

# Madame Puccini

## Act 2

Michael Pratt, ASCAP

Allegro ♩ = 100

Piano

*ff* Father Michelucci enters from the bakery and sits on the bench eating a roll.

*sfz*

4

Pno.

rit

Andante con Moto ♩ = 66

7

Pno.

*mf*

*mf* cantabile

10

Pno.

13 *mf*

Father

The sky is

Pno.

16

Father

ov - er - cast to - day. It

Pno.

19

Father

looks like a storm ap - proach - - - ing.

Pno.

22

Father

We don't need a storm from Mo - ther

Pno.

25

Father

Na - - - ture. Ma - - - dame Puc-ci - ni's storm

Pno.

28

Father

is all we can stand for now.

Pno.

31

Doria enters from stage right. *mf*

Fa-ther Mi-chel-luc-ci,

2 Con Moto ♩ = 80

Pno.

34

Doria

it is good to see you.

Father rises. *mf*

Father

Dor - i - a, how are you to - day? Come and sit with me a

Pno.

*mf*

38

Father

They both sit on the bench

bit. I want - ed to talk with you, Dor - i - a.

Pno.

43

Father

*mp*

Ma - dame Puc - ci - ni has been say - ing some ver - y un - kind things a -

Pno.

*mp*

46 *mf*

Doria  
Fa - ther, she has been tell - ing no - - - thing but

Father  
bout you.

Pno. *mf*

49 *f* insistent

Doria  
lies. Lies a - bout me and lies a - bout the Maes - tro.

Pno. *f*

3

53 *mf*

Doria  
She has talked to ev-'ry-one in the vil - lage. I can - not go an - y - where

Pno. *mf*

57

Doria

with - out some-one look - ing at me. But it is worse for the Maes - tro. Puc -

Pno.

60

Doria

ci - ni is a great man. This

Pno.

63

Doria

vil - lage has nev - er seen a great - er man. He has not worked in months.

Pno.

mf

f

66

Doria

She has dried up his in - spi - ra - tion. For me it does not mat - ter but for

Pno.

69

Doria

him she must be stopped.

Father

*mf*

Ma - dame Puc - ci - ni makes some

Pno.

*mf*

5

72

Doria

Father

ver - y ser - i - ous char - ges. She says witherown eyes she saw you and the

Pno.

72

76

Father

Maes - tro in an a - dul - ter - ous af - fair. She says it has been go - ing on for some

Pno.

76

Father

time now. She says she is not the on - ly wit-ness but I - da and Bep - pe have

Pno.

Doria

*f*  
Fa - ther, you have heard me say o - ver and o - ver that there

Father

al - so wit-nessed these things.

6

Pno.

*f*

Doria

is no truth to an - y of it. Ma - dame lies so of - ten

Pno.

88 *Doria rises from the bench.*

Doria  
 peo-ple are start-ing to be - lieve her.

Father

*mf*

7 *Meno Mosso* ♩ = 66  
 Dor - i - a, I am

Pno.  
 rit *mf*

92 *mp*

Doria  
 Thank you

Father  
 Father rises from the bench.

not here to judge you or Ma-dame Puc-ci-ni. I will pray for you

Pno.  
*mp*

97

Doria  
 Fa-ther. Per-haps that is the on-ly sol-u-tion af-ter all.

Pno.

Father

Doria exits into the bakery, Father starts to exit stage left

Pno.

106 *mf* Elvira enters stage left.

Elvira  
Fa - ther, a mo - ment please.

Father  
*mf*  
Ma - dame Puc - ci - ni, may I help you find a way to

106 *Andante* ♩ = 76

Pno.  
*mf*

110 *f*

Elvira  
In - deed you

Father  
end this cam - paign of yours? The vil - lage is in such a ter - ri - ble up - roar.

110

Pno.

114

Elvira

can, Fa - ther. Per - haps it's you who can end it al - to - ge - ther.

Father

What can I do?

Pno.

