

13. Act I Finale

Ensemble

Allegro

Piano

Women

Come and take your plac-es all, The

show is just be-gin-ning; Don't you hear the trum-pet's call, And the drum-mer's

din-ning? Come and take your pla-ces all, The show is just be-gin-ning;

Don't you hear the trum-pet's call, And the drum-mer's din-ning? Fro-lic, fun _____

Piano

26

Women — and flumme-ry— Mag - ic, mirth, ——— and mummer-y— (That's the show -

Piano

30

Women man's sum-mar-y.) Set us all a - grin - ning! Come and take your pla-ces all, The

Piano

35

Women show is just be - gin - ning; Don't you hear the trum-pet's call, and the drum - mers

Piano

40

Women din-ning? Fro-lic fun, ——— and flumme-ry— Mag-ic, mirth, ——— and mummer-y—

Piano

45

Women (That's the show-man's sum - mar - y) Set us all a - grin - ning! Fro - lic, fun ———

Piano

50

Women

— and flum mer- y, Ma - gic, mirth, — and mum mer- y— (That's the show - man's

Piano

54

Women

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

Piano

(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.)

59

Ultrice

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

Piano

63

Teresa

(enraged - aside). Oh, some day I'll be one with him! *(Exit Teresa.)*

Ultrice

done with him. *(leaving Teresa).*

Alfredo

Good morn- ing, miss!

Piano

67 *(to Alfredo)*

Elvino

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

Andante moderato

Piano

71 *(Alfredo puts them on)* *(to Ultrice).*

Elvino

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

Piano

76 *(Ultrice puts them on.)*

Elvino

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

Women

Your

Piano

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

81

Women

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

Piano

86

Elvino

Your Gra - ces, as you wend, We

Women

ware, A most im - pos - ing pair. Your Gra - ces, as you

Piano

91

Elvino

hum - bly bow and bend. You look, as we're a - ware, A

Women

wend, We hum - bly bow and bend, You look, as we're a -

Piano

95

Elvino

most im - pos - ing pair!

Women

ware, A most im - pos - ing pair!

Piano

Andante religioso

(Enter procession of Tamorras, disguised as Dominican monks; Arrostino as Prior.
The Girls, believing the Monks to be genuine, all kneel.)

100

Piano

105

Arrostino

Tenors

Basses

Piano

{Attamen ex cunctis reliquis - que no - tan - dum,
supra}

Attamen ex cunctis reliquis - que no - tan - dum,
supra

110

Arrostino

Tenors

Basses

Piano

Recit. {Omne quod exit in um (hoc)} *a tempo* ver - ba, I don't un - der - stand 'em.)

Esse genus neutrium—

Esse genus neutrium—

114

Arrostino

Women

Tenors

Basses

Piano

(Which is Greek to most of us here, and per

a tempo sic in - va - ri - a - bi - le no - men.

sic in - va - ri - a - bi - le no - men.

117 *a tempo*

Arrostino haps Dou-ble Dutch to the show-men.)

Tenors And per-haps Dou-ble Dutch to the show-men.

Basses And per-haps Dou-ble Dutch to the show-men.

Piano

(The Tamorras throw off their hoods and reveal themselves.)

121 *Allegro*

Women Oh, you wick-ed, Base de-ceiv-ing It's dis-

Basses (All men) Ha! ha! ha! ha!

Piano *ff*

125

Women tress-ing- It's de-grad-ing! We are trick-ed Throughe-liev-ing, Nev-er guess-ing Mas-quer-a-ding! Fri-ars

Piano

128

Women mock-ing! Good-ness gra-cious; What a wrong sir! Why, how dare you? It is

Piano

130

Women

shock-ing! It's au - da - cious! Go a - long sir! I can't bear you!

Tenors

It is wick- ed Ha! ha! ha!

Basses

They are

Piano

133

Women

This dis - guis - ing is sur - pris - ing, Fri - ars mock-ing, It is shock-ing- It is

Tenors

This dis - guis - ing is sur - pris - ing, Fri - ars mock-ing, It is shock-ing- It is

Basses

trick - ed ha! ha! ha! This dis - guis - ing is sur - pris - ing, Fri - ars mock-ing, It is shock-ing- It is

Piano

136

Women

blame-ful- It is shame-ful- It is shame-ful- It is blame-ful- It is shame-ful- It is

Tenors

blame-ful- It is shame-ful- It is shame-ful- Ha! ha! ha! It is blame-ful- It is shame-ful- It is

Basses

blame-ful- It is shame-ful- It is shame-ful- Ha! ha! ha! It is blame-ful- It is shame-ful- It is

Piano

139

Women

shame-ful- This dis - guis- ing is sur - pris- ing, It is shame-ful- This dis -

Tenors

shame-ful- Ha! ha! ha! This dis - guis- ing is sur - pris- ing, It is shame-ful- Ha! ha! ha! This dis -

Basses

shame-ful- Ha! ha! ha! This dis - guis- ing is sur - pris- ing, It is shame-ful- Ha! ha! ha! This dis -

Piano

142

Women

guis ing is sur - pris- ing, It is shameful-.

