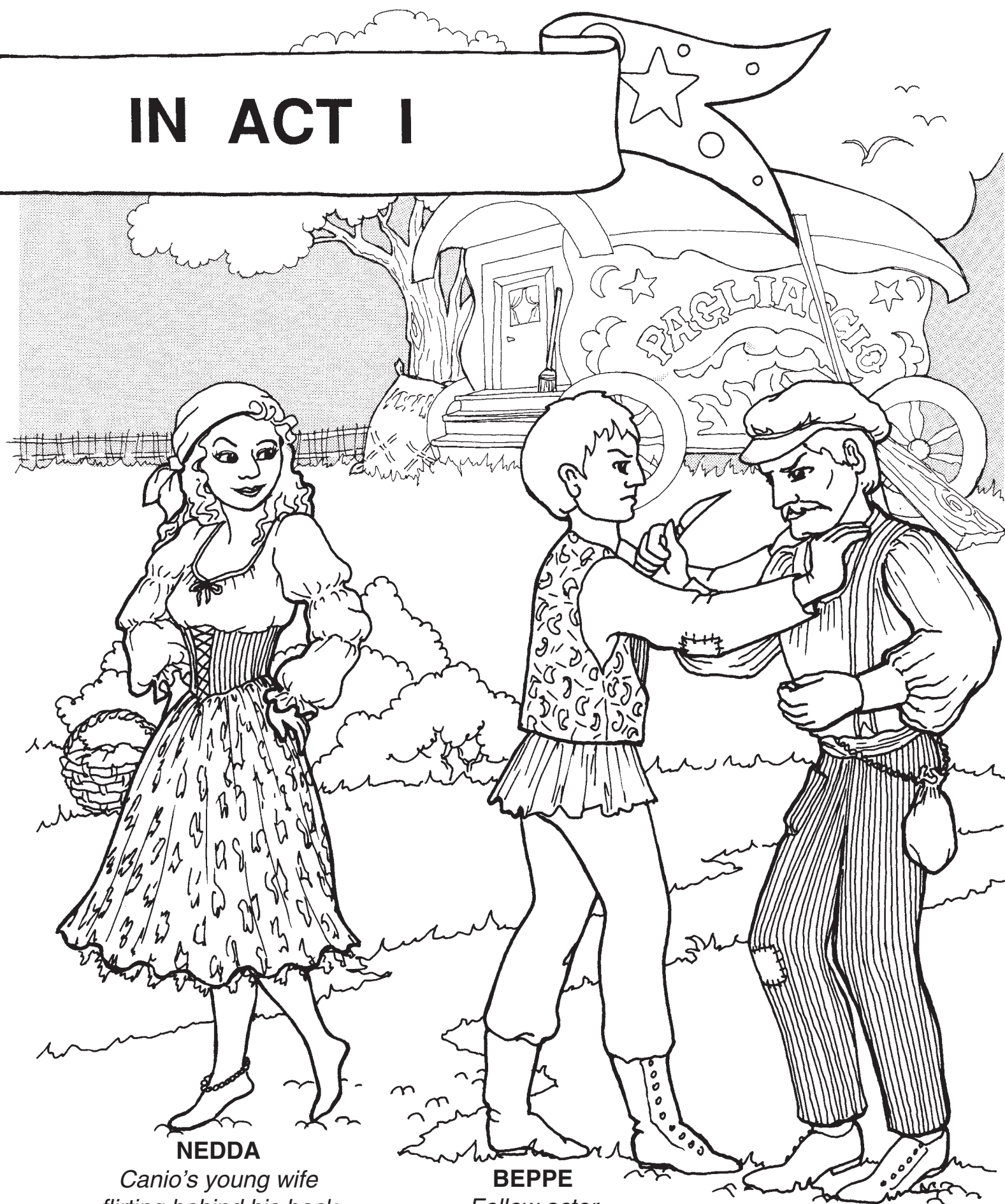
*The villager who plots  
to run away with Nedda  
(baritone)*

## TONIO

*The hunchback in the troupe  
who tries to get even with Nedda  
for rejecting him  
(baritone)*



# IN ACT I



**NEDDA**

*Canio's young wife  
flirting behind his back  
(soprano)*

**BEPPE**

*Fellow actor  
who tries to keep  
the peace  
(tenor)*

**CANIO**

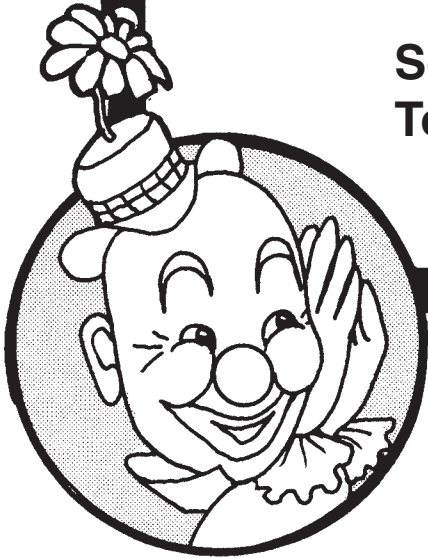
*Head of the troupe  
and Nedda's jealous husband  
(tenor)*

# ACT I

Poor Tonio loves the pretty flirt.  
When she rejects him he gets hurt.

“I’ll tell your husband what you’ve done  
And put an end to all your fun!”

So he tells Canio of her plan  
To leave him for another man.



## *Love Theme*

*(usually appears in the orchestral accompaniment)*

A musical score for the 'Love Theme' in 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic and a crescendo leading to *con passione*. The bass staff provides harmonic support with chords. The piece concludes with a decrescendo back to piano (*p*). The score includes a triplet of eighth notes in the first measure of the treble staff and a triplet of eighth notes in the second measure of the treble staff. The time signature is 3/4.

Then Canio, overcome with shame,  
Demands to know her lover's name.

But Nedda cries, "I will not say  
With whom I plan to run away!"

His heart is broken, full of woe,  
But to the theatre he must go.

Before the crowd to laugh and sing,  
Because the show is everything!



