

Madame Puccini

Act 1

Libretto & Music by
Michael Pratt, ASCAP

Allegro Agitato $\text{♩} = 100$

Piano

f

The curtain rises on the first measure.
Doria is busy cleaning the study.
Tello enters from the upstage doorway.

Tello

f declamatory

6

Have you heard?

Pno.

mf

6

1

Tello

11

Have you heard? Puc - ci - ni is back from Lon - don.

Pno.

11

16
Tello
He re- turns to - night. I must meet him in one

Pno.

21
Tello
hour and fetch his bag - gage.

Pno.

26 *f* declamatory
Doria
Yes, I have heard. I have heard. It's good to

26 2
Pno.

31
Doria
have the Maes - tro back. Vil - la Puc - ci - ni

31
Pno.

36

Doria

is so emp - ty. This room comes a - live when he is work - ing.

Pno.

41

Doria

Tello walks over to the piano, picks up some music, looks at it, and begins to play the piano.

41

3

(Jake Wallace's ballad)

Pno.

f

ff

Pno.

51

Doria

Stop that. No one is al -

51

f >

mf

Pno.

56

Doria

lowed to dis - turb the Maes - tro's work.

Tello

f >

An in - ter - est - ing mel - o - dy.

56

Pno.

60

4 He continues to play the piano.

Pno.

ff

65

Pno.

70

Pno.

Doria comes over, takes the music from his hand and pushes him away from the piano.

75 *f*

Doria

The Maes-tro's stu-dy is pri-vate. You should not be

5

Pno. *mf*

80

Doria

here. You must not dis-turb his work.

Tello *f*

I will not dis-

80

Pno.

85

Tello

turb his work, but I would like to hear some of it. I could

85

Pno.

90
 Doria
 You would not dare.

Tello
 tenuto
 get a lot of mon-ey for a mel-o-dy from his new work.

Pno.
 90
 6
 f

94
 Doria
 Don't talk like that. I will not al-low ev-en my own

Pno.
 94

99
 Doria
 bro-ther to bring harm to the Maes - tro.

Tello
 f gentler
 Calm

Pno.
 99
 7
 mf

104

Tello

down. Calm down. Dor-i-a, I mean no

Pno.

109 (still tense) rit.

Doria

I know that Tel-lo but I will do eve-ry-thing

Tello

harm.

109 rit.

Pno.

114

Doria

in my pow-er to keep harm from Puc-ci-ni. I am com-plete-ly de-

114

Pno.

118

Doria

vot - ed to him.

mf legato

Tello

Puc - - ci - ni is

8 *Meno Mosso* $\text{♩} = 80$

118

Pno.

mp

122

Tello

not de - vot - ed to Ma - dame Puc - ci - ni. While in

122

Pno.

127

Tello

Lon - don he had a - noth - er af - fair. This time

127

Pno.

132

Tello

with the wife of a Lon - don ban - ker by the name of Sy - bil Se - lig - man.

132

Pno.

137

Doria

mf legato

It is well known that Ma - dame Puc - ci - ni

137

Pno.

9

142

Doria

is not ea - sy to live with. The maes - tro's trips are his on - ly es -

142

Pno.

146

Doria

cape from her jeal - ou - sy and scold - ing na - ture.

Tello

mf

She is

146

Pno.

10

150

Tello

al - so im - pos - si - ble to work for. Few peo - ple can

150

Pno.

154

Tello

stand her for ve - ry long and they quit. It is said that she pos -

154

Pno.

159

Tello

ses - ses the ev - il eye. Do you re - mem - ber when the young

159

Pno.

163

Tello

sing - er came to see Puc - ci - ni a - bout her ca - reer? Ma - dame

163

Pno.

167

Tello

threat - ened her with an um - brel - la and chased her from the vil - la.

167

Pno.

171

mf

Doria

It is true, Ma - dame Puc - ci - ni finds it dif - i - cult to be the

171

Pno.

11

175

Doria

wife of an il - lus - tri - ous man. She does not

Pno.

179

Doria

like to stay home when he goes a - way. But the

Pno.

183

Doria

way she acts when he is here cau - ses him to make more trips.

Pno.

187

mp tenderly

Tello

You came here when Puc - ci - ni had his

12

Pno.

p

213

Doria

Tel - lo...

Tello

Tello raises a hand to quiet Doria.

