

MADAME BUTTERFLY

OPERA IN THREE ACTS

Founded on the book by JOHN L. LONG

and the drama by DAVID BELASCO

MUSIC BY
G. PUCCINI

Vocal Score
English and Italian



G. RICORDI & CO.

NEW YORK

Printed in U.S.A.



LAMONT LIBRARY

198

MADAM

BUTTERFLY

OPERA IN THREE ACTS

Founded on the book by JOHN L. LONG
and the drama by DAVID BELASCO

ITALIAN LIBRETTO BY
L. ILLICA AND
G. GIACOSA

English version by R. H. ELKIN

MUSIC BY

GIACOMO PUCCINI

Arranged for Voice and Pianoforte by

CARLO CARIGNANI

G. Ricordi & C.
MUSIC · NEW YORK · PUBLISHERS
MILAN · ROME · NAPLES · PALERMO · LONDON
PARIS · LEIPSIG · BUENOS-AYRES · S. PAULO

(Copyright MCMV, by G. Ricordi & Co.)

~~196.2~~
57957
✓



Lamont fund

MUS 727.2.689.5

All rights of printing, copying, performance, translation,
vocal or instrumental arrangements, etc.,
of this opera are strictly
reserved.

CHARACTERS



MADAM BUTTERFLY (Cho-Cho-San)		<i>Soprano</i>
SUZUKI (Cho-Cho-San's Servant)		<i>Messo-Soprano</i>
KATE PINKERTON		<i>Messo-Soprano</i>
B. F. PINKERTON (Lieutenant in the United States Navy)		<i>Tenor</i>
SHARPLESS (United States Consul at Nagasaki)		<i>Baritone</i>
GORO (a Marriage Broker)		<i>Tenor</i>
PRINCE YAMADORI		<i>Baritone</i>
THE BONZE (Cho-Cho-San's Uncle)		<i>Bass</i>
YAKUSIDÉ		<i>Baritone</i>
THE IMPERIAL COMMISSIONER		<i>Bass</i>
THE OFFICIAL REGISTRAR	} Members of the Chorus	<i>Baritone</i>
CHO-CHO-SAN'S MOTHER		<i>Messo-Soprano</i>
THE AUNT		<i>Messo-Soprano</i>
THE COUSIN		<i>Soprano</i>
TROUBLE (Cho-Cho-San's Child)		—

1021677

Cho-Cho-San's Relations and Friends — Servants.



AT NAGASAKI — PRESENT DAY



CONTENTS

•

Act I Page 1

Act II First Part. . . Page 121

Second Part . . Page 219

•

Copyright 1904 by G. Ricordi & Co.
Copyright 1905 by G. Ricordi & Co.
Copyright 1907 by G. Ricordi & Co.

MADAM BUTTERFLY

by
G. PUCCINI.

Act I.

A Japanese house, terrace and garden.

Below, in the background, the bay, the harbour and the town of Nagasaki.

Allegro. $\text{♩} = 122.$

1st Violins.

ff *vigoroso*

PIANO.

ff *vigoroso*

Musical score for Piano accompaniment, first system. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The music is in 4/4 time and features a rhythmic accompaniment with eighth and sixteenth notes.

2nd Violins and Violas.

ff *ruvidamente*

ruvidamente

Musical score for 2nd Violins and Violas and Piano accompaniment, second system. It consists of two staves: a top staff for 2nd Violins and Violas in treble clef, and a bottom staff for Piano accompaniment in bass clef. The music continues with a rhythmic accompaniment.

First system of musical notation, consisting of five staves. The top two staves are for a string quartet (Violin I, Violin II). The bottom three staves are for piano (Right Hand, Left Hand). A circled number '1' is placed above the piano right hand staff in the fourth measure.

Second system of musical notation, consisting of five staves. The top two staves are for a string quartet. The third staff is labeled 'Cellos' and contains the cello part. The bottom two staves are for piano. The word 'ruidamente' is written below the cello staff, and 'ff ruidamente' is written below the piano right hand staff.

Third system of musical notation, consisting of five staves. The top two staves are for a string quartet. The bottom three staves are for piano (Right Hand, Left Hand).

'Cellos and Basses.

ff ruidamento

ruidamento

stringendo

2

Detailed description: This page of a musical score is for the Cello and Bass parts. It consists of several systems of staves. The first system has four staves: three for individual instruments and one for the ensemble. The second system has two grand staves (treble and bass clef). The third system has four staves. The fourth system has two grand staves. The fifth system has two grand staves. The sixth system has two grand staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The tempo or performance instruction 'stringendo' is written in the fifth system. A circled number '2' is placed at the beginning of the sixth system.

The curtain rises.

(From the room at the back of the

Musical notation for the first system, consisting of a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a supporting line with chords and single notes.

little house, Goro, with much bowing and scraping, leads in Pinkerton, and with much ostentation but

Musical notation for the second system. The treble clef continues the melodic line. The bass clef features a more active accompaniment. The instruction *sempre stringendo* is written in the bass clef staff.

still obsequiously, draws his attention to the details of the structure. Goro makes a partition slide out

Musical notation for the third system. The treble clef continues with a melodic line. The bass clef accompaniment changes to a more rhythmic pattern of chords.

at the back, and explains its use to Pinkerton)

Musical notation for the fourth system. The treble clef has a melodic line with a circled '3' at the beginning. The bass clef accompaniment is more active. The instruction *ritornando a tempo f* is written in the bass clef staff.

Musical notation for the fifth system. The treble clef contains a complex melodic line with many slurs and accents. The bass clef accompaniment continues with rhythmic chords.

Musical notation for the sixth system. The treble clef has a melodic line with a circled '4' at the beginning. The bass clef accompaniment is more active. The instruction *ritornando a tempo f* is written in the bass clef staff.

Allegro moderato. ♩ = 116.

⑤ (They come forward a little on the terrace).

ff
mf
il 1º quarto trattenuto
il 1º quarto trattenuto
a tempo

Pinkerton (surprised at all he has seen, says to Goro:)

And the walls - and the cei - ling...
E sof - fit - to...e pa - re - ti... (enjoying Pinkerton's surprise)

They will come and will
Van - no e ven - go - no a

meno forte
marcato
mf
il 1º quarto trattenuto
il 1º quarto trattenuto

go, just as it may suit your fan - cy to ex - change and to va - ry
pro - va a nor - ma che vi gio - va nel - lo stes - so lo - ca - le

a tempo
marcato
mf
p

new and old in the same sur - round - ings.
al - ter - nar pu - ri aspetti ai con - su - e - ti.

marcato
mf

Pinkerton (looking around)

The marriage chamber, where is it?
 Il ni-do musi-al do - vè? (pointing in two directions)

Here or there!...ac - cording...
 Qui, o là... se - con - do...

p *marcato p*

Pinkerton

6 *poco animando* *An*

Pinkerton

Meno *rall.* *(amazed)* *a tempo*

won - der - ful con - tri - vance! The hall? In the op - en?...
 - ch'è - so a dop - pio. fon - do! La sa - la? Al - l'a - per - to?...

Goro (showing the terrace)

Pinkerton

Meno *f* *p* *p* *rall. col canto* *p* *a tempo*

Be - hold!
 Eo - co!

(makes the partition slide out towards the terrace)

Meno *f* *p*

Goro *a tempo*

A wall slides out - ward...
Un fian - oo scor - re...

p *n.s.* *a tempo*

Pinkerton (whilst Goro is making the partitions slide out)

I see now!...
Ca - pi - sco!

7

Pinkerton

Goro I see it!... An - o - ther...
oa - pi - sco!... *Un al - tro...*

Runs along!
Soi - vo - la!

p

Un poco meno come prima.

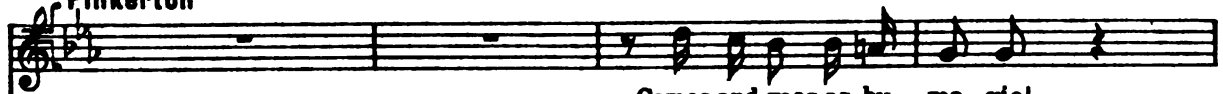
Pinkerton

Goro And so the fai - ry dwell - ing... (protesting)
E la di - mo - ra fri - vo - la...

Un poco meno come prima. Springs like a tow'r from no - where, com -
Sal - da come u - na tor - re da

pp

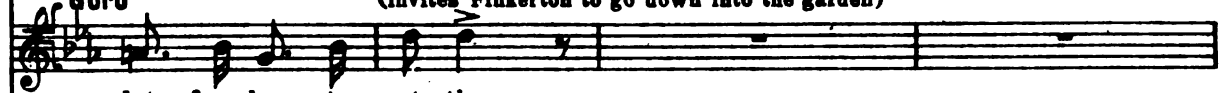
Pinkerton



Comes and goes as by ma-gic!
E' una ca-sa a sof-fiet-to.

Goro

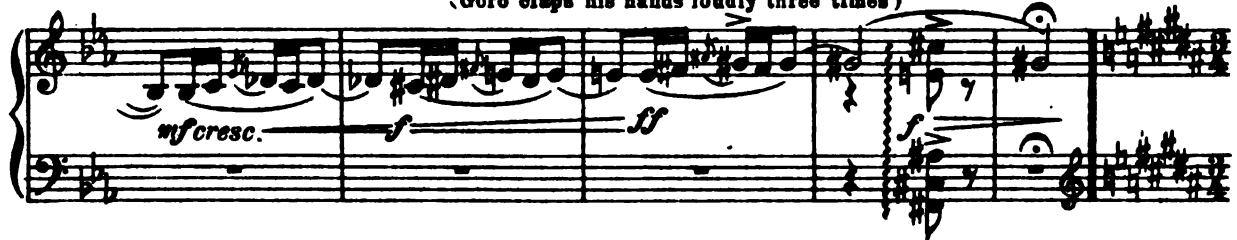
(Invites Pinkerton to go down into the garden)



-plete from base to at-tic.
ter-ra, fi-no al tet-to.



(Goro elaps his hands loudly three times)

Andante lento $\text{♩} = 66$

(enter two men and a woman who humbly and slowly go down on their knees before Pinkerton)



GORO (in rather nasal tones, pointing to them)

(falsomely)

This is the trusty hand-maid, who waits upon your wife, faith-ful and de-
Que-sta è la ca-me-rie-ra che del-la vostra spo-sa fu già serva amo-



Muovere un poco

Soro

-vo - ted.
-ro - sa.

The cook...
Il cuo - co...

And this the
il ser - vi -

p *m.s.* *m.d.*

Pinkerton

(impatiently)

Their names?
I no - mi?

Soro

ser - vant. They're em - bar - rass'd at such great ho - nour.
- tor. Son con - fu - si del gran - de o - no - re.

m.s. *m.d.* *m.s.*

Soro (pointing to Suzuki)
caricato

rall

1° Tempo

Miss Gen - tle Breeze of
Miss Nu - vo - la leg -

Morning.
- ge - ra.

m.d. *rall.* *pp* 8

Solo

(pointing to one servant)

(pointing to the other servant)
conciamente gentile

Ray - of - the - gol - den Sun beam.
Rag - gio di sol na - scen - to.

Sweet - scent - ed
E - sa - la a -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). It features two phrases of lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal line.

Solo

Allegro ♩ = 120

Pine - tree.
- ro - mi.

10

The second system of music continues the vocal line and piano accompaniment. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The piano part includes dynamic markings such as 'p' (piano) and 'f' (forte). A circled number '10' is placed above the piano part, likely indicating a measure number.

This system shows the piano accompaniment for the third system of music. It features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

This system shows the piano accompaniment for the fourth system of music. It continues the complex rhythmic and harmonic structure established in the previous system.

Suzuki (still on her knees, but grown bolder, raises her head)

Your Honour deigns to smile? Your smile is fair as
Sor-ri-de Vostro O - no - re? Il ri - soè frutto e'

Suzuki

flow'rs. Thus spake the wise O - cu - na - ma: A smile conquers all, and defies ev'ry
fio - re. Disse il sa - vio Ocu - na - ma: dei oruo - ci la tra - ma smaglia il sor -'

Suzuki

trou-ble.
 - ri - so.

marcato

dim.

11

Suzuki

Poco meno

Pearls may be won by smi - ling; Smiles can ope the por - tals of Pa - ra -
Schiude al. la per. la il gu - soio, a - pre all' uo - mo l'u - soio del Pa - ra -

pp

dolce

a tempo

Suzuki

- dise. The perfume of the Gods, the foun - tain of Life, Thus spake the
 - di - so. Pro - fu - mo de - gli De - i... Fon - ta - na del - la vi - ta... Dis - se il

a tempo

Suzuki

(Pinkerton is bored, and his attention wanders)

wise O - cu - na - ma: A smile conquers all, de - fies ev'ry trouble.
 sa - vio O - cu - na - ma: dei oruo - oi la tra - ma smaglia il sor - ri - so.

Goro

(perceiving that Pinkerton begins to be bored at Suzuki's loquacity, claps his hands thrice)

12 *deciso*

(The three rise and quickly disappear into the house)

Pinkerton

When they be - gin to
 A chiacchis - re oo -

Andante.

Allegro moderato

Pinkerton

(to Goro who has gone to the back to look out)

talk, a-like I find all women.
-stei mi par cosmo-po-li-ta.

Why look you?
Che guar-di?

Musical score for Pinkerton's first entry. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The tempo is marked 'Andante' and 'Allegro moderato'. The lyrics are in English and Italian. The piano part includes dynamic markings like 'p' and 'f'.

Goro

Watching for the bride's ar-ri-val.
Se non giun-ge ancor la spo-sa.

Musical score for Goro's first entry. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The tempo is 'Allegro moderato'. The lyrics are in English and Italian. The piano part includes dynamic markings like 'p' and 'rit.' (ritardando). A circled number '13' is present in the piano part.

Pinkerton

All is rea-dy?
Tut-to è pron-to?

You
Gran
(thanks with a deep bow)

a tempo

Ev'-ry de-tail.
O-gni co-sa.

Musical score for Pinkerton's second entry. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The tempo is 'a tempo'. The lyrics are in English and Italian. The piano part includes dynamic markings like 'p'.

Pinkerton

shining light of brok-ers!
per-la di sen-sa-le!

Musical score for Pinkerton's third entry. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are in English and Italian. The piano part includes dynamic markings like 'cresc.' (crescendo).

crescendo sempre

Piano introduction with treble and bass staves. The music features a steady eighth-note accompaniment in the bass and a melodic line in the treble. The tempo is marked *crescendo sempre*.

Allegretto moderato ♩ = 112

Goro

Musical score for the first vocal line and piano accompaniment. The vocal line begins with a circled number 14. The piano accompaniment consists of a steady eighth-note bass line and a melodic treble line.

There will come: —
 Qui ver - ran: —

Goro

Musical score for the second vocal line and piano accompaniment. The piano accompaniment continues with the same eighth-note bass line and melodic treble line.

the of - fi - cial re - gis - trar, the re - la - tions,
 l'U - f - cia - le del re - gi - stro, i pa - ren - ti,

Goro

Musical score for the third vocal line, piano accompaniment, and wood instrument part. The piano accompaniment continues with the same eighth-note bass line and melodic treble line.

your coun - try's Con - sul, your fu - ture wife.
 il vo - stro Con - so - le, la fi - dan - sa - ta.

Wood inst.

Goro

Here you'll sign the con-tract and sol- emnize the marriage.
Qui si fir- ma l'at- to e il ma- tri- mo- nio è fat- to.

Pinkerton

Are there ma- ny re- - la- tions?
E son mol- ti i pa- - ren- ti?

Goro

Her mo- ther, grandam,
leggiorissimo La suo- ce- ra, la

15

Goro

and the Bonze, her un- cle, (who'll hardly honour us with his ap-
non- na, lo sio Bon- so (che non ci dagne- rà di sua pre-

Pinkerton

Goro *tratt. a tempo* O shi - ning light of
 Gran per - la di sen -
 love-ly But-ter - fly.
 bel - la But-ter - fly.
tratt. a tempo

The first system shows Goro's vocal line in treble clef with lyrics in Italian and English. The piano accompaniment is in G major, 2/4 time, with a melody in the right hand and a bass line in the left hand. The tempo is marked 'tratt. a tempo'.

Pinkerton

(Goro thanks him with a deep bow)

brok - ers!
 - as - se!
 (from within, rather far off)
 Sharpless
 A plague on this steep as-cent! Stum - bling! and splut - ter - ing!
 E su - da e ar - ram - pi - ca! sof - fa, in - o - iam - pi - ca!

The second system features Sharpless's vocal line in bass clef with lyrics in English and Italian. The piano accompaniment continues in G major, 2/4 time. The tempo remains 'tratt. a tempo'. A dynamic marking 'p' is present.

Goro (who has run to the background, announces:)

(bows low before the Consul)

Here comes the Con - sul.
 Il Con - sol sa - le. (enters, quite out of breath)
 Ah! the
 Ah!... quei

The third system shows Goro's vocal line in treble clef with lyrics in English and Italian. The piano accompaniment continues in G major, 2/4 time. A dynamic marking 'p' is present. A circled number '17' is written in the left margin.

Pinkerton (goes to meet the Consul: they shake hands)

Sharpless Good - day, friend, wel - come.
Be - ne ar - ri - va - to.

scramble up has left me breathless!
oiot - to - le mi han - no a fia - ca - to!

Pinkerton

Goro (to the Consul) Quickly, Go-ro, fetch some re-
Pre-sto Go-ro gual-cha ri -

Sharpless Good-day sir, wel - come.
Be - ne ar - ri - va - to.

Ough!
Ouff!

Pinkerton (Pointing to the view)

- fresh - ment. But love-ly!
- sto - ro. Ma bel - lol

(Goro hurries into the house)

Sharpless (panting and looking around)

Loft - y!
Al - to.

Sharpless

(looking at the sea and the town below)

Na-ga-
Na-gu-

Sharpless

- sa-ki, the o-cean, the har-bour...
- sa-ki, il ma-re, il por-to...

p *mf* *p* *rit* *molto*

Pinkerton

(pointing to the house)

This is a dwel-ling
eu-na oa-set-ta

mf *p*

Pinkerton

(Goro comes bustling out of the house, followed by the two servants.)

- which is managed by ma-gic.
- che ob-be-di-sce a bao - chet-ta.

Sharpless

Yours?
Vo-stra?

Violas.

Yours?
Vo-stra?

pp *p* *19* *marcato il soggetto*

They bring glasses, bottles and two wicker lounges: they place the glasses and bottles on a small table,

Pinkerton

I bought this house for nine hund - red and nine-ty nine years,
La oom-pe - rai per no - ve - oen - to - no - van - ta - no - ve an - ni,

and return to the house)

Pinkerton

but with the op - tion, at ev' - ry month to can - cel the
oon fu - ool - ta, o - gni me - se, di re - soin - de - re i

Pinkerton

con - tract!
pat - ti. I must say, in this coun - try,
So - no in que - sto pa - e - se

Pinkerton

the hou-ses and the con-tracts are e - las-tic!
e - la - sti - ci del par, ca - se e con - trat - ti.

(20)

p

Sharpless

The man of bus'-ness pro - fits by it.
E l'uomo e - sper - to ne pro - fit - ta.

p

stringendo

Pinkerton. (invites Sharpless to be seated)

Sure-ly.
Cer - to.

pp *VUOTA.* *pp*

(21) Allegro sostenuto con spirito. ♩=112.

cantando

pp

Pinkerton

(frankly)

The whole world o-ver, on bu-siness and pleasure,
Do - vin-que al mondo lo Yankee va-ga - don-do

Pinkerton

the Yankee tra - vels all dan - ger scorn - ing. His
 si go-dee traffi-ca sprissan-do ri - sohi. *cantando* **22** *sentito*

Pinkerton

an - chor bold - ly he casts at ran - dom....
 - fon - da lán-co-ra al-la ven - tu-ra....

Pinkerton
 (breaking off to offer Sharpless a drink)

Milk-Punch, or Whis-ky?
 Milk-Punch, o Wis-ky? **23** *sentito*

Pinkerton
 (resuming)

His an - chor bold - ly he casts at ran - dom,
 Af - fon - da lán-co-ra al-la ven - tu-ra

Pinkerton

allarg. poco a poco

un - til a sud - den squall up - sets his ship, then
fin - ché u - na raf - fi - ca scom - pi - gli na - ve e or -

p cresc.

cresc.

allarg. poco a poco

Pinkerton

a tempo

up go sails and rig - ging. And life is not worth
- meg - gi, al - be - ra - tu - ra..... La vi - ta ei non ap -

poco allarg.

a tempo sentito

24

Pinkerton

poco rall.

liv - ing if he can't win the best and fair - est of each
- pa - ga se non fa suo te - sor i fio - ri d'ò - gni

poco rall.

Pinkerton

a tempo

(continuing)

poco rall.

coun - try,.. and the heart of each
pla - ga,.. d'ò - gni bel - la gla -

Sharpless

That's an eas - y - go - ing gos - pel...
E un fa - oi - le van - ge - lo...

a tempo

poco rall.

Pinkerton

mar - ry - ing in Ja - pa - nese fashion, tied for nine hun - dred and nine - ty
 spo - so all' u - so giap - po - ne - se per no - ve - cen - to - no van - ta - no - ve

Pinkerton

nine years! Free, though, to an - nul the marriage mcnthly!
 on - ni. Sal - vo a pro - sciogliermi ogni me - se.

Sharpless

dolce An ea - sy go - ing
 È un fa - ci - lo van -

rit. *a tempo*

Pinkerton

Sharpless "A - me - ri - ca for e - ver!"
 "A - me - ri - ca for e - ver!"

gos - pel.
 - ge - lo.

26

"A -

Sharpless.

