13. Act I Finale
Ensemble

**Allegro**

**Piano**

**Women**

Come and take your places all, The show is just beginning; Don't you hear the trumpet's call, And the drummer's dinning?

**Piano**

Don't you hear the trumpet's call, And the drummer's dinning? Frolic, fun
Women

and flummery-

Piano

Magic, mirth,_____ and mummer-y-

(That's the show-

man's summary.) Set us all a-grinning! Come and take your places all, The

show is just beginning; Don't you hear the trumpet's call, and the drummers

dinning?

Frolic fun,_____ and flummery-

(That's the show-man's summary) Set us all a-grinning! Frolic, fun_____

123
and flun-mer-y, Magic, mirth, and muns mer-y— (That's the show-man's

sum-mar-y) Set us all a-grin-ning!

(During this Alfredo has entered, followed by Teresa, who expresses heart-broken passion in gesture. Enter Ultrice and Elvino, who carries a theatrical cloak, sword, hat, and lady's train.)

Al- low me, ma-dam, if you have quite

(angered - aside). (Exit Teresa.)

Oh, some day I'll be one with him!

(leave-Teresa).

Good morn-ing, miss!

124
Elvino

Al - low me. Twill as - sist your Grace If

Andante moderato

Elvino

on your no - ble brow I place This hat and fea - ther. The Duch - ess, perhaps, will

Women

kind - ly deign To wear these jew - els and this train- They go to - ge - ther.

(Alfredo puts them on)

(Alfredo and Ultrice walk pompously to seats that are placed for them in front of the Inn door, the Chorus curtseying with mock humility.)

Woman

(a) Your

Gra - ces, as you wend, We hum - bly bow and bend. You look, we're quite a -
Elvino: Your Graces, as you wend,

Women: ware, A most imposing pair.

Elvino: Your Graces, as you wend,

Women: We humbly bow and bend,

Elvino: You look, as we're aware,

Women: A most imposing pair!

Piano:

(Enter procession of Tamorras, disguised as Dominican monks; Arrostino as Prior.
The Girls, believing the Monks to be genuine, all kneel.)
(The Tamorras throw off their hoods and reveal themselves.)

Women  
Allegro  
[Music notation]

Basses  
[Music notation]

Piano  
[Music notation]

Women  
[Music notation]

Piano  
[Music notation]

Women  
[Music notation]

Piano  
[Music notation]
Minestra (Women)

Basses

Piano

139

142

146

(Enter Minestra, disguised as a very old woman.)

Come and
Minestra

Listen, pretty ladies—Cross my hand with mara¬ve¬dis—For to prophesy my trade is. And my

Piano

Prophecies are sound. Fear no trick or double dealing, I am clever at revealing. Neither

Minestra

good nor ill concealing. So, my pretties, gather round.

Piano

The Girls gather round to have their fortunes told. Minestra throws off her hood and reveals herself.)

Minestra

Ha! ha! ha! ha!

Women

Allegro

Oh you

Piano

wick¬ed, Base de¬ceiv¬ing It's dis¬tress¬ing It's de¬grad¬ing! We are trick¬ed Throug¬liev¬ing, Ne¬ver

Women

Piano
Women

gues-sing Mas-quer-ad-ing! La-dies mock-ing! Good-ness grac-i-ous; What a

Piano

Women

wrong, sir! Why, how dare you? It is shock-ing! It's au-da-cious! Go a-

Piano

Women

This dis-

Tenors

It is wick-ed ha! ha! ha!

Basses

They are trick-ed Ha! ha! ha! This dis-

Piano

Women

guis-ing Is sur-pris-ing La-dies mock-ing, it is shock-ing, It is blame-ful It is shame-ful It is

Tenors

guis-ing Is sur-pris-ing Fri-ars mock-ing, it is shock-ing, It is blame-ful It is shame-ful It is

Basses

guis-ing Is sur-pris-ing Fri-ars mock-ing, it is shock-ing, It is blame-ful It is shame-ful It is

Piano

This dis-

132
(During the above, Pietro has brought in Bartolo and Nita made up as wax-work figures of Hamlet and Ophelia.)

(During this, Bartolo and Nita go through the movements described in a ridiculously jerky and mechanical fashion.)

187

192

195

199

(During the above, Pietro has brought in Bartolo and Nita made up as wax-work figures of Hamlet and Ophelia.)

(During this, Bartolo and Nita go through the movements described in a ridiculously jerky and mechanical fashion.)
Pietro

hap - pi - ly af - lic - ted with a ma - nia for so - li - lo - quy. The la - dy is the vic - tim of the
all in ván oh serve her eyes a - gog - gling with in - san - i - ty. He per - sé - veres, Im - prov - ing the oc -
Piano

God of Love ty - ran - ni - cal - You see it in her ges - tures which are mor - bid - ly me - cha - ni - cal!
ca - sion op - pór - tu - na - tic, She sticks straw in her flair, he's won his wa - ger, she's a lun - a - tic!
Piano

Women

Tenors

Basses

Piano

1. 2.