Andante Con Moto $\text{♩} = 72$

Pno.

mp rit. *mf*

218

Tello

Passionately *mp* *f*

Puc - ci - ni is no - tor - i - ous for cha - sing af - ter

Pno.

mp

223

Tello

wo - men and Ma - dame is no - tor - i - ous for her in - sane

Pno.

mp *f*

227 *mf*

Tello
jeal - ous - y. You will get

Pno. *mf* *mp*

13

231

Tello
caught in the mid - dle. You must lis - ten to me

Pno.

235 *f*

Tello
now. You can - not stay here an - y

Pno.

240 *mf*

Tello
lon - ger. Go and pack your things.

Pno.

245 *mf*

Tello

When I re - turn with Puc - ci - ni I will take you with

Pno.

14

249

Tello

me. We will go home to - geth - er.

Pno.

254 *f* agitated

Tello

You think Puc - ci - ni is the great - est man in the world

Pno.

f

258

Tello

but if you stay here on - ly tra - ge - dy will re - sult.

Pno.

262 *mf*

Tello

Ma - dame Puc - ci - ni is en - raged ov - er this

Pno.

15

mf *mp*

267

Tello

last af - fair and she will take it out on you for cer - tain.

Pno.

272

Tello

You are luck - y that Puc - ci - ni has left you a -

Pno.

276 *mf*

Tello

lone. You are luck - y Ma - dame

Pno.

280

Tello

has not be - come sus - pi - cious of you. *f* Your

Pno.

284

Tello

luck is going to run out. I was a -

Pno.

288

Tello

gainst you tak - ing this po - si - tion be - cause I thought it would low - er you. I was

Pno.

292

Tello

wrong a - bout that but I am not wrong a - bout this.

Pno.

296 *mf*

Tello

I am on - ly think - ing of what's best for

Pno.

mf *mp*

313

Tello

You know she be - lieves them not you.

Pno.

317

Tello

Go and pack your things. When I re -

Pno.

18

322

Tello

turn we will leave to - ge - ther. You can - not

molto rit.

Pno.

327

Tello

stay here an - y long - er. Please be - lieve me and trust me.

Pno.

332 *Slowly* *mf* 19

Doria
Tel - lo, I know that you

Tello

Pno. *f*

337

Doria
mean well, but I am not leav - ing. My place is

Pno.

343

Doria
here, Doria raises a hand to quiet Tello.

Tello
mp
Dor - i - a...

Pno. *mf* Moderato - flowing ♩ = 72

349 *mf*

Doria

At home, or some-where else, I am no diff - rent than

Pno.

353

Doria

an - y - one. But here, work - ing for the Maes - tro, I am im - por - tant, I am

Pno.

357 *f*

Doria

some - bo - dy. Here I meet mu - si - cians like Tos - ca - ni - ni and Ca - ru - so.

Pno.

362 *f*

Doria

Here I o - pen the Maes - tro's door to dip - lo - mats and roy - al - ty.

Pno.

20

367 *mf*

Doria

You tell me what a ter-ri-ble

Pno.

mp

372

Doria

tem - per Ma - dame Puc - ci - ni has. You tell me I must be ve - ry

Pno.

377 *f*

Doria

cau - tious. I tell you I do not wor-ry a - bout Ma - dame Puc - ci - ni.

Pno.

mf

p. *p.* *p.* *p.*

382 *f*

Doria

I am some-one she can trust. I look af - ter her.

Pno.

mf

21

388 *mf*

Doria

You tell me that Puc - ci - ni cha-ses ev'-ry

Pno.

mp

392

Doria

pret-ty girl in sight. You tell me he will flirt with me and try to take ad -

Pno.

396 *f*

Doria

van - tage of me. I tell you do not lis - ten to

Pno.

mf

401 *f*

Doria

ru - mors. I shall do no - thing to com-pro-mise his great name.

Pno.

406 *mf*

Doria

I know that you

406 22

Pno. *mf* *mp*

411 *f*

Doria

do not un-der-stand but still you must be-lieve me. I am hap-py here.

411

Pno. *mf*

416 *mf* *f*

Doria

I have a place here. Puc-ci-ni needs me. I take care of

416

Pno. *mp* *mf*

421 *ff* *mf* *p*

Doria

him. No-thing is more im-por-tant to me.