- me - ri - ca for e - ver!"
 - me - ri - ca for e - ver!"

Is the bride ve - ry
 Ed è bel - la la

Goro (Goro, who has overheard, approaches the terrace eagerly and officiously)

Allegretto mosso. $\text{♩} = 112$.

Fair as a gar-land of fra-grant flow-ers.
U - na ghirian - da di fio - ri fre - schi.

Sharpless (b) $\text{♩} = 112$

pret-ty?
spo - sa?

Allegretto mosso. $\text{♩} = 112$.

dolce

p *p*

Goro

poco rit.

a tempo cresc.

Bright-er than a star in the heav-ens. And for
U - na stel la dai rag-gi d'o - ro. (27) *E per*

a tempo cresc.

poco rit. *p* *cresc.*

Goro

(to the Consul)

no-thing: one hun-dred yen! If your An-gust-ness
nul - la: sol oen - to yen. Se Vo - stra Gra - sia

p

Goro

poco rit.

(The Consul laughingly declines)

will un-trust me, I have a fine se-lection.....
mi od - man - da ce n'ho un as - sor - ti - men - to. *a tempo*

m.s. *p* *poco rit.*

Pinkerton (very impatiently)

opp.

(Goro runs to the back and disappears down the hill)

a tempo

Go and fetch her, Go - ro.
Va, con - du - ci - la Go - ro.

The first system of the score shows the vocal line for Pinkerton and the piano accompaniment. The vocal line begins with the lyrics 'Go and fetch her, Go - ro.' and continues with 'Va, con - du - ci - la Go - ro.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

The second system of the score shows the piano accompaniment. It continues the rhythmic pattern from the first system, with a dynamic marking of *p* (piano) appearing in the second measure.

The third system of the score shows the piano accompaniment starting at measure 28. The dynamic marking is *pp* (pianissimo). The accompaniment continues with the same rhythmic pattern.

The fourth system of the score shows the piano accompaniment. It includes dynamic markings of *dim.* (diminuendo) and *p poco meno* (piano poco meno).

Sharpless

poco rall.

What fol - ly has seized you! D'you think you are in - tox - i -
Qua - le sma - nia vi pren - del Sa - rests ad - di - rit - tu - ra

The bottom section of the score shows the vocal line for Sharpless and the piano accompaniment. The vocal line begins with the lyrics 'What folly has seized you! D'you think you are in - tox - i -' and continues with 'Qua - le sma - nia vi pren - del Sa - rests ad - di - rit - tu - ra'. The piano accompaniment features a more complex rhythmic pattern with many beamed notes. The dynamic marking *poco rall.* (piano poco rallentando) is present in the second system of this section.

Pinkerton (rises impatiently, Sharpless rises also) *rall. - -*

May be! Per - haps! De - pends what you call in - tox - i - ca - tion!

Sharpless *Non so!... non so! Di - pen - de dal gra - do di cot - tu - ra!*

-ca - ted?
cot - to?

p *rall. - -*

Pinkerton *mf* **Allegretto moderato.** $\text{♩} = 104$

Is't love or fan - cy, I can - not tell you.

A - - mo - re o gril - lo, dèr non sa - pre - i.

20

Pinkerton

All that I know is, she, with her in - nocent charm has en -

Oer - to co - sts - i m'ha coll' in - ge - nus - e ar - - si mos -

p

Pinkerton *MARZO VIVO* *p*

-trans'd me. Al - most trans - pa - - rently fra - gile and slen - der,

- sos - to. *Lic - ve qual - to - - nus - e ve - tro saf - fia - to*

p

Pinkerton

pp dolce

Dain - ty in sta - ture, quaint lit - tle fi - gure, Seems to have
al - la sta - tu - ra, al por - ta - men - to sem - bra fi -

Violins

ppp

30 *sensibile*

ppp

Pinkerton

stepped down straight from a screen. But from her back-ground of
- su - ra da pa - ra - von - to. Ma dal suo lu - oi - do

Violins

Wood Inst.

dolce

p

Pinkerton

var - nish and lac - quer, Sud - den - ly light as a fea - ther she
sm - do di lao - ca co - me con su - bi - to mo - - to si

Wood Inst.

m. d.

Pinkerton

flut - ters, And like a but - ter - fly, ho - vers and set - ties,
 stao - ca, qual far - ful - - let - ta sco - laz - sa e po - sa

mf *leggiero*

31

Pinkerton

With so much charm, such se - duct - ive gra - ces, That to rush
 con tal gra - siet - ta si - len - zi - o - sa, che di rin -

pp *mf*

Sostenendo un

Pinkerton

af - ter her a wild wish seized me Tho' in the quest her frail wings
 - correr - la fu - ror m'as - sa - le se pu - re in - franger - ne do -

poco *allarg. ma poco* *a tempo*

poco *allarg. ma poco* *a tempo*

p

Pinkerton

should be bro - - ken.
 - ves - si l'a - - le.

poco ritard. al tempo I?

mf *p*

32 *al tempo I?*

Sharpless

(seriously and kindly)

The o - ther day, she came up to call at the Con - sul -
ler l'altro, il Con - so - la - to sen' ven - ne a vi - si -

Sharpless

- ate! I did not see her, but I heard her speak. And the
- tar! Io non la vi - di, ma l'u - dii par - lar. Di sua

Sharpless

mys - te - ry of her voice touched my ve - ry soul. Sure - ly, love that is
voce il mi - ste - ro l'a - ni - ma mi col - pi. Cer - to quando è sin -

Sharpless

pure and true, speaks like that. It were in - deed sad pi - ty
- cer l'a - mor par - la co - si. Sa - reb - be gran pec - ca - to

poco rit. dolcissimo

a tempo

Sharpless

to tear those dain-ty wings, and per-chance to tor-ment a trust-ing
 le kis-vi a-ki strap-par e de-so-lar for-se un ore-du-lo

pp poco rit. a tempo cresc.

Sharpless

Pinkerton

heart. Dear-ly be-lov-ed Con-sul, al-lay your fears! We
 ouor. Con-so-le mio gar-da-to, que-ta-te-vi! Si

Pinkerton

know
sa,

men of your age look on life with mourn-ful
la vo-stra e-tà è di fte-bi-le u-

Sharpless

It were in-deed sad pi-ty...
Sa-reb-be gran pœ-ca-to...

Pinkerton

allargando un poco

eyes
-mor

No harm I reck-on these wings to raise
Non c'è gran ma-la s'io vo' quel-l'a-le

Sharpless

No cry of an-guish should e'er be ut-ter'd
Quel-la ai-vi-na mi-te vo-ci-na

allargando un poco

(34)

Tea.

Pinkerton

a tempo (offers him more to drink)

and guide them to the ten-der flights of love! Whis-ky?
dris-sa-re ai dol-ci vo-li del-l'a-mor! Wis-ky?

by that gen-tle and trust-ing lit-tle voice.
non do-veb-be dar no-te di do-lor!

35 *a tempo*
p m.s.

Sharpless

(Pinkerton mixes Sharpless some whisky, and also fills up his own glass)

Yes, mix me an-oth-er.
U-nal-tro bio-chie-re.

pp

Sharpless

(raises his glass)

Here's to your friends and re-lations at home.
Be-vo al-la vo-stro fa-miglia lon-ta-na.

Pinkerton

(also raises his glass)

And to the day on which I'll wed in re-al mar-riage
E al giorno in cui mi spo-se-rò con ve-re nos-se

36 *p. mf*

Pinkerton

poco allarg.

a re - al wife a wife from A - mer - -
 a - na ve - ru spo - sa a - me - ri - ca -

poco allarg.

col canto

Allegro. ♩ = 144. *ca.*

Allegro. ♩ = 144. *ca.*

Pinkerton

- ca.
- na.

Goro (reappears, running breathlessly up the hill) (pointing toward the path)

See them! they've mounted the sum-mit of the hill! A
 Gi - co! Son giun - te al som - mo del pen - dio. Già

37 Sop. 1. (Behind the scenes, far off)

Ah! ah!
 Ah! ah!

Sop. 2.
 Ah! ah!
 Ah! ah!

Allegro. ♩ = 144.

f p

Butterfly's
Girl Friends.

Goro

crowd of women hustling, Like the wind in branches' rust-ling, Here they come
 del femmi-neo scia-me qual di ven - to in fo - glia - me s'o - de il bru -

ah!
ah!

ah!
ah!

Goro

(Pinkerton and Sharpless retire to the back of the garden, and look out at the path on the

bust-ling!
-si - o.

The first system of the musical score features three staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano part includes a circled measure number '30' and dynamic markings 'pp' and 'cresc.'.

hillside)

Ah! ah! ah! ah!
Ah! ah! ah! ah!

The second system continues the vocal and piano parts. The vocal lines feature the 'Ah!' exclamations. The piano accompaniment includes various musical notations such as slurs and accents.

rall.-

ah! what a sky! and what a
ah! Quan - to ois - lo! quan - to

ah! what a sky! and what a
ah! Quan - to ois - lo! quan - to

The third system concludes the page with vocal lines and piano accompaniment. The piano part includes dynamic markings 'dim. e rall.' and 'p rall.'.

Largo. $\text{♩} = 60$
(still within)

sea!
mar!

sea!
mar!

39 Largo. $\text{♩} = 60$

ppp

Butterfly (within)

There is one step more to
An - co - ra un pas - so or

What a sky! and what a sea!
Quan - to cie - lo! quan - to mar!

What a sky! and what a sea!
Quan - to cie - lo! quan - to mar!

Butterfly

climb.
via.

One mo - ment.
A - spet - ta.

How long you tar - ry, at last the
Co - me sei tar - da. Eo - co la

How long you tar - ry, at last the
Co - me sei tar - da. Eo - co la

Butterfly

(sorely)

A - cross the Spi - ra sul

sum - mit. Look, oh look, the mass of flow'rs!
 vet - ta. Guar - da, guar - da quan - ti fior!

sum - mit. Look, oh look, the mass of flow'rs!
 vet - ta. Guar - da, guar - da quan - ti fior!

Butterfly

earth and o'er the
 ma - re e sul - la

ppp

Butterfly

o - cean, Balm - y breeze and scent of spring are
 ter - ra un pri - ma - ve - rù saf - fio gio -

Sharpless

Oh,
 O ai -

what a sky! and what a sea!
 Quan - to cis - lo! quan - to mar!

what a sky! and what a sea!
 Quan - to cis - lo! quan - to mar!

Butterfly

Sostenendo

blow - - - ing am the hap - piest
con - do Io so - no la fan -
 Sharpless

hap - py prat - tie, care - less days of youth!
la - gro oin - guet - tar di gio - ven - tu!

Sostenendo
piu piano possibile

Butterfly

maid - en, the hap - piest in Ja - pan, in all the
 - cul - la piu lie - ta del Giap - po - ne. an - si del

Oh, what flow'rs what a sea!
 Quan - ti fior! quan - to mar!

Oh, what flow'rs what a sea!
 Quan - ti fior! quan - to mar!

pp

Butterfly

world! Friends, I have o - bey'd the
 mon - do. A - mi - che, io son ve -

poco cresc.

Butterfly

sum - - - mons, the sweet sum-mons of
- mi - - - ta al ri - chia - mo d'a -

What a sea! how ma - ny flow'rs!
Quan - to oie - lo! quan - ti fior!

What a sea! how ma - ny flow'rs!
Quan - to oie - lo! quan - ti fior!

pp

to.

Butterfly *Sostenendo*

a tempo

love, up - on the threshold stand - - ing,
- mor di - mor vani al - le so - - - glie

Best of luck, good luck at - tend you, gentle maid - - en,
Gio - ia a te, Gio - ia a te si - - a dol - ce a - mi - - ca,

Best of luck, good luck at - tend you, gentle maid - - en,
Gio - ia a te, Gio - ia a te si - - a dol - ce a - mi - - ca,

Sostenendo

pp

a tempo

Butterfly

Ah, here the glo - ry that life or death can
 e - ve - s'ao - co - glie - il be - ne di chi

but 'ere you go be - yond the thresh - old which in -
 mà pri - a di var - oar la so - glia che t'at -

Turn and ad - mire all the
 vol - gi - tie mi - ra le

m.d.

Butterfly

rit.

a tempo

off - er doth now a - wait me.
 vi - ve e - di chi muor -

-vites you, turn and ad - mire, admire the lovely sky, the lovely flow - ers and the
 - ti - ra vol - gi - tie mi - ra, mi - ra quanto cie - lo, quanti fio - ri, quanto

things your heart holds so dear; admire the lovely sky, the lovely flow - ers and the
 co - se che ti son ca - re, mi - ra quanto cie - lo, quanti fio - ri, quanto

rit. *a tempo*

Butterfly

sostenendo

a tempo

Dear maid - ens, I hast - en'd here at the call of my
A - mi - che, io son ve - nu - - ta al ri - chia - mo d'è -

sea! _____ Best of for - tune attend on you
mar! _____ Gio - ia a te, gio - ia a te si - a

sea! _____ Best of for - tune attend on you
mar! _____ Gio - ia a te, gio - ia a te si - a

p sostenendo a tempo

*Ta. * Ta. * Ta. * Ta. **

Butterfly

cresc.

calando

heart, _____ at the call _____ of my beating heart! _____
- mor, _____ al ri - chia - - mo d'a - mor, _____

gen - tle maid - en, but 'ere you cross o'er the thresh - old _____ pause and look be -
dol - ce a - mi - ca, ma pria di var - oar la so - - glia _____ vol - gi - ti in -

gen - tle maid - en, but 'ere you cross o'er the thresh - old _____ pause and look be -
dol - ce a - mi - ca, ma pria di var - oar la so - - glia _____ vol - gi - ti in -

cresc. cantando calando

(Butterfly and her girl friends appear on the stage. They all carry large bright-coloured sunshades open.)



Butterfly

sostenuto - - - *a tempo*

I have come hi - - ther at the call _____ of my heart! _____
 son ve - nu - - ta al ri - chia - - mo d'a - mor! _____

- hind _____ you, and ad-mire the things you hold the dear - -
 - die - - tro e mi - ra le co - se tut - te che ti son si oa - -

- hind you, and ad - mire and won - -
 - die - - tro, dol - - ce a - - mi - - oa, e mi - -

sostenuto - - - *a tempo*

pp *rall.* *m.s.* *mf*

heart! -
 -mor! -

Largo.

Butterfly

(to her friends)

Were there now.
 Siam giun-te.

- est! -
 - rel -

- der! -
 - ra! -

(41) Largo.

pp

(sees the three men standing together and recognizes Pinkerton. She quickly closes her sunshade and at once introduces him to her friends.)

Butterfly

molto stentato

(goes down on her knees.)

B. F. Pin-ker-ton. Down.
F. B. Pin-ker-ton. Giù.

(close their sunshades and go down on their knees.)

Down. _____
Giù. _____

Down. _____
Giù. _____

Butterfly (They all rise and ceremoniously approach Pinkerton)

Moderato sostenuto. ♩=60.

An-gust-ly wel-come.
Gran ven-tu-ra.

Pinkerton

The as-cent is ra-ther
È un po' du-ra li soa.

Girl Friends
Sopranos.

(curtseying)

Hail! most Migh-ty.
Ri-ve-ren-sa.

Moderato sostenuto. ♩=60.

Butterfly (measuredly)

Pinkerton

Not so try - ing to a bride as are the wea - ry hours of
A-u-nà spo - ca oo - stu - ma - ta pià pe - no - sa è fim - pa -

try-ing?
- la - ta?

Butterfly

(ingenuously)

wait-ing...
- sien - sa ...

I know bet - ter ones than
Dei pià bel - lian - cor ne

Pinkerton (rather sarcastically, but not unkindly)

What a pret - ty com - pli - ment!
Mol - to ra - ro com - pli - men - to!

Butterfly

(anxious to show off her stock of compliments)

that.....
so.....

If you care for some at pre - sent...
Se vi è oa - ro sul mo - men - to...

Pinkerton

poco rall.

Gems, I doubt not!
Dei gio - tel - li!

Pinkerton
dolce

Thank you... no.
Gra-sis... no.

Sharpless (after scanning the group of maidens with curiosity, approaches Butterfly, who listens to him attentively)

Miss "Butter-fly" How pret-ty, your name was well
Miss But-ter-fly Bel no-me, vi sta a me-ra-

Butterfly

Sharpless *movendo un poco*

Sir, I am. My peo-ple were
Si-gnor si. Di fa-miglia assai

cho-sen. Are you from Na-ga-sa-ki?
-vi-glia. Sie-te di Na-ga-sa-ki?

p movendo un poco

Butterfly

poco rall. (to her friends)

for-mer-ly wealth-y. Is it not?
pro-spera un tem-po. Ve-ri-tà?

Girl Friends (accenting with alacrity)

It is so!
Ve-ri-tà!

poco rall.

Butterfly (quite simply) Allegro moderato. $\text{♩} = 112$.

There's no one likes to own that he was born in po-ver-
 Nes - - - su - no si con - fes - sa mai nato in po-ver.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Allegro moderato' with a quarter note equal to 112 beats. The key signature has two flats. The piano part includes a circled measure number '44'.

Butterfly

-ty, Is not ev' - ry va - grant, when you list - en to his tale,
 -tà, non o'è va - ga - bon - do che a sen - tir - lo non sia

The second system continues the vocal line and piano accompaniment. The piano part features a circled measure number '45' and a dynamic marking 'p cresc.'.

Butterfly

of an - cient line - age? But yet in - deed I have known
 di gran pro - sa - pia. Ep - pur oo - nob - bi la ric -

The third system continues the vocal line and piano accompaniment. The tempo changes from 'rit.' to 'a tempo'. The piano part includes a circled measure number '45' and a dynamic marking 'p cresc.'.

Butterfly

rich - - es. But the strong - est oak must fall, when the storm - wind wrecks the
 - ches - - sa. Ma il tur - bi - ne ro - ve - soia le quer - cie più ro -

The fourth system continues the vocal line and piano accompaniment. The piano part includes a circled measure number '45' and a dynamic marking 'p cresc.'.

Butterfly

for - est... and we had to
- bu - ste... e ab - - biam fat -

calando *rall.* *p a tempo*

Butterfly

go as gei - - - shas to earn our
- to la ghe - - - scia (46) per so - sten -

Butterfly

(to her friends)
liv - - - ing. Tru - ly! I frank - ly
- tar - - - ci. Ve - ro? Non lo na -

Girl Friends

Sopranos.

(corroborating her)

Tru - ly!
Ve - ro!

Butterfly

(noticing that Sharpless smiles)

own it, and don't blush for it. You're laugh - ing?
- soon - do, nè ma - don - to. Ri - de - te?

Butterfly

And why?... That's how the world runs.
 Per - ohé?... Co - se del mon - do.

Pinkerton (has listened with interest and turns to Sharpless)

sottovoce

(With her in - no - cent
 (Con quel fa - rs di

47

Pinkerton

ba - by - face she sets my heart throb - bing...
 bam - bo - la quan - do par - la m'in - fiam - ma...)

Sharpless (he also is interested in Butterfly's prattle, and continues to question her)

And have you no
 E oia - ve - te so -

Butterfly

None, Au - gust - ness. I have my mo - ther.
 Non si - gno - re. Ho la mam - ma.

Sharpless

sis - ters?
 - rei - lo?

48

Butterfly

But thro' no fault what - ev - er,
Ma sen - sa far - le tor - to.

Goro (importantly)

A most not - a - ble la - dy.
U - na no - bi - le da - ma.

Butterfly

poco rall.

(stops short in surprise, then answers very shortly)

dread - ful - ly poor is she.
po - ve - ra mol - to an - ch'es - sa.

Sharpless

And where is your fa - ther?
E vo - stro pa - dre?

Butterfly

(The friends hang their heads. Goro is embarrassed. They all fan themselves nervously.)

Dead.
Mor - to.

pausa

Moderato $\text{♩} = 108$

Butterfly

(with almost childish coquetry)

(returning to Butterfly)
Sharpless

Now try to guess it!
In - do - vi - na - te.

Guess
Cre -

What might your age be?
Quan - t' an - ni a - ve - te?

Ten years.
Die - ci.

Moderato $\text{♩} = 108$

Butterfly

riten.

a tempo

high - er.
sce - te.
Sharpless

Guess low - er. Fif - teen, ex - act - ly,
Ca - la - te. Quin - di - ci net - ti,

Twen - ty.
Ven - ti.

riten.

a tempo

Butterfly

(stily)

rall.

a tempo

fif - teen!
net - ti;

I - am old, am I not?
so - no vec - chia dig - già.

rall.

55 *a tempo*

Pinkerton

riten.

Sharpless

Fifteen years old!
Quin-di-ci-an-ni!

Fifteen years old!
Quin-di-ci-an-ni!

a tempo

Musical score for the first system. It features three staves: a vocal line for Pinkerton (treble clef), a vocal line for Sharpless (bass clef), and a piano accompaniment (grand staff). The piano part includes a 7-measure rest in the first measure and a *mf* dynamic marking in the third measure.

Pinkerton
a tempo

Sharpless

The age of playthings,
L'e-ta dei giuo-chi ...

And of sweetmeats!
dei con-fet-ti.

a tempo

p cresc.

Musical score for the second system. It features three staves: a vocal line for Pinkerton (treble clef), a vocal line for Sharpless (bass clef), and a piano accompaniment (grand staff). The piano part includes a 7-measure rest in the first measure and a *p cresc.* dynamic marking in the fourth measure.

Piano accompaniment for the third system, consisting of two staves (treble and bass clef). It features a series of chords and melodic lines, ending with a *riten.* marking.

♩ = 108
Goro

(announces importantly)

The au - gust High Com - - mis - sio - ner;
L'Im - pe - rial Com - mis - - sa - - rio,

Goro

The of - - fi - cial Re - gis - - trar, the re - la - tions.
l'Uf - fi - cia - le del re - - gi - stro, i con - giun - ti.