Allegro

As -

As -

As -

Allegro
Women

Tenors

Basses

Piano

213

ton - ish - ing, What sci - ence can con - trive! In ev - 'ry -
ton - ish - ing, What sci - ence can con - trive! In ev - 'ry -
ton - ish - ing, What sci - ence can con - trive! In ev - 'ry -
ton - ish - ing, What sci - ence can con - trive! In ev - 'ry -

216

thing You'd think they were a - live. Her love - ly face, Her elo - quent des -
thing You'd think they were a - live. Her love - ly face, Her elo - quent des -
thing You'd think they were a - live. Her love - ly face, Her elo - quent des -
thing You'd think they were a - live. Her love - ly face, Her elo - quent des -
pair! His princely grace, His beautiful back hair! Astonishing, What
gain thy love striving; My heart you wring, I shall not long survive! To thee I
pair! His princely grace, His beautiful back hair! Astonishing, What

Science can contrive! In everything You'd think they were an-

To thee I cling, To
cling, To gain thy love I strive; My heart you wring, I shall not long survive!

his embrace Thyself directly tear, Or I'll deface Thy beautiful back! From

live.

live.

live.

Thee I cling, To gain thy love I strive; My heart you wring, I shall not long survive!

his embrace Thyself directly tear, Or I'll deface Thy beautiful back

love-ly face, Her eloquent despair! His princely grace, His beautiful back

love-ly face, Her eloquent despair! His princely grace, His beautiful back

love-ly face, Her eloquent despair! His princely grace, His beautiful back

rall.

rall.
For - bear! I pay my way;

wine is mine, You must not drink it!

Take care! The wine is poisoned, on my word rally.

And he who drinks in agony will"
die! Commencing with a gentle pain Scarce worth a question, it

grows apace, till you complain Of indigestion. Then follows an internal fire That scorns e-
mulsions, until, ere nightfall, you
vulsions! expire In fierce con-

Ha!
(During this Alfredo has filled a number of goblets with wine from the wine-skin, and handed them round to Arrostino and the Male Chorus.)
If we're to die of it, be thou the first!

I can't obey you!

Drink! Come, why delay you? Drink!

I beg, I pray you!

(During this, Elvino has poured the wine down Pietro's throat. Pietro immediately begins to feel the effect of the wine, which he has described as a poison, and which has become poison to him.)
Alfredo
Quick, or I'll slay you! Drink!

Arrostino

Pietro

Elvino
Drink!

Women
Drink!

Tenors
Drink!

Basses
Drink!

Piano

Alfredo
Oh, who are weary of life, Don't trifle with pistol and knife. This

Piano
po - tion is far from a - miss; If you've du - cats of gold in your purse, Why,
then you may sure - ly do worse Than die of such poi - son as this! Than
die of such poi - son as this! Why, then you may sure - ly do worse Than
(wildly to Alfredo)

Teresa

A - mas! my last ap - peal I pray you hear! Or

Minestra

A - mas! her last ap - peal I pray you hear! Or

Nita

but a mass of sping and wheel, And o - ther gear, Our

Ultrace

hop - per crass, Her last ap - peal De - cline to hear; 'Twill

Alfredo

ye who are wea______ ry of life, Don't

Arrostino

ye who are wea______ ry of life, Don't

Pietro

poi - soned glass! The pain I feel Is most se - vere. That

Bartolo

but a mass of spring and wheel, And o - ther gear, Our

Elvino

ye who are wea______ ry of life, Don't

Women

warned if you care______ for your life, And the

Tenors

warned if you care______ for your life, And the

Basses

warned if you care______ for your life, And the

Piano

\[\text{(to Alfredo and Minestra.)}\]

\[\text{(wildly to Alfredo)}\]
Teresa: soon, alas, You'll sadly kneel Beside my bier!
Minestra: soon, alas, You'll sadly kneel Beside her bier!
Nita: grief, alas, We can't conceal. We feel it here!
Ultrace: come to pass, You'll gladly kneel Beside her bier!
Alfredo: tri - fle with pis tol and knife. This
Arrostino: tri - fle with pis tol and knife. This
Pietro: pain alas, I can't conceal. I feel it here!
Bartolo: grief alas, we can't conceal. We feel it here!
Elvino: tri - fle with pis tol and knife. This
Women: girl who will soon be your wife. I'm
Tenors: girl who will soon be your wife. I'm
Basses: girl who will soon be your wife. I'm
Piano:
Teresa
I pray you hear! Or soon you'll sadly kneel sadly

Minestra
I pray you hear! Or soon you'll sadly kneel sadly

Nita
And o-thergear, our grief we can't con-ceal. We

Ulrike
De-cline to hear, 'Twill gladly gladly kneel, you'll

Alfredo
du-cats of gold in your purse. Why, then you may sure-ly do worse Than

Arrosto
du-cats of gold in your purse, Why, then you may sure-ly do worse Than

Pietro
Is most se-vere. That pain I can't con-ceal. I

Bartolo
And o-thergear, Our grief we can't con-ceal. We

Elvino
du-cats of gold in your purse, Why, then you may sure-ly do worse Than

Women
wine may be doc-tor'd or worse! It may car-ry some hor ri ble curse! Don't

Tenors
wine may be doc-tor'd or worse! It may car-ry some hor ri ble curse! Don't

Basses
wine may be doc-tor'd or worse! It may car-ry some hor ri ble curse! Don't

Piano
(During this, Teresa has pretended to fall insensible at Alfredo's feet. He supports her, and supposing that she has fainted, pours some wine down her throat. All the others (except Chorus of Girls) raise the cups to their lips, and drink as the Act Drop falls.)
Women

Tenors

Basses

Piano

321

surely do worse, If you've ducats of gold in your purse, Why, then, you may

surely do worse, If you've ducats of gold in your purse, Why, then, you may

surely do worse, If you've ducats of gold in your purse, Why, then, you may

324

surely do worse Than die of such

surely do worse Than die of such

surely do worse Than die of such

327

poison as this!

poison as this!

poison as this!

Piano

153
(End of Act I)