421 *Meno Mosso*

Pno. *f* *mp* *rit.*

426 *mp*

Tello

And what of the things that I - da and Bep-pe are fill-ing Ma-dame Puc-

Pno.

p

♩ = 76

432 *f* angry

Doria

Do you be-lieve them? Do you think that I en - cour-age Puc-ci - ni

Tello

ci - ni's head with? 23

Pno.

mf

437 ten.

Doria

by the way I walk a-round him? By the way I lin-ger a - round him?

Tello

mp

It does not

Pno.

p

443 *mp*

Tello

mat - ter what I think. It does not mat - ter what an - y - one thinks ex - cept for

443 24

Pno.

449 *f* angry *Meno Mosso*

Doria

I do not care a - bout me. She can do me no harm, but the

Tello

Ma - dame Puc - ci - ni.

449 25

Pno.

454 *ff* *a Tempo*

Doria

harm she does Puc - ci - ni I must do what - ev - er I can to pro - tect him from.

454 *f* *mf* *mp*

Pno.

459

Doria

mf *f*

Tello

That is not your job. That should not ev-en be your con - cern. She is his wife. It

459 26

Pno.

mp *mf*

465

Tello

mf

must be bet-ween them. I must go now and get Puc - ci - ni.

465 27

Pno.

mp

471

Tello

f

Go and pack your things. Come

471

Pno.

mf

476

Tello

with me when I re - turn.

Pno.

molto rit.

481

Pno.

Tello exits the upstage doorway. Doria continues cleaning the study.

486

Elvira

Who was just here?

(enter from the stage left doorway on first note) *mf*

Doria

Ma - dame Puc - ci - ni, that was my bro - ther.

486

Moderato Agitato $\text{♩} = 76$

Pno.

mf

490

Doria

He said the Maes - tro is back. He went to fetch him and will re - turn

mp

490

Pno.

mp

495 *f* stacc. *>* *>* stacc.

Elvira I was not ex-pect-ing him back to-night. It is ve-ry late,

Doria

soon. 28

Pno. 495 *mf*

500

Elvira I thought he would re - turn to - mor - row.

Pno. 500 *f*

505 *f* *>* *>* *>* *>*

Elvira Why are you up so late.

Doria *mf* stacc.

I was just do - ing a lit - tle clean - ing, Ma - dame.

Pno. 505 *mf*

509 *stacc.*

Doria

29 It is eas - i - er to do in the cool of the ev' - ning ra - ther than the heat of the day.

Pno.

513 *f* *>* *>* *>* *>* *stacc.* *>*

Elvira

I'm sure you do. You are al - so a - ware Puc -

Doria

f

I en - joy work - ing at night.

Pno.

mf

518 *>* *>* *stacc.* *>*

Elvira

ci - ni works at night. Per - haps af - ter I have re - tir - ed you two like to

Pno.

522

Elvira

work to - ge - ther.

Doria

mf

Ma - dame Puc - ci - ni, I would not dare dis - turb the Maes - tro in his great

522

Pno.

30

526

Elvira

That is not

Doria

work. I do not come near him or dis - tract him in an - y way.

526

Pno.

530

Elvira

true. I have seen how you walk by him. I have seen how you

530

Pno.

534

Elvira

lin - ger by him. I have seen how you look at him.

Doria

f angry

I walk by him

534

Pno.

31

538

Doria

as qui - et - ly as I can. I lin - ger by him to see if he needs me.

538

Pno.

541

Elvira

You make it sound so in - no - cent. I know you work late so you and he can be to - ge - ther.

541

Pno.

ff very angry

545 > > > >

Doria

32 That is not true. I work at night be-cause it is eas-i-er for me that way.

545

Pno.

549 > > > >

Elvira

Of that I'm sure.

Doria

I on-ly re-pond to his needs.

549

Pno.

554 *f* calmer

Elvira

You must not dis-turb him when he is work-ing. When I re-tire you must go to

554 33

Pno.

mf

559

Elvira *bed.* You must leave Puc-ci - ni a - lone. *mf* sarcastically

Doria Yes Ma - dame.

Pno.

564

Elvira I do not know if Puc - ci - ni has had his sup - per, it is late.

564 34

Pno.

568

Elvira Go and make sure some-thing is rea - dy if he wish - es it. *contritely*

Doria Yes Ma - dame.

568

Pno.

Elvira wanders around the study looking at things, touching things, and finally picks up a photograph of Puccini from a bookcase.

572

Elvira

Doria exits the stage left doorway.