Pinkerton

(Goro runs into the house) (From the path in the background)

Come now, hur - ry.
Fa - te pre - sto.

Butterfly's relations are seen climbing the hill and passing along: Butterfly and her friends go to

meet them: deep bows and kowtowing: the relations stare curiously at the two Americans. Pinker-

f *pp*

ton has taken Sharpless by the arm, and leading him to one side, laughingly makes him look at the quaint group of relations.)

(The Imperial Commissioner and the official Registrar remain in the background)

Pinkerton

What a farce is this pro-
Che bur - let - ta la sfi -

Pinkerton

-cession Of my worth - y new re - la - tions,
- la - ta del - la no - - va pa - ren - te - la,

Pinkerton

Held on terms of month - ly contract! (to Butterfly)
tol - ta in pre - sti - to, a me - sa - ta.

Relations and friends

(4 only) Where is Do -

Butterfly

(pointing to Pinkerton)

(offended)

That is he there!
Ec - co - lo là!

Handsome man
Bel - lo è co - sì

A. Cousin

Handsome he's not.
Bel - lo non è.

Pinkerton

I feel sure that there he -
Cer - to die - tro a quel - la

sottovoce tutti

he?
-v'è?

I think him fine!
Mi pare un rei

(pointing to Pinkerton)
(4 others)

(to Butterfly)
sottovoce tutti
Relations and friends
(4 only)

That is he there!
Ec - co - lo là!

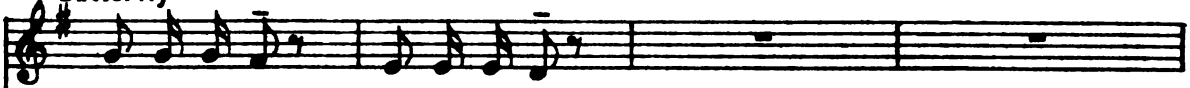
Where is he?
Do - v'è?

Handsome he's not.
Bel - lo non è.

Bassoon.

p subito

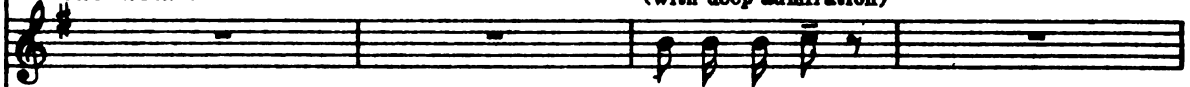
Butterfly



you ne-ver saw, not in your dreams.
che non si può... sognar di più.

The Mother

(with deep admiration)



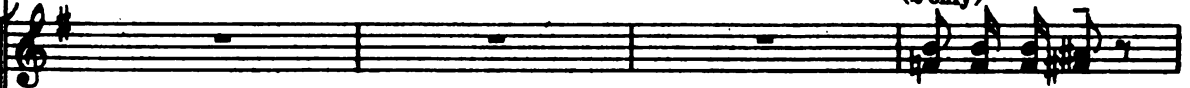
I think him fine!
Mi pare un re!

Pinkerton



-hind the might-y fan of pea-cock's fea - thers, my moth - 'rin law is
ve - - la di ven - ta - glio pa - vo - naz - zo, la mia suo - ce - ra si

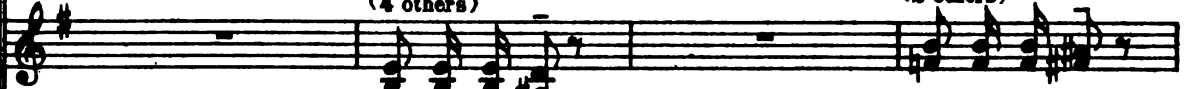
(2 only)



He's worth a lot!
Vale un Pe - rù.

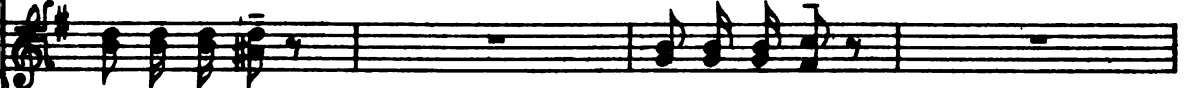
(4 others)

(2 others)



He's worth a 'lot!
Vale un Pe - rù.

I think him fine!
Mi pare un re!



No, in good truth,
in ve - ri - tà.

handsome he's not!
Bel - lo non e.



Butterfly

(contemptuously, to her Cousin)

Cousin
(to Butterfly)

To you, my
Si... giu - sto

Pinkerton

Why, Go - ro of - fer'd him to me.
Go - ro l'of - fri par an - co a me.

(pointing to Yakuside)

hi - ding.
ce - la.

And that shab - by - look - ing
E' quel co - so da stra -

Butterfly

dear!
su!

Pinkerton

nin - ny Is the mad and boo - xy un - cle.
- pas - so è lo zio bri - a - co e pas - so.

Sop.

(to the Cousin)
(S only)

Sop.

Be - cause on
Ec - co, per -

Ten.

(S only) (to the Cousin)

Ten.

Be - cause on
Ec - co, per -

pp spigliato

her his choice did fall, She would look down up - on us
 -chè pre - scel - ta fu, vuol fur con te la so - prap - -
 (3 others) I think her.
 La sua bel -

her his choice did fall, She would look down up - on us
 -chè pre - scel - ta fu, vuol fur con te la so - prap - -
 (3 others) (pitying Butterfly) I think her
 La sua bel -

cresc.

Cousin

I hope he won't.
 Spe - ro di sì.

all
 -più. He'll ne - ver stay.
 Di - vor - zie - -rà.

beau-ty's on the wane. I hope he won't.
 -tà già di - a'io - ri. Spe - ro di sì.

all
 -più. He'll ne - ver stay. I hope he
 Di - vor - zie - -rà. Spe - ro di

beau-ty's on the wane. I hope he
 -tà già di - a'io - ri. Spe - ro di

Goro

(annoyed at the idle chatter, goes from one to another, entreat-

For good-ness'
Per ca-ri-

I think her beau-ty on the wane.
La sua bel - tà già di - sfio - ri.

I think her beau-ty on the wane.
La sua bel - tà già di - sfio - ri.

won't.
si.

won't.
si.

ing them to lower their voices)

Goro

sake _____ be si - lent all. _____
- tà _____ ta - ce - te un po' _____

Lo stesso movimento.

The Mother

(leering, trying to keep out of sight)

Musical staff for The Mother, showing a melodic line with lyrics: Let's look a - Guar - dia - mo un

The Aunt

Musical staff for The Aunt, showing a melodic line with lyrics: Let's look a - Guar - dia - mo un

(staring at the servants who are bringing wines and liquors)
Uncle Yakusidé

Musical staff for Uncle Yakusidé, showing a melodic line with lyrics: Is there no wine? Vi - no ce n'è?

Lo stesso movimento.

Piano accompaniment for the first section, featuring a circled 62 and dynamic markings *m.s.*, *f*, and *p*. The music consists of arpeggiated chords in both hands.

The Mother

Musical staff for The Mother, showing a melodic line with lyrics: - round.

po'

The Aunt

Musical staff for The Aunt, showing a melodic line with lyrics: - round.

po'

Sopr. (4 special ones) (with satisfaction, to Yakusidé)

Musical staff for Soprano, showing a melodic line with lyrics: I've just seen some, the

Relations and friends

Ne vi - di già co -

Sopr. (4 others)

(looking pityingly at Butterfly)

Musical staff for Soprano, showing a melodic line with lyrics: I think her

La sua bel -

Piano accompaniment for the second section, featuring arpeggiated chords and dynamic markings *mf* and *brillante e leggiero*. The music consists of arpeggiated chords in both hands.

hue of tea, the hue of
-lor di thè, co - lor di

beau - ty on the wane, 'tis on the wane.
-tà già di - sfio - ri, già di - sfio - ri.

The Mother (falsetto)
Ahi hul _____ ahi hul
Ah! Au! _____ ah! Au!

The Aunt (falsetto)
Ahi hul _____ ahi hul
Ah! Au! _____ ah! Au!

tea, and crim-son too!
thè, o cher-mè-si!

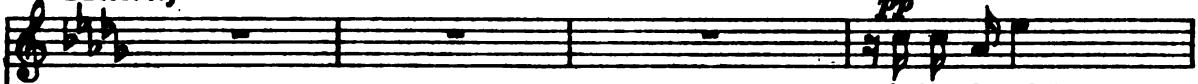
Tutti.
Ahi hul _____ ahi hul
Ah! Au! _____ ah! Au!

Relations He'll nev-er stay. Ahi hul _____ ahi hul
and friends Di - vor-sie - - rà. Ah! Au! _____ ah! Au!

(in a nasal tone)
Ahi hul _____
Ah! Au! _____

Butterfly

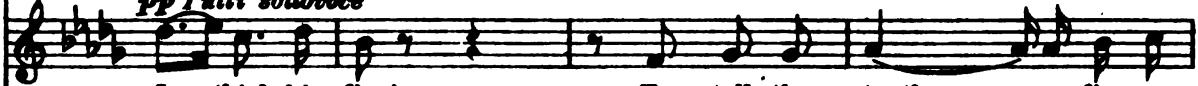
(to the cousin)



A like-ly tale!
Si..giusto tu!

The Mother

pp Tutti sottovoce



I think him fine!
Mi pa-re un re!

To tell the truth, a fin-er
In ve-ri-tà bel-lo è co-

The Aunt

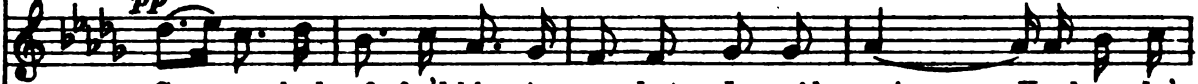
pp



He's worth a lot! To tell the truth, a fin-er
Va-le un Pe-rù. In ve-ri-tà bel-lo è co-

Cousin (to Butterfly).

pp



Go-ro had of-fer'd him to me, but. I said no! Handsome he's
Go-ro l'of-fri pur an-co a me, ma s'ed-be un no! Bel-lo non

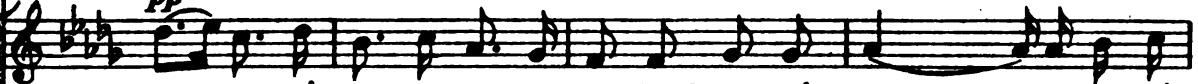
Uncle Yakueidé

pp



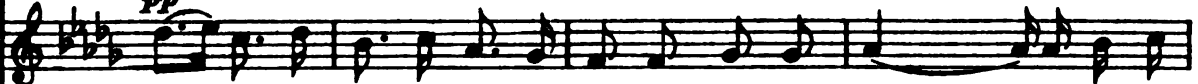
Is there no wine? Let's look a-round, let's look a-
Vi-no ce n'è? Guar-dia-mo un po', guar-dia-mo un

pp



Handsome he's not, to tell the truth, hand-some he's not! Handsome he's
Bel-lo non è in ve-ri-tà, bel-lo non è! bel-lo non

pp



Hand-som-er man you nev-er saw, not in your dreams! I think him
Bel-lo è co-sì che non si può so-guar di più! Mi pa-re un

pp



Hand-some he's not, to tell the truth, hand-some he's
Bel-lo non è in ve-ri-tà, bel-lo non

63



The Mother

man you nev - er saw, not in your dreams. I think him
- si che non si può so-gnar di più. Mi pa-re un

The Aunt

man you nev - er saw, not in your dreams. I think him
- si che non si può so-gnar di più. Mi pa-re un

Cousin

not, to tell the truth! Why, Go - ro of - fer'd him to
è in ve - ri - tà! Go - ro l'of - fri pur an - co a

Uncle Yakusidé

- round. — I've just seen some the hue of tea, and crim - son
po' — Ne vi - di già co - lor di tè, e cher - mi -

not, to tell the truth! Why, Go - ro of - fer'd him to
è in ve - ri - tà! Go - ro l'of - fri pur an - co a

fine! He's worth a lot. To tell the truth he is so
rei! Va - le un Pe - rù! In ve - ri - tà è co - sì

not! — Why, Go - ro of - fer'd him to you, but you said
è — Go - ro l'of - fri pur an - co a te, ma s'eb - be un

The Mother




fine! — A fin - er man you nev - er saw, not in your
 re! — Bel-lo è co - sì che non si può so - gnar di

The Aunt



fine! — A fin - er man you nev - er saw, not in your
 re! — Bel-lo è co - sì che non si può so - gnar di

Cousin




me, — but I said no. To tell the truth, I think him
 me, — ma s'eb-be un no. In ve - ri - tà bel - lo non

Uncle Yakueldé



too, and crim - son too.
 sì, co - lor di tti.



me, — but I said no. To tell the truth, I think him
 me, — ma s'eb-be un no. In ve - ri - tà bel - lo non



fine, — I think him grand, To tell the truth, I think him
 bel — che pa-re un re, in ve - ri - tà mi par un



no! but you said no! — I think her bean - ty on the
 no! ma s'eb - be un no! — La sua bel - tà già di - sfio -



The Mother



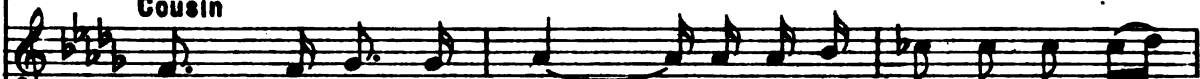
dreams; not in your dreams. — I think him fine! He's worth a
più, so-gnar di più. — Mi pa-re un re! Va-le un Pe -

The Aunt



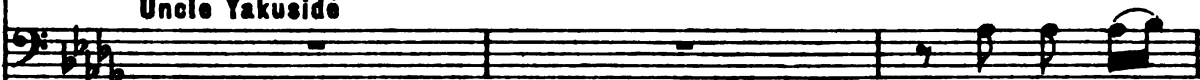
dreams, not in your dreams. — I think him fine! He's worth a
più, so-gnar di più. — Mi pa-re un re! Va-le un Pe -

Cousin



plain, to tell the truth. — He'll nev-er stay, I hope he
è, in ve-ri-tà. — Di-vor-zie-rà. Spe-ro di

Uncle Yakusidó



Is there no
Vi-no ce



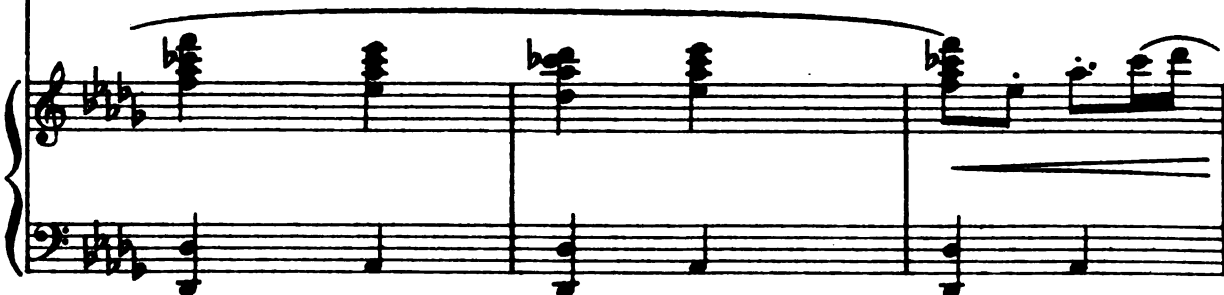
plain, to tell the truth. — He'll nev-er stay, I hope he
è, in ve-ri-tà. — Di-vor-zie-rà. Spe-ro di



fine, to tell the truth. — He'll nev-er stay, I hope he
re, in ve-ri-tà. — Di-vor-zie-rà. Spe-ro di



wane, yes, on the wane. He'll nev-er stay, I hope he
-ri, già di-sfio-ri. Di-vor-zie-rà. Spe-ro di



Goro (tries again to stop their chatter, then he signs to them to be silent)

The Mother
 For pi - ty's sake be si - lent
 Per ca - ri - tà ta - ce - te un

lot. I think he is fine!
 - rù. Mi pa - re un re!

The Aunt
 lot. I think he is fine!
 - rù. Mi pa - re un re!

Cousin
 won't. I hope he won't!
 si. Di vor - zie - rà!

Uncle Yakusidó
 wine? Let's look a - round!
 n'è? Ve - dia - mo un po'!

won't. I hope he won't!
 si. Di vor - zie - rà!

won't. I hope he won't!
 si. Di vor - zie - rà!

won't. I hope he won't!
 si. Di vor - zie - rà!

Goro

poco rall. - - - *a tempo*

now! sh! sh! sh!
 po' Sch! sch! sch! (to Pinkerton, aside)

Sharpless

poco rall. - - - *a tempo*

(64) In -
 On -
 " tempo

Pinkerton

(at signs from Goro, the relations and guests crowd together in a bunch, but still chattering excitedly) *poco sostenuto*

Sharpless

Ah
Si, è

- deed, my friend, you're luck - y!
- mi - co for - tu - na - to!

Sopr. I. and the Cousin.

f staccato *poco sost.*

Relations and friends

Sopr. II. and the Mother.

Go - ro of - fer'd him to
Ei l'of - fri pur an - co a

He is grand, I think him
E - gli è bel, mi - pa - re un

Wood inst.

poco sost.

Pinkerton

a tempo

(meanwhile Goro has made the servants

she's a gem, a flow - er.
ve - ro, è un fio - re, un fio - re!

Sharp.

Her fas - ci - na - ting
L'e - so - ti - co suo o -

tre - bly luck - y Pin - ker - ton,
for - tu - na - to Pin - ker - ton,

Since fate has let you
che in sor - te v'è toc -

me!
me!

Go - ro of - fer'd him to me!
Ei l'of - fri pur an - co a me!

fine!
re!

He is grand, I think him fine!
E - gli è bel, mi par un re!

a tempo

bring out some small tables on which are placed various cakes, sweetmeats, wines,
Pinkerton (liquors and tea-sets.)

Sharpless

pre - sence Fans the flame of my
 - do - re m'ha il cer - vel - lo soon -

ga - ther A flow - er hard - ly
 - ca - to un fior pur or sboc -

But my an - swer it was no!
 Ma ri - spo - si non lo vo'!

I would not have an - swered no!
 Non a - vrei ri - spo - sto no!

Butterfly (They then place on one side some cushions and a table, with writing materials.) *sostenuto un poco* (to her people)

Pinkerton At - Ba -

pas - sion. Ah
 - vol - to. Si, è

Sharp. o - pen'd. I have nev - er seen fair - er, nor
 - cia - tol Non più bel - la e d'as - sa - i fan -

But I an - swer'd no! I should not have far to
 E ri - spo - si no! Sen - za tan - to ri - cer -

I would not say no! No, my dear, that is not
 Non di - rei mai no! No, mia ca - ra non mi

sost. un poco

Butterfly

a tempo

- ten - tion, if you please.
- da te, at - ten - ti a me.

Pinkerton

Sharpless

she's a gem, a flow - er which
ve - ro, è un fio - re, un fio - re, e in

sweet - er maid - en than this lit - tle But - ter - fly.
- ciul - la to vi - di mai di que - sta But - ter - fly.

Relations and Friends

seek,
- car

Bet - ter men than him to
io ne tro - vo dei mi -

so,
par,

Tru - ly a great lord is
è dav - ve - ro un gran si -

a tempo

Pinkerton

Sharpless

in good faith. I have gather'd!
fe - de mi - a l'ho col - tol

Do not look on this con - tract And on her faith as
È se a voi sem-bran soe - de il pat - to e la sua

Relations and Friends

Sopr. *crescendo*

find and I would an - swer no, and I would an - swer no, no, no!
AI: *glor, e gli di - rò un bel no, e gli di - rò di no, di no!*

he, I'd ne - ver an - swer no, I'd ne - ver an - swer no, no, no!
- gnor, nè gli di - rei di no, nè mai di - rei di no, di no!

Ten. *crescendo*

She will be di - vor - ced, she will be di - vor - ced, she'll be di - vor - ced!
È di - vor - zie - rà, e di - vor - zie - rà, di - vor - zie - rà!

Sharpless
u tempo

rall. - - - poco rit.

fol-ly fe-de

I warn you! For she ba-da-te!... El-la ci

p

rall. col canto

pp

Sostenendo.

Butterfly
a tempo

(to the others)

Mother, come here, Mamma, vien qua.

listen to me: Ba-du-te a me: all of you attenti, or-

trusts you. cre-do.

Sostenendo.

Sharpless (points to Butterfly)

trusts you. cre-do.

pp a tempo

Sostenendo.

Butterfly (spoken in childish tones)

(at a sign from Butterfly they all kowtow to Pinkerton and Sharpless)

look, one, two, three, all of you down!
-sù, u-no, du-e, tre e tut-ti giù.

calando

Largo (Pinkerton approaches Butterfly.) (gently, offering Butterfly some sweetmeats, whilst the Mother and the Cousin rise and join the rest of the relatives.)

73 8

pp

2 Red.

Pinkerton

Here's to our love!
Vi - si, a - mor mi - o!

poco stent.

2 Red.

Pinkerton (seeing that Butterfly appears embarrassed)

What, don't you like our home?
Vi pia - ce la ca - set - ta?

a tempo

p espress.

2 Red.

Butterfly

Mister B. F. Pinker - ton,
 Signor B. F. Pinker - ton,

forgive me...
per - do - no...

f

ppp

(shows him her hands and arms which are encumbered by stuffed-out sleeves)

Andantino ♩ : 58

Butterfly

I should like to... a young girl's few pos -
 Io vor - re - i... po - chi og - get - ti da

74

Butterfly

(pointing to her sleeves)

_sessions. They are here... are you ang - ry?
 don - na... So - no qui... vi di - spia - ce?