*mf*

117

Elvira

8 Con Moto ♩ = 92

Pno.

*ff*

121

Elvira

You know what an e - vil per - son Dor - i - a Man - fre - di

Pno.

*f* agitated

124 *f*

Elvira

is. She must be dri-ven out of the

Pno.

128 *ff*

Elvira

vil-lage. She is not fit to as-so-ci-ate with de-cent pe-ople.

Pno.

132

Elvira

You must not fail to help me with this.

Pno.

136

Elvira

Father

*f*

Ma - dame Puc - ci - ni you must calm your -

136

Pno.

10

139

Father

self. You must con - si - - - - der

139

Pno.

142

Father

what you are say - ing. What

142

Pno.

11

146

Father

you are acc - u - sing. Who

Pno.

150

Elvira

Father

you are acc - u - sing.

Pno.

12

*mf*

154

Elvira

I know what I know. I

Pno.

*mf*

*f*

159 *ff*

Elvira

know what I saw. In my own vil - la. In front of my own eyes.

Father

*mf*

What

159

Pno.

*f* *ff*

165 *f* *ff*

Father

have you seen? Your hus - band says they are inn - o - cent. You have ac -

165 13

Pno.

*mf* *f* *ff*

170 *f*

Elvira

I saw them em - brace each

Father

cused them but you have no proof.

170 14

Pno.

*f*

174

Elvira

oth - er. Fa - ther, I am not a fool.

Pno.

177

Elvira

*f* I am not blind. *ff* They dis - hon - or the name Puc -

Pno.

180

Elvira

ci - ni.

Father

*f* Ma - dame Puc - ci - ni, you have no ba - sis for your acc - u -

180

Pno.

15

183

Father

sa - tions. You must con - trol your - self and stop this

Pno.

187

Father

hate.

Pno.

191

Elvira

*f*

Fa - ther, I am right. I will not

Pno.

195

Elvira

rest un - til Dor - i - a Man - fre - di is gone,

Pno.

*ff*

*fff*

199

Elvira

per - ma - nent - ly.

Pno.

Elvira exits into the butcher shop. Father exits stage left. Puccini enters stage right heading for the general store. He meets Doria entering from the bakery carrying a package. Doria begins crying, sits down on the bench and places her package on the bench beside her.

202

Pno.

Adagio Lamento  $\bullet = 44$

*mp*

espressivo

207

Doria

*mf*

It is more than I can

Puccini

*mp*

Dor - i - a.

207

Pno.

*mp*

*mf*

17

211

Doria

*mf*

bear, Maes - tro. To hear her tell - ing ev' - ry - one that you have done this ev - il.

Pno.

*mf*

214 *mf* *ff* *mf*

Doria

Your name will be re - vered like Ver - di. To bring dis - hon - or to

Pno.

217

Doria

you like this...

Puccini

*f* with firmness as well *mf*

8 Dor - i - a we have no - thing at all to be a - shamed of. Like

Pno.

18

*mf*

220

Puccini

8 you this is more than I can bear. I can - not make her stop this mad - - - ness. For

Pno.

*f* *mf*

224 *f* angry

Doria I do not care what she says a - bout me.

Puccini 8 you this is a liv - ing hell.

Pno. *mf*

226 *mf* *mf*

Doria But your great name must not be stained. I must prove to ev' - ry -

Puccini 19

Pno. *mf*

229 *ff*

Doria one your in - no - cence.

Puccini *mf* as before

Puccini 8 There is no - thing we can do ex -

Pno. *ff* *mf*

*f* resolved



232

Doria

I pro-mise you I will do more than that.

Puccini

8

cept wea-ther out the storm. An - y - thing you or

232

Pno.

20

*mf*

235

Doria

*mf* > > > >

You know the truth.

Puccini

8

I do will just make mat - ters worse.

235

Pno.

*mf*

Doria exits stage right.  
Puccini heads for the general store.  
Tello enters stage left and stops him.