Lento Moroso $\text{♩} = 50$

572

Pno.

p

mp

578

Pno.

582

Elvira

mf

I love you, Gia - co - mo.

35

582

Pno.

mp

586

Elvira

I have loved on - ly you since the day I left my hus - band to come here and live with you

586

Pno.

589 *mf*

Elvira

twen - ty - four years a - go. I loved you and lived with you for

Pno. *mp*

593 *cresc.* *f*

Elvira

twen - ty of those years be - fore we could be mar - ried. I

Pno. *cresc.* *f*

596 *ten.* *intense* *mp*

Elvira

loved you be - fore you be - came a rich and fam - ous com - po - ser. I loved you

Pno. *p*

36

600

Elvira

all those years when we had no - thing and be - fore you had writ - ten

Pno.

603 *f*

Elvira an - y - thing. How do you re - pay my love?

Pno. *f*

606 *f*

Elvira You turn your eye on ev' - ry - thing that swish - es by in skirts.

Pno. *f*

608 *f* *mp* *mf*

Elvira You don't ev - en wor - ry a - bout who knows it. It is me who they say can -

Pno. *mf* *p* *mp*

610 *mp* *mf*

Elvira not keep you hap - py. It is me who they say drives you a - way and

Pno. *p* *mp*

613 *f* *ff*

Elvira in - to the arms of oth - er wo - men. You know this is not true.

Pno. *mf* *sfz* *ff*

616 *f* *mf* sadly

Elvira It is you Puc-ci - ni, not me. It is you who can-not be con-tent with what he

Pno. *mp*

37

619 *f* ten.

Elvira has. I am al - ways here for you but you do not share with

Pno. *mf* 3

623 *mf* *mp*

Elvira me. You do not dis - cuss your work with me. You do not ask my o -

Pno. *mp* 3 3

626 *mp*

Elvira pin - ion. 38 I love you Gia - co - mo, but you shut me

Pno. *p*

630 *f*

Elvira out. Am I not good e - nough for you? Am

Pno. *mf* 3 3 3 3

633 *mp*

Elvira I too stu - pid for you? I am torn to the bot - tom of my soul

Pno. *p* 39

637 *mp*

Elvira by the way you treat me. I love you, Gia - co - mo,

Pno. *sfz* *p*

641

Elvira

but I can-not go on an - y more like this.

Pno.

644

Elvira

Doria enters the stage left doorway.

Doria

mf Ma-dame Puc-ci - ni, the Maes-tro has ar -

40 Slowly ♩ = 60

Pno.

mf

649

Elvira

mf Do not for - get what I have told you. Do not stay

Doria

rived.

Pno.

653
Elvira
up and work at night. When I re - tire you, re-tire as well.

Doria
Yes, Ma - dame.

653
Pno.

659 Puccini
Puccini and Tello enter through the upstage doorway. Tello is carrying baggage. *f*
El -

659 Pno.
Moderato - with energy $\text{♩} = 80$
f

664 Puccini
vi - ra, my dear, I am back. How good to

664 Pno.

669 Puccini and Elvira embrace.

Puccini *see you.*

Pno. *f*

674 *mf*

Elvira *Gia-co-mo, I did not ex-pect you to-night. I thought you would ar-rive tom-mor-row.*

Pno. *mp* *f*

678 *mf*

Elvira *Have you had your sup-per?*

Puccini *Yes, I ate ear-li-er.*

Pno. *mp*

682
Puccini
8
Take the bag-gage up - stairs.

Pno.

687
Puccini
8
It is good to be home. The trip was tir - ing.

Pno.

42

f

mf

692
Puccini
8
So ma-ny peo-ple. The sing - ers were not ve-ry good. One good

Pno.

697
Puccini
8
re - sult. The bass com - plained he did not have one good ar - i - a so I

Pno.

701
8
Puccini
wrote one for him. I in-sert-ed it be-fore Mi-mi's death, he sings a fare-

Pno.

706
8
Puccini
well to his coat.

Pno.

f

711
mf
Elvira
Did you work your-self to the bone or did you have an-y time to in-

43

Pno.

mp

715

Elvira
dulge your-self.

Puccini
8
In - dulse my-self in what? You know that ve-ry lit-tle in - t'rests me

Pno.

719

ff molto marcato

Elvira
I heard from I - da and Bep - pe you made a new ac -

Puccini
8
out-side my work.

Pno.