Pinkerton

But where are they?
 Do - ve so - no?

più p p

(rather astonished, smiles, then quickly and gallantly reassures her)

Pinkerton

*poco rit.
dolcemente*

a tempo

Nay, angry, why dear lit - tle But - ter - fly?
 O per - ché mai, mi - a bel - la But - ter - fly?

75

p poco rit. a tempo pp pp

72 Butterfly (empties her sleeves, placing their contents one by one on a stool)

Silken kerchiefs..... For smoking... A co-loured rib-bon.
Fa-so - let - ti. La pi - pa. U - na cin - tu - ra.

Butterfly
 A lit-tle sil-ver buck-le And a mir-ror.....
Un pic-co-lo fer - ma - gio. U - no speo - chio.

Butterfly
 And a fan..... A lit-tle jar of car-mine.
Un ven - ta - gio. Un va - so di tin - tu - ra.

(seen a jar)

What is that you have? Oh fie!
Quel ba - rat - to - lo? Ohidd!

Butterfly (throws away the pot of paint) (draws forth a long narrow sheath)
 You mind it? There!
Vi spia - os? ... Via!

rall.

And *f*

rall.

Butterfly (very gravely)

That I hold most sa-cred.
Co - sa sacra e mi - a. (curiously)

Largamente.

Pinkerton
 that thing?
quel-lo?

And am I not to see it?
E non si può ve - de - re?

Butterfly (beseeching and grave, lays down the sheath very reverently)

Not here in pub - lic.
O'è trop-pa gen - te.

Pray ex - cuse me.
Per - do - na - te.

Allegro moderato ♩ = 104

Goro (who has approached, whispers to Pinkerton)

It was sent by the Mi - ka - do to her fa - ther,
E un pre - sen - te del Mi - ka - do a suo pa - dre...

PP misterioso **PP stacc.**

Pinkerton (softly to Goro)

And her fa - ther?
E... suo pa - dre?

Goro (imitating the action of suicide)

with a message.....
col-l'in - vi - to...

Was o -
Ha od - be -

Tempo I.

Butterfly

(takes some images from her sleeves and shows them to Pinkerton.)

Pinkerton

The Otto - kè.
Gli Otto - kè.

(takes one and examines it with curiosity)

Goro

(withdraws, mingling with the guests)

Thes small
Quei pu -

- be - dient.
- di - to.

Tempo I.

78

pp

Butterfly

Sostenendo.

Pinkerton

The souls of my fore - fa -
Son l'a - ni - me de - gli a -

fi - gures?
- paz - si?

Can you mean it?
A - ve - te det - to?..

Sostenendo.

rall. -

Butterfly

(puts down the images, then rises)

- thers.
- vi.

Pinkerton

Ah! I bow be - fore them.
Ah!... il mio ri - spet - to.

rall. -

Andante.

Butterfly (leads Pinkerton to one side and says to him in respectfully confidential tones:)

p

Hear what I would tell you: Yester - day I crept soft - ly to the Mis - sion.
79 *lc* - ri son sa - li - ta tut - ta so - la in se - cre - to al - la Mis - sio - ne.

pp legato

Butterfly *rall.*

Ent'ring on my new life, I wish to a - dopt a - no - ther re - li - gion.
Col - la nuo - va mia vi - ta posso a - dot - ta - re nuova re - li - gio - ne.

pp *rall.*

Butterfly (timidly)

No one knows what I've done, nei - ther friends nor re - la - tions. My
Lo zio Bon - so nol sa, nè i miei lo san - no. Io

♩ = 78
 Butterfly

fate I have to fol - - low,
se - guo il mio de - - sti - - no

80 *pp dolcissimo*

Butterfly

And full of hum - ble faith,
 e pie - na d'u - mil - tà

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the first measure. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal line.

Butterfly

I bow be - fore the God of my dear mas - ter.
 at Dio del si - gnor Pin - ker-ton m'in - chi - no.

The second system continues the musical piece. The vocal line has a fermata over the first measure. The piano accompaniment maintains the same rhythmic and melodic patterns as the first system. The lyrics are written below the vocal line.

Butterfly

The Fates have willed it. In the
 F mio de sti - no. Nel - la

The third system continues the musical piece. The vocal line has a fermata over the first measure. The piano accompaniment maintains the same rhythmic and melodic patterns. The lyrics are written below the vocal line.

Butterfly

same lit - tle church on my
 ste sa - chie - set - ta in gi -

The fourth system continues the musical piece. The vocal line has a fermata over the first measure. The piano accompaniment maintains the same rhythmic and melodic patterns. The lyrics are written below the vocal line.

Butterfly

knees with you I Will
 - noc - chio con voi pre - ghe -

Butterfly

(51)

rall. e dim.

pray to the same God. And to give you more
 - ro lo stes - so Di - o. E per far-ve con -

poco stent. *m.s.* *rall. e dim.*

Butterfly

rall.

(goes to take up the images)

plea - sure, I can al - most forget my race and kindred!
 - ten - to po - trò for - se o - bli - ar la gen - te mi - a.

m.s. *rall. col canto* *a tempo*

Butterfly

(cutting short the note, and appearing alarmed lest her relatives should have overheard her)

A way they go!
 A - mo - re mi - o!

ff deciso ed energico

(Meanwhile Goro has approached the Consul, and having received his orders, thunders forth in stentorian tones:)

(The chattering ceases: they all leave off eating and drinking and come forward in a circle, listening with much interest. Pinkerton and Butterfly stand in the centre.)

Goro

(Butterfly throws down the Ottoké)

Moderato.

Silence, silence!
Tutti zit-ti!

The Commissioner

(reads out)

Leave is giv - en to the un - der sign'd, Mi - ster B. F.
È con - ces - so al no - mi - na - to Mi - ster B. F.

The Commissioner

Pinker - ton, Lieu - te - nant serv - ing on the gunboat A - bra'm Lin - coln, of the U -
Pinker - ton, Luo - go - te - nen - te nel - la can - no - nie - ra Lin - coln, ma - -

The Commissioner.

- ni - ted States Navy of North A - me - ri - ca:
- ri - na de - gli Sta - ti U - ni - ti A - me - ri - ca del Nord:

The Commissioner

And to the spin-ster, known as But-ter-
ed al-la da-mi-gel-la But-ter-

The Commissioner

-fly, — In-ha-bi-tant of O-ma-ra Na-ga-sa-ki,
-fly — del quar-tie-re d'O-ma-ra Na-ga-sa-ki,

The Commissioner

To join in bonds of wed-lock. To wit the for-mer,
d'u-nir-si in ma-tri-mo-nio, per drit-toil pri-mo,

The Commissioner

of his free ac-cord and will. The lat-ter with con-
del-la pro-pria vo-lon-tà, ed al-la per con-

Goro

(with much unction)

The Commissioner

(hands the bond for signature)

The
Lo

sent of her re - la - tions, Wit - ness - es of the con - tract.
- sen - so dei pa - ren - ti qui te - sti - mo - nial - l'at - to.

p legato

Goro (Pinkerton signs)

(Butterfly signs)
a tempo

(The relatives hasten to sign)

bride - groom. Now the bride. And all is settled.
spo - so, Poi la spo - sa. **36** E tut - to è fat - to.

pp

a tempo

pp
Red.

Andante mosso. $\text{♩} = 80$

(The friends approach Butterfly fall of congratulations and deep bows)

rall.

Butterfly (corrects them, with finger raised).

Girl Friends

Sopr. *p con grazia*

Nay, Madam B. F. Pinker-ton.
Ma - da - ma B. F. Pin - ker - ton.

Dear Ma - dam Butter - fly.
Ma - da - ma But - ter - fly.

pp

(The friends cluster round Butterfly and congratulate her: meanwhile the Registrar removes the bond and the other papers, then informs the Commissioner that the ceremony is over.)

animando *rall. - p*

Pinkerton

The Commissioner
a tempo (congratulating Pinkerton)

cresc. poco a poco I

a tempo

The best of wish - - es.
Au - gu - ri mol - - ti.

88

cresc poco a poco

Pinkerton

(bowing to him)

thank you most sin - cere - - ly.
miei rin - gra - sia - men - - ti.

p cresc.

Sharpless

Sostenendo.

sempre cresc.

The Commissioner

(approaches the Consul)

I'll go
L'ac - com -

May I ask, are you go - - ing?
Il Si - gnor Con - - so - le scen - - de?

Sostenendo.

sempre cresc.

Sharpless

(nodding to Pinkerton)

with you. We shall meet to-
 -pa - - gno. **(89)** Ci ve-drem do-

Pinkerton

Sharpless

To-mor-row, sure - ly.
A me-ra - vi - glia.
 (shaking hands with Pinkerton)

-mor - row?
 -ma - ni.

(90) *p* *pp*

Pinkerton

The Registrar

(Taking leave of Pinkerton)

I'm much ob - - - lighed.
Mi pro-ve - - - ro.

The best of luck.
Po-ste - ri - ta.

(The Consul, the Commissioner and the Registrar depart, to go down to the town)
Sharpless

Poco meno

(Comes back again and says to Pinkerton in significant tones)

Be care-ful!
Giu. di - sio!

(Pinkerton reassures him with a gesture and gives him a friendly wave of the hand)
molto ritenuto

(Sharpless goes down by the path, Pinkerton who has gone towards the background, waves his hand to him again.)
a tempo movendo

Pinkerton (Returns to the front, and says to himself, rubbing his hands:)
a piacere

All.
mod.

(Now I'm in the fa - mi - ly.)
(Ed eo - co - ci in fa - mi - gia.)

pp affrett. un poco

Pinkerton (the servants bring bottles of Saki and distribute glasses to the guests)

Quick - ly to get rid of them
Sbri - ghia - mo - ci al piu pre - sto

How shall I
in modo o -

Pinkerton

do it. Hip! hip! —
no - sto. *Ip! Ip! —*

Sop.

rall.

Pinkerton

Un poco meno, mollemente ♩ = 100

Let's drink to the new.ly married cou - ple,
 Be - via - mo et no - vis - si - mi le - gu - mi,

Yakusidé

Sop.
 Ka - mi! o Ka - mi!
 Ka - mi! o Ka - mi!

Ten.

Un poco meno, mollemente ♩ = 100

p marcato *sentito*

Pinkerton

Yakusidé Let's drink to the new-ly mar-ried
 be - via - mo ai no - vis - si - mi le -

Ka - mi! o Ka - mi!
 Ka - mi! o Ka - mi!

Ka - mi! o Ka - mi!
 Ka - mi! o Ka - mi!

sentito

Pinkerton *Sostenendo*

cou - ple.
 - ga - mi.

Cousin *p* *pp con mollezza*

Let's drink to the cou - ple! O Ka - mi! o Ka - mi! Let's
 Be - via - mo, be - via - mo! O Ka - mi! o Ka - mi! Be -

The Mother *p* *pp con mollezza*

Let's drink to the cou - ple! O Ka - mi! o Ka - mi! Let's
 Be - via - mo, be - via - mo! O Ka - mi! o Ka - mi! Be -

Sopr. *pp con mollezza*

O Ka - mi! o Ka - mi! Let's
 O Ka - mi! o Ka - mi! Be -

Sostenendo
PPP

Cousin

Vivo.

drink to the new - ly mar - ried cou - ple.
 - via - mo ai no - vis - si - mi le - ga - mi.

The Mother

drink to the new - ly mar - ried cou - ple.
 - via - mo ai no - vis - si - mi le - ga - mi.

(the toasts are interrupted by strange cries coming from the path on the hill)

Her uncle, the Bonze

(from the distance)

Cho - cho - san! -
Cio - cio - san! -

Sopr.

100

drink to the new - ly mar - ried cou - ple.
 - via - mo ai no - vis - si - mi le - ga - mi.

Vivo.

sf senza rigore di tempo

Butterfly

p

'Tis my
Lo xio

The Bonze (at this about all the relations and friends are thunderstruck, and huddle together in terror: Butterfly remains alone in a corner)

Cho - cho - san! -
Cio - cio - san! -

A - bom - in - a - tion!
Ab - bo - mi - na - xio - nel!

(amazed) *p*

Sopr.

'Tis her
Lo xio

Ten.

(amazed) *p*

'Tis her
Lo xio

p a tempo

(h) (Tam - tam from the distance)
8^a sotto.

(h) *8^a sotto.*
111200

un - cle!
Bon - zo!

Goro (annoyed at the Bonze's arrival)

A plague on this in - - truder! What on earth brought him
Un cor - no al gua - sta - - fe - ste! Chi ci le - va d'in -

The Bonze (approaching)

Cho-cho - san! _____
Cio-cio - san! _____

Sopr.
un - cle!
Bon - zo!

Ten.
un - cle!
Bon - zo!

Goro (signs to the servants to take away the tables, stools and cushions; and then prudently retires, grumbling furiously)

hi - ther of all trou - ble - some peo - ple?...
- tor - no le per - so - ne mo - le - ste?...

The Bonze (coming nearer)

Cho-cho - san!
Cio-cio - san!

Cho-cho - san!
Cio-cio - san!

The Bonze (In the background appears the odd figure of the Bonze, who comes forward in a rage)

Cho-cho - san! _____
Cio-cio - san! _____

101

cresc. cresc. molto

(at the sight of Butterfly, who stands isolated from the rest, the Bonze stretches out his hands

The Bonze

Allegro moderato $\text{♩} = 108.$

102

poco allarg.

marcato molto

threateningly towards her)

The Bonze

What were you do - ing at the Miss - ion?
Che hai tu fat - to al - la Mis - sio - ne?

Sopr. and the Cousin.

Ten.

Give an - swer, Oho - cho -
Ri - spon - di, Cio - cio -

Give an - swer, Oho - cho -
Ri - spon - di, Cio - cio -

Pinkerton (angry at the scene made by the Bonze)

What's that lu - na - tic shrieking?
Che mi stril - la quel mat - to?

The Bonze

Give an - swer, what were you
Ri - spon - di, che hai tu

-san!
-san/

-san!
-san/

The Bonze

do - ing?
fat - to?

Sopr. (anxiously, turning to Butterfly)

How then, don't you e - ven
Co - me, hai tu gli co - chi a -

Friends and relations Give an - swer, Cho - cho - san!
Ri - spon - di, Cio - cio - san!

Ten. Give an - swer, Cho - cho - san!
Ri - spon - di, Cio - cio - san!

marcato.

108

The Bonze

fal - ter? Are these the fruits of e - vil? She has renounced us
- scius - ti? Son dun - que que - sti frut - ti? O ha rin - no - ga - to

(shouting)

marcato

The Bonze

all
fus - ti! *poco allarg.* . . . a tempo She's re -
Ren - no -

Sopr. (scandalized, shouting long and loud)

Hou! Cho - cho - san!
Hou! Cio - cio - san!

Ten. Hou! Cho - cho - san!
Hou! Cio - cio - san!

marcato molto

poco allarg. . . . a tempo

109

-nounced, let me tell you, her true re - li - gion —
 -ga - to vi di - co,... il cul - to an - ti - co —

Sopr. (shouting) *decr. di tonalità*

Ten. (shouting) *decr. di tonalità*

Hou! — Cho-cho-
 Hou! — Cho-cio-
 Hou! — Cho-cho-
 Hou! — Cio-cio-

(hurls imprecations at Butterfly, who hides her face in her hands: her mother comes

The Bonze

Ka - mi sa - run - da - si - co! In
 Ka - mi sa - run - da - si - co! Al -

-san!
 -san! Hou! — Cho-cho - san!
 Hou! — Cio-cio - san!

-san!
 -san! Hou! — Cho-cho - san!
 Hou! — Cio-cio - san!

marcato

105 *incal - - san - - do an poco*

forward to protect her, but the Bonze pushes her away roughly, and approaches Butterfly in a fury, shouting in her face:

The Bonze

ev - er - last - ing tor - ment may your wick - ed soul per - ish!
 -la - ni - ma tua gua - sta qual sup - pli - sto so - vra - sta!

string.

106

Pinkerton

(has lost patience, and intervenes between the Bonze and Butterfly) *ff con forza*

Be si - lent now, dyou hear me!
Ehi, di - co: ba - sta, ba - sta!

(at the sound of Pinkerton's voice the Bonze stops short in amazement, then with a sudden resolve he invites relations and friends to come away)

The Bonze

(to Butterfly)

Come with me all we'll leave her! You have renounced us all
Ve - ni - te tut - ti. An - dia - mo! Ci hai rin - ne - ga - to e no - i...

Yakusidé and The Bonze

a tempo

And we re - nounce you!
Ti rin - ne - ghia - mo!

Soprand Cousin (all retire hastily to the back and stretch their arms towards Butterfly)

And we re - nounce you!
Ti rin - ne - ghia - mo!

Ten.

And we re - nounce you!
Ti rin - ne - ghia - mo!

(107) *a tempo ben ritmato*
tutta forza

Pinkerton (authoritatively ordering all to depart)

Leave the place on the in - stant.
Sba - ras - sa - - to all' i - stan - te.

Pinkerton

Here I am mas-ter. I'll have no tur-moil and no dis-tur-bance
 In ca-sa mi-a nien-te bac-ca-no e nien-te bon-se-

Allegro $\text{♩} = 126$
Pinkerton

(at Pinkerton's words, they all rush hastily towards the path which leads down to the town: Butterfly's mother again tries to approach her, but is dragged away by the others)

here. _____
 -ria. _____
 Sopr. (shout)
 Hou! _____
 Hou _____
 Ten. (shout)
 Hou! _____
 Hou! _____

100 Allegro $\text{♩} = 126$

vibratissimo

(as they go out)

Hou! Cho-cho-san!
 Hou! Cio-cio-san!
 Hou! Cho-cho-san!
 Hou! Cio-cio-san!

(By degrees the voices grow faint in the distance. Butterfly remains motionless and silent, her face buried
The Bonze

Yakusidé

Ka-mi sa-run-da-si-col!
Ka-mi sa-run-da-si-col

(rather far off)

Hou! Cho-cho-san!
Hou! Cio-cio-san!

Hou! Cho-cho-san!
Hou! Cio-cio-san!

Ka-mi sa-run-da-si-col
Ka-mi sa-run-da-si-col

calando e rall. all' Allegro moderato

in her hands, whilst Pinkerton has gone to the top of the path, to make sure that all these
The Bonze

Yakusidé

We all re-
Ti rin-ne-

We all re-
Ti rin-ne-

Hou! Cho-cho san!
Hou! Cio-cio - san!

We all re-
Ti rin-ne-

109 *dim.*
più piano

(emphatically)

-nounce you!
-ghia - mo!
Yakusidé

We all re-nounce you!
Ti rin - ne - ghia - mo!

(emphatically)

-nounce you!
-ghia - mo!

(emphatically)

Hou! Cho-cho - san!
Hou! Cio - cio - san!

We all re-nounce you!
Ti rin - ne - ghia - mo!

(emphatically)

-nounce you!
-ghia - mo!

We all re-nounce you!
Ti rin - ne - ghia - mo!

pp

p

Hou! Cho-cho - san!
Hou! Cio - cio - san!

Hou! Cho-cho san!
Hou! Cio - cio san!

calando sempre

pp

(evening begins to close in)

110

pp

(Butterfly bursts into childish tears. Pinkerton hears her and (very far off)

Sop.

Hou! Cho-cho - san!
Hou! Cio-cio - san!

rall. *pp* *molto rall.*

anxiously hastens to her side, supporting her in her fainting condition and tenderly taking her hands from her

Andante affettuoso ♩ = 76

Pinkerton

Dear-est, my dear-est, weep no more. Let the frogs croak their
Bim - ba, bim - ba, non pian - ge - re per gracchiar di ra -

(111)

p

tearful face)

(holding her ears, so as not to hear the shouts)

Butterfly

Hark how they yell!
Ur - la-noan - cor!

(cheering her)

loud - - est. All your re-spect-ed
-noc - - - chi. Tut - ta la tua tri-

Sop. (very far away)

Hou! Cho - cho - san!
Hou! Cio - cio - san!

Ten.

pp *p*

Pinkerton

tribe and all the Bon - ses in Ja - pan are not worth a
 -bi ei Bon - si tut - ti del Giap - pon non val - go - no il

dolce

Butterfly

(smiling with childlike pleasure)

Pinkerton

In - deed?
Dav - ver?

tear from those dear al - mond eyes of yours.
 pian - to di quegli oc - chi ca - rie bel - li.

poco rit.

rall.

p

Butterfly (evening begins to fall)

I'll weep no more. And now I'm scarcely grieved at their de - ser - tion.
 Non pian - go più. E qua - si dol - ri - pu - dio non mi duo - le

112

a tempo

dolce e legato

Butterfly

So sweet your words of com - fort, Which fall like gen - tle balm on my
 espressiono per le vo - stre pa - ro - le che mi suo - nan co - si dol - ci nel

mf

pp legg.

Butterfly (stoops to kiss Pinkerton's hand)

heart. They tell me that a-broad, where the
cor. Pinkerton (gently stopping her) *M'han* *det-to che lag-giù fra la*

What's this? my hand? *dolce*
Che fai?... la man? (113)

Butterfly

peo - ple are more cul - - tured, this is a to - - ken
gen - te co - stu - ma - - - ta *è que - sto il se - - gno*

Butterfly

Un poco più mosso.

of the high-est hon - - - our.
del mag - gior ri - spet - - to.

Suzuki (within) (murmuring)
 And I - za - ghi and I - za - - na - mi sa - run - da - si - co, and
E I - sa - ghi ed I - sa - - na - mi sa - run - da - si - co, e

Un poco più mosso.

Suzuki

Ka - mi and I - za - ghi and I - za - - na - mi sa - run - da - si - co, and
 Ka - mi, e I - sa - ghi ed I - sa - - na - mi sa - run - da - si - co, e.