Tenors

guis ing is sur - pris- ing, It is shame-ful- Ha! ha! ha!

Basses

guis ing is sur - pris- ing, It is shame-ful- Ha! ha! ha!

Piano

146

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

Minestra

Come and

Piano

149

Minestra

lis - ten, pret - ty la - dies - Cross my hand with ma - ra - ve - dis - For to pro - phe - sy my trade is. And my

Piano

152

Minestra

pro - phe - cies are sound. Fear no trick or dou - ble deal - ing, I am cle - ver at re - veal - ing, Nei - ther

Piano

155

Minestra

good nor ill con - ceal - ing, So, my pret - ties, gath - er round.

Piano

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

159

Minestra

Ha! ha! ha! ha!

Women

Oh you

Piano

Allegro

164

Women

wick - ed, Base de - ceiv - ing It's dis - tres - sing It's de - grad - ing! We are trick - ed Throughe - liev - ing, Ne - ver

Piano

167

Women

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

Piano

169

Women

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

Piano

171

Women

long, sir! I can't bear you! This dis -

Tenors

It is wick - ed ha! ha! ha! This dis -

Basses

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

Piano

174

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

177

Women

shame-ful. It is blame-ful It is shame-ful It is shame-ful. This dis -

Tenors

shame-ful- Ha! ha! ha! It is blame-ful- It is shame-ful- It is shame-ful- Ha! ha! ha! This dis -

Basses

shame-ful- Ha! ha! ha! It is blame-ful- It is shame-ful- It is shame-ful- Ha! ha! ha! This dis -

Piano

180

Women

guis- ing is sur - pis - ing, It is shame-ful. This dis - guis- ing Is sur - pris - ing, It is

Tenors

guis- ing is sur - pis - ing, It is shame-ful- Ha! ha! ha! This dis - guis- ing Is sur - pris - ing, It is

Basses

guis- ing Is sur - pis - ing, It is shame-ful- Ha! ha! ha! This dis - guis- ing Is sur - pris - ing, It is

Piano

183

Women

shame-ful.

Tenors

shame-ful- Ha! ha! ha!

Basses

shame-ful- Ha! ha! ha!

Piano

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

187

Pietro

Piano

Now,
He's

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

192

Pietro

Piano

all you pret - ty vil - lag - ers who have - n't paid, stand you a - side
backed him - self at hea - vy odds, in proof of his a - bil - i - ty

195

Pietro

Piano

And lis - ten to a tra - gic tale of love, des - pair, and su - i - cide
That he'll so - li - lo - quize her in - to ut - ter im - be - ci - li - ty

199

Pietro

Piano

The gen - tle - men's a no - ble prince - a mar - vel of ven - tril - o - quy - Un
She wild - ly begs hm to de - sist ap - peals to his hu - man - i - ty, But

202

Pietro

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

Piano

205

Pietro

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 - por - tu - na - tic, She sticks straw in her hair. he's won his wa - ger, she's a lun - a - tic!

Piano

208

1. 2. *Allegro*

Women

Tenors

Basses

Piano

As -
As -
As -

213

Women

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

Tenors

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

Basses

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

Piano

216

Women

thing You'd think they were a - live. Her love - ly face, Her el - o - quent des -

Tenors

thing You'd think they were a - live. Her love - ly face, Her el - o - quent des -

Basses

thing You'd think they were a - live. Her love - ly face, Her el - o - quent des -

Piano

219 (to Alfredo).

p

Teresa To thee I cling, To

Women pair! His prince - ly grace, His beau - ti - ful back hair! As - ton - ish - ing, What

Tenors pair! His prince - ly grace, His beau - ti - ful back hair! As - ton - ish - ing, What

Basses pair! His prince - ly grace, His beau - ti - ful back hair! As - ton - ish - ing, What

Piano

223

Teresa gain thy love - I strive; My heart you wring, I shall not long sur - vive! To thee I

Ultrice From

Women sci - ence can con - trive! In ev - 'ry - thing You'd think they were a -

Tenors sci - ence can con - trive! In ev - 'ry - thing You'd think they were a -

Basses sci - ence can con - trive! In ev - 'ry - thing You'd think they were a -

Piano

Teresa
cling, To gain thy love I strive; My heart you wring, I shall not long sur-vive! To