238

Doria

*mf* *ff*

Soon ev'-ry-one will know the truth as well.

238

Pno.

*ff*

242

Mama

Tello

*ff*

There he is, the great man.

242

Pno.

*ff*

Agitato  $\text{♩} = 76$

247

Tello

The great man who dis-hon - ored my sis - ter. The great man who has ru - ined my

247

Pno.

251

Puccini

*f*

8

Tello

name.

251

Pno.

*f*

21

255  
Puccini

8

sis - ter and me. My wife is in - sane. Her ran - tings and ra - vings are com - ple - tly with - out foun -

Pno.

259  
Puccini

8

da - tion.

*ff*

Tello

Who do you ex - pect to be - lieve that? The whole vil - lage knows a - bout

259

22

*ff*

Pno.

263  
Tello

you. We all know you have chased ev' - ry - thing in skirts all your life.

263

Pno.

267 *ff*

Puccini

8

There is no fire.

Tello

Where there is smoke there is fire. You have

267 23

Pno.

271 Tello lunges towards Puccini. Puccini pushes him away.

Tello

ru-ined my fam - 'ly.

271 Piu Mosso  $\text{♩} = 80$

Pno.

*f*

276 *f* passionately - always intense

Tello

If I had a gun in my hand I would kill you on this

276 24

Pno.

*f*

281 *f*

Tello

ve - ry spot. You do not de -

Pno.

25

286

Tello

serve to live. I des - pise you. May you rot.

Pno.

291

Tello

My sis - ter can - not hold her head up in the vil - lage. My

Pno.

26

296 *f*

Tello

par - ents dis - hon - ored as well. We have

Pno.

27

*fff*

301

Tello

all be - come out - cast. You must pay for all of

Pno.

306

Tello attacks Puccini. They struggle.

306

28 *Piu Mosso*  $\text{♩} = 84$

Pno.

*ff*

311

Mama

Tel - lo. Stop. Leave the Maes - tro a - lone.

Pno.

*ff*

315

Mama

Tello stops and glares at Puccini with clenched fists.

Tel - lo. Do what your mo - ther

315

29

Pno.

Tello backs off and goes over to Mama Manfredi

Mama 319  
says. You will not do this. Leave the Maes-tro a - lone.

Tello  
Ma - ma, he must

Pno. 319

Mama 324  
That is not for you to say. I want you to go and

Tello  
pay for what he's done.

Pno. 324

Mama 330  
leave the Maes-tro a - lone. Do what I say.

Tello  
Ma - ma...

Pno. 330

336 *f* angry  
 Mama Tello glares at Puccini and exits stage left. I did

Puccini *mf*  
 Thank you Ma - ma Man - fre - di.

336 31 *Tempo Primo*  $\text{♩} = 76$   
 Pno. rit. *mp*

342  
 Mama not do it for you. My fam - 'ly has

342 32 *mf*

348 *f*  
 Mama had e - nough suf - fring and mis - ry. We do not need

348 *f*  
 Pno.

353 *mf*

Mama a - ny more. This would on - ly make mat - ters worse, not

Pno. *mf*

359

Mama bet - ter.

Puccini *mp* pleadingly

Ma - ma Man -

33 *Meno Mosso*  $\text{♩} = 72$

Pno. rit. *mp*

365

Puccini fre - di, my name is an old one. I am the fourth gen - e - ra - tion of a fam - ly of mu -

Pno.

371 *mf*

Puccini

8 si - cians. We have al - ways been a well res - pec - ted fam - 'ly. I swear to

Pno.

*mf*

377 *mf*

Mama

*ff* tenuto That may be, but e - ven so it does not

Puccini

8 you there is no truth to this.

Pno.

*ff* *mf*

34 *Piu Mosso*  $\text{♩} = 76$

383 *f*

Mama

mat - ter. Ma - dame Puc - ci - ni is pro - ving if you re -

Pno.

*f*

388

Mama

peat the lie of - ten the lie be - comes the truth. The

Pno.

