

**Passion (1994) • Synopsis of Scenes\***

9. On a mountainside, distant from the outpost, Giorgio reads a **letter** from Clara in which she expresses her doubts that their love can survive the separation. **(SONG: “Sunrise Letter”)** Fosca enters unsteadily, and forces Giorgio to have a conversation. She insists on a kiss. When he refuses, she grabs his hand and starts kissing it. He pulls away angrily. **(SONG: “Is This What You Call Love?”)** “This is not love/Just a need for possession.” There is a thunderstorm. Fosca collapses. Giorgio picks her up and carries her back to the camp.
10. The soldiers gossip, speculating about Fosca and Giorgio’s relationship. In his bedroom, Giorgio is having a nightmare of Fosca dragging him into a grave. The Doctor wakes him and calms him down, telling him he has had a fever for two days since carrying Fosca back in the rain. He tells Giorgio he is putting him on a forty-day sick leave. Giorgio is to go to Milan as soon as he is well enough.
11. Clara rejoices in anticipation of Giorgio’s extended leave. **(SONG: “Forty Days”)** Giorgio departs for Milan. Fosca follows him to the train. He rebukes her. She accuses him of heeding only what he sees: if she were beautiful, he would feel differently. Giorgio accuses her of relentless “selfishness and insensitivity.” Fosca calmly explains herself. **(SONG: “Loving You”)** After he takes her back to the outpost, he confronts the Doctor: “Why did you bring this woman into my life?”
12. In Milan, Clara and Giorgio sit on a bench near the train station. **(SONG: “Milan”)** She tells him that her husband will be leaving for Rome, creating an opportunity for the lovers to spend at least one night together. Giorgio reveals that he is only staying four days, that Fosca needs him. He then asks Clara to leave her husband. She says that’s not possible—that she would lose her child. [This is the first confirmation we have that Clara is a mother.] She worries: “Where would we go? How would we live?”
13. During a Christmas Eve party at the post, the Colonel informs Giorgio that he has been transferred back to headquarters. Fosca reacts by throwing herself into his arms and running off. Giorgio reads a **letter** from Clara in which she says they can’t go on like this. Perhaps later, when her son is older, she will be free to resume their affair. **(SONG: “Farewell Letter”)** Giorgio says that what she describes isn’t love. “Love isn’t so convenient . . . something scheduled in advance. . . . I want more.” The Colonel enters, carrying the **letter** that Fosca had dictated for him to write (in scene 7). He accuses Giorgio of taking advantage of a sick woman, thereby dishonoring him. He challenges Giorgio to a duel.
14. Giorgio visits Fosca in her bedroom. He tells her that his relationship with Clara is over. Fosca says she’s sorry, that she doesn’t want him to be sad. He says he feels a lot but is “not really sad.” He sings. **(SONG: “No One Has Ever Loved Me/As Deeply As You”)** He confesses that he loves her. He falls into bed with her as the music swells.
15. The duel. Giorgio wounds the Colonel.
16. Some days later, in a hospital, Giorgio receives a box and **letter** from the Doctor, informing him that Fosca died three days after their last encounter, knowing nothing of the duel. The Colonel’s wound was serious but not fatal. He has enclosed various papers including a **letter** from Fosca, written just before her death. As Giorgio goes through the papers, the people from his past appear: the soldiers, Clara, the Colonel, the Doctor, Fosca. **(SONG: “Finale”)** He reads Fosca’s letter—first as a solo, then a duet with her, then along with the rest of the characters: “I’m someone to be loved. And that I learned from you. . . . Your love will live in me.”

\* Scene numbers follow the published script of *Passion* (Theatre Communications Group, 1994).