

Madame Puccini

Act 3, Scene 2

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Andante Doloroso $\text{♩} = 76$

Piano *p* Puccini is in his study packing things from the piano and work table. *mp*

7

Pno. *mf*

13

Tello *mf*

Tello enters from the upstage doorway.

13

Pno.

You asked me to

51

19 *mp*

Puccini *8* I am

Tello come, Maes - tro.

Pno. *mf*

25 *mp*

Puccini *8* leav - ing to - night for Par - is.

Pno. *mp*

31 *mf*

Puccini *8* I am on - ly tak - ing what I need. Please send the rest.

Pno. *mf*

37 *mp*
 Puccini 8 That is not all
 Tello *mf* G.P. I will take care of it, Maes - tro.

52

37 *mp*
 Pno. G.P. *mp*

43 *mf*
 Puccini 8 Tel - lo. I want to ask a - gain, please drop your law - suit.

43 *mf*
 Pno.

49 *mp*
 Puccini 8 If you do that, Tel - lo, El - vi - ra does not have to

49 *mp*
 Pno.

55
Puccini
8 go to pri - son.

55
Pno. 53
p

61
Puccini
8 *mp* Your sis - ter's name is clear. *mf* The Man - fre - di name is

61
Pno. *mp* *mf*

67
Puccini
8 *f* clear. You have your jus - tice, do not be venge - ful. I

67
Pno. *f*

73
Puccini
8 know you have suf - fered and so has your fam - 'ly.

73
Pno. 54
mp

79 *mf*

Puccini

8

Let me make it up to you. Twelve thou - sand li - re.

Pno.

mf

85 *f* *ff*

Puccini

8

Please do this for me.

Pno.

f *ff* *f*

55

90 *mf*

Tello

8

We have our jus - tice Maes - tro

Pno.

mf *mf*

96 *f* *mf*

Tello

8

and the whole world knows. My sis - ter can rest in

Pno.

f *mf*

102 *f*

Tello
 peace Maes - tro, her name is clear.

Pno.

108 *mf*

Tello
 I can - not

Pno. 56 *mp* *mf*

114

Tello
 un - der - stand you. You should let her rot in pri - son.

Pno.

120 *f*

Tello
 But for you, Maes - tro, I will ac -

Pno. *f*

126

Tello

cept your of - fer.

Puccini writes a check and hands it to Tello.

57

Pno.

mf

p

132

Tello

Good -

132

Pno.

mp

138

Tello

bye Maes - tro, I will miss you.

138

Pno.

p

pp

144

Tello

Tello exits the upstage doorway. Puccini finishes his packing, closes his case, sets it down in the middle of the room and begins to look around.

58

144

Pno.

mp

150

Pno.

ritard

p *pp*

Elvira enters from the stage left doorway.

158

Elvira

ff

De - sert - ing me af - ter all?

158

Pno.

Agitated $\text{♩} = 82$

ff

162

Puccini

f

I am not de - sert - ing you, I am flee - ing from you.

162

Pno.

f

167

Elvira

Flee - ing from your - self, may - be.

167

Puccini

8

Pno.

ff *f*

59

172

Elvira

Flee - ing from your guilt.

Puccini

8

f

El - vi - ra,

Pno.

ff

f

177

Puccini

8

I love you but I can-not be near you an - y - more.

Pno.

ff

182

Puccini

8

f

It is for your own good. It is for my own san - i - ty.

60

Pno.

f

ff

187 *f*

Elvira

You would leave me now? I'm go - ing to pri - son!

Pno.

192 *ff*

Elvira

What kind of man are you?

Pno.

196 *f*

Puccini

You do not have to go to pri - son. I made a

61

Pno.

201 *ff*
 Elvira
 Thank God.

8
 Puccini
 set - tle - ment with Tel - lo. Thank me. *ff*

Pno.

206 *f*
 Puccini
 I am leav - ing be - cause a - round you my love grows

206 62
 Pno. *ff* *f*

211 *f*
 Elvira
 You are leav - ing to be free to pur - sue an - y - one you

8
 Puccini
 weak - er.

211
 Pno.

215
Elvira
care to.

f
Puccini
8
I am leav-ing to - night for Par-is.

215
Pno.
ff
f

220
Puccini
8
I must find some peace some-where, there is none here an - y -

220
Pno.
mf
63

225
Puccini
8
long - er. Good - bye, El - vi - ra.

225
Pno.
mp

Puccini picks up his case and walks towards the upstage doorway.