722

Elvira
quain - tance in Lon - don. Some-one in the fi - nan - cial world.

Puccini
8
mf
You must mean Sy - bil Se -

Pno.

726

Puccini

8

lig - man and her hus - band, the bank - er.

Pno.

730

Elvira

f They must be. *ff* agitated I heard you spent a great time

Puccini

8

mf Fas - ci - na - ting peo - ple.

44

Pno.

mp *f*

734

Elvira

with them. No! I heard you spent a great time with her.

Puccini

8

mf There is ve - ry lit - tle

Pno.

mp

738 *ff* > >

Elvira

Not quite.

Puccini

8 left for me to tell. You al - rea - dy know ev - 'ry - thing.

Pno.

738 *f* > > > >

742 *f* > >

Elvira

Tell me all the de - tails of your in - ti - mate af - ter - noons with

Puccini

742 *ff* *mf* > > > >

45

Pno.

746 > >

Elvira

Sy - bil Se - lig - man. Tell me all the de - tails of your shame - less af -

Puccini

746 > > > >

Pno.

750 *ff*

Elvira

fair.

Puccini *ff*

El - vi - ra, this has got to stop.

Pno. *ff* *f*

754 *mf*

Puccini

I have no-thing to tell you. I spent some time with a la - dy in

Pno. *mp*

759

Puccini

Lon - don who made me feel good. She flat-tered me. She

Pno.

763
Puccini
8
called me a gen - ius. What man would not en - joy such at - ten - tions.

Pno.

767
Elvira
f > > > > > >
That does not give you an - y right or ex -

Puccini
f
8
When was the last time you told me...

767 46
Pno.
f

772
Elvira
v
cuse.

Puccini
f
8
It is most - ly in your i - mag - i - na - tion. You have no

772
Pno.

777

Elvira

My cause is just. My

Puccini

8 cause to rail at me like this.

Pno.

782

Elvira

cause is mor - al. You as - sume that I will al - ways be here when you re - turn.

Pno.

mf

mp

786

Elvira

May - be next time I won't be here.

Tello

Doria and Tello enter down the stairway. *mf*

The

Pno.

790

Tello

bag - gage is all tak - en care of. Is there an - y - thing else I can do for you to - night?

Pno.

mp

47

794

Puccini

No, that will be all. I ap - pre - ci - ate all your trou - ble, Tel - lo.

Tello

f

Maes - tro

Pno.

799

Tello

you can call on me an - y - time, day or night. Puccini pays Tello. Doria and Tello move towards the upstage doorway, out of earshot.

Pno.

f

804 *p*

Doria

No.

mp

Tello

Are you com-ing? I will wait out-side. Please,

804 48 *p*

Pno.

809 *mf*

Elvira

Tello glares at Doria and Doria pushes him out the door. That is all for to-night Dor-i-a. Do not for-

Tello

go and get your things.

809 *mp*

Pno.

814 *mf*

Elvira

get our dis-cus-sion ear-li-er. I

Puccini

What dis-cus-sion was that?

814 *f* *mp*

Pno.

819

Elvira

told Dor-i-a I did not want her stay-ing up work-ing af-ter I have re-tired.

Pno.

823 *f*

Elvira

I told her she was dis-tur-bing your work.

Puccini

8 *f*

She has nev-er dis-turbed my work. She is

823 *mf* 49

Pno.

827

Elvira

I am sure that is true.

Puccini

8

ve-ry qui-et. I nev-er hear her un-less I need some-thing.

827

Pno.

832

Elvira

That is al - so the prob - lem, your needs. Why can't I take care of your

Pno.

836

Elvira

needs? Why do you look else - where for ad - vice and com - fort? You have

Pno.

840

Elvira

all you need right in front of you. I am warn - ing you, I will not put up with

Pno.

50

844

Elvira

you and Dor-i-a...

Puccini

ff angry

There is no me and Dor-i-a to put up with. You are

Pno.

848

Puccini

mak-ing this all up in your head. Your jeal-ou-sy has made you lose hold of your

Pno.

852

Elvira

Ver-y well

Puccini

ff ten. *mf*

sen-ses. You must stop bad-ger-ing and leave me a-lone.

Pno.

ff *mf*

856

Elvira

I will leave you a-lone.

Elvira exits the stage left doorway.
Puccini goes over to the coach and lies down.

856

Pno.