## Laugh, Clown, Laugh

CANIO

*straziante (painfully emotional)*

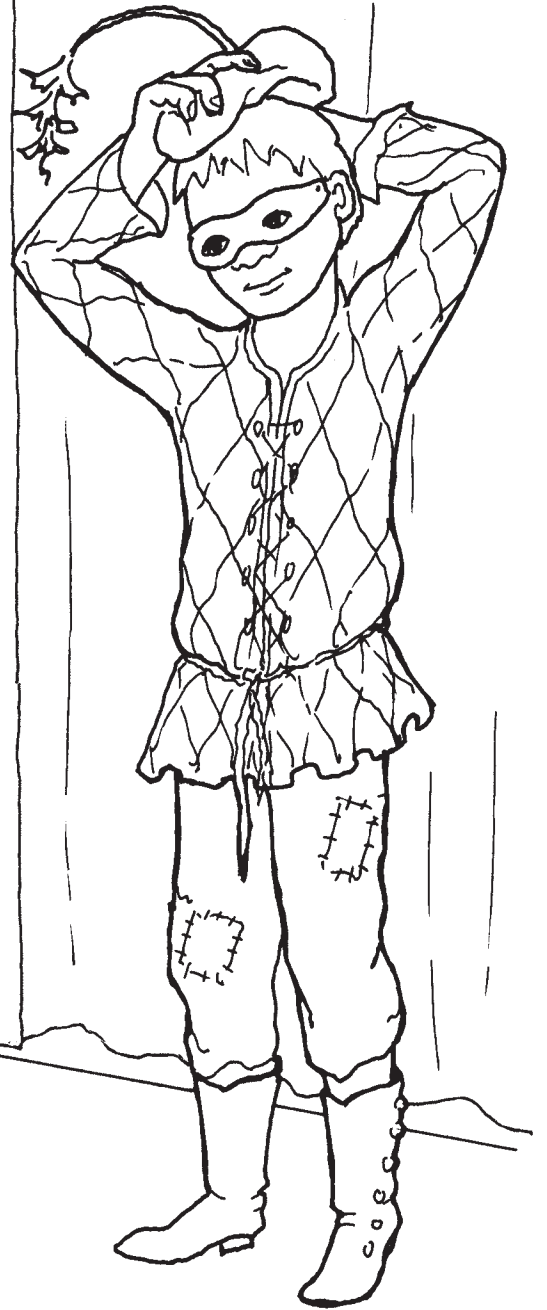
The musical score is written on two staves in treble clef with a 2/4 time signature. The first staff contains the first line of music, with lyrics underneath. The second staff contains the second line of music, also with lyrics underneath. There are three triplet markings above the first staff and one triplet marking above the second staff. A '(sobbing)' marking is placed above the final note of the second staff.

Ri - di Pa - gliac - cio sul tuo a - mo - re in -  
Laugh clown, no cry - ing ... tho' your poor heart is

fran - to! Ri - di del duol che t'ar - ve - le - na il cor!  
dy - ing. Smile thru the tears born of a love be - trayed.

# CHARACTERS

Why is the  
HARLEQUIN'S  
costume called  
a "COSTUME  
OF LOVE?"



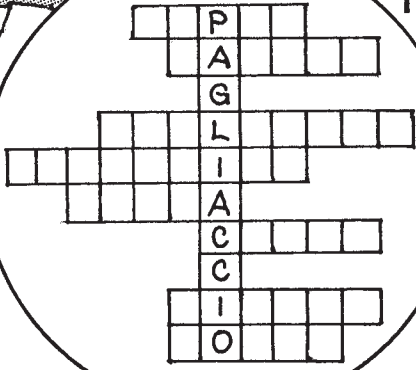
SILVIO  
The Villager  
(baritone)

CANIO  
AS  
PAGLIACCIO  
(tenor)

BEPPE  
AS  
HARLEQUIN  
(tenor)

# IN ACT II

Fill in the  
blanks with the  
names of the  
characters  
and the  
roles they  
play



**NEDDA**  
AS  
**COLOMBINA**  
(soprano)

**TONIO**  
AS  
**TADDEO**  
(baritone)



# WHO IS WHO?

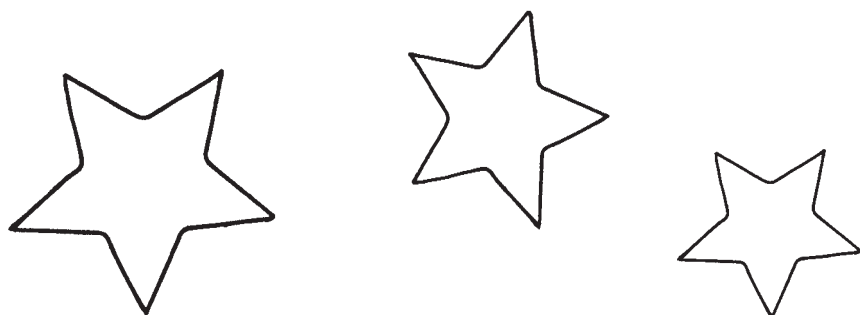
Unscramble the name of the character that each of the traveling troupe members portray:

I AM TONIO, THE HUNCHBACK. I PLAY D O D T E A. JUST LIKE IN REAL LIFE I CATCH COLOMBINA FLIRTING.

I AM CANIO, NEDDA'S HUSBAND. I PORTRAY C I O L A G I P A C. WHEN I LEARN THAT MY WIFE HAS ANOTHER BOYFRIEND I GO WILD WITH JEALOUSY.

I AM NEDDA, CANIO'S WIFE. IN THE PLAY I AM M O B O C L A N I. BOTH IN REAL LIFE AND IN THE PLAY I GET CAUGHT PROMISING TO RUN AWAY WITH ANOTHER MAN.

I AM BEPPE, A MEMBER OF THE CAST. I AM Q U A R L H E I N, COLOMBINA'S LOVER, IN THE PLAY.



# ACT II

(play within a play)

Canio, as Pagliaccio, plays  
A clown whose wife has fickle ways.