393

Mama

truth does not mat - ter.

Puccini

*mp*

393

Pno.

rit. *mp*

I am

35 *Meno Mosso*  $\text{♩} = 72$

398

Puccini

a - shamed of all this. I am sor - ry for you and your

398

Pno.

404 *p rit.*

Mama

Puccini

8 fam - 'ly. I wish I could stop it. 36

Maes - tro, can you

Pno.

*p rit.*

410

Mama

Puccini

8 not con - trol your wife.

*p rit.*

No, I am a - fraid it is she

Pno.

rit.

415

Puccini

8 who is con - trol - ing all of us.

415

Pno.

rit.

421  $\bullet = 63$  *mp* Very Menacing

Elvira

Puccini exits into the general store. Elvira enters from the butcher shop. You dare show your-self in

Pno.

426 *mf* *f*

Elvira

pub-lic? Your fam-ly should not be seen in the light of day. You should crawl a-long the streets at

Pno.

430 *ff*

Elvira

night with the o-ther ver-min.

37

Pno.

*ff* *ff* *ff* *ff*

435 *mf* full of hatred

Mama

You may be 'la don-na Puc-ci-ni' and me a sim-ple pea-sant wo-man, but

Pno.

*mf*

439 *ff*

Elvira

Mama

no-thing on God's Earth gives you the right to speak to me like that.

Pno.

443

Elvira

dare to speak of rights. What

443 38

Pno.

*ff*

445

Elvira

right did your whore of a daugh - ter have to take a - way my hus - band?

445

Pno.

447  
Elvira  
You should be

Mama *f*  
If you no lon-ger have a hus-band it is be - cause you have driv-en him a - way.

39  
447  
Pno. *f*

451  
Elvira *ff.*  
beg - ging my for - give - ness. You should be crawl-ing on your knees to

451  
Pno. *ff*

454  
Elvira  
me. I will see your whole fam - 'ly ban - ished from this vil - lage.

454  
Pno. *ff*  
Mama Manfred spits on the ground in front of Elvira.

457 Elvira *Elvira exits into the bakery.*  
 Peo - - ple dis - pose of their trash.

457 Pno. **40** *ff* *ff*

461 Doria *mf*  
 Mama sits heavily on the bench as if stunned. Doria enters stage right. Ma - ma, what is wrong?

461 Pno. *ff* *ff* *mf*

466 Mama *mf*  
 I just spoke with Ma - dame Puc - ci - ni. She is worse than ev - er.

466 Pno.

469 *mp*

Doria

I re-turned for the

Mama

You should not be here. If she should see you...

469 *mp* 41

Pno.

472

Doria

pack-age I left here. What lies is she tell-ing now?

472

Pno.

476 *mp*

Mama

Dor-i-a...

Andante con Moto ♩ = 60

476 *mf*

Pno.

480 *mf*

Mama I be - lieve ev - 'ry-thing you say

Pno.

483

Mama Dor - i - a. Your bro - - - ther be - lieves the

Pno.

486 *f*

Mama lies. Peo - ple are talk - ing,

Pno.

490

Mama peo - ple are look - ing. They say he has

Pno.

493  
Mama  
done it be - fore, it must be true.

Pno.

493

42

*mf*

497  
Mama  
I will tell you what I told the

Pno.

497

*mf*

502  
Mama  
Maes - tro, Dor - i - a. The truth does not mat - - -

Pno.

502

507  
Mama  
ter. Peo - ple be - lieve it, that is what mat - ters. The

Pno.

507

*f*

512  
Mama  
lie be - comes the truth.

Pno.

43

*mf*

517  
Mama  
You must wait.

Pno.

*mf*

522  
Mama  
She will stop. Peo - ple will for - get. Stay out of

Pno.

527  
Mama  
sight. I be - lieve ev - 'ry-thing you say,

Pno.

*mf*

531

Mama

Dor-i - a. Ev - ry-thing will be all - right.