Allegro moderato.

Suzuki

Ka - mi.
Ka - mi.

Pinkerton

(wondering at the subdued murmurs)

(114)

Allegro moderato.

Who's mur - mur-ing in there?
Chi bron - to - la las - su?

Butterfly

'Tis Su - zu - - - ki who of-fers up her eve - ning
È Su - zu - - - ki che fa la sua pre-ghie - ra se -

Butterfly

(Evening draws in more and more and Pinkerton

pray'r.
-ral.

(115)

rall.

leads Butterfly towards the house)

Butterfly
Andantino calmo ♩ = 92

Musical staff for Butterfly with lyrics: With sha-dows and qui - et.

Pinkerton

Musical staff for Pinkerton with lyrics: e l'om-brae la quie-te. Evening is fall - ing. You're here a -

116 Andantino calmo ♩ = 92

Piano accompaniment for the first system, including the circled number 116 and dynamic marking *p dolce*.

Butterfly

Musical staff for Butterfly with lyrics: A-lone and re - noun - ced! They've re-noun'ed me, accel. un poco - - -

Pinkerton

Musical staff for Pinkerton with lyrics: So-lae rin-ne - ga - ta! - Rin - ne - ga - ta... - lone. so - la.

Piano accompaniment for the second system, including dynamic markings *pp* and *pp accel. un poco*.

Butterfly
- - a tempo rall. a tempo

Musical staff for Butterfly with lyrics: still I'm hap - py!

Pinkerton

Musical staff for Pinkerton with lyrics: e fe - li - ce! (Pinkerton claps his hands thrice; the servants and Suzuki hasten in and Pinkerton orders.)

Piano accompaniment for the third system, including dynamic markings *sfumato*, *a tempo rall.*, and *a tempo*.

Butterfly

(with deep feeling to Pinkerton)

Pinkerton (the servants silently slide along several partitions)

Yes, we are all a - lone The world is
Si, si, noi tut - ti so - li... E fuo - ri il

sho - si.
 - de - te.

Butterfly

yon - der. (laughing) Su -
 mon - do... Su -

Pinkerton (sits down and takes a cigarette)

And your un - cle breathing thun - der!
E il Bon - so fu - ri - bon - do.

cantando

Butterfly

Suzuki, who has come in with the servants and is awaiting orders). (Suzuki rummages in a trunk and gives Butterfly her night attire and a small box with toilet-requirements.)

- su - ki, bring my garments.
 - su - ki, *le mie ve - sti.*

poco rall.

Suzuki

(bowing low to Pinkerton) *poco rit.* (Pinkerton claps his hands, the servants run away).

Good - - night, Sir. *ppp*
Buona not - te.

poco rit.

Butterfly

(retires to a corner at the back, and assisted by Suzuki, carefully performs her toilet for the

118

rit.

pp *mf* *p* *pp*

Butterfly

at night, exchanging her wedding-garment for one of pure white; then she sits down on a cushion and

rit.

mf *pp*

Butterfly

looking in a small hand-mirror arranges her hair. Suzuki goes out)

rit. molto

I long to be rid of this ponderous
Que-st'o - bi pom-po-sa di sciogliermi

p *pp*

Butterfly

o - bi, ... A bride must be robed in a
tar-da... si ve - sta la spo - sa di

Pinkerton

(lounging on the wicker chair, watches Butterfly)

Just like a lit-tle squirrel are all her pret-ty movements! To
Con mo-ti di sco-jat-to-loi nodial-len-tae scogliel!.. Pen -

pp

Butterfly *rall.* - - - - - *a tempo*

gar - - - ment of white. He's
pu - - - ro can - - - dor. Tra

#Pinkerton *rall.* - - - - - *a tempo*

think that pret - ty play-thing is my wife! My
-sar che quel gio-cat - to - loe mia mo - glie. Mia

p rall. (119) *a tempo*
mf

Butterfly

peep - ing and smil - ing, con - ceal'd by the lat - tice, Oh, could I but
mot - ti som - mes - si sor - ri - dee mi guar - da. Ce - lar - mi po -

#Pinkerton (smiling)

wife! But her charm is so al -
mo - glie! Ma tal gra - - - - sia di -

p

Butterfly

van - ish, my blushes to hide!
-tes - si! ne ho tan - to ros - - sor!

#Pinkerton

-lur - ing,
-spie - ga,

mf

Butterfly

poco rit.

con slancio I hear his
Ean - cor. li -

poco rit.

My heart is beat - ing mad - - ly with pas sion - ate
ch'io mi strug - go per la feb - - bre d'un su - bi - to de -

poco rit.

Butterfly

mf ang - ry voice still shout - ing cur - ses... But - ter - fly they've re -
- ra - ta - vo - ce mi ma - le - di - ce... But - ter - fly rin - ne -

Pinkerton (rising, gradually draws closer to Butterfly)
long - - ing!
- si - - o

p ma sensibile

p

Butterfly

p *rall.* *a tempo*
- nounced her, They've re - nounced her, still she's hap - py.
- ga - ta... Rin - no - ga - ta... e fe - li - ce.

120 dolce *poco rall.*

pp *pp* *a tempo*

(raises Butterfly gently, and goes out with her on the terrace)

Pinkerton
Andante lento.
sostenendo, dolcissimo

p *pp*

Child, from whose eyes the witch-ery is shin - ing, — now you are all my
Im - bu da-gli occhi pic-ni di ma - li - a — *o - ra sei tut-ta*

sostenendo col canto *dolce* *pp*

Pinkerton

cresc.

own ——— You're clad all in li - ly white rai-ment. How
mi - a ——— *Sei tut - ta ve - sti - ta di gi - glio. Mi*

m.d.

Butterfly

sostenendo *3 p*

Pinkerton *con calore* *a tempo*

sweet are your tres-ses of brown in your snow - y gar - ment. —
pia - ce la trec - cia tua bru - na fra can - di - di ve - li. —

allarg. *a tempo* *3* *3* *3*

cresc. *allarg.* *a tempo* *3* *3* *3* *m.d.* *m.d.*

Butterfly

(goes down from the terrace, Pinkerton follows her)

am like the Moon's lit-tle God - dess, the lit - tle Moon-God-dess who
 - mi - glio la Dea del - la lu - na, la pic - co - la Dea del - la

(121) *sostenendo*

pp

Butterfly

comes down by night From her bridge in the star-light-ed sky. _____
 lu - na che scen - de la not - te dal pon - te del ciel. _____

Pinkerton

mf Be-witching all
E af - fu - sci - na i

Butterfly

sempre affrett. un poco

mf Then she takes them, And she wraps _____ them in mantle of
E li pren - de, e li av - vol - - ge in un bianco man -

Pinkerton

cresc. ed affrett.

mor - tals...
 cuo - ri...

cresc. ed affrett. *sempre affrett. un poco*

incalzando un poco

white — And a - way — she bears them, To -
- tel. — E vi - a so li re - ca ne -

f incalzando un poco

Butterfly

rall.

Andante lento come prima.

realms high a - bove.
- gli al - ti re - a - mi.

Pinkerton *dolce espress.* *sostenendo*

But dear one; as yet you have not
Ma in - tan - - to fin - or non m'hai

Andante lento come prima. (122)

rall. *p* *sostenendo*

Pinkerton

p *delicato*

told me, Have not told me yet that you
det - to, an - oor non m'hai det-to che

Pinkerton

love me D'you think that my God - dess knows the sweet
m'a - - mi Le sa quel-la Dea le pa-ro - - le cheap-

Butterfly

allarg. un poco

Pinkerton

She knows, but per-haps will not
Le sa For-se dir-le non

words I am yearn-ing to hear?
- pa - gangliarden - ti de - sir?

Butterfly

say them, for fear she may die of her love, for fear she may die of her
vuo - le per te - ma d'a - ver-ne a mo-ri-r, per te - ma d'a - ver-ne a mo -

Andante $\text{♩} = 112$

Butterfly

love!
- rir!

Pinkerton

Fear not, my dear - est, for love does not mean
Stol - ta pa - - - ra, l'a - - mor non ac -

123 Andante $\text{♩} = 112$

Pinkerton *con anima*

dy - ing, ra - ther liv - ing,
 - ci - de, ma dà vi - ta,

f

poco allarg.

Pinkerton *p a tempo*

And it ra - di - ates hap - pi - ness ce - lest - ial. I see it
 e sor - ri de per gio - ie ce - le - stia - li ca - me o - ra

a tempo

p

Pinkerton *poco allarg.* *a tempo*

(drawing close to Butterfly and taking her face in his hands)

(Butterfly, with a sudden movement, withdraws herself from Pinkerton's ardent embrace)

shine, as in your eyes, dear - est, I'm ga - zing.
 fa ne - i tuoi lu - ghi occhi o - ra - li.

poco allarg. *a tempo*

Butterfly

con intenso sentimento

entusiasmandosi

But now, be - lov - ed, You are the world,
A-des-so *vo - i* *sie - te per* *me...*

126

pp

Butterfly

cresc.

more than the world to me. — In - deed I liked you the ver - y first
l'oc - chio del fir - ma - men - to. E mi pia - ce - ste dal pri - mo mu -

m.d. cresc. m.s. - sino m.d. - al -

Butterfly

mo - ment That I saw you. —
- men - to che vi ho ve - - du - - to.

m.s.

(Butterfly has a sudden panic and puts her hands to her ears, as though she still heard her relatives shouting; then she rallies and once more turns confidently to Pinkerton.)

127

111200

Butterfly *con espansione*

You're so strong, so handsome! Your laugh is so open and so
Sie - te al - to, for - te. Ri - de - te con mo-di si pa -

p con espansione *pp* *cresc.*

Butterfly

heart-y! The things you say are so fas - ci - - na - ting.
- le - sil E di - te co - se che mai non in - te - si.

poco allarg. *mf* *a tempo* *m.s.*

Butterfly

Now I am hap - py.
Or son con - - ten - ta,

pp

Butterfly

(Night has closed in completely; the sky is unclouded and closely strewn with stars)

Yes, I am hap - py.
or son con - ten - ta.

dim. *rall.*

(slowly drawing nearer to Pinkerton)

Andante sostenuto ♩ = 76

128

pp *dolcissimo espressivo*

Butterfly (tenderly, almost beseechingly)

Ah, love me a lit - tle,
Vo - glia - te - mi be - ne,

oh, just a ve - ry
un be - ne pic - co -

Butterfly

lit - tle,
- li - no,

As you would love a ba - by 'Tis
un be - ne da bam - bi - no qua - le a

Butterfly

all that I ask for.
me si con - - vie - - ne,

espressivo

m.s.

poco rit.

Butterfly

129 *espressivo*

Ah, love me a lit - - tle
vo - gla - te - mi be - - ne

Butterfly

poco rit.

I come of a peo - ple accus - to - m'd to lit - tle; Grate - ful for love that's
Noi siamo gente av - van - za al - le pic - co - le co - se u - mi - te si - len -

pp dim. poco rit.

Butterfly *riten.*

pp m.s. riten. a tempo

si - lent, Light as a blos - som And yet ev - er - - last - - ing As the
- sio - se, ad u - na te - ne - rez - za a - fiorante e pur pro - - fon - - da come il

mf a tempo, animando un poco

Butterfly

sky, as the fath - omless o - - cean
ciel, co - me in - fin - ite del ma - - re.

molto cresc. affrett.

Pinkerton
con anima *incalzando sempre e cresc.*

Give me your dar - ling hands that I may kiss them
 Dam - mi ch'io ba - ci le tue ma - ni ca - re

Pinkerton (bursts out very tenderly) *poco stent.* *poco rit.*

My Butter - fly! apt - ly your name was cho - sen, Gos - sa - mer cre -
 Mia Butter - fly! co - met than ben no - ma - ta te - nu - e far -

Allegro moderato ♩ = 128
Butterfly (at these words Butterfly's face clouds over and she withdraws her hands)

They say that in your coun - try
 Di - con ch'al - tre ma - re

- a - tion...
 - fal - la...

Allegro moderato ♩ = 128

Butterfly (with an expression of fear)

If a but - ter - fly is caught by
 ve cade in man del - l'uom, o - gni far -

man, He'll pierce its heart with a need - le,
 - far - - la dau - no spil - lo è tra - fit - - ta

cresc. ed incalzando

Butterfly (with anguish)
 And then leave it to
 ed in ta - - vo - - la in -

p sostenendo

Butterfly
 per - - ish!
 - fit - - tal... (taking her hands again gently, and smiling)

Pinkerton *sostenendo*
 Some truth there is in
 Un po' di ve - ro

p sostenendo

Pinkerton *un poco riten.*
 that, And can you tell me why? That you may not es -
 c'è. E tu lo sai per - - chè? Per - chè non fug - ga

col canto

Pinkerton

(with ardour and embracing her affectionately)

sostenendo

- cape. See, I have caught you... I hold you as you flut-ter. Be
 più Io t'ho gher-mi-ta... Ti ser-ro pal-pi-tan-te. Sei

P sostenendo e cresc. poco a poco

Butterfly (throwing herself into his arms)

Pinkerton Yes, yours for e-ver. *allargando*
 Sì, per la ti-ta.

mine. Come, then, come then....
 mi-a. Vie-ni, vie-ni...

allargando

Andante mosso appassionato ♩ = 120

Pinkerton (Butterfly draws back, as though ashamed of having been too bold)

Love, what fear holds you trem-bling. Have done with all mis-
 133 Via dal-l'a-ni-ma in pe-na l'an-go-scia pa-u-

con anima

Pinkerton (points to the starlit sky) *con grande slancio*

Sostenendo

-giv-ings. The night doth en-fold us!
 -ro-sa E not-to se-re-nal

Sostenendo

con grande slancio

Butterfly

(looking at the sky, enraptured)

Pinkerton *dolcissimo* *p*

Ah! Night of rap - ture!
 Ah! Dol - ce not - tel *con passione*

See the world lies sleep - ing!
 Guarda: dorme ogni co - sa!

Come then,
 Vie - ni,

Butterfly

sostenuto molto

Pinkerton

Stars un - end - ing! Ne - ver have I seen such
 Quan - te stel - lel! Non le vi - di mai sì

come then. The night doth en -
 vie - ni... E not - te se -

cresc. e incalz. *sostenuto molto*

Butterfly

Pinkerton

glo - ry!
 bel - le!

fold us!
 re - na!

ah, has - ten, has - ten! The night en -
 Ah! vie - ni, vie - ni. E not - te se -

affrettando con calore *rit.*

ff *affrettando* *rit.*

Butterfly

dolcissimo

Pinkerton *p* *rit.* Night of Dol - ce

- folds us!... See the world lies sleep - ing!
- re - nal... Guar - da: dorme o - gni co - sa!

rall. *p* *rit.*

Andante molto sostenuto $\text{♩} = 60$

Butterfly

rap - ture! Stars un - - end - ing! Nev - - er have I seen such
Pinkerton not - tel! Quan - te stel - le! Non le vi - di mai sì

Has - ten, has - ten!
Vie - ni, vie - ni!

Andante molto sostenuto $\text{♩} = 60$

134 *pp*

glo - - ry! Throb - bing, spark - ling, each star in
Pinkerton bel - - le! Tre - ma, bril - la o - gni fa -

Has - ten, has - ten!
Vie - ni, vie - ni!

sostenendo

Butterfly

glo - - ry! Throb - bing, spark - ling, each star in
Pinkerton bel - - le! Tre - ma, bril - la o - gni fa -

Has - ten, has - ten!
Vie - ni, vie - ni!

sostenendo

Butterfly (Glowworms appear all around the lovers, shining through the flowers and the branches of the trees)

heaven, like a fiery eye is flash-ing. Oh!
 vil - la col ba - glior d'u - na pu - pil - la. Oh!

Come, my dearest!
 Vien, sei mi - a!...

Cast all fear from out your
 Via l'an-go-scia dal tuo

sempre cresc. ed incalz. 8

Rea * *Rea* * *Rea* *

Largamente „con calore“ ♩ = 92 *sostenendo a tempo*

Oh! how kindly are the heav - ens, Ev - ry
 Oh! quan - ti oc - chi fi - si, at - ten - ti d'o - gni

heart! Close to my heart I hold you. You're mine now, ah
 cor! Ti ser - ro pal - pi - tan - te. Sei mi - a. Ah!

Largamente „con calore“ ♩ = 92 *sostenendo a tempo*

mf *f*

Rea * *Rea* *

Butterfly *cresc.*

star that shines a - far! is ga - zing on us, light - ing the fu - ture
 par - te a ri - guar - dar! per fir - ma - men - ti, via pei li - di, via pel

Pinkerton *cresc.*

come, come you are mine now. Ah! come then, see the whole world lies a -
 vien, vien.... sei mi - a - ah! vie - ni, guar - da: dor - me o - gni

cresc.

mf *f*

Rea * *Rea* *

Butterfly *p* *sost.* *a tempo*
 for us... Oh how kind-ly are the
 ma-re... re... Ah! quanti oc-chi fi-si, at-

Pinkerton *con calore*
 -sleep - ing!...Close to my heart I hold you, come!
 co - sal... Ti ser-ro pal - pi-tante. Ah, vien!

pp *sost.* *a tempo*

Butterfly *cresc.*
 heav - ens on us shin - ing! see the stars!
 - ten - ti! Quanti sguar - di ri-de il ciel!

Pinkerton *cresc.*
 See the world lies a-sleeping. Ah! come! ah, comethen,
 Guarda: dormeo-gni co - sa. Ah! vien! ah! vis - ni,

cresc.

pp ** Ped*

Butterfly *poco rall.* *Sostenendo cresc.* *p*
 Ah, love - ly night! Thy per-fect calm is breath-ing
 Ah! Dol - ce not - to! Tut - to e - sta - ti - co d'a -

Pinkerton *p*
 dear - est! Ah! come, come then, be
 vis - ni! Ah! vien, ah! vien, sei

poco rall. *Sostenendo* *molto*

pp *m. s.* *cresc.*

Largo $\text{♩} = 69$.

(They go up)

opp. *near and far, near and far!*
ri - de il ciel, ri - de il ciel!

Butterfly

love near and far!
- mor ri - de il ciel!

opp. *mine ah come! be mine.*
mi - a! ah! vien! au - mi - a!

Pinkerton

mine ah come!
mi - a! ah! vien!

- cresc. - Largo $\text{♩} = 69$

cresc. molto **136**

from the garden into the house).

pp *pp* *pp* *pp*

mf *dim.*

The curtain falls. *dim. o rall.*

pp *pp*

Act II.

Inside Butterfly's House.

FIRST PART.

Allegretto mosso $\text{♩} = 144$

p

rall. - - *a tempo*
m.s.

pp stacc.

①

The curtain rises: - The curtains are drawn, leaving the room in semi-

Sostenendo molto

②
mf

darkness. Suzuki, coiled up before the image of Buddha, is praying. From time to time she rings the prayer-

a tempo

-bell. Butterfly is standing rigid and motionless near a screen.

Hand-bell on the stage.

sensibile

Andante calmo $\text{♩} = 68$

Suzuki

(praying)

And I - za - ghi and I - za - na - mi Sa - run - da -
 E I - sa - ghi ed I - sa - na - mi, Sa - run - da -

Hand-Bell.

Suzuki

(stopping short)

(she rings the bell to invoke the attention of the Gods);

- si - co and Ka - mi My head is throb-ling! and thou,
 - si - co e Ka - mi... Oh! la mia te - sta! E tu

Suzuki

(in tearful tones, looking at Butterfly)

Ten - Sjo - o - daj! Grant me that But - ter - fly shall weep no
 Ten - Sjo - o - daj fa - te che But - ter - fly non pian - ga

Suzuki

rall.

Allegro moderato
(Lo stesso movimento)

more, no more, no more!...
 piu, mai piu, mai piu!...

Butterfly (without moving)

La - zy and i - dle are the Gods of Ja -
 Pi - gria o - be - si son gli Dei Giap - po -

Butterfly

- pan! The God my hus - band
 - no - si! La - me - ri - ca - no Id -

Butterfly

prays to _____ Will give an an - swer _____ far more
 - di - o - son per - su - a _____ sa - _____ ben più.
dolcemente

Butterfly

poco cresc.

quick - ly To those who bow be - fore him. But I am afraid he
 pre - sto ri - spon - de a chi l'im - plo - ri. Ma te - mo che - gli t -

Butterfly

poco rit.

a tempo

(remains pensive)

Butterfly

(with decision)

(vexed, approaches Suzuki)

He'll come, though.
Ma tor - na.

Why did he
Per - chè di -

Suzuki

(shaking her head)

Will he come?
Tor - ne - rà!

Butterfly

cresc.

or - der the Con - sul To pro - vide this dwell - ing for us?
- spo - ne che il Con - so - le prov - ve - da al - la pi - gio - ne,

Now an - swer that!
ri - spon - di, su!

Butterfly

(Suzuki goes to a small cabinet and opens a casket to look for

starv-ing?
- se - ria?

f *resc. ed incalz.*

some money)

Butterfly

rit.

rall.
(Suzuki is surprised at such ignorance)

not in - tend to come a - gain?
- les - se ri - tor - nar mai - piu?

Suzuki

I know not.
Non lo so

(calming down again and with proud confidence)

Butterfly

Un poco meno

Know you not? Then I will tell you. 'Twas to keep out -
Non lo sai? lo te lo di - co. Per te - ner ben

Butterfly

- side Those spite - ful plagues, my re - la - tions, who might an -
 suo - ri le san - sa - re, i pa - ren - ti ed i do -

Butterfly

- noy me; And in - side, 'twas to give to
 - lo - ri e den - tro, con ge - lo - sa cu -

Andante molto sostenuto

Butterfly

me, his wife, pro - tect - ion, His be - lov - ed lit - tle
 sto - dia, la sua spo - sa, la sua spo - sa che son

9

pp

Butterfly

con entusiasmo

wife But - ter - fly.
 i - o, But - ter - fly

espressivo

Più mosso.