She's flirting with the Harlequin  
As Taddeo brings her husband in.

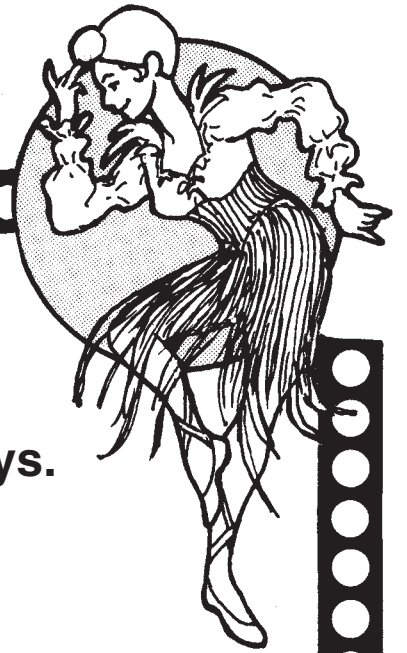
When he hears Colombina say  
That with her lover she will stay,

It drives the poor clown wild with rage,  
He stabs his wife right on the stage!

Her lover, Silvio, hears her cry  
And rushes to her side to die!

A tragic deed has now been done;  
Thus Taddeo's revenge has been won.

Poor Canio's heart cannot be mended;  
He says, "Go, the comedy's ended!"

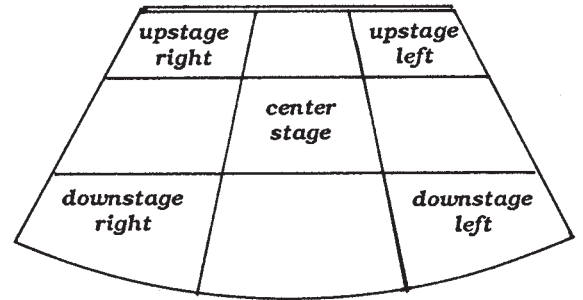
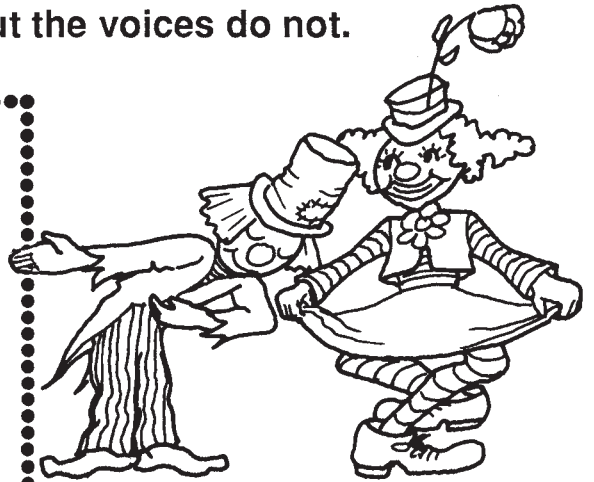


# ACT, SING, AND DANCE

## The Play within the Play

Names of the characters change, but the voices do not.

NEDDA	(soprano) becomes...	COLOMBINA
CANIO	(tenor).....	PAGLIACCIO
TONIO	(baritone).....	TADDEO
BEPPE	(tenor).....	HARLEQUIN
SILVIO	(baritone) remains.....	A VILLAGER



**VILLAGERS** (arrive to take their seats)

**SILVIO** (sits on the front seat)

**VILLAGERS** **Quiet! Let the play begin.**  
(curtain opens. COLOMBINA is waiting for HARLEQUIN)

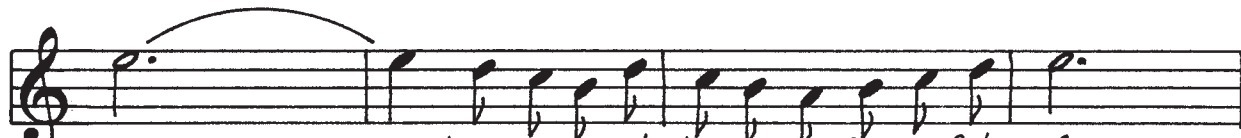
**COLOMBINA** (nervously flits to the window, looking for Harlequin to come while her husband is away)

Tempo di Minuetto




COLOMBINA


(Hears HARLEQUIN'S serenade off stage)



O ————— Co - lom - bi - na, il te - ne - ro fi - do Arlec - chin...  
Oh ————— Co - lom - bi - na, your Har - le - quin so fond and true...



e'a te vi - cin! —————  
is near to you! —————



Di te chia - man - do e so - spi - ran - do as petta po - ve - rin!  
Here I stand a - lone, with long - ing heart, as I wait by your win - dow.

COLOMBINA

In a minute I will give him the signal to come in.  
(she sits at the table)

TADDEO

(enters carrying a basket; kneels before Colombina)  
Colombina, I think of you my every waking moment.  
Can't you think of me as yours?

HARLEQUIN

(enters through window at upstage center. Sees Taddeo)  
You there. What do you think you are doing?  
Out...Out...Out!  
(literally kicks him out of the house)

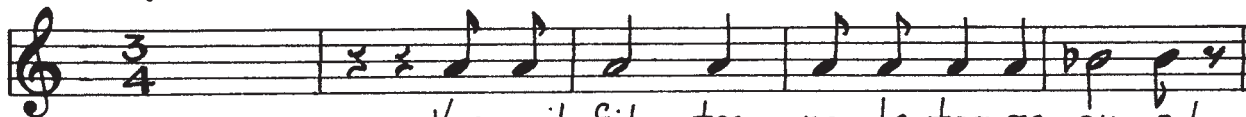
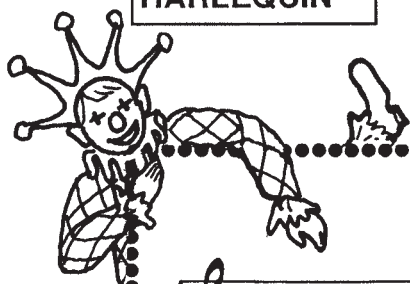
COLOMBINA

I want to be with you, but what can we do about my husband?