Pno.

535

Mama

I must see to

535

44

*mp*

Pno.

539

Mama

Tel - lo. He may do some - thing fool - ish.

539

Pno.

542

Pno.

Mama Manfredi exits stage left.

rit.

546 Doria starts to exit stage right. Elvira enters from the bakery. *f*

Elvira

How dare

546 *Sempre Furioso*  $\text{♩} = 100$  *ff* *f*

Pno.

551

Elvira

you show your - self on the street? Your mo - - - - ther is a -

551

Pno.

556

Elvira

shamed to be seen. *f*

Doria

Ma - dame Puc - ci - ni, please, I am

556

Pno.

561

Elvira

You must leave my husband alone.

Doria

in - no - cent.

Pno.

566

Elvira

Doria

*f*

The Maes - - -

45

566

Pno.

*ff*

*f*

571

Elvira

You tart. You slut. You

Doria

tro is in - no - cent.

571

Pno.

576  
Elvira  
whore.

Doria  
I am none of those things.

576  
Pno.

581  
Elvira  
You have ru - - - ined my life.

Doria

581  
Pno.

586  
Elvira  
You dare

46  
586  
Pno.  
*ff* *f*

591

Elvira

stay here.

Doria

Why won't an - y - one be -

Pno.

596

Elvira

You dare walk the street in broad day - light?

Doria

lieve me?

Pno.

601

Elvira

Doria

None of it is true.

601

47

Pno.

606 *mf* cresc.

Elvira You should flee to the far - thest end of the Earth.

Doria *f* Please

606 *mf* cresc. *f*

Pno.

611

Elvira You have ru - ined my

Doria lis - ten to me.

611 48

Pno.

616

Elvira hus - band's name. He was a well res - pec - ted man.

616

Pno.

621

Elvira

Peo - - - ple looked up to him.

Pno.

626

Elvira

Now his life is ru - ined. And it is be -

626

Pno.

49

631

Elvira

cause of you. He can - not bring him - self to

631

Pno.

636

Elvira

work. *ff* > > > > And it is all your

636

Pno.

50

641 *f*  
 Elvira fault. He will nev - er write a - gain.

641 Doria begins to run away stage right.

Pno.

646 *ff*  
 Elvira Yes, you had bet - ter run a - way. You

646

Pno.

651 *mf* cresc.  
 Elvira lit - tle whore. Soon - er or lat - er, as

651 51 *mf* cresc.

Pno.

656  
 Elvira sure as the Ma - don - na, I will drown you in the lake with my own

656 Puccini enters from the general store.

Pno.

661  
Elvira hands.

*ff*  
Puccini  
8 El - vi - ra, leave her a - lone.

661  
Pno.

666  
Elvira *f*  
Don't tell me to leave her a - lone. You are in no po - si - tion to be

666 52  
Pno.

671  
Elvira *f*  
tell - ing me an - y - thing. You

Doria *f*  
Maes - tro, please. She

Puccini *f*  
8 I can't

671 53  
Pno. *f*

675

Elvira  
tart, you slut, you whore. You must leave

Doria  
is des - troy - - - ing you. You

Puccini  
8 stand an - y more of this. I hav - en't

Pno.

679

Elvira  
and nev - er re - turn. You are an

Doria  
must de - fend your - self. Some - thing must be

Puccini  
8 writ - ten a note in months. She won't

Pno.

54

684

Elvira

e - vil per - son. Why do you stay here?

Doria

done to save you. The truth must be

Puccini

8 lis - ten to me at all. Some - - - bod - y must

Pno.

689

Elvira

known. This is going to

Doria

*ff*

Puccini

8 do some - thing.

Pno.

689

55

*ff*

694

Doria

end to - day. Ev - - -

Pno.

699

Doria

'ry - - - one will know the

Pno.

704

Elvira

Doria

truth. There is on - - -

56

Pno.

709

Doria

ly one thing left.

Pno.