Suzuki (still far from convinced)

I nev - er heard as yet of for - eign hus - band
 Mai non s'è u - di - to di stra - nie - ro ma - ri - to

Suzuki

Allegro moderato.

Who did re - turn to his nest.
 che sia tor - na - to al suo ni - do.

Butterfly (furious, seising hold of Suzuki)

Agitando (still trying to

Ahi Ah! Si - lence, or I'll kill you. Why,
 Ah! Ta - oi, o t'uc - oi - do. Quel-

Butterfly
convince Suzuki)

just be - fore he went, I asked of him, You'll come back a - gain to
 -l'ul - ti - ma mat - ti - na: tor - ne - re - - te si - gnor? gli do - man-

Butterfly

me?
- dai.

f

ff precipitando

Butterfly

Moderato.

And with his heart so heav - y, —
E - gli, col cuo - re gros - so, —

rall.

p

10

Butterfly

To con - ceal his trou - ble, — With a smile he made
per ce - lar - mi la pe - na — sor - ri - den - do ri -

pp

Lentamente. ♩ = 84.

Butterfly

(with much charm, trying to imitate Pinkerton)

an - swer: "O But - ter - fly — My ti - ny lit - tle
- spo - se: "O But - ter - fly — pic - ci - na mo - gliet -

pp

p

Butterfly

*portando
la voce*

child-wife, I'll re-turn with the ro-ses, The warm and sun-ny
-ti-na, tor-ne-rò col-le ro-se al-la sta-gion se-

dolce

p

Butterfly

pp

ritenendo

sea-son When the red-breast-ed ro-bins Are bu-sy
-re-na quan-do fa la ni-dia-ta il pet-ti-

col canto

Allegretto moderato. ♩ = 116.

Butterfly

(calm and convinced)

nest-ing." He'll re-
-ros-so." Tor-ne-

pp mormorio

Butterfly

(insisting)

Suzuki (incredulously)

-turn. Say it with me: He'll re-
-rà. Di-lo con me: Tor-ne-

We'll hope so.
Spe-riam.

cresc.

Butterfly

(surprised)

-turn.
-rà. Suzuki (to please her, she repeats, but mournfully) He'll re - turn.
For - - ne - rà... (bursts into tears) Weep - -
Pian - -

Butterfly

-ing? and why? and why?
-gi? Per - - ché? per - - ché?

Butterfly

Ah, 'tis faith you are lack - - ing!
Ah la fe - de ti man - - cal

Butterfly (full of faith and smiling)

Hear me.
Sen - - ti.

(acts the scene as though it were actually taking place)

Andante molto calmo. ♩ = 42.

Butterfly

One — fine day we'll no - tice A thread of smoke a -
 Un — bel di, ve - dre - mo le - rar - - si un fil di

12

pp come da lontano

Butterfly

- ris - ing on the sea — In the far ho - ri - zon, And then — the ship ap -
 fu - mo sull' e - stre - mo con - fin del ma - re. E poi — la nave ap -

poco rall.

Butterfly

- pear - ing; — Then the trim white ves - sel Glides — into the
 - pa - re — Poi la na - ve bian - ca en - tra nel —

Un poco mosso *ritenuto*

Un poco mosso *ritenuto*

Butterfly

har - bour, thun - ders forth her can - non. See you? Now he is
 por - - to, rom - ba il suo sa - lu - to. Ve - di? E — ve -

Un poco mosso *con passione*

Un poco mosso *ritenuto*

con passione

Butterfly

dolcemente rall.

com - - ing! I do not go to meet him. Not I! I
 - nu - - to! Io non gli scen-do in - con - tro. Io no. Mi

dolcemente rall. pp

a Tempo

Butterfly *con semplicità.*

stay up - on the brow of the hill-ock, And wait there... and wait for a
 met - to là sul ci-glio del col - le e a-spet - to, e a-spet-to gran

13

pp

Butterfly

rit. - - a tempo

long time, But nev - er wea - ry of the long wait - ing.
 tem - po e non mi pe - sa, la lun - ga at - te - sa.

a tempo

pp rit. - - p

Butterfly *animando un poco*

From out the crowd - ed ci - ty There is com - ing
 E... u - sci - to dal - la fol - la cit - ta - di - na

animando un poco

Butterfly

rall. un poco -

— a man, A lit - tle speck in the dis - tance, Climb - ing the
 — un uo - mo, un pic - ciol pun - to s'av - via per la col -

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo marking 'rall. un poco' is placed above the piano part.

Sostenendo molto.

Butterfly

14 Lo stesso movimento

hill - ock. Can you guess who it is? And when he's reach'd the
 - li - na. Chi sa - rà? chi sa - rà? E co - me sa - rà

Lo stesso movimento

The second system continues the musical score. It includes a circled measure number '14' above the vocal line. The tempo marking 'Sostenendo molto.' is centered above the system. The vocal line has a more active melody with eighth and sixteenth notes. The piano accompaniment is marked 'p' (piano) and features a consistent eighth-note bass line. The tempo marking 'Lo stesso movimento' is placed above the piano part.

Butterfly

rall. - Lento.

sum - mit, Can you guess what he'll say? He will call: "But - ter - fly" from the
 giun - to, che di - rà? che di - rà? Chia - me - rà But - ter - fly dal - la lon -

dim. ppp

The third system of the musical score shows a change in tempo. The tempo marking 'rall. - Lento.' is placed above the system. The vocal line continues with a similar melodic pattern. The piano accompaniment is marked 'dim.' (diminuendo) and 'ppp' (pianissimo). The piano part features a steady eighth-note bass line and chords in the right hand.

Butterfly

dis - tance. I, with - out answ' - ring, Hold my - self quiet - ly con -
 - ta - na. Io sen - sa dar ri - spo - sta me ne sta - rò na -

The fourth system concludes the musical score. The vocal line has a final melodic phrase. The piano accompaniment continues with the same eighth-note bass line and chords. The system ends with a final chord in the piano part.

Butterfly *rall. molto*

con molto passione

- ceal'd, A bit to teaze him and a bit so as not to
 - sco - sta un po' per ce - lia - e un po' per non mo -

rall. molto - - *col canto*

Andante come prima.

Butterfly *con forza*

die - At our first meet - ing; and then, a lit - tle trou - bled He will
 - ri - re al primo in - con - tro, ed egli al - quan - to in pe - na chia - me -

con molto passione

15

ff *p*

Butterfly

rit.

call, he will call: - "Dear ba - by wife of mine, - Dear lit - tle or - ange
 - rà, chia - me - rà: - Pic - ci - na mo - gliet - ti - na o - lex - zo di ver -

rit. *pp*

Butterfly

blos - som!" The names he used to call me when he came here -
 - be - na, i no - mi che mi da - va al suo ve - ni - re -

cresc. *m. d.*

Butterfly (to Suzuki)

This will all come to pass as I tell you.
Tut - to que - sto av-ver - rà, te lo pra - met - io.

Butterfly *poco rall. creso.*
 Ban - ish your id - le fears, For he will re - turn
Tien - ti la tua pa - u - ra, io con - si - cu - ra - fe - - - de l'a -

Largamente. Butterfly *opp.* (Butterfly and Suzuki embrace with emotion)
 know - spet - it. to.
 (16) *meno forte* *dim.*

rit.

(Butterfly dismisses Suzuki, who goes out of the door on the left. Butterfly looks after her sadly)
pp sostenuto

Andantino.

(Goro and Sharpless appear in the garden: Goro looks into the room, sees Butterfly through a

p *rall.*

window and says to Sharpless who is following him:)

Goro.

Allegretto mosso.

(Goro and Sharpless

Come. She's here.
C'è. En - tra - te.

p *pp*

cross the garden)

p *pp*

p *pp*

Sharpless.

(approaches and cautiously knocks at the door on the Right)

I am seek-ing...
Chic - do scu - sa...

cresc. *mf*

(Sharpless sees Butterfly, who hearing someone come in, has risen.)

Andantino. ♩ = 84

Butterfly

(corrects him without turning round.)

Ma-dam But-ter-fly—
Ma-da-ma But-ter-fly...

Andantino. ♩ = 84

(turns and recognises the Consul, claps her hands for joy.)

Allegretto mosso. ♩ = 120

(Suzuki enters eagerly and prepares a small table with smoking materials, some cushions and a stool.)

Butterfly

(joyfully)

Butterfly

Con-sul; yes, the Con-sull
Con - so - le, si - gnor Con - so - le!

(surprised)

What you re - mem - ber?
Mi rav - vi - es - te?

(doing the honours of the house)

Butterfly

You are wel - come, Be
Ben vs - nu - to in

This system contains the first vocal line for Butterfly and the corresponding piano accompaniment. The vocal line is written in a treble clef with lyrics underneath. The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

Butterfly

seat - ed You're most hon - ra - bly wel - come!
ca sa a - me - ri - ca - na.

Sharpless

Thank you.
Gra - tio.

This system contains the second vocal line for Butterfly and the piano accompaniment. The vocal line includes the lyrics and the name 'Sharpless' written below it. The piano accompaniment continues with similar rhythmic patterns. The system concludes with the vocal line saying 'Thank you. Gra - tio.' and the piano accompaniment ending with a few final notes.

(Butterfly invites the Consul to sit near the table: Sharpless drops awkwardly onto a cushion: Butterfly sits

19

This system is a piano accompaniment for the scene described in the text above. It begins with a measure marked with a circled '19' and an accent (^). The music is in a grand staff and features a more complex, rhythmic accompaniment with many sixteenth and thirty-second notes, reflecting the dramatic action of the scene.

down on the other side and smilelessly behind her fan, on seeing the Consul's discomfort: then with

pp *cresc.*

This system continues the piano accompaniment from the previous system. It starts with a piano (*pp*) dynamic and includes a crescendo (*cresc.*) marking. The music continues with intricate rhythmic patterns in both hands, capturing the subtle drama of Butterfly's actions.

great charm she asks him:)

Butterfly

And your hon-^{ra}-ble
A - vi, an - te -

pp *p*

Butterfly

an - ces - tors, Is their health good?
- na - ti - tut - ti be - no?

Sharpless (thanks with a smile)

Ma

Butterfly

(signa to Suzuki to prepare the pipe)

You smoke?
Fu - ma - to?

Sharpless

hope so. Thank you.
spe - ro. Gra - tie.

m.f.

(anxious to explain the object of his visit, produces a letter from his pocket.)

Sharpless

I've
Ho

20

p

(after having taken a draw at the pipe which Suzuki has prepared she offers it to the Consul)

Butterfly (interrupting him, without noticing the letter)

p

Au - gust - ness, The sky is quite un - cloud - ed.

Sharpless *Si - gno - re, io ve - do il ois - lo as - sur - ro.*

here....
qui....

p dolce

Butterfly

(places the pipe on the table, and says very pressingly)

You pre - fer, most like - ly
Pre - fe - ri - te for - as

Sharpless (refusing)

(again trying to resume the thread of his talk)

Thank you....
Gra - zie....

I've here...
Ho...

Butterfly

(offers him one)

to smoke A - mer - i - can ci - ga - rettes?..
 le si - ga - ret - te A - me - ri - ca - no?.. (rather annoyed, takes one)

Sharpless

Well,
Ma

Sharpless

(tries to resume his talk)

(rises)

thank you..
gra-tias.

I have to show you...
Ho da mo - strar - vi...

Butterfly

(hands Sharpless
a lighted taper)

A light?
voi.

(lights the cigarette, but then puts it down at once
and showing her the letter, sits on the stool)

Sharpless

I've a
Ma

Butterfly (with intense eagerness)

What? real-ly? How's his
Das - se - rol Ein sa -

Sharpless

let-ter from Mis-ter Pin-ker-ton...
so-ris-se Mis - ter Pin-ker-ton...

Butterfly (jumping up very joyfully)

hon-'ra-ble health? Then I am the hap-pi-est
- lu - te? Io son la don-na più

Sharpless

He's quite well.
Per - fet - ta.

Butterfly (Suzuki is busy getting tea ready)

wo-man in Ja - pan.
lie - ta del Giap po - ne. 22

Butterfly

poco rall.

Would you an - swer me a ques - tion?
Po - trei far - vis - sa do - man - da?

Sharpless

Glad - ly.
Cer - to.

legato
poco rall.

Butterfly

(sits down again)
a piacere

At what time of the year in A - me - ri - ca, Do ro - bins
Quan - do fan - no il lor ni - do in A - me - ri - ca i pet - ti -

col canto

Butterfly

nest?
- ros - si?

Yes...
Sì,...

Sharpless

(amazed)

Are you se - rious?
Co - me di - te?

a tempo
pp

Butterfly

(Goro, who is sauntering round the garden, comes up on to

Soon-er or la-ter than here?
prima o do-po di qui?

Sharpless

Tell me, why?...
 Ma...per - ohè?...

pp *p* *legato* *dolcissimo* (23)

the terrace and listens, unseen, to Butterfly)

Butterfly

My hus - band gave his pro - mise
Mio ma - ri - to m'ha pro - mes - so

Butterfly

He would re - turn in the joy - ous sea - son,
di ri - tor - nar nel-la sta - gion be - a - ta

When ro - bin red - breasts
che il pet - ti - ros - so

poco ritenuto *a tempo*

Butterfly

re - build their nests.
ri - fa la ni - dia - ta.

Here they have built them thrice al -
Qui l'ha ri - fut - ta per ben tre

pp

(24)

Butterfly

rit.

a tempo

-read - y, But I thought that o - ver there, They might do so more
col canto *a tempo*
vol - te, ma può dar - si che di là u - si ni - diar - men -

Butterfly

(Goro appears and bursts out laughing)

(turning round)

(seeing Goro)

rare - ly. Who's laugh - ing? Oh, the na - ko - do.
spes - so. *Chi ri - de?* *Oh, c'è il na - ko - do.*

Butterfly (softly, to Sharpless)

(to Goro, who bows again and goes to help Suzuki)

(to Sharpless)

A wick - ed fel - low. Si - lence. Why, he
Un uom cat - ti - vo. (coming forward and bowing obsequiously) *Zit - to.* *E - gli o -*

Go - do... was...
Go - do...

sempre dim.

Butterfly (changing her mind)

rall.

25 *a tempo*

dared... No, first I'd like your an - swer; Answer me what I asked you.
- ed... No, *pri - ma ri - spon - de - te* *al - la di - man - da* *mi - a.*

rall. *col canto* *cresc.* *a tempo*

Sharpless

(confused)
a piacere

I am sor - ry, but I don't... I ne - ver
 Mi ria - cre - sos, ma i - gno - ro... Non ho stu -

string. *col canto* - *p:*

Butterfly

a tempo

Sharpless

Or - ni... Ah, then you can - not
 or - ni... Non lo sa - pe - te in -

stu - died or - ni - tho - lo - gy. ...tho - lo - gy.
 - dia - to or - ni - to - lo - gi - a, ...to - lo - gi - a.

a tempo

Butterfly

(interrupts him, following her thoughts)

tell me?
- som - ma.

(tries again to return
to his point)

Ah, yes, Scarce - ly was
Ah, si. Ge - ro, ep -

Sharpless

No. We were say - ing...
No. Di - os - os - mo...

Allegro. ♩ = 152

Butterfly

B. F. Pin - ker - ton a - way, Than Go - ro came hi - ther and be -
 - pe - na F. B. Pin - ker - ton fu in ma - re sei venne ad as - so -

pp (26)

Butterfly

-sought me, With ar - gu - ments and pre - sents, to re - mar - ry; He'd
 - dia - re oon ciarle e oon pre - sen - ti per ri - dar - mio - ra

Butterfly

half - a - do - zen sui - tors. Now ho of - fers me
 questo, or quel ma - ri - to. Or pro - met - te te -

cresc.

Butterfly

rich - es If I will wed an id - iot...
 - so - ri per a - no soi - mu - ni - to...

(27)

mf

Goro (Intervenes, trying to justify himself and turning to Sharpless.)

The weal - thy Ya - ma - do - ri.
 Il ric - co Ya - ma - do - ri.

Goro

She is poor as she can be. And all her
Et - la è po - ve - ra in oan - na. I suoi pa -

Goro

(Beyond the terrace the

re - la - tives have cast her off en - tire - ly.
- ren - ti than tut - ti rin - ne - ga - ta.

Prince Yamadori is seen, followed by two servants carrying flowers.)

Butterfly

(sees Yamadori and points him out to Sharpless with a smile)

Here he is. Now list - en.
Et - co - lo. At - ten - ti.

(Yamadori enters with great pomp from the door on the Right, followed by his two servants: Goro and Suzuki run up to him eagerly and go on their knees and hands before him. Then Suzuki takes the flowers and places them in various vases.)

28

(Yamadori greets the Consul, then bows most graciously to Butterfly. The two Japanese servants having deposited the flowers, retire to the back, bowing deeply. Goro, servile and officious, places

a stool for Yamadori between Sharpless and Butterfly, and is very much in evidence during the conversation. Butterfly, Sharpless and Yamadori sit down.)

Un poco piu mosso. $\text{♩} = 160$

Butterfly

29

Ya - ma - do -
Ya - ma - do -

Butterfly

- ri and have the
- ri an - - or - - le

Butterfly

throes Of un - re - qui - ted love not
 pe - na del - l'a - mor, non

cresc. *mf*

Butterfly

yet re - leased you? Do you
 v'han de - tu - so? Vi ta

p

Butterfly

still in - tend to die
 - gia - te an - cor lo ve - no

p

Butterfly

If I with - hold my kiss - es?
 se il mio ba - cio vi ri - ou - so? (to Sharpless)

Yamadori

There is

30

Yamadori

nought on earth more cru - el Than the pangs of
co - se più mo - le - ste à l'i - nu - til

Butterfly (with graceful raillery).

You have had so ma - ny
Tan - te no - gli o - mat to .

Yamadori
 hope - less love.
so - spi - rar.

Butterfly

con - sorts, Sure - ly you must be in - -
- gli - ste, vi do - ve - ste a - - bi - tu - -

Butterfly

- ured!
- ar.

Yamadori

Ev'- ry
L'ho spo -

31

Yamadori

one of them I mar - ried, And di -
- sa - te tut - te quan - te c il di -

Butterfly

poco rit.

Thank you kind - ly!

Yamadori

Ob - bli - ga - ta. *a tempo*

- vorce has set me free. But yet to you, I would
- vor-zio mi fran - cò. A voi pe - rò grù - re -

Sharpless (sighing, replaces the letter in his pocket).

(I am
(Il mes-

Yamadori

swear e - ter - nal faith.
- rei fe - de co - stan - te.

Sharpless

ver - y much a - fraid my message will not be de - livered!)
- sag - gio, ho gran pa - u - ra, a tra - smet - ter non ri - e - sco.)

32

Goro (pointing out Yamadori to Sharpless, with emphasis).

Hous - es, ser - vants, trea - sures, At O -
Vil - le, ser - vi, o - ro, ad O -

Butterfly

(seriously)

But my
Già le -

Goro

- ma - ra a tru - ly re - gal pa - lace.
- ma - ra un pa - laz - zo prin - ci - pe - sco.

33

Butterfly

(rising from the cushion)

hands be-stowed al - rea - dy_ I don't
 - ga - ta è la mia fe - de... Non mi

Goro (to Sharpless)

She be - lieves she still is mar-ried.
 Ma - ri - ta - ta an - cor si cre - de.

Yamadori (to Sharpless)

She be - lieves she still is mar-ried.
 Ma - ri - ta - ta an - cor si cre - de.

Butterfly *rall.* - - - *rit.* - - Moderato.

think it, for I know it... I knew it not.
 cre - do: so - no, so - no. Io non: la so.

Goro *rall.* - - - *rit.* - - Moderato.

But the law says: For the
 Ma la leg - ge... ...per la

Moderato.

Butterfly *rit.* - -

Goro That
 La

wife de - ser-tion gives the right of di - vorce,
 mo-glie, l'ab-ban - do - no al di - vor-zio equi - pa - rò...

Butterfly

a tempo

may be Ja - pan - - ese law,... But
 leg - ge giap - po - - ne - se... non

Butterfly

not in my coun - try. The U - ni - ted
 già del mio pa - e - se. Gli Sta - ti U -

Goro

Which one?
 Qua - le?

Butterfly

(strenuously, and growing excited)

States. I
 - ni - ti. S:

Sharpless (to himself).

(Poor lit - tle crea - ture!)
 (Oh, l'in - fe - li - ce!)

34

Butterfly

poco string.

know of course, to b - pen the door And to turn out your wife at a - ny
 sa che aprir la por - - ta e la mo - glie cacciar per la più

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics in English and Italian. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The tempo/mood is indicated as *poco string.*

Allegretto mosso.

Butterfly

mo - ment, Here, con - sti - tutes di -
 cor - ta qui di - vor - siar si

ben ritmato
p

The second system of music continues the vocal line and piano accompaniment. The tempo is marked *Allegretto mosso.* The piano accompaniment includes dynamic markings *ben ritmato* and *p*. The vocal line has lyrics in English and Italian.

Butterfly

- vorce. But in A -
 di - os. Ma in A -

The third system of music continues the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking *sp*. The vocal line has lyrics in English and Italian.

Butterfly

rall. - (to Sharpless)

- me - ri - ca, that can-not be done Say so?
 - me - ri - ca que - sto non si può - Ve - ro?

p *rall.* -

The fourth system of music concludes the vocal line and piano accompaniment. The tempo is marked *rall.* (rallentando). The piano accompaniment includes dynamic markings *p* and *rall.*. The vocal line has lyrics in English and Italian.