HARLEQUIN

Here's a sleeping potion for his wine. We'll make our get away at midnight. *(climbs out the window)*



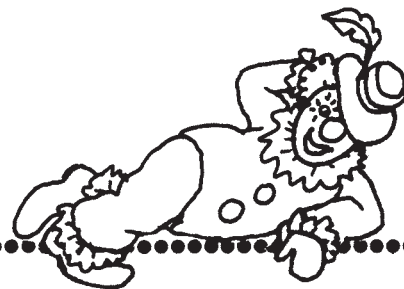
Ver-sail fil - tro ne la taz-za su - a!  
Pour the drug in - to his cup this eve-ning!  
We will make our get - a - way at mid-night!

PAGLIACCIO

*(enters through door at right and overhears Colombina)*

COLOMBINA

*(at the window)*



A sta - not - te...      E per sem - pre      io sa - rò tua!  
Un - til mid - night...      I will be yours      for e - ver - more!

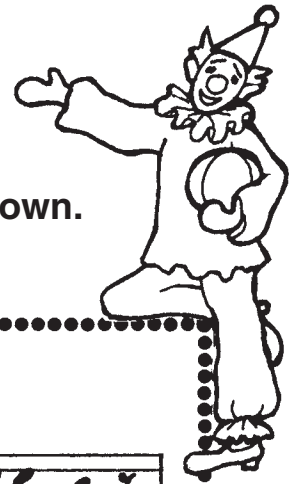
*(Love theme)*

PAGLIACCIO

*(aside)* She's using the very same words she used before! *(to Colombina in great anger. Forgetting his role as a clown)* Once again I command you...tell me the name of your lover!

**COLOMBINA**

*(trying to bring CANIO back to the role he is playing)*  
**Pagliaccio, Pagliaccio, you are that famous clown.  
I am Colombina, your wife!**



che l'uom se-du-to or dian-za, or dian-zi a me vi-ci-no  
the man who stayed for sup-per and sat with me a lit-tle...  
e-ra... il par-ro-so ed in-no-cuo Ar-lec-chi-ro!  
he was... just the harm-less and in-no-cent Har-le-quin!

**PAGLIACCIO**

*(furious)* **You are defying me! Who is it? Tell me his name!**

**COLOMBINA**

**I'll never tell you his name!...Not even if you kill me!**  
*(she runs towards the audience, but Pagliaccio catches her and stabs her)*

**SILVIO**

*(leaps to her rescue as Colombina, dying, calls his name)*

**PAGLIACCIO**

**So it was you!**  
*(stabs Silvio in the heart. Then faces the audience and cries out)*



La com-me-dia e fi-ni-ta!  
The co-me-dy is end-ed!



**PAINT YOUR FACE ...  
MAKE A COSTUME ...**

# **BE A CLOWN!**

Every clown has his own particular "working face." You can find yours by studying your funniest expressions in a mirror, and then exaggerating them with paint.

Choose one of these three classic clown types, or a combination of the three.

You will need some white grease paint, bright red lipstick, blue and green eye shadow, talcum powder, and a powder puff! Also, nose putty, and a black eye pencil.

**1**  
**WHITE FACE**

Cover entire FACE with white. Dust with talcum. Exaggerate a big red MOUTH, curved upward and outlined with black. Paint red circle on NOSE tip, or stick on a painted ping-pong ball after cutting a triangular hole in it. Leave your EYEBROWS white, and paint high, false arched brows above them. Pull a white nylon stocking over your HAIR and tie in a top knot; cut slits for ears. Top your "bald" head with a tiny hat, and wear a pair of white gloves.

**WHITE FACE** clowns wear baggy pajamas with ruffles at the neck, wrist, and ankles, and decorated with stripes and flashy dots.



**2**  
**AUGUSTE**

Paint **FACE** flesh color.  
Paint **LIPS** red, black, or green,  
with a wide, white rim around them.  
Draw black or purple **EYEBROWS**, and  
fill in with white. Stick on a big, bulgy  
**NOSE** of putty painted a bright color.  
Use a wig for your **HAIR**, or make one  
from a brightly painted floor mop.  
Auguste clowns wear strange,  
ridiculous, baggy clothes in  
clashing patterns and  
colors, and weird  
hats!