864

Puccini

Lento Moroso $\bullet = 54$

864

Pno.

mp molto espressivo

mf

869

Puccini

mp

I love you El - vi - ra. I have

869

Pno.

p

51

874

Puccini

mf

loved you for twen-ty-four years. How do you re-pay my love?

874

Pno.

mp

877 *rit.*
 Puccini Your jeal-ou-sy rag-es ev'-ry-time I cast my eye on an-oth-er wo-man.
 Pno. *rit.*

880 *f*
 Puccini I can-not pur-sue my car-reer with-out bat-tles at ev'-ry turn. Peo-ple in the town stop me
 a tempo
 Pno. *mf* *mf*

883 *ff* *mf*
 Puccini in the street and ask me what is wrong with you. Our
 Pno. *f* *mf*

886 *allarg.* *mp* *mf*
 Puccini son is so con-fused he flees to Par-is. I love you El-vi-ra but
 52 a tempo
 Pno. *mp* *allarg.* *p*

891 *ff* *mf*

Puccini
8 late-ly it is im-pos-si-ble if I am a-round you. You on-ly al-low me to

Pno. *mp* *mp*

895

Puccini
8 love you from a - far. When we are to - ge - ther the flame in my heart goes

Pno.

899 *p* *p*

Puccini
8 out. It has not al - ways been this way. We used to be con -

Pno. *p* 53

903 *p*

Puccini
8 tent with each oth - er. Now it seems there is no con -

Pno. *p*

906
Puccini
8 tent - ment at all with each oth - er.

Pno.

909
Puccini
8 *mf* angry *ff* *f*
Now you i - mag - ine some - thing with me and Dor - i - a. That is be - yond be -

Pno.

mp *mf*

912
Puccini
8 *mf* *f*
lief. I would nev - er dis - grace that sweet child. This time I will not al -

Pno.

mp *f* 54

916
Puccini
8 *f*
low your rage ov - er noth - ing. This time I will stand up to you

Pno.

f

920 *ff*

Puccini

and you will see the truth.

920 **55** Andante Sostenuto ♩ = 84 *p*

Pno.

926

Pno.

Puccini goes over to the piano and begins playing (the artist should actually play on stage from measure 932 to 940) if possible

932

Pno.

p

ped. *ped.* *ped.* *ped.* *ped.* *ped.*

938 Elvira enters from the stairway. *f*

Elvira

Sure - ly you're not going to work to - night? Af - ter such a long

938

Pno.

ped. *ped.* *ped.*

943 *f*

Elvira
trip? I as well. Come up-stairs so we can dis-

mp

Puccini
8 I want-ed to work a few things out.

943 *mf* 56

Pno.

947

Elvira
cuss some-things. I will lis-ten

mp

Puccini
8 Per-haps in a bit. I am not rea-dy yet.

947 *f*

Pno.

951

Elvira
to the pi-a-no from up-stairs. When it stops I will ex-pect you.

951

Pno.

57 Andante Sostenuto $\bullet = 84$ "Polka Bar Waltz"

955

Pno. *mf*

961

Pno.

969

Pno.

977

Pno.

985

Pno.

Interlude of Puccini working at the piano.
 The artist should actually play the piano on stage if possible.
 Puccini plays a few measures, writes on the music, plays
 that passage over again, goes on, stops and writes some more,
 plays that passage over again, and so on. After a while Doria
 enters from the the stage left doorway and looks at Puccini
 hard at work and then turns to go.

993 *mf*

Doria
Maes - tro, I did not want to dis - turb you.

mf

Puccini
8 Dor - i - a, I did not see you there.

993 Moderato $\text{♩} = 72$

Pno. *mf* *mp*

997 *f*

Doria
It is good to have you back, Maes-tro.

f

Puccini
8 Non - sense, you are not dis - turb-ing me.

997 *mf* *mf*

Pno. *mf*

1002

Doria
It is ver - y lone - ly when you are gone, and much too qui - et.

1002

Pno. *p* *mf*

1008 *mf*

Doria

Did you have a good trip?

Puccini

8 *mf*

Yes, I sup-pose so. Al-though I must ad-

1008 *mp*

Pno.

58 *mf*

1013

Puccini

8 mit that the old-er I get the more bor-ing these trips be-come.

1013

Pno.

1018 *f*

Puccini

8 I would ra-ther stay here in Tor-re del La-go with my friends look-ing for a

1018 *mf*

Pno.