232 *mf* *f*

Elvira

This is not the end of it.

64

Pno. *mp* *mf* *f*

237 *ff*

Elvira

I will see to that.

Pno. *ff* *ff*

242 *f* *mf* *mp*

65

Pno. *f* *mf* *mp*

247 *p* *pp*

Pno. *p* *pp*

Puccini stops, turns around, looks at Elvira, and exits the upstage doorway. Elvira looks at the doorway for a long time, as if expecting him to return.

254 Elvira walks around the study looking at things.

Elvira

Pno. 254 Rubato $\text{♩} = 50$

(oboe) *mp* *mf*

259 She picks up a music box and opens it. 66 Waltz Tempo $\text{♩} = 50$

Pno. *f* (music box)

Pno. 264

Pno. 270

276 *mf*

Elvira He brought me this from Pa - - - ris.

Pno. 276 67

She dances around with the music box.

Pno.

282

Pno.

288

Pno.

294

Elvira

mp

She closes the lid. She picks up a picture. How young we look in this

Pno.

G.P. *mp*

Tenderly $\text{♩} = 50$ 68

Elvira

mf

pic - ture. She sets the picture down, goes to the piano and plays a few notes. (play piano and hum along)

Pno.

mf

312 *mp*

Elvira She begins to cry. Why does he have to

Pno.

316

Elvira be like he is? Why can't he be true?

Pno. *mp* *mf*

322 *f*

Elvira I know what dis - hon - or is like. I

Pno. *f* 69

328

Elvira know what dis - grace is like. I en - dured dis - hon - or.

Pno.

334 *mp*

Elvira I en-dured dis - grace. And

Pno. *mp*

340 *p*

Elvira now this. How can I en - dure

Pno. *p*

346 *mf*

Elvira this? He has left me be - fore. He has

Pno. *mf*

70 Piu Mosso $\text{♩} = 60$

351 *f*

Elvira said the same things be - fore. What if this time

Pno. *f*

356 *mf*

Elvira it is true? I could not stand that. I could stand

Pno. *mf*

361

Elvira an - y - thing but that.

Pno. *f*

Piu Mosso $\text{♩} = 66$

366 *f*

Elvira He does not tell me where he is go - ing.

Pno. *f* 71

371 *ff*

Elvira He tells me Tel - lo has the ad - dress. He is

Pno. *ff* Piu Mosso $\text{♩} = 72$

376

Elvira

pun - - - - - ish - ing me. He is tor - - -

Pno.

381

Elvira

tur - ing me. She covers her face with her hands and cries.

Pno.

f Rit. *mf* molto *mp*

387

Elvira

Why does he hate me so much?

Pno.

72 Tempo I $\text{♩} = 50$

p

393

Elvira

pp (like a whisper)

Gia - co - mo will you re - turn to me this

Pno.

pp

398 *mf*

Elvira

time? With - out you I could not con - tin - ue.

Pno.

404 She rises. She goes to the gun cabinet and gets the pistol she fired in Act 1.

Pno.

p

410 *p*

Elvira

Per - haps this is the sol - u - - - tion.

73

Pno.

416 *mf*

Elvira

Dor - i - a thought so. He won't be

Pno.

p

422 She aims the pistol at her head. *mf* She places the pistol on the table.

Elvira back. No, I can't do this.

Pno. *mf*

74

427 I have no cour-age. And he will be back.

Elvira *mf < f*

Pno. *mf < f*

433 She stares at the pistol. *mp* That is not true.

Elvira

Pno. *ff* *mp*

439 She touches the pistol. He will not re - turn. Nev - er. Nev - er.

Elvira

Pno.

445 She picks up the pistol. *p*

Elvira

I can find the cour-age. I

445 75 *p*

Pno.

451 She aims the pistol at her head. *p*

Elvira

must find the cour-age. This

451 *p*

Pno.

457 The curtain should slowly descend.

Elvira

time I will not be a co - ward and fi - re at the ceil - ing.

457 *p*

Pno.

463

Elvira

My life is use - less. I can not go on an - y

463 *p*

Pno.

469 The curtain should be at head level.
long - er.

Elvira

Pno.

475 fire pistol
We should see her feet at the shot and then the curtain descends rapidly to the floor and we do not know if she has shot herself or not.

Elvira

Pno.

76

(timp) *p* *ff*

481

Pno.

ff *ff*

487

Pno.

ff