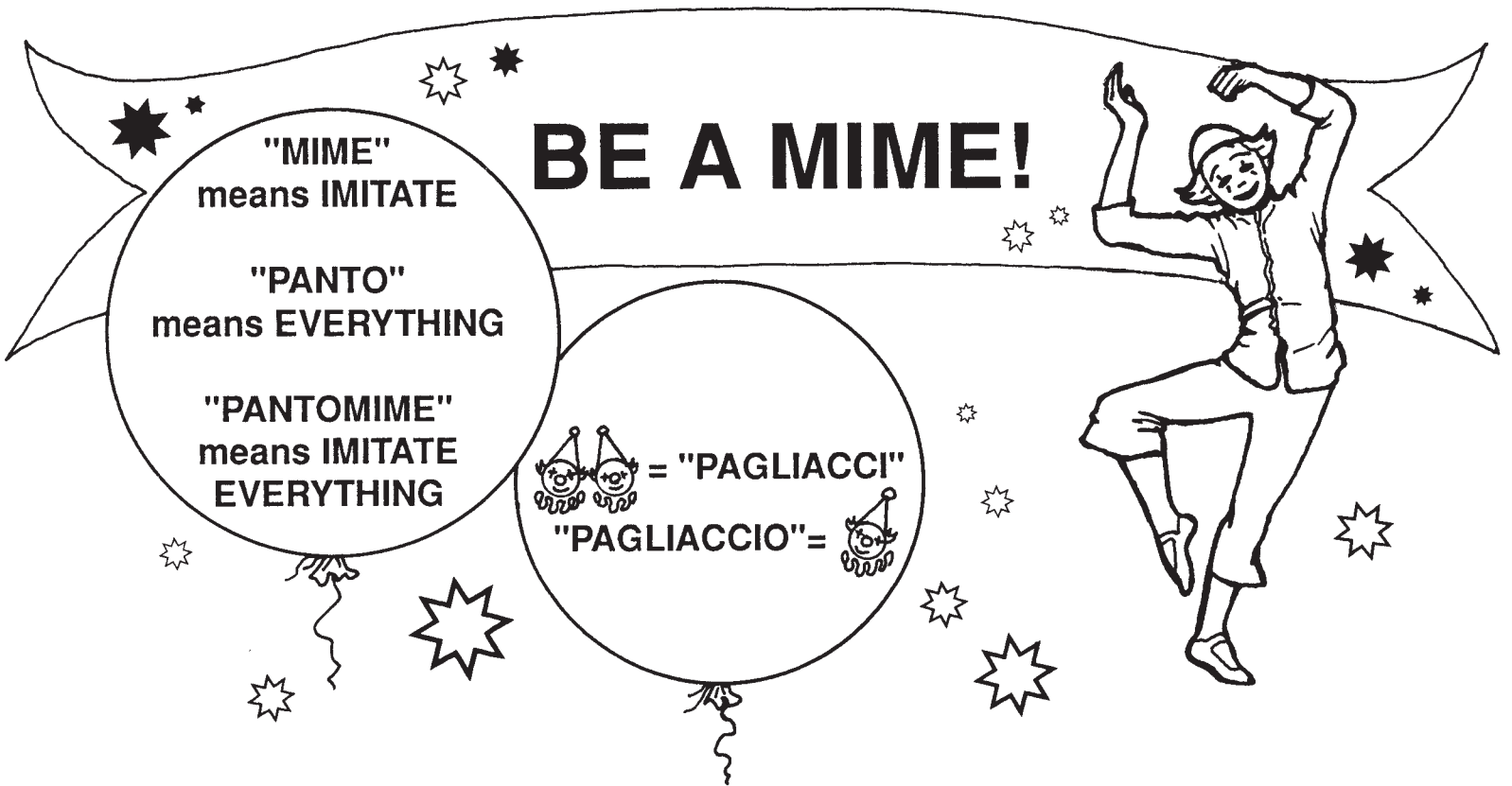
**3**  
**TRAMP**

This character is dirty,  
messy and unshaven. The top  
half of your **FACE** can be painted  
or left natural. Paint a black **BEARD**  
and a mustache on the bottom half.  
Paint a big, rounded **MOUTH** of red or  
white, sad or happy. **EYEBROWS** should  
be heavy and black. Paint a black or red  
false **NOSE**. Find some tattered, dark  
clothes, a raggedy coat, and a long,  
long tie. Sew on unmatching  
patches and pockets. Top with  
an old battered hat, and  
wear fingerless  
gloves.



**EYES** may be  
the shape of  
★'s, △'s,  
or O's.

**SHOE TOPS**  
can be cut from  
cardboard and taped  
behind the ankles.



Canio traveled with a troupe of performers that entertained people from town to town. Pagliacci (clowns) was the term used to describe the actors. Mimes were often a part of these groups.

Mimes entertain without making a sound, yet people understand their gestures and the faces they make. A mime mimics reality.

“Charades” is a popular game which uses the art of mime. Play your own mime games, forming two teams and using the following clues:

**TEAM 1**

(characters from Act 1)

<b>CANIO</b>	in a jealous rage
<b>NEDDA</b>	mocking Tonio
<b>TONIO</b>	hurt and rejected
<b>BEPPE</b>	trying to keep peace
<b>SILVIO</b>	begging Nedda to run away with him

**TEAM 2**

(characters from Act II)

<b>PAGLIACCIO</b>	painting his face, broken hearted
<b>HARLEQUIN</b>	kicking out Taddeo
<b>COLOMBINA</b>	flirting with Harlequin
<b>TADDEO</b>	gloating as he exposes the love affair
<b>SILVIO</b>	leaping to rescue Colombina

# CLOWN AROUND!

## BE A BALANCER

Stagger in, trying to balance a stack of paper plates and cups (6 of each). Act as if they are heavy and about to crash --- but never let them!

The magic formula is glue. Glue each cup to a plate, then that plate to the next cup, etc. The less you “center” them, the more topsy-turvy they look!



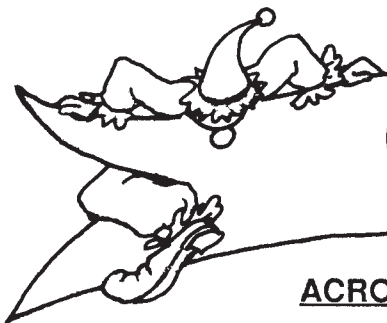
## BE A JUGGLER

You may use bean bags, balls, oranges, or whatever. Toss “A” into the air (start low and work toward an arc as high as your eyes). At the same time, transfer “B” into your other hand, and toss it up while catching “A”.

If you’re really brave, try adding a third ball! Hint: start with two in one hand.



If you’d rather just “fake” it, try tossing “A” straight up and catching it with the same hand, while your other hand moves up and down but doesn’t let go of “B”! Clowns do both!