1023 *mf* allarg. *f* a tempo

Puccini
8 duck to shoot. These are the plea-sures I real-ly crave, not all that fame and fawn-ing in

Pno. *mp* allarg. *mf* a tempo

1028 *mf* agitated

Doria
I should leave. If

Puccini
8 Lon-don and Par - is.

Pno. *mp* slightly marcato

59

1033

Doria
Mad - ame heard me here she would be ver - y an - gry.

Puccini
8 *mf* Is Ma-dame be - ing diff - i - cult

Pno. *mp*

1037 *mf* *f*

Doria

Not when you are a - way. But when you re-turn

Puccini

8 with you, Dor - i - a?

1037 *mp* as before *mf*

Pno.

1042 *mf*

Doria

she i - mag - ines all kinds of things. To - day she said I was dis - tract -

60

1042 *mp* subito

Pno.

1046 *mf*

Doria

ing you from your work. She said she has seen the way I walk by you and the

1046 *mp*

Pno.

1050

Doria

way I lin - ger a - round you. I do not know what she is i - mag - in - ing a - bout

Pno.

1054

Doria

you and me. You know I on - ly want to serve you. To be near if you

Pno.

61

mf

1058

Doria

need an - y - thing. You know I would nev - er harm you or dis - grace you.

Pno.

1062

Doria

Maes - tro, you are the on - ly thing in the world im - por - tant to

Pno.

ff

1067

Doria

me.

mf

Puccini

8 Dor - i - a I do not want you to wor - ry a - bout this.

1067

Pno.

mp

1071

Puccini

8 I will talk to Ma - dame and straight - en all this out. You are com -

f

1071

Pno.

mf

1075

Puccini

8 plete - ly in - no - cent. You have done no - thing wrong and have no - thing

ff

1075

Pno.

f

1080 *f* *ff*

Doria

But Maes - tro, if Ma - dame i - mag - ines bad things

Puccini

8 to wor - ry a - bout.

Pno.

mf

1085 *ff*

Doria

She will tell peo - ple lies a - bout us. You will be hurt

Puccini

1085 *f* 63

Pno.

1090 *f*

Doria

by all of this. I will not be ab - le to take care of you.

Puccini

8 Dor - i - a,

Pno.

1090 *f*

1095 *mf*

Puccini

8 I tell you do not wor - ry. I will take care of it all.

1095 64

Pno.

mp

1101 *ff* > > >

Elvira

As I thought.

Doria

Doria becomes distraught.
Puccini puts his arms around her to comfort her.

Puccini

8

1101 *p* Allegro agitato $\text{♩} = 84$

Pno.

1107 *f*

Elvira

I was right a - bout you Dor - i - a.

1107 *ff* *mf*

Pno.

1112

Elvira *f*
I have known it all a - long. Yes, I am

Doria *mf*
Ma - dame, I on - ly... I want - ed...

Pno. *mp* *mf*

1116

Elvira *ff*
sure. I see what I see. I see my hus - band's arms a -

Pno. *f*

1120

Elvira *f*
round you Dor - i - a.

Puccini *f*
El - vi - ra, what you see is com - plete - ly in - no - cent. It is

Pno. *mf*

65

1125 *f*

Elvira *> > >*
Help with what? I have seen with my

Puccini
8 you that have up-set her so that she came to me for help.

1125

Pno. *mf*

1129 *> > >*

Elvira
eyes what you help with. The same help you give The Sy-bil Se-

1129

Pno.

1133 *> >*

Elvira
lig-man in Lon-don. The same help you give ev-'ry so-pra-no you

1133

Pno.

1138 *ff* *f*

Elvira

meet. I see your help. It has been a long time

66

Pno.

f *mf*

1143

Elvira

since you helped me like that.

Doria

ff

Ma - dame, please, I just want-ed to

1143

Pno.

f

1147 *mp*

Doria

see if the Maes - tro need - ed an - y - thing be - fore I re - tired like you

1147 *mp*

Pno.

1151 *mf*

Doria

told me to do. I be-came up - set. The Maes - tro put his arms a -

Pno.

mf

1156 *mf*

Doria

round me be-cause I was cry - ing. Please Ma-dame, you must lis - ten.

Puccini

8 El - vi - ra,

1156 *mp*

Pno.

67

1161 *mf* *ff*

Elvira

Why should I calm down? I hear the pi -

Puccini

8 you must calm down.

1161 *f*

Pno.

