



<b>parole</b> parola words nfpl	<b>chi</b> who pron – int	<b>son,</b> sono / essere (I) am v – pres 1s	<b>e</b> and conj	<b>che</b> what pron – int	<b>faccio,</b> fare (I) do v – pres 1s
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<b>come</b> how avv	<b>vivo.</b> vivere (I) live v – pres 1s	<b>Vuole?</b> volere (you) want v – pres 2sform (Would you like that?)
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<b>(Mimì)</b> Mimì	<b>tace:</b> tacere is quiet v – pres 3s	<b>Rodolfo</b> Rodolfo	<b>lascia</b> lasciare lets go of v – pres 3s	<b>la</b> the art – det fs	<b>mano</b> hand nf
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<b>di</b> of prep	<b>Mimì,</b> Mimì	<b>la</b> (the) art – det fs (which she pulls back)	<b>quale<sup>1</sup></b> which pron	<b>indietreggiando,</b> indietreggiare pulling back v – inf	<b>trova</b> trovare (he) finds v – pres 3s
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<b>una</b> a art – ind fs <sup>1</sup> See page 3.	<b>sedia</b> chair nf	<b>sulla</b> su la on (the) prep / art – det fs	<b>quale<sup>1</sup></b> which	<b>si</b> himself pron – ref 3s	<b>lascia</b> lasciare (he) allows v – pres 3s
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<b>quasi</b> almost avv (Rodolfo lets go of Mimì's hand, which she pulls back. He finds a chair and allows himself to fall upon it, overcome with emotion.)	<b>cadere,</b> to fall v – inf	<b>affranta</b> affranto overcome agg	<b>dall'emozione)</b> da l'emozione from the emotion prep / art – det fs / nf
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<b>Chi</b> who pron – int	<b>son?</b> sono / essere am (I) v – pres 1s	<b>Sono</b> (I) am	<b>un</b> a art – ind ms	<b>poeta.</b> poet nm
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<b>Che cosa<sup>2</sup></b> what pron – int	<b>faccio?</b> fare (do I) do v – pres 1s	<b>Scrivo.</b> scrivere (I) write v – pres 1s
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<sup>2</sup>The noun *cosa* literally means “thing.” Together *che cosa* is essentially the same as *che* and *cosa* – they are all the interrogative pronoun for “what.”

<b>E</b>	<b>come</b>	<b>vivo?</b>	<b>Vivo.</b>
and conj	how avv	vivere (do I) live v – pres 1s	(I) live

<b>In</b>	<b>povertà</b>	<b>mia</b>	<b>lieta<sup>1</sup></b>	<b>scialo</b>	<b>da</b>
in prep	poverty nf	my agg pos	lieto happy agg	scialo (I) squander v – pres 1s	like prep

<sup>1</sup>This reads idiomatically, “Nella mia povertà lieta” or “In my happy poverty”

<b>gran</b>	<b>signore</b>	<b>rime</b>	<b>ed<sup>2</sup></b>	<b>inni</b>	<b>d'amore.</b>
great agg	lord nm	rima rhymes nfpl	and conj	inno hymns nmpl	di amore of love prep / nm

<sup>2</sup>See Appendix – La D Eufonica.

<b>Per</b>	<b>sogni,</b>	<b>e</b>	<b>per</b>	<b>chimere</b>	<b>e</b>	<b>per</b>
for prep	sogno dreams nmpl	and conj	for	chimera fantasies nfpl	and	for

<b>castelli</b>	<b>in</b>	<b>aria</b>	<b>l'anima</b>	<b>ho</b>	<b>milionaria.</b>
castello castles nmpl	in prep	air nf	l' anima the soul art – det fs / nf	avere (I) have v – pres 1s	milionario millionaire agg

<b>Talor</b>	<b>dal</b>	<b>mio</b>	<b>forziere</b>	<b>ruban</b>	<b>tutti</b>
talora sometimes avv	da il from the prep / art – det ms	my agg pos	coffer nm	rubano / rubare steal v – pres 3pl	tutto all agg

<b>i</b>	<b>gioielli</b>	<b>due</b>	<b>ladri:</b>	<b>gli</b>	<b>occhi</b>	<b>belli.</b>
the art – det mpl	gioiello jewels nmpl	two agg	ladro thieves nmpl	the art – det mpl	occhio eyes nmpl	bello beautiful agg

(Sometimes two thieves steal all the jewels from my coffer, and those thieves are your eyes.)