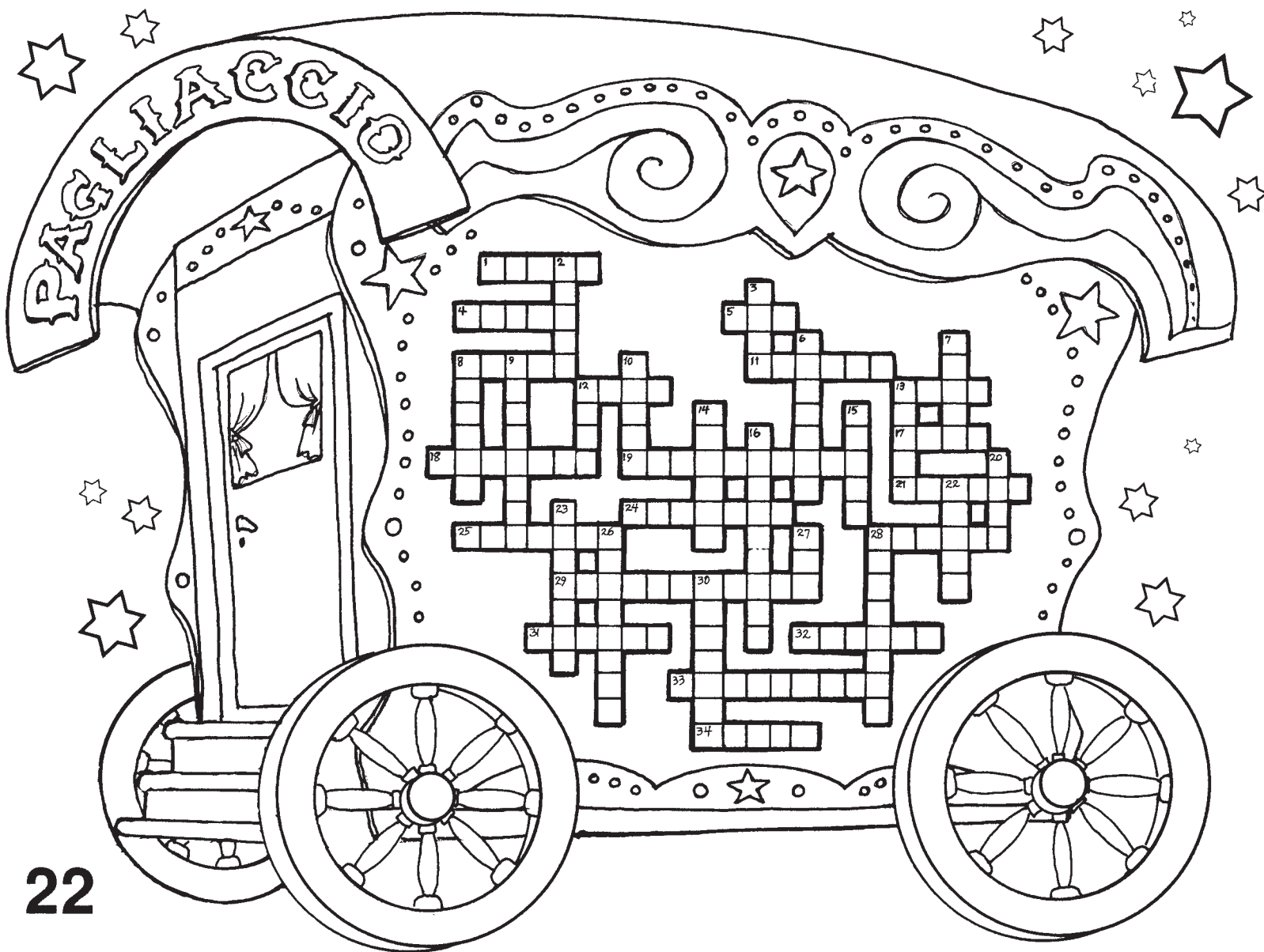


# CLOWN - WORDS

## ACROSS

## DOWN

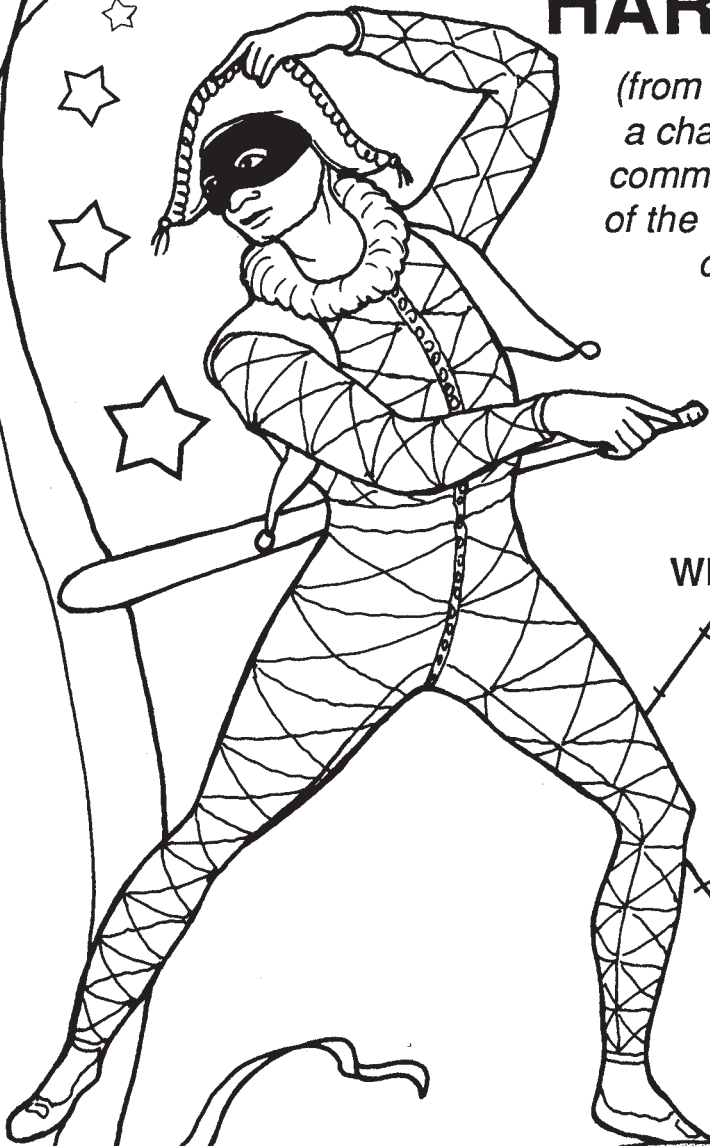
1. Most clowns \_\_\_\_ their faces.
4. Therefore their \_\_\_\_ are each different.
5. A clown seems to have a lot of \_\_\_\_.
8. When he's sad, he \_\_\_\_.
11. When he's \_\_\_\_, he runs away.
12. He yelps when he's \_\_\_\_.
13. Since he imitates people, he's a \_\_\_\_.
17. His painted face acts like a \_\_\_\_.
18. His suit is like brightly colored \_\_\_\_.
19. The Italian word for clown is \_\_\_\_.
21. His favorite \_\_\_\_ are bright reds and yellows.
24. The #2 classic clown type is the \_\_\_\_.
25. A traveling clown also wears a \_\_\_\_.
28. He works with a roving \_\_\_\_ of actors.
29. To color his face he uses \_\_\_\_.
31. Tramp clowns usually grow or paint on \_\_\_\_.
32. All clowns use \_\_\_\_ on their faces.
33. The #1 classic clown type is the \_\_\_\_.
34. He can paint on a \_\_\_\_ to show happiness.
2. Ping pong balls can be made into \_\_\_\_.
3. An active clown \_\_\_\_, leaps, and jumps.
6. He learns how to \_\_\_\_ things in one hand.
7. "Pagliaccio" and "Bobo" are clown \_\_\_\_.
8. The clown wears a ruffled \_\_\_\_.
9. He \_\_\_\_ real life happenings.
10. The #3 classic clown type is the \_\_\_\_.
12. He often wears beat-up \_\_\_\_ on his head.
13. He learns to \_\_\_\_ and make fun of people.
14. He brushes \_\_\_\_ over his make-up.
15. This opera is about a \_\_\_\_ and his troubles.
16. To \_\_\_\_ means to imitate everything.
20. Behind his mask a clown is \_\_\_\_ to pretend.
22. His job is to make people \_\_\_\_.
23. Sometimes he \_\_\_\_ bean bags, balls, etc.
26. He paints false \_\_\_\_ above his own.
27. He might be very \_\_\_\_ or very thin.
28. In Italy, these actors \_\_\_\_ from town to town.
30. Harlequins sewed diamond shaped \_\_\_\_ on their suits.