Ultrice
his em-brace Thy-self di-rect-ly tear, Or I'll de-face Thy beau-ti-ful back hair! From

Women
live. Her

Tenors
live. Her

Basses
live. Her

Piano

Teresa
thee I cling, To gain thy love I strive; My heart you wring, I shall not long sur -

Ultrice
his em-brace Thy-self di-rect - ly tear, Or I'll de-face Thy beau-ti-ful back

Women
love-ly face, Her el-o-quent des-pair! His prince-ly grace, His beau-ti-ful back

Tenors
love-ly face, Her el-o-quent des-pair! His prince-ly grace, His beau-ti-ful back

Basses
love-ly face, Her el-o-quent des-pair! His prince-ly grace, His beau-ti-ful back

Piano

235

Teresa
vive!

Ultrice
hair!

Alfredo
Allegro
Ap - prec - i - a - tion of such skill Should not be Shown _ by

Women
hair!

Tenors
hair!

Basses
hair!

Piano

(Taking up wine-skin which Pietro left at the entrance to Inn.)

239

Alfredo
stealth. _____ In bum - pers round (I'll pay the bill), We'll drink _ the show - man's

Piano

243

Alfredo
health. _____ This wine - skin I _ de - vote to you, We'll drink _ it till it's

Piano

247

Alfredo *dry.* I'm sure that's what the Duke would do, Were he as pleas'd as I *tr*

Women I'm

Tenors I'm

Basses I'm

Piano

252 *(horried).*

Pietro Be - ware! that

Women sure that's what the Duke would do, Were he as pleas'd as I.

Tenors sure that's what the Duke would do, Were he as pleas'd as I.

Basses sure that's what the Duke would do, Were he as pleas'd as I.

Piano *pp*

257

Alfredo

Pietro

Piano

For - bear! I pay my way;

wine is mine, You must not drink it!

262

(Gives money to Pietro.)

Alfredo

Pietro

Piano

You may not think it!

Take care! The wine is poi - soned, on my word — re -

pp

267

Pietro

Piano

ly, — And he who drinks in a - go - ny will

rall.

rall.

271 *Recit.*

Pietro die! Com - mencing with a gentle pain Scarce worth a ques - tion, It

Piano

274

Pietro grows apace, till you complain Of indi - ges - tion. Then follows an internal fire That scorns e -

Piano

277

Alfredo

Pietro mul - sions, un - til, ere nightfall, you vul - sions! Ha! expire In fierce con -

Piano

280

a tempo primo

Alfredo *ha! ha! ha! ha! ha! ha! ha! An i - dle tale — we think it!*

Pietro

Women

Tenors *Ha! ha! ha! ha! ha!*

Basses *Ha! ha! ha! ha! ha!*

Piano *a tempo primo*

*(During this Alfredo has filled a number of goblets with wine from the*285 *wine-skin, and handed them round to Arrostino and the Male Chorus.)**Vivo*

Alfredo *It can't be worse than 'Vi - no's wine ac - curst.*

Women *ha! ha! ha! We saw you free — ly drink it!*

Tenors *ha! ha! ha! We saw you free — ly drink it!*

Basses *ha! ha! ha! We saw you free - ly drink it!*

Piano *Vivo*

(Draws sword and offers cup to Pietro. During this, the two figures express galvanic agitation.)

290

Alfredo

If we're to die of it, be thou the first!

Pietro

I can't o - bey you!

Piano

p

295

Alfredo

Drink! Come, why de - lay you? Drink! Drink!

Arrostino

Drink! Drink! Drink!

Pietro

I beg, I pray you!

Elvino

Drink! Drink! Drink!

Women

Drink! Drink! Drink!

Tenors

Drink! Drink! Drink!

Basses

Drink! Drink! Drink!

Piano

sf *sf* *sf*

(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.)

300 *Allegro non troppo*

Alfredo Quick, or I'll slay you! Drink! Oh

Arrostino Drink!

Pietro

Elvino Drink!

Women Drink!

Tenors Drink!

Basses Drink!