<b>V'entrar</b>	<b>con</b>	<b>voi<sup>3</sup></b>	<b>pur</b>	<b>ora</b>	<b>ed<sup>4</sup></b>
vi entrarono / entrare there entered avv / v – pass rem 3pl	with prep	you pron – disj 2sform	even avv	now avv	and conj

<sup>3</sup>Here Rodolfo switches from the “Lei” form of the second person singular formal address (*Cosa dice, ma le pare...*

*Vuole?*, etc.) that he has been using for the whole scene to the “voi” form. The former makes all the verbs conjugated like third person singular, while the latter makes them conjugated like second person plural.

<sup>4</sup>See Appendix – La D Eufonica

(Your beautiful eyes entered here with you even now)

<b>i</b>	<b>miei</b>	<b>sogni</b>	<b>usati</b>	<b>e(d)<sup>1</sup></b>	<b>i</b>
the	my	sogno	usato	and	the
art – det mpl	agg pos	dreams	used/usual	conj	art – det mpl
		nmpl	agg		
			usare – part pass		

<sup>1</sup>See Appendix – La D Eufonica. (This “d” is not printed in any score, but is sung more often than not.)

<b>bei<sup>2</sup></b>	<b>sogni</b>	<b>miei</b>	<b>tosto</b>	<b>si dileguar!</b>
bello	sogno			si dileguarono / disleguarsi
beautiful	dreams	my (mine)	at once	disappeared
agg	nmpl	agg pos	avv	vrif – pass rem 3pl

<sup>2</sup>A rare form of *bello*, this is used after a vowel and before a consonant.

<b>Ma</b>	<b>il</b>	<b>furto</b>	<b>non</b>	<b>m'accora,<sup>3</sup></b>
but	the	theft	not	mi accorare
conj	art – det ms	nm	avv	me (grieves)
				pron – do 1s / v – pres 3s

<sup>3</sup>This rare verb *accorare* technically means to slaughter an animal by piercing its heart. It is used figuratively here to mean “to break one’s heart,” so “doesn’t break my heart” might serve as a translation. Nico Castel has chosen “grieve” here in order to convey the poetic severity of the word.

<b>poichè(é)<sup>4</sup></b>	<b>v'ha</b>	<b>preso</b>	<b>stanza</b>	<b>la</b>	<b>(dolce)<sup>5</sup></b>	<b>speranza!</b>
since	vi (avere)	prendere	room	the	sweet	hope
conj	there / *	took	nf	art – det fs	agg	nf
	avv / vaux	v – part pass				
		pass pross 3s				

<sup>4</sup>See page 40.

<sup>5</sup>The *oppure* line that is almost always taken omits the word *dolce*, so it is parenthetical. (since sweet hope took the place of the dreams!)

<b>Or</b>	<b>che</b>	<b>mi</b>	<b>conoscete,</b>	<b>parlate</b>	<b>voi,</b>
ora	that	me	conoscere	parlare	you
now	conj	pron – do 1s	(you) know	speak	pron – sog 2sform
avv			v – pres 2sform	v – imp 2sform	

<b>deh!</b>	<b>parlate.</b>	<b>Chi</b>	<b>siete?</b>
	parlare	who	essere
	speak	pron – int	are (you)
	v – imp 2sform		v – pres 2sform
(hey, please, etc.)			

<b>Vi</b>	<b>piaccia</b>	<b>dir?</b>
	piacere	dire
(to) you	(does it) please	to say
pron – io 2sform	v – cong pres 3s	v – inf
(Would it please you to say?)		