In Act II, Beppe plays the part of a  
**HARLEQUIN**

*(from "Arlecchino",  
a character of the  
commedia dell' arte  
of the 16th and 17th  
century.)*



Who were...

**H**appy-go-lucky

**A**crobats

**R**oaming Italy

**L**ively

**E**ntertaining

**Q**uick footed

**U**ltra simple

**I**nnovative

**N**omadic

**S**tunt men

?

What were...

**M**ostly black, and half-sized

**A**lways worn by Harlequins;

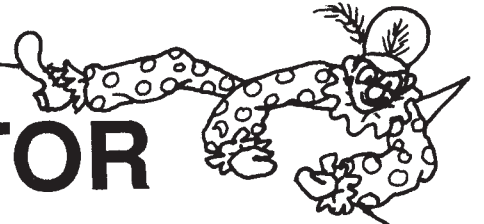
**S**eldom used by women;

**K**ept actors free to pretend;

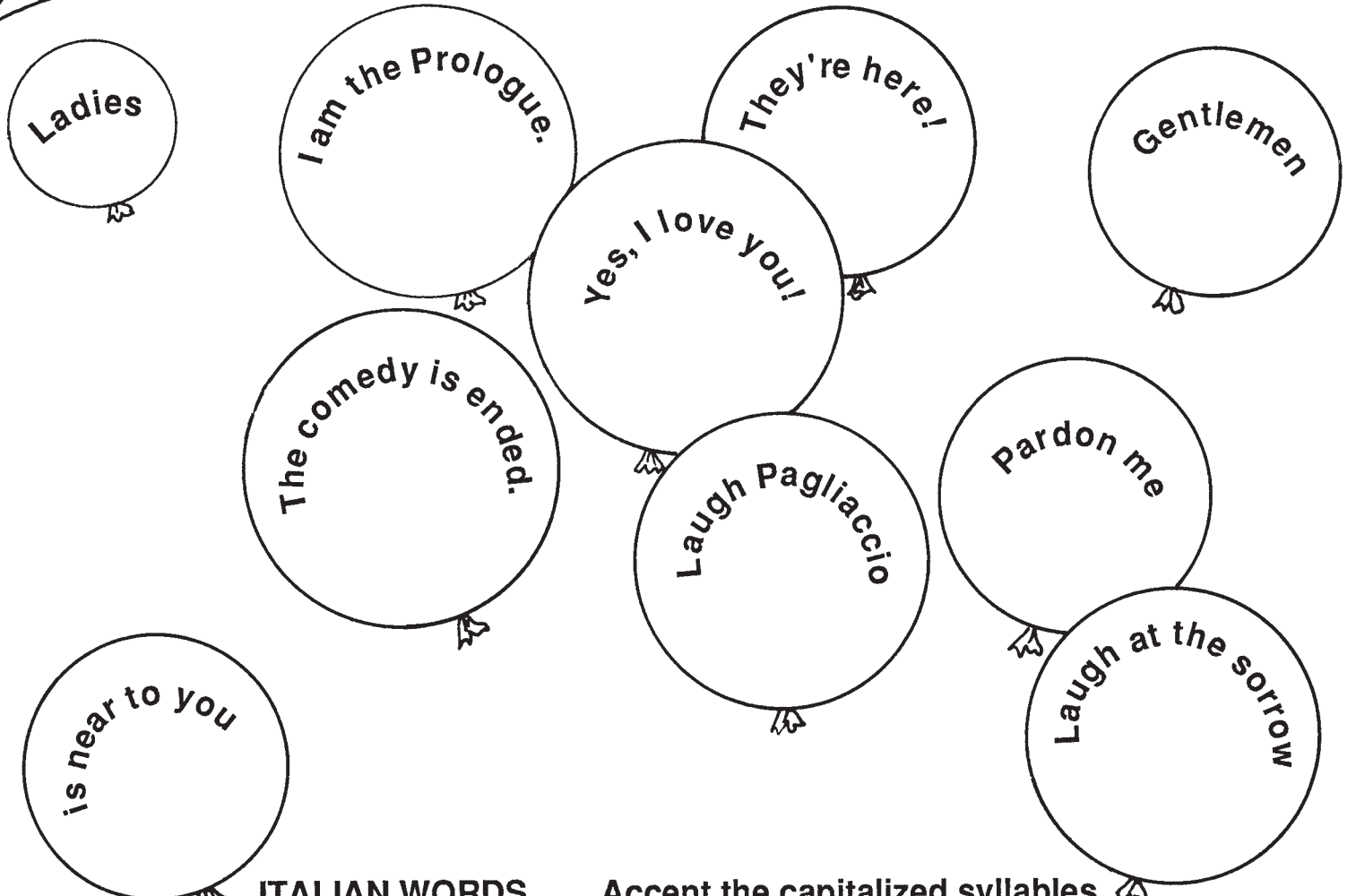
**S**aved them from responsibility  
for their words and actions.

?

# BE A TRANSLATOR



Tie a string from the Italian words to the English meanings.



## ITALIAN WORDS

Accent the capitalized syllables  
Roll the R's that are underlined

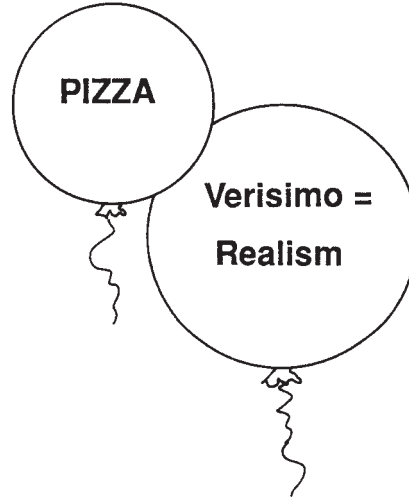
1. Signore  
(see-NYO-ray)
2. Signori  
(see-NYO-ree)
3. Scusatemi  
(skoo-ZA-tay-mee)
4. Io sono il prologo  
(EE-oh SO-no eel PRO-lo-go.)
5. Son qua!  
(Sone KWAH!)
6. Si, t'amo  
(See, TAH-mo)
7. Ridi, Pagliaccio  
(REE-dee, Pa-LYAH-cho)
8. Ridi del duol  
(REE-dee dell dwole)
9. e a te vicin  
(eh ah tay vee-CHEEN)
10. La commedia e finita.  
Lah kome-MAY-dee-ah eh fee-NEE-tah.

# SOLUTIONS

## PAGE 2

I N I R A Z T E C O S T U M E S T  
 T O L M A S K S O R P I M O C E R  
 A T Y O P U X Y M A O R O D U P I  
 L H K N O R I Q M G N I L G G U J  
 I E U A N T O U E R A F U Y N O O  
 A A R I S U G V D I Z O R D E R K  
 N T D R T O X S I Y U T Z E X T E  
 U E R S G A G R A S N L O M E G S  
 W R I L K F E L D T A N J O R N Y  
 Y D A B C P D H E D Y T U C M I T  
 E V T Y E F I L L A E R I F O L U  
 S O I W Y A T U L B M V K O L E N  
 P B R A C R O B A T I C S T N V A  
 O V U M T I S E R K O L U R V A R  
 R E G R E S V O T A B E Q A Y R L  
 P A N T O M I M E C R U H S U T Z

## PAGE 3



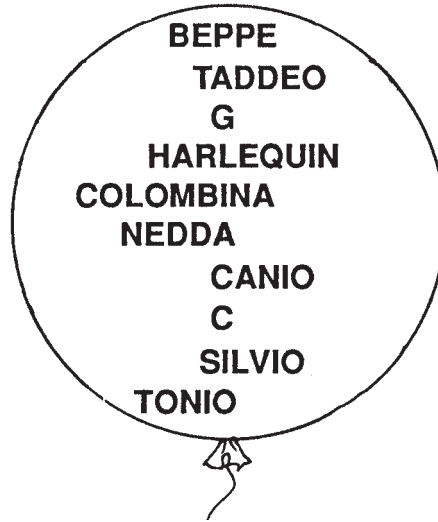
## PAGE 6 & 7

<i>bag</i>	<i>book</i>
<i>balloon</i>	<i>bottle</i>
<i>bandana</i>	<i>bowl</i>
<i>bark</i>	<i>bracelet</i>
<i>barrel</i>	<i>branch</i>
<i>basket</i>	<i>brick</i>
<i>belt</i>	<i>broom</i>
<i>bench</i>	<i>bucket</i>
<i>bird</i>	<i>buckle</i>
<i>blade</i>	<i>bush</i>
<i>bloom</i>	<i>butterfly</i>
<i>board</i>	<i>buttons</i>
<i>body</i>	

## PAGE 10



## PAGE 11



## PAGE 12

Taddeo  
 Pagliaccio  
 Colombina  
 Harlequin

## PAGE 22

### ACROSS

- |                |                 |
|----------------|-----------------|
| 1. paint       | 21. colors      |
| 4. faces       | 24. Auguste     |
| 5. fun         | 25. costume     |
| 8. cries       | 28. troupe      |
| 11. scared     | 29. greasepaint |
| 12. hurt       | 31. beards      |
| 13. mime       | 32. makeup      |
| 17. mask       | 33. White Face  |
| 18. pajamas    | 34. smile       |
| 19. Pagliaccio |                 |

### DOWN

- |             |               |
|-------------|---------------|
| 2. noses    | 15. clown     |
| 3. runs     | 16. pantomime |
| 6. balance  | 20. free      |
| 7. names    | 22. laugh     |
| 8. collar   | 23. juggles   |
| 9. imitates | 26. eyebrows  |
| 10. Tramp   | 27. fat       |
| 12. hats    | 28. traveled  |
| 13. mimic   | 30. patches   |
| 14. talcum  |               |

## PAGE 24

1. Ladies
2. Gentlemen
3. Pardon me
4. I am the Prologue
5. They're here!
6. Yes, I love you
7. Laugh, clown
8. Laugh at the sorrow
9. Is near to you
10. The comedy is ended.



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