714

Doria

Maes - - - tro, I must say

Pno.

719

Elvira

Doria

good - bye.

57

*ff*

Pno.

724

Pno.

730 *mp*

Elvira

Per - haps now that she is leav - ing we will have some peace.

*f* angry

Puccini

8 Puccini whirls around: You have

Moderato Con Moto ♩ = 88

Pno.

*f* *f*

735

Puccini

8 gone too far. Your in - san - i - ty is too

Pno.

738

Puccini

8 much. What you have done to that poor girl is be -

Pno.

741  
Puccini  
8  
yond be - lief. I will not

Pno.

744  
Elvira  
*f* angry  
Do not

744  
Puccini  
8  
live with you an - y lon - ger.

Pno.

747  
Elvira  
make threats to me. You are just as much to

747  
Pno. 58

750  
Elvira  
blame for this as she is. You are

Pno.

753  
Elvira  
more res - - pon - si - ble than I.

Pno.

755  
Puccini  
*f*  
8 I am not the one spread - ing

Pno.  
*f*  
59

757  
Puccini  
8 poi - son like a

Pno.

759  
Puccini  
8  
black wid - ow spi - - - -

Pno.

762  
Puccini  
8  
der. I am not the one spew - ing forth

Pno.

765  
Puccini  
8  
day af - ter day un - til the en -

Pno.

60

*f*

768  
Puccini  
8  
ti - re vil - lage is up - set.

Pno.

771 *f*

Elvira

You are the one who is not man e - nough

61

Pno.

*f*

773

Elvira

to be con - tent with his wife. You are the one who

773

Pno.

776

Elvira

ev - 'ry - one in this vill - age has been gos - sipp - ing a - bout for years.

8

Puccini

*f*

El - vi - ra,

776

Pno.

*f*

779  
Puccini  
8  
I am done with you. I am leav - ing for

Pno.

782  
Puccini  
8  
Par - is to - night and I shall not

Pno.

*ff*

785  
Elvira  
I have heard

Puccini  
8  
re - turn.

63

Pno.  
*ff*

788

Elvira

this be - fore as well. I

Pno.

791

Elvira

know your threats and they

Pno.

793

Elvira

mean no - thing.

Puccini

8

You will soon

Pno.

64

*f*

Puccini  
8  
796  
re-a-lize that this time is diff - 'rent.

Pno.

Puccini  
8  
799  
I will not be back.

Pno.

Puccini  
8  
802  
You will nev - - - er see me a -

Pno.

Puccini  
8  
805  
gain. Per - haps you will

Pno.

808 *f*

Elvira

You make a big

Puccini

8 re - a - lize your cru - el - ty.

808 65 *f*

Pno.

811

Elvira

speech but it is all to cov - er up. You

811

Pno.

814

Elvira

know I am right. You know you are

814

Pno.

817

Elvira

wrong. You can - - - - - not change

Pno.

66

820

Elvira

that.

Puccini

*mp*

8

Good - bye El - vi - ra.

Pno.

824

Pno.

*f*

67

827

Pno.

Puccini starts to exit stage left.

*mf*

832 Father Michelucci enters stage right. *ff* extremely agitated

Father

My God

832 Allegro Agitato  $\text{♩} = 100$  *ff*

Pno.

837 *ff*

Puccini

Fa-ther Mi-chel-luc-ci, what is it?

Father

in hea-ven...

837

Pno.

842

Elvira

Puccini

What is wrong? Father looks at Puccini Father looks at Elvira

Father

*ff*

She is dead. She is

842 68

Pno.

848 *ff*

Puccini

Who? Who is dead?

Father

dead.

848

Pno.

854

Elvira

*ff*

Father

Dor - i - a Man - fre - di is dead.

69

854

Pno.

860

Father

Dead. She swal - lowed some poi - son and has killed her -

860

Pno.