Piano

303

Alfredo ye who are wea____ ry of life, Don't tr - fle with pis____ tol and knife. This

Piano

305

Alfredo

po - tion is far from a - miss; _____ If you've du - cats of gold _____ in your purse, Why,

Piano

307

Alfredo

then you may sure _____ ly do worse Than die of such poi - son as this! _____ Than

Piano

309

Alfredo

die of such poi - son as this! _____ Why, then you may sure - ly do worse Than _____

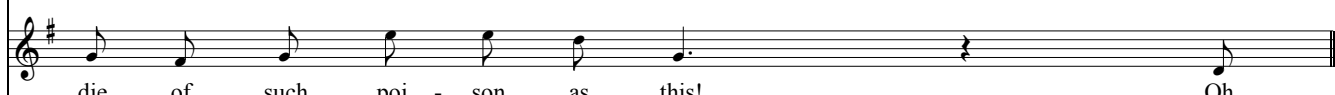
Piano

Teresa  A -

Minestra  A -

Nita  Tho'

Ultrice  Clod -

Alfredo  die of such poi - son as this! Oh

Arrostino  Oh

Pietro  A

Bartolo  Tho'

Elvino  Oh

Women  Be

Tenors  Be

Basses  Be

Piano 

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

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

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

Ultrice
 (to Alfredo and Minestra.)
 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

Teresa soon, A - las You'll sad - ly kneel Be - side my bier!
 Minestra soon, A - las You'll sad - ly kneel Be - side her bier!
 Nita grief, a - las, We can't con - ceal. We feel it here!
 Ultrice come to pass, You'll glad - ly kneel Be - side her bier!
 Alfredo tri - fle with pis _____ tol and knife. This
 Arrostino tri - fle with pis _____ tol and knife. This
 Pietro pain a - las, I can't con - ceal. I feel it here!
 Bartolo grief a - las we can't con - ceal. 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

The musical score is written for a large ensemble. The vocal parts are arranged in a choir-like fashion, with some parts having lyrics. The piano part is at the bottom, providing harmonic support. The score includes various musical notations such as triplets, slurs, and rests.

Teresa My last ap - peal
 Minestra Her last ap - peal
 Nita We're spring and wheel,
 Ultrice Her last ap - peal
 Alfredo po - tion is far from a - miss; If you've
 Arrostino poi - son is far from a miss; If you've
 Pietro The pain I feel
 Bartolo We're spring and wheel;
 Elvino poi - son is far from a miss; If you've
 Women sure there is some - thing a - miss; That
 Tenors sure there is some - thing a - miss; That
 Basses sure there is some - thing a - miss; That
 Piano

The musical score is written for a full vocal ensemble and piano. The key signature is one sharp (F#). The score includes lyrics for each part. The vocal parts are:

- Teresa:** My last ap - peal
- Minestra:** Her last ap - peal
- Nita:** We're spring and wheel,
- Ultrice:** Her last ap - peal
- Alfredo:** po - tion is far from a - miss; If you've
- Arrostino:** poi - son is far from a miss; If you've
- Pietro:** The pain I feel
- Bartolo:** We're spring and wheel;
- Elvino:** poi - son is far from a miss; If you've
- Women:** sure there is some - thing a - miss; That
- Tenors:** sure there is some - thing a - miss; That
- Basses:** sure there is some - thing a - miss; That
- Piano:** Accompaniment with chords and moving lines.

 The score features various musical notations including triplets (marked with '3'), slurs, and dynamic markings.

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 - the gear, our grief we can't con - ceal. We
 Ultrice De - cline to hear, 'Twill glad - ly glad - ly kneel, you'll
 Alfredo du - cats of gold in your purse. Why, then you may sure - ly do worse Than
 Arrostino 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 - the gear, 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

Teresa *kneel — Be - side my bier!*
 Minestra *kneel — Be - side her bier!*
 Nita *feel it, feel it here!*
 Ultrice *kneel Be - side her bier!*
 Alfredo *die of such poi - son as this!*
 Arrostino *die of such poi - son as this.*
 Pietro *feel it, feel it here!*
 Bartolo *feel it, feel it here!*
 Elvino *die of such poi - son as this.*
 Women *die of such poi - son as this! If you've du - cats of gold in your purse, Why, then, you may*
 Tenors *die of such poi - son as this! If you've du - cats of gold in your purse, Why, then, you may*
 Basses *die of such poi - son as this! If you've du - cats of gold in your purse, Why, then, you may*
 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.)

321

Women

Tenors

Basses

Piano

sure- ly do worse, If you've du - cats of gold in your purse, Why, then, you may

sure- ly do worse, If you've du - cats of gold in your purse, Why, then, you may

sure- ly do worse, If you've du - cats of gold in your purse, Why, then, you may

324

Women

Tenors

Basses

Piano

sure - ly do worse Than die of such

sure - ly do worse Than die of such

sure - ly do worse Than die of such

327

Women

Tenors

Basses

Piano

poi - son as this!

poi - son as this!

poi - son as this!

330

Piano

Measures 330-332. The treble clef staff contains chords and moving lines, while the bass clef staff has a steady eighth-note accompaniment with some longer notes.

333

Piano

Measures 333-335. The treble clef staff contains chords and moving lines, while the bass clef staff has a steady eighth-note accompaniment with some longer notes.

(End of Act I)