Allegretto. $\text{♩} = 63.$ (interrupts him, turning to
Yamadori and Goro in triumph)

Butterfly

Sharpless (embarrassed).

There a true, ho - nest And
*Là un bra-vo giu - di - ce*Yes, yes... But yet...
*Ve - ro... Pe - rò...*Allegretto. $\text{♩} = 63.$ (35)

Butterfly

un - bi - ass'd judge Says to the hus - band: "You wish to
serio, im - pet - ti - to di - ce al ma - ri - to: „Lei vuol an -

Butterfly

Meno.

free your - self? Let us hear why?" "I'm sick and tir'd of
- dar - se - ne? Sen - tiam per - chè? „So - no sec - ca - to

Butterfly

con forza al Tempo I.
(humourously)con - ju - gal fet - ters!" Then the good judge says: "Ah, wick - ed
del con - iu - ga - to!" E il ma - gi - stra - to: „Ah, ma - scal -

(to put an end to the subject, she orders Suzuki:)

Butterfly

scound - rel, Clap him in pri - son!" Su - zu - ki,
 - zo - - ne, pre - sto in pri - gio - - na!" Su - zu - ki, il

Butterfly

tea.
 36 ché.

poco rall..

Molto moderato quasi Valzer lentissimo.

(Butterfly goes up to Suzuki who has already made the tea, and pours it into the cups.)
trattenendo i primi due ottavi

ten. dolce
 p subito

Yamadori (whispers to Sharpless).

e tempo

Sharpless

You hear her?
 U - di - ste?

p (whispers)

I am grieved at such
 Mi rat - tri - sta u - na si

e tempo

cresc.

Goro (whispers to Sharpless and Yamadori).

rall.

Sharpless

Pin-ker-ton's ship is al - rea - dy
Se - gna - ta - tu è già la na - ve di

hope - less blind - ness.
pie - na ce - ci - tà.

cresc.

rall.

Goro *a tempo*

Moderato.

sie - nall' d.
Pin - ker - ton.
a tempo

dolce *trottenendo come prima*

pp

Yamadori (in despair).

Sharpless

And when they meet a - gain -
Quand' es - sa lo ri - ve - da...

(whispers to both)

He does not want to
E - gli non vuol mo -

Sharpless

a tempo

see her. It is for that I came to try and pre-
- strar - si. lo ven-ni ap - pun - to per le - var - - la d'in -

Sharpless (seeing that Butterfly followed by Suzuki, is approaching him to offer him tea, cuts short his sentence).

- pare her...
- gan - no...

Butterfly

(offering Sharpless tea)

Will your Ho-nour al -
Vo - stra Gra - sia per -

Butterfly

(opens her fan, and behind it points to the two others, laughing)

- low me...
- met - te...
What trou-ble-some
Che per - so - ne mo -

Butterfly (then offers tea to Yamadori who refuses and rises to go).

per-sons!
-le-stel...

Yamadori (sighing).

rall. - - - Andantino moderato. ♩ = 76.

Fare-well, then. I go, my
Ad-di-o. Vi-la-scio il

lamentoso *mf* *p* *p dolce* *p legato*

39

Butterfly

So be it.
Pa-dro-ne.

heart heav-y with sor-row, but still I hope...
cuor... pien di cor-do-glio: ma spe-ro an-cor...

p

Yamadori (Is going out, but returns into the room near Butterfly).

Ah, if you
Ah! se vo-

cresc.

Butterfly

Yamadori The pi - ty is: I will not...
 Il gua - io è che non vo - glia...

would but...
 - le - ste...
 poco - - - - - allarg. - - - - - 40 a tempo

(Yamadori, after having bowed to Sharpless, goes off sighing; he turns again with his hands on his heart, cutting a

cresc.

grotesque figure in the throes of love. The two servants follow him. Butterfly laughs again behind her fan and signs

to Suzuki to remove the tea. Suzuki obeys, then retires to the back of the room.) (Goro eagerly follows Yamadori.)

dolce
 p

Sharpless

(Sharpless assumes a grave and serious aspect; with great respect, however, and some emotion, he invites Butterfly to be seated, and once more draws the letter from his pocket)

Now at
Ora a

p

41 *pp* poco rall. *a tempo*

Un poco meno.

Sharpless

(showing the letter)

last! Now if you please, be seat-ed here, And read this let-ter
noi. Se - de - te qui, leg - ger con me co - le - te que - sia

p legato

Butterfly

(taking the letter)

(kissing it)

poco rall.

(placing it on her heart)

Sharpless Show me. On my lips, on my
Da - te. Sul - la boc - ca, sul

through with me.
let - te - ra?

ppp *poco rall.*

Butterfly

(to Sharpless, prettily)

Andantino mosso. $\text{♩} = 100$
(gives back the letter and settles herself to listen with the greatest attention)

heart... You're the best man that e - ver ex - ist - ed! Be - gin, I
ou - ra... Sie - te l'uo - mo mi - gio - re del mon - do. In - oo - min -

sempre rall. *pp*

Butterfly

beg you.
-cia-te.
Sharpless

(reading)

"Dear Friend, I beg you
„A - mi - co, cer - che -

42

Butterfly

(can no longer contain herself and exclaims joyfully)

Sharpless

Does he tru - ly say
Di - ce pro - prio co -

seek out that child, that pret - ty flower."
-rai quel bel fior di fan - ciul - la."

Butterfly

that?
si?
Sharpless (gravely) *a piacere*

a tempo

Yes, he, tru - ly says so; But if you in - ter -
Si, oo - si di - ce, ma se ad o - gni mo -

col canto - - - - *a tempo*

Butterfly

(calming down again to listen)

I'll be qui - et, and lis - ten.
Sharpless *Tacito, tacito, piu' nul - la.*

- rupt so -
- men - to...

"Those were hap - py days to -
„Da quel tem - po se -

Butterfly (interrupting the reading)

Then he too has
An-che lui li ha con-

Sharpless

- ge-ther; Three years are now gone by since"
- li - ce, tre an - ni son pas - - sa - ti"

Butterfly

coun-ted!...
- ta - til...

Sharpless (resumes)

"Per-haps dear But-ter - fly _____ re-mem-bers me no
"E for - ce But - ter - fly _____ non mi ram-men-ta

Butterfly (very surprised, turning to Suzuki)

I not re - mem - ber? Su-su-ki, tell him quick - ly.
Non lo ram - men - to? Su-su-ki, dil - lo tu. _____

Sharpless

more."
più."

43 *sempre pp*

(repeats as though scandalized at the words of the letter)

(Suzuki goes out through the door on the left)

poco rit. *a tempo*

"Re-mem-bers me no more!"
 „Non mi ram-men-ta piu!“
poco rit. *a tempo*

Sharpless
 (to himself)

(continues reading)

O Pa - tience!
 (Pa - zien - za!)

"If she still cares for
 „Se mi vuol be - ne an -"

Butterfly

(taking the letter from Sharpless' hands exclaims very tenderly)

Oh, what glo - - rious
 Oh le dol - ci pa -

me, - cor,
 and ex - pects me"
 se ma - spet - ta"

Butterfly

(kissing the letter)

ti - - dings!
 - ro - - - le!

You bles - sed let - - - ter!
 Tu, be - - - ne - - - det - - - ta!

dim. *dim.* *pp* *m.s.*

Butterfly

(takes the letter back and boldly resumes reading though his voice is trembling with emotion)

Sharpless

"On you I am re - ly - - ing to act dis - creet - ly, And with tact and
 „A voi mi rac - co - man - - do per - ché vo - glia - te con cir - co - spe -

44

Butterfly

(anxious, but joyful)

(rises, jumping for joy and clapping her hands)

Sharpless

He's com - ing
 Ri - tor - na...

Tell me? quick-ly! quick-ly!
 Quan-do? Pre-sto! pre-sto! (taking a deep breath)

caution to prepare her...
 - sio - ne pre - pa - rar - la...

the blow to..."
 al col - po..."

(Well Be -

Sharpless

(puts the letter away again)

(to himself)

a piacere

real-ly!
 - no - ne).

(How shall I un - de -
 Qui tron - car - la con -

espress. e deciso affrettando

45

Sharpless (angrily) (rises, then looks straight)

- ceive her? That de - vil of a Pin - ker - ton! Now
 - vie - ne... Quel dia - vo - lo d'un Pin - ker - ton! Eb

col canto

Sharpless into Butterfly's eyes, very gravely) *lentamente*

say, what would you do, tell me, Ma-dam But-ter - fly... If he were
 - be - ne, che fu - re - ste, Ma - da - ma But - ter - fly... s'ei non do -

Sharpless (Butterfly, motionless as tho' she had received a death-blow, bows *pausa* **Andante sostenuto.**

nev - er to re - turn a - gain? (46)
 - ves - se ri - tor - nar più mas? *pausa* *m. d.* *P*

Butterfly her head and replies with childlike submissiveness, almost stammering)

Two things I might do:
Due co - se po - trèi far:

Butterfly

Go back... and en-ter-tain the peo - ple with my
tor - nar... a di - per - tir la gen - te col can -

Butterfly

(Sharpless is deeply moved and walks up and down excitedly; then he turns to But-

songs... Or else, — bet-ter — to die.
- tar... op - pur, ... me - glio, mo - ri - re.

calando

terfly, takes her hands in his and says to her with fatherly tenderness)

Sharpless *p*

I am loth in - deed to tear you From il - lu - sions so be -
Di strap - par - vias-sai mi co - sta dai mi - rag - gi in - gan - na -

Sharpless

- gul - ling, But I urge you to ac - cept the hand of weal - thy Ya - ma -
- to - ri. Ao - co - glie - te la pro - po - sta di quel rio - co Ya - ma -

Butterfly

(in a voice broken by weeping, and withdrawing her hands)

Sharpless You, you, Au - gust - ness! You tell me
 Voi, voi. si - gnor, mi di - te

- do - ri.
 - do - ri.

47

pp m.s. *cresc.*

Butterfly

this?... You?
 que - sto!... Voi?

Sharpless (embarrassed)

Ho - ly Powers, what can I do?
 San - tu Dio, co - me si fa?

mf

Butterfly

(claps her hands and Suzuki hastens in)

poco rall.

Here, Su-zu-ki, come quickly, please, Show his
 Qui, Su-zu-ki, pre - sto pre - sto, che Sua

cresc. *poco rall.*

Butterfly

(Butterfly, repenting, runs to Sharpless sobbing and holds him back)

Hon - our to the door. I be - seech you, let my
 Gra - zia se ne va. Ve ne pre - go, giu l'in -

Sharpless (is on the point of going out)

48 You dis - miss me?
 Mi scac - ciu - te?

a tempo

Butterfly

(dismisses Suzuki who goes into the garden)

(mournfully, laying her hand on her heart)

words be quite for - got - ten. Oh, you've
 - si - ste - re non va - le. Oh, mi

Sharpless (making excuses)

I was bru - tal, I ad - mit it.
 Fui bru - ta - le, non lo ne - go.

pp

Butterfly

poco rall.

woun - ded me so deep - ly, Woun - ded me so ve - ry deep - ly!
 fa - to tan - to ma - le, tan - to ma - le, tan - to, tan - to!

poco rall. *ppp*

Butterfly

(Butterfly totters, Sharpless is about to support her, but she rallies quickly)

'Tis nothing,
Niente, Thank you!
nien - tel...

sensibile

Butterfly

(49) I felt ready to die... But see, it pas-ses, Swift as
Ho cre - du - to mo - rir... Ma pus - sa pre - sto co - me

fp

Butterfly

(making up her mind)

sha-dows that flit a-cross the o - cean. Ah, am I for - got - ten?
pas - san le nu - vo - le sul ma - re... Ah! m'ha scor - da - ta?

con forza

Allegro moderato. - molto vibrato

(Butterfly runs into the room on the left)

(50)

(Butterfly returns triumphantly carrying her baby on her left shoulder, and shows him to Sharpless full of pride)

Butterfly
con entusiasmo

Butterfly

Butterfly
a tempo

Butterfly (puts the child down on the ground and holds him close to her)

- got - - ten?..
- da - - - re?..

affrettando

Butterfly (pointing to each feature)
a tempo con dolcezza e con un po' di agitazione

Sharpless (with emotion) *rall.* What ja - pa - nese ba - by e'er was born with -
Chi vi - de ma - i a bim - bo del Giap -

Is it his?
E - gli è suo?

rall. *a tempo*

Butterfly *rall.*

a - sure eyes, I won - der? Such lips too? and such a head of gol - den
- pon oc - chias - sur - ri - ni? E il lab - bro? E i rio - cio - li - ni d' - ro

pp *espressivo*

Butterfly

ring-lets?—
schiet-to?—

Sharpless

(more and more moved)

52

'Tis his im-age.
E pa-le-se.

Has Pin-ker-ton been
E Pin-ker-ton to

Butterfly

allargando (passionately)

No
No.

No.
No.

I bore him
E na-to

Sharpless

told?
sa?

allargando

cresc.

mf

Butterfly

sostenendo

when he was far off, In his big na-tive country.
quand' e-gli sta-va in quel suo gran pa-e-se.

sostenendo

f *con passione*

Molto più mosso.

Butterfly

(caressing the child)

But you will write and tell him, There a - -
 Ma vo-i... gli scri-ve-re-te che l'a - -

Butterfly

-waits him a son who has no e - - - quall!
 -spet - - - ta un fi - glio sen - za pa - - - ri!

Butterfly

And would you tell me then, that he won't
 e mi sa - pre-te dir s'ei non s'af-

(53)

Butterfly

hast - en - - - Ov - er land, and - - - ov - er
 -fret - ta - - - per le ter - - - re - - - e pei

Butterfly

(putting the baby down on the cushion)

seal
ma - - ri!

affrettando

p *pp*

Andante.

(kisses the child tenderly)

Butterfly

Do you know, my dear, what that bad
Sai cos' eb - be ouo - re di pen-

54

p

Butterfly (pointing to Sharpless)

man had da - red to say?
- sa - re quel si - gno-ro?

dim. *rall.*

Andante molto mosso $\text{♩} = 112$

Butterfly

That your mo - ther should take you on her shoul - der,
Che tua ma - dre do - vrà prender - ti in brao - cio

55

p *ppp* *rit.*

Butterfly *a tempo*

And forth should wan - der in rain and tem - pest Through the
 ed al - la piog - gia e al ren - to an - dar per la cit -

a tempo

Butterfly *rit.*

town. seek - ing to earn e - nough For food and
 - tà a gua - da - gnar - ti il pa - ne e il ve - sti -

rit.

Butterfly *a tempo*

cloth - ing. And then be - fore the kind - ly peo - ple as
 - men - to. Ed al - le im - pie - to - si - te gen - ti, la

a tempo pp

ppp appena toccato

Butterfly

she did in years gone by and cry out: "Oh
 man tre - man - te sten - de - rà! gri - dan - do: „U -

Butterfly

list-en, good peo-ple — List-en to my sad song all the eight hundred
 -di-te, u-di-te — la tri-ste mia can-zon. Aun in-fe-li-ce

Butterfly

thou-sand gods and god-des-ses of Ja-pan!" —
 ma-dre la ca-ri-tà, nuo-ve-te-vi a pie-tà! —

Butterfly

Can it be that But-ter-fly a-gain re-turns to
 E But-ter-fly, or-ri-bi-le de-sti-no, dan-ze-

(56)

Butterfly

dan-cing — as I've done once be-fore —
 -rà per te! — E co-me fe-ce già —

(holding up the child and fondling it)

Butterfly

poco rit. *a tempo*

and be - come a Gei - sha a - gain
La Ghe - sha can - te - rà!

Butterfly *Molto mosso.*

the hap - py song which is de - manded of me I fear
E la can - zon giu - li - va e lie - ta in un sin -

Butterfly

(crouches down by the child and continues in caressing and tearful tones)

sadly it would end.
-ghiosso fi - ni - rà!

rall. *pp*

But
 Ah!

Tempo I.

Butterfly

no that can - not be not this pro - fes - sion af - ter such great
nol nol que - sto mai! que - sto me - stier che al di - so - no - re

(57)

Butterfly *rit.* *a tempo*

joy por - ta! death! Mor - ta! death! mor - ta! but ne - ver Mai più dan -

Butterfly *allarg.*

dance - sar! I'd ten times ra - ther go to my Piut - to - sto la mia vi - ta vo' tron -

Butterfly *stent.*

death - car! Ah! Ah! morta!

(laying her cheek next to the baby's cheek) (She strains the child to her heart, then crouching down on the ground hugs him passionately.)

Sharpless (cannot restrain his tears) (conquering his emotion) *Lento. a piacere.*

(Poor faithful soul!) (Quanta pie - tà!) I must be Io scendo al

col canto.

Moderato.

Sharpless

(Butterfly rises to her feet and with a charming gesture

go - ing. You will ex - cuse me?
 pia - no. Mi per - do - na - te?..

The musical score for Sharpless consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is marked 'Moderato'. The lyrics are 'go - ing. You will ex - cuse me? pia - no. Mi per - do - na - te?..'.

gives Sharpless her hand; he shakes it cordially with both of his)

Butterfly

(turning to the child)

Now

The musical score for Butterfly consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps. The tempo is 'Moderato'. The lyrics are 'Now'.

Andante.

Butterfly

you _____ give him your hand, love.
 te, _____ da gli la ma - no:

Sharpless

(taking the child in his arms)

poco rit. - - -

What pret - ty gol - den
 I dei oa - pel - li

Andante.

59

The musical score for Butterfly in this section is a piano accompaniment in grand staff. It begins with a circled number '59'. The tempo is 'Andante'. The key signature has two sharps. The lyrics 'What pret - ty gol - den I dei oa - pel - li' are written above the piano part. The tempo marking '*poco rit.*' is also present.

Butterfly (to the baby, with childlike grace) *poco rall.*

Sharpless (kisses it) *a tempo* Give answer: Sir, my
Ri-spondi: Or-gi il mio

ring - lets! Dar - ling, what do they call you?
 boin - di! Ca - ro: co - me. ti chia - mano?

dim. *a tempo* *poco rall.*

Butterfly

name now is Trou - ble, But yet,
 no - me e Do - lo - re. Pe - rò

Butterfly *allarg. e cresc.*

Write and tell my fa - ther: on the day Of his re -
di - te al bab - bo, scri - ven - do - gli, che il giorno del suo ri -

a tempo *p* *allarg. e cresc.*

Butterfly

- turn - ing, Joy - shall be my
 - tor - no, Gio - ia, Gio - ia mi chame -

Butterfly

name. _____
-ro. _____

Sharpless

espressivo Sostenendo

mf rit.

Your father shall be
Tuo padre lo sa-

Sharpless

molto rall.

(puts down the child, bows to Butterfly and goes out quickly by door on the right)

told, that I will pro-mise, ...
-prà, te lo pro-met-to...

Lento.

molto rall.

Allegro vivo $\text{♩} = 200$

60

61

Suzuki (from outside, shouting)

(Suzuki enters dragging in Goro

Scoun - drel! Ras - call wret - ched cow - ard!
 Ve - - spa! Ro - spo ma - le - det - to!

roughly, who tries in vain to escape)

(loud cries from Goro)

Butterfly

(to Suzuki)

Who's that? _____
 Che su? _____

Suzuki

He prowls a - round here _____ E - vil rep - tile!
 Ci ron - xa in - tor - no _____ il van - pi - ro!

Suzuki

from morn to eve - ning, And tells this scan - dal
e o - gai gior - no *ai quat - tro ven - ti*

pp *cresc.*

Suzuki

— All thro' the town: That no one knows Who
 — *spargen - do va* *che niu - no sa chi*

m.d. *m.d.*

Suzuki (releases Goro)

is this ba - by's fa - ther!
pa - dre al bim - bo si - a!

Goro (protesting in frightened tones)

I on - ly... told her... That
Di - ce - vo... *so - lo...* *che*

pp *cresc.*

63

Goro (approaching the child and pointing to him)

out in A - me - ri - ca When - e'er a ba - by is
la in A - me - ri - ca *quando un fi - gli - o - lo e*

falls down, and threatens to kill him. Goro utters loud, desperate and prolonged howls.)

Butterfly

Sayt a - gain and I'll kill you!

Dì-lo an - co - ra e t'uo - ci - - do!

Suzuki (thrusts herself between them; then horrified at such a scene, she takes the child and carries him into the room on the left)

No!
No!

Butterfly (seized with disgust she pushes him away with her foot)

(Goro makes his escape.)

Be - gone!
Va vi-a!

(Butterfly remains motionless as though petrified.)

65 (By degrees she rouses herself

and goes to put away the dagger.)

66

Butterfly (letting her thoughts fly to her child).

You'll see, love of my heart
 Ve - drat, pic - oo - lo a - mor,

Butterfly

p

My grief, and yet my com- fort, my own
 mia pe - na e mio con for - to, mio pic -

p stringendo sempre (67)

Butterfly

lit - tle love, Ah! you will see - That
 - co - lo a - mor, Ah! ve - dra - i che il

Butterfly

d = 120

your a - ven - ger soon, soon will be here, And
 tuo ven - di - ca - tor ci por - te - rà lon -

f e stringendo ancora

Butterfly

take you and me to his own coun - try, take you and me a - far.
 - ta - no, lon - tan, nel - la sua ter - ra, lon - tan ci por - te - rà.

p

Butterfly

(a cannon-shot)

Lentamente.

(Butterfly and Suzuki run towards the terrace.)

Suzuki (coming in breathlessly)

The har-bour cannon!
Il can-no-ne del por-to!

Lentamente.

Looktis a man of war!
U-na na-ve da guerra...

ppp

poco rit.

Butterfly

White, white, the A-me-ri-can stars and stripes!—
Bianca.bianca.. il ves-sil-lo ameri-cano delle stelle...

a tempo

rit.