1164

Elvira

a - no stop. I come down - stairs. I find you two em-brac - ing each oth - er. I see

Pno.

1168

Elvira

with my own eyes this time. I catch you in the ver - y act this time.

Pno.

1172

Elvira

You want me to calm down. Not while she stays in this vil - la. Not

68

Pno.

ff

f

1176

Elvira while she re-mains un-der my roof. Why should I

Doria Ma - dame, please,

Puccini

8

69 El - vi - ra, you are hys -

Pno. *f* marcato

1180

Elvira calm down? I hear the pi - a - no

Doria he is in-no-cent. You must not blame the

Puccini ter - i - cal. You must calm

Pno.

1185

Elvira
stop. I come down - - - stairs.

Doria
Maes - tro. Please, lis - ten to me.

Puccini
8 down. No - thing hap - pened bet - ween us.

1185

Pno.
70

1190

Elvira
I find you em - brac - - - ing each oth - er.

Doria
It is all my fault.

Puccini
8 You are i - mag - i - ning all this.

1190

Pno.

1194 *ff*

Elvira Dor - i - a you must leave this ver - y in - stant.

Doria *f* Maes - tro,

1194 *f*

Pno.

1198 please...

Doria

1198 *ff*

Pno.

72 Puccini approaches Elvira. Elvira goes to the gun cabinet and takes out a pistol which she aims at the floor.

1202 *ff*

Puccini El - vi - ra, you can't be ser - i - ous.

1202 *ff*

Pno.

1206

Elvira

Doria

Puccini

Tello

Pno.

Elvira aims the gun at the ceiling and fires (with the last note).
Doria begins to scream and runs towards the upstage door.

1209

Elvira

Tello

Pno.

Tello enters the upstage doorway and grabs Doria. He stands between Elvira and Doria. (looking at Elvira) I have caught your slut

Dor-i-a, are you hurt? Maes-tro, what is hap-pen-ing here?

Lis'tesso tempo

1214

Elvira

of a sis - ter in the arms of my hus - band. If she does not leave,

Pno.

1218

Elvira

the next shot will not be in the ceil - ing. Puccini lunges and grabs the gun from Elvira. *ff*

Puccini

8

El -

Pno.

1218

ff

1223

Elvira

Puccini

8

vi - ra come to your sen - ses. You are be - hav - ing like a lun - a - tic. *ff*

73

1223

Pno.

1227 *f*

Doria

Tello

Tel - lo, no-thing is

ff

Maes - tro, what is she say - ing a-bout you and my sis - ter?

1227 *f*

Pno.

mf

1231

Doria

true. The Maes - tro is in - no-cent. I think the Ma - dame wants to

1231

Pno.

1235

Doria

kill me.

8 *f*

Puccini

Tel - lo, it is prob-a-bly best if you take Dor-i - a and leave.

1235 *mf*

Pno.

Elvira reaches for the pistol.
Puccini restrains her.

1240 *ff*

Elvira

Why do you stay? For the last time leave, now.

Pno.

f

1245 *f*

Elvira

I have caught her with my husband. She must

Doria

Maes - - - tro, I am sor - ry. You are not

Puccini

El - vi - ra, why are you do - ing this. There was

Tello

I warned you this would hap - pen. This

1245 74

Pno.

f

1250

Elvira
leave at once. Take her out of

Doria
to blame. If I had

Puccini
no - thing wrong here. Tel - lo, you

Tello
wo - man is not right. Now you must

Pno.

1255

Elvira
here with you. I swear to you I will pun - ish her.

Doria
not come down here, this would not have hap - - -

Puccini
must be - lieve me. Your sis - ter is com - plete - ly

Tello
come with me. You must not stay here an - y

Pno.

1260

Elvira

Doria

pened. Doria begins crying hysterically. Tello takes her by the arms.

Puccini

8 in - no - cent.

Tello

lon - ger. We will leave, Maes - tro. But the Man - fre - di fam - 'ly

1260 75

Pno.

1266

Elvira

Of that you can be

Tello

can - not be treat - ed lilke this. This is not the end of it.

1266

Pno.

Elvira lunges towards Tello and Doria.
Puccini holds her back and motions them to leave. *ff*

1272

Elvira

cer - tain. This will not be the end of it.

Pno.

1277

Elvira

I will see to that.

Pno.

Doria and Tello exit the upstage doorway.

1283

Pno.