865 *ff*  
 Puccini God in hea - - - ven. *f*  
 Father self. She left a note. It

865  
 Pno. *v*

871  
 Father said she was in - no - cent of ev - 'ry - thing. It al - - - so

871  
 Pno. *f*

876  
 Father said that she was pure. The

876  
 Pno.

881

Father

doc - tor ex - am - ined her and ver - i - fied

881

Pno.

886

Father

that it was true. She was tell - - -

886

Pno.

71

891

Father

ing the truth. You were tell - - - ing the

891

Pno.

896

Father

truth. They both turn and look at Elvira. Have you an - y con - cept

896

Pno.

72

902

Father

of the harm you have caused here to - day?

Pno.

*mp* *mf*

908

Elvira

*mf*

It is not I who have caused the

Pno.

914

Elvira

harm here. You must turn your gaze to

73

Pno.

920

Elvira

see the guil - ty par - - - ty. *f*

Puccini

8

Still you in - sist on your way.

Pno.

926

Puccini

8

Ev - en now in the face of proof pos - i - tive.

Pno.

*f*

*ff*

931

Elvira

Tello and Mama Manfredi  
come running in from  
stage right. *ff*

Mama

My Dor - i - a is dead and it's your fault.

74

Pno.

*ff*

936

Elvira

Mama

She would not be dead ex - cept for your e - vil ac - cu -

936

Pno.

941

Elvira

Mama

Puccini

Tello

Father

sa - - - tions. You are an e - vil

This trag - e - dy is be - yond be -

You will pay for

What an in - no - cent young

941

Pno.

75

946

Elvira  
truth. You can - not blame me for

Mama  
wo - man. And you will rot in

Puccini  
8 lief. How could it have gone this

Tello  
this. This crime must be

Father  
girl. Her life was all be - fore

946

Pno.

950

Elvira  
 this. Her guilt made her do it.

Mama  
 hell. My daugh-ter has killed her - self.

Puccini  
 8 far? Dor - i - a did not have to do it.

Tello  
 pun - ished. You are an e - vil old hag.

Father  
 her. And now it's o - ver.

950 76

Pno.

955

Elvira  
This is not my fault.

Mama  
And it is your fault.

Puccini  
8 She was not to blame.

Tello  
You will not get away with it. I should

Father  
Tra - ge - dy be - yond be - lief.

77

955

Pno.

*ff*

960

Tello  
kill you right now for what you did to my

960

Pno.

965 *ff* Tello lunges for Elvira.

Tello

sis - ter. I'll make you pay for this.

965

Pno.

970 *ff*

Father

Puccini stands in between.  
Father restrains Tello.

Tel - lo stop. You

970 78

Pno.

973

Father

can - not do this. Do not

973

Pno.

976 *f*

Father

make a tra - gic day more tra - gic. Dor - i - a would

976 *f*

Pno.

981 *f*

Tello

Father

Are you sure of that fa - ther? Why do you  
not want you to do this.

981 79

Pno.

*f*

987 *ff*

Tello

think she killed her - self? It was the on - ly

987 *ff*

Pno.

992

Tello

way to stop Ma - dame Puc - ci - ni.

992

Pno.

997

Tello

It was the on - ly way to make us be -

997

Pno.

80

1002

Tello

lieve her. She is count - ing on us to

1002

Pno.

1007

Tello

make her pay for what she has done.

1007

Pno.

Puccini starts to lead Elvira off stage left.

1012

Tello

You can - not run a - way. You must pay

1012

Pno.

81

1017 82

Tello  
for this. This will most cer-tain-ly

Pno.

1022

Tello  
not be the end of it. I will see

Pno.

1027 83

Tello  
to that.

Pno.

1032

Pno.

1037

Pno.

The image shows a musical score for piano, labeled 'Pno.' on the left. The score consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The score begins at measure 1037. The treble staff contains a series of chords, many of which are marked with a 'V' above them, indicating vibrato. The bass staff contains a series of chords, also marked with 'V' above them. The music concludes with a double bar line at the end of the system.