Butterfly

(takes a telescope from the table and runs on to the terrace to look out)

'Tis put-ting in-to port to an-chor!
Or go-ver-na per an-co-ra-re.

Butterfly (all trembling with excitement, directs the telescopes towards the harbour, and says to Suzuki)

Keep my hand steady that I may read the name,
Reg-gi-mi la ma-no ch'io ne dis-cer-na il nome,
The name,
il no-me,

affretando

Butterfly

69 *Largamente espressivo.* Where is it? Here it is:
il no-me. Ec-co-lo:

Butterfly

Sostenendo *a tempo* (gives the telescope to Suzuki, and
 A - BRA - HAM LIN - - COLN! They all were
 A - BRA - MO LIN - - COLN! Tut - ti han men-
Sostenendo *a tempo* *Mosso.*

Butterfly

goes down from the terrace in the greatest state of excitement)
 li - ars! li - ars! li - ars! But I knew it al - ways -
 - ti - to! tut - til.. tut - til.. sol io lo sa - pe - vo -

Butterfly

allargando *a tempo* (to Suzuki)
 Just I who love him! Now do you see the
 sol io che l'a - - mo. ve - - di lo sci - mu -
allargando *a tempo*

Butterfly

fol - ly of doub - ting? He's com - ing! He's com - ing! He's
 - ni - to tuo dub - bio? È giun - to! è giun - to! è

Butterfly

com - ing! Just at the mo - ment you all were say - ing: Weep and for -
 giun - to! pro - prio nel pun - to che ognun di - ce - va; pian - gie di -

poco rall. *rit.*

col canto *p* *rit.*

Butterfly

- get him. My love wins the day! See, my love and my
 - spe - ra. Tri - on - fu il mio a - mor! il mio a - mor; la ma

a tempo *cresc.* *p cresc.*

Butterfly

faith have won com - plete - ly. He's here, he loves
 sè tri - on - fu in - te - ra. È tor - na e ma -

allargando *allargando*

Largamente.

Butterfly (rejoicing, runs on to the terrace)

me! ma!

70

rit.

Butterfly

Andantino mosso. ♩ = 104

(to Suzuki who has followed her unto the terrace)

Shake that cher-ry tree till ev'-ry
Scuo - ti quel - la fron - da di ci -
dolce

71

rit.

p

Butterfly

flow - er White as snow, flut - ters
- lie - gio e min - non - da di

Butterfly

down, His no - ble brow, in a sweet-scen - ted
sior Io vo' tuf - far nel - la piog - gia o - do -

Butterfly (sobbing with tenderness)

show - er I wouldsmother.
 Suzuki - ro - sa l'ar - sa fronte. *rall.*

(soothing her) Sweet Chochosan be calm, I pray, this weeping -
 Si - gno - ra, que - ta - te - vi... *quel pianto -*

rall.

Butterfly (returns to the room with Suzuki)
a tempo, sostenendo

Nay, laughing, laughing! When may we ex -
 No, ri - do, ri - do! Quan - to lo do -

a tempo, sostenendo
pp

Butterfly

- pect him up here? What
 - ore - mo a - spet - tar? Che

Red.

Butterfly

think you? In an hour?
 pen - si? U - no - ra?

Suzuki

agitando un poco Too soon.
p espressivo Di più.

Butterfly

(walking up and down the room)

Two hours more like - ly
Due o - re for - se.

Flow - ers,
Tut - to

Butterfly

rall. molto -

flow - ers be ev - ry - where As close as stars are in the
tut - to sia pien di fior, co - me la not - te è di fa -

Allegretto mosso. ♩ = 100

Butterfly (signs to Suzuki to go into the garden)

(to Suzuki)

hea - vens.
- vil - la.

Fetch the
Va poi

Butterfly

flow'rs!
fior.

Allegretto moderato. ♩ = 108

Butterfly (gaily to Suzuki)

Suzuki (from the terrace) Ev' - ry flow'r, — Spare not
Tut - ti i fior, — tut - ti...

Ev' - ry flow'r?...
Tut - ti i fior?...

Allegretto moderato. ♩ = 108

75

Butterfly

a - ny. Pea - ches, vio - lets, jes - sa - mine. — Ev - 'ry spray you
tut - ti. Pe - sco, vio - la, gel - so - min, — quan - to di

Butterfly

find of gorse or grass or flow'-ring tree.
ce - spo, o d'er - ba, o d'al - be - ro fio - ri.

Suzuki

(still on the terrace)

De-so-late as in win - ter the
U - no squallor. d'in - ver - no sa -

76 *a tempo*

Butterfly

Ah, but the bal - my breath of spring shall shed her
Tut-ta la pri - ma - ve - ra vo - glio che o -

Suzuki

rit. - - (goes down into the garden)
 gar - den will ap - pear.
- rà tut - to il giar - din.

a tempo

rit. - - p cresc.

Butterfly

sweet-ness in here.
- lex - si - qui.

Suzuki

(from the garden)
 De-so-late as in win - ter the gar - den will ap -
U - no squallor d'in - ver - no sa - rà tut - to il giar -

p

Suzuki (appears on the terrace with a bunch of flowers which she holds out to Butterfly)

- pear. Here's more, dear mis - tress.
- din. A voi si - gno - ra.

pp
leggiero

Butterfly (taking the flowers from Suzuki's hands)

'Tis not e - nough yet.
Co - gli - ne an - co - ra.

leggiere

(Butterfly distributes the flowers about the room, while Suzuki goes down into the garden again)

Suzuki (from the garden) *Un poco meno.*

How oft - en at this win - dow you've
So - ven - ti a que - sta sie - pe re-

77

p

Suzuki *a tempo*

stood and wept and wait - ed, Gaz - ing and gaz - ing,
- ni - ste a ri - guar - da - re lun - gi, pian - gen - do

pp

Butterfly

Suzuki

No more need I pray for,
Giu - so l'at - te - so,

in - to the wide, wide world beyond.
nel - la de - ser - ta im - men - si - tà.

mf *p*

Butterfly

rall.
p espress.

since the kind sea has brought him. Tears to the
mi - la più chie - do al ma - re; die - di

Butterfly

earth I have gi - ven and it re - turns me flow'rs!
pianto al - la sol - la, es - sa i suoi fior mi dà.

rall.

(78)

a tempo *p leggero*

dim. *cresc.*

f *p*

f *mf* *p* *pp*

p cresc. *f cresc.* *molto*

Suzuki (reappears on the terrace, laden with flowers)
 Tempo I.

Not a flow'r left.
Spoglio è l'or - to

rall.

Butterfly

Not a flow'r left?
Spoglio è l'or - to?

Come and help me.
Vien m'a - tu - to.

Suzuki

Ro - ses shall a - dorn the
Ro - se al var - co del - la

Butterfly (They scatter flowers everywhere)

Balm - y breath of spring shall shed her sweet-ness
Tut-ta la pri - ma - ve - - ra vo - glio che o-lex - zi

Suzuki
 thres-hold. Balm - y breath of springtime,
so - glia. Tut - ta la pri - ma - ve - ra

Butterfly
 here. Let us sow fair A - pril here,
qui. Se - mi - nia - mo in - tor - - no a - pril,

Suzuki
 sheds her sweet - ness here. Sow A - pril
vo - glio che o - lex - zi qui. Se - mi - nia - mo a -

Butterfly *allargando -* (scattering flowers) -
 - sow A - pril here. Ah, let the
se - mi - nia - mo a - pril. Tut - ta la

Suzuki
 here. Ah, let the
- pril. Tut - ta la

cresc. *allargando -* (79)

a tempo

Butterfly
 scent - ed balm of spring shed her sweet-ness here...
 pri - ma - ve - ra - vo - glio che o - lex - si qui...

Suzuki
 scent - ed balm of spring be shed here. Lilies?...
 pri - ma - ve - ra, tut - ta, tut - ta. Gigli?...

Sostenendo

Butterfly
 Comescat-ter, scat - ter flowrs all o - ver.
 in - tor - no, in - tor - no - span - di.

Suzuki
 vio - lets? Let us sow fair A - pril
 vio - le?... Se - mi - nia - mo in - tor - no a -

Sostenendo

cresc.

Butterfly
 Let us sow fair A - pril here. Now round his
 Se - mi - nia - mo in - tor - no a - pril. Il suo ce -

Suzuki
 here. _____
 - pril. _____

cresc.

306 Butterfly

accelerando

seat — make a gar — land, this — con — vol — vo — lus — en —
 -dil — s'in — ghir — lan — di, di — con — vol — vi s'in — ghir —

Suzuki

Li — lies, ro — ses scat — ter, all — his seat en —
 Gi — gli, ro — se span — di, tut — ta la pri — ma —

p accelerando *cresc.*

crescendo

-twin — ing; Li — lies and ro — ses let us scat — ter, Let us
 -lan — di; gi — gli e vio — le in — tor — no span — di, se — mi —

Suzuki

-twin — ing; Ro — ses let us scat — ter, let us
 -ve — ra, span — di gi — gli, vio — le, se — mi —

(scattering flowers while they sway their bodies)
 Un poco meno.

Sostenendo

sow fair A — pril here! — In hand — fuls let us scat — ter
 -nia — mo in — tor — no a — pril! — Get — tia — mo a ma — ni pie — ne

Suzuki

sow fair A — pril here! In hand — fuls let us scat — ter
 -nia — mo in — tor — no a — pril! Get — tia — mo a ma — ni pie — ne

80 Un poco meno.

ten. *Sostenendo* *p*

lightly to and fro to the rhythm in a dance measure)

Butterfly *a tempo, ma sempre un po' sostenendo*

pp

vi - o - lets and white ro - ses, And sprays of sweet ver - be - na,
 mam - mo - le e tu - be - ro - se, co - rol - le di ver - be - ne,

Suzuki *pp*

vi - o - lets and white ro - ses, And sprays of sweet ver - be - na,
 mam - mo - le e tu - be - ro - se, co - rol - le di ver - be - ne,
a tempo, ma sempre un po' sostenendo

Butterfly

Petals of ev' - ry flow'r!
 pe - ta - li d'o - gni fior!

Suzuki

Petals of ev' - ry flow'r!
 pe - ta - li d'o - gni fior!

pp *m.d.*

Butterfly

And sprays of sweet ver -
 co - rol - le di ver -

Suzuki *p*

And sprays of sweet ver -
 co - rol - le di ver -

m.d.

rall. pp

Butterfly

a tempo, ma Sostenendo



- be - na, Pe-tals of ev' - ry flow'r!
- be - ne, pe-ta-li d'o gni fior!

Suzuki



- be - na, Pe-tals of ev' - ry flow'r!
- be - ne, pe-ta-li d'o gni fior!

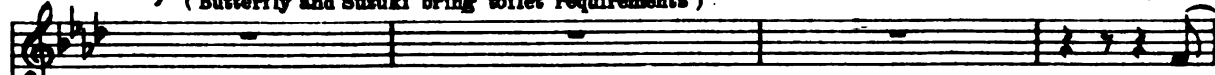
(81) a tempo, ma Sostenendo



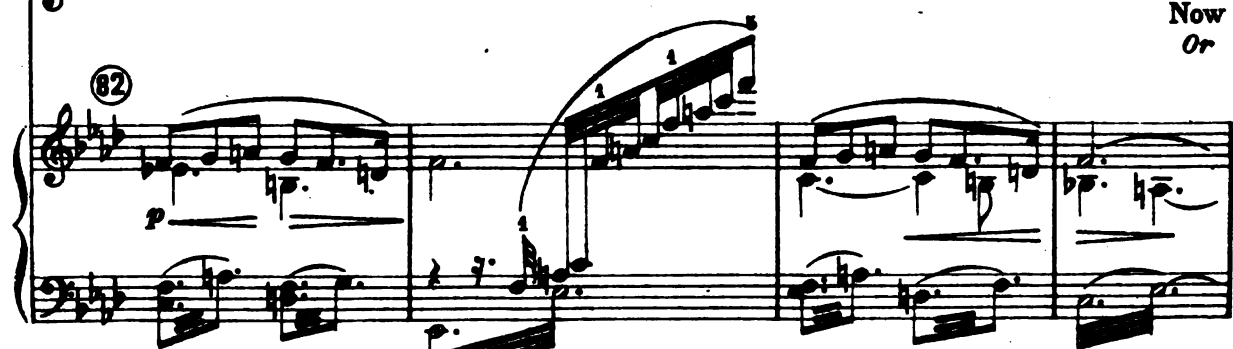
Andantino sostenuto.

Butterfly (Butterfly and Suzuki bring toilet requirements)

(to Suzuki)



Now
Or



Red.

Lo stesso movimento.

Butterfly

(The sun begins to set)

come and make me fine. No, first bring me the
vien-mi ad a-dor-nar. *No! pri-a por-ta-mi il*

p

Butterfly

(Suzuki goes into the room on the left, and fetches out the baby whom she seats next to But.

ba-by.
bim-bo.

p

ppp

terfly; while the latter looks at herself in a small hand-mirror and says sadly)

Butterfly

rall.

Andante sostenuto ♩ = 52

How changed he'll find me!.. Drawn wea-ry mouth from
Non son più quel-la!.. Trop-pi so-spi-ri la

rall. *pp*

Butterfly

o - ver much sigh - ing, And poor ti - red e - yes from
 doc - ca man - do, e l'oc.chio ri.guar.do nel lon.

Butterfly

o - ver-much cry - ing! Put on each cheek a lit-tle touch of
 - tan trop-po fi - so. Dammi sul vi-somtooco di car.

Sostenuto dolcemente (to Suzuki)
p dolce
 84 *Sostenuto*
p *cresc.*

Butterfly

car - mine... And al - so for my dar - ling, So that the
 - mi - no... ed an-che a te pic - ci - no per - che la

(takes a paint brush and puts a dab of rouge on the baby's cheeks)

Butterfly

watch - ing may not make his face Hea - vy with shad - ows and
 ve - glio non ti fao - cia vo - te per pal - lo - re le

poco rall.

Butterfly

pal - lid.
go - te. (urging her to keep quiet)

Suzuki *a piacere*

Nay, but keep still, till I've fi-nished ar-ran-ging your
Non vi mo - ve - te che v'ho a rav-via-rei ca -

col canto

Allegro moderato.

Butterfly

(following up an

hair.
pol-li.

(85) *Allegro moderato.*

This will sur -
Che no di -

idea she has had)

Butterfly

(with a touch of fury)

piu forte

-prise them! And the Bonze! All of them sure and glad of my
-ran - no!.. E lo zio Bon - so?.. già del mio dan - no tut - ti con -

dim.

poco rit. -
(smiling)

a tempo

Butterfly

down-fall! And Ya - ma - do - ri with his 'airs and gra - ces!
-ten - ti!.. E Ya - ma - do - ri coi suoi lan - guo - ri!

p dolce
poco rit. -
a tempo

Butterfly

My scorn and de - ri - sion, My jeers and con - tempt for the
 Bef - fa - ti, scor - na - ti, bef - fa - ti, spu - na - ti gli in -

Butterfly

(to Suzuki) *rit. a piacere*

Lento come prima.

wretches!
-gra-ti! Bring me now my wedding - gar - ment.
L'o - bi che ve - sti da spo - sa.

Suzuki (has finished her toilet)
I've finished.
È fat - to.

Lento come prima.

col canto

88 p

Butterfly

(while Butterfly dons her garment, Suzuki dresses the baby in the other one, wrapping him up almost entirely in the ample and light draperies)

Bring it hi - ther quick - ly.
Qua - chio lo ve - sta.

Butterfly

f *poco rall.*

ritard.

I would have him see me in it As on my wed - ding
Vo' - che mi ve - da in - dos - so il vel del pri - mo

poco rall.

col canto

Butterfly

(to Suzuki, who has finished dressing the baby)

day. _____ In my hair we will put a scar-let
 di. _____ *Eun pa - pa - ve - ro ros - so nei ca -*

Butterfly

(Suzuki places the flower in Butterfly's hair. The latter is pleased with the effect)

(with childlike grace she

rall. pop - py... Like this. In the
 - pel - li... *Co - si.* *Nel - lo*

rall. col canto

signs to Suzuki to close the *shoji*)

Moderato $\text{♩} = 92$

Butterfly

(The night falls)

sho - si we'll make three lit - tle holes, That we can look
sho - si fa - rem tre fo - rel - li - ni per ri - guar -

pp

Butterfly

out — And still as lit - tle mice we will stay here To watch and
 - dar, — *e sta-rém zii - ti co-me to - go - li - ni ad a - spet -*

Butterfly (Suzuki closes the *sāosi* at the back)

wait. — (the night grows darker)
far. —

89

(Butterfly leads the baby to the *sāosi*)

p *rit.*

(Butterfly makes three holes in the *sāosi*: one high up for herself, one lower down for Suzuki and a third lower still for the child whom she seats on a cushion, signing to him to look through his hole. Suzuki

p

crouches down and also gazes out. Butterfly stands in front of the highest hole and gazes through it, remaining rigid and motionless as a statue: the baby, who is between his mother and Suzuki, peeps out cautiously.)

rall. *pp* *ppp*

Moderatamente mosso ♩ = 100

Sopranos

(humming)
(a bocca chiusa)

Musical staff for Sopranos, humming (a bocca chiusa), p

(within, from far off)

Tenors

(humming)
(a bocca chiusa)

Musical staff for Tenors, humming (a bocca chiusa), p

(It is night, the rays of the moon light up the *shosi* from without)

90 Moderatamente mosso ♩ = 100

Piano accompaniment for the first system, ppp

Vocal and piano accompaniment for the second system

Vocal and piano accompaniment for the third system, ppp

First system of musical notation. It consists of three staves. The top two staves are treble clefs with a key signature of one flat and a common time signature. They contain a melodic line with a long slur. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It contains a complex accompaniment with many sixteenth notes and a dynamic marking of *ppp* in the middle.

Second system of musical notation. It consists of three staves. The top two staves are treble clefs with a key signature of one flat and a common time signature. They contain a melodic line with a long slur. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It contains a complex accompaniment with many sixteenth notes.

Third system of musical notation. It consists of three staves. The top two staves are treble clefs with a key signature of one flat and a common time signature. They contain a melodic line with a long slur. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It contains a complex accompaniment with many sixteenth notes.

The first system of music consists of four staves. The top two staves are vocal lines, both marked with a mezzo-forte (*mf*) dynamic. The bottom two staves are piano accompaniment, also marked with *mf*. The music is in a key with two flats and a 3/4 time signature. The vocal lines feature long, flowing melodic phrases with slurs, while the piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines.

ritenuto (The baby falls asleep, sinking down on his cushion,

The second system of music consists of four staves. The top two staves are vocal lines, both marked with a piano (*p*) dynamic. The bottom two staves are piano accompaniment, also marked with *p*. The music is in a key with two flats and a 3/4 time signature. The vocal lines feature long, flowing melodic phrases with slurs, while the piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines. The tempo is marked as *ritenuto*.

Suzuki still in her crouching position, falls asleep too: Butterfly alone remains rigid and motionless).

The third system of music consists of four staves. The top two staves are vocal lines, both marked with a piano (*p*) dynamic. The bottom two staves are piano accompaniment, also marked with *p*. The music is in a key with two flats and a 3/4 time signature. The vocal lines feature long, flowing melodic phrases with slurs, while the piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines. The tempo is marked as *ritenuto*.

rall. . . . rit. . . . a tempo

First system of musical notation. It consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part starts with a *ppp* dynamic. The tempo markings *rall.*, *rit.*, and *a tempo* are placed above the piano part. The piano part features a complex rhythmic pattern with many sixteenth notes.

(The curtain falls slowly)

Second system of musical notation. It consists of three staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. A stage direction *(The curtain falls slowly)* is written above the piano part. The tempo marking *rall.* is present. The piano part has a *pp* dynamic and includes a section marked *m.s.* (more slowly).

rall. molto

Third system of musical notation. It consists of three staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The piano part starts with a *p* dynamic and includes a section marked *rall. molto*. The system ends with a double bar line and a *ppp* dynamic. A *m.s.* marking is also present.

** End of Act II
First Part.

Act II. SECOND PART.

Andante sostenuto $\text{♩} = 56$

First system of musical notation. It consists of two staves, treble and bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The tempo is marked 'Andante sostenuto' with a quarter note equal to 56. Dynamics include *ff m.s.*, *m.d.*, *p m.s.*, and *m.s.*. There are also markings for *Reo.* and a star symbol.

Second system of musical notation. It consists of two staves, treble and bass clef. The music continues in the same key and time signature. Dynamics include *p* and *p a tempo*. There is a *rall.* marking and a circled number 1.

Third system of musical notation. It consists of two staves, treble and bass clef. The music continues in the same key and time signature. Dynamics include *mf* and *con passione*. There is a circled number 1.

Fourth system of musical notation. It consists of two staves, treble and bass clef. The music continues in the same key and time signature. Dynamics include *pp come eco*, *mf dolce*, and *poco accel.*. There are circled numbers 1 and 2.

Fifth system of musical notation. It consists of two staves, treble and bass clef. The music continues in the same key and time signature. Dynamics include *con passione*, *rall.*, *f*, *pp come eco*, and *pp*. There are circled numbers 1 and 2.

$\text{♩} = 100$
② *espress.*

p *pp*

sostenuto *cresc.*

a tempo *poco stent.*
pp *ppp*

sostenendo

rit. - *p* - *mf*

The first system of music consists of two staves. The upper staff begins with a *rit.* marking and contains a melodic line with slurs and ties. The lower staff provides harmonic accompaniment with chords and moving lines. Dynamics are marked as *p* (piano) and *mf* (mezzo-forte).

con stanchezza - *animando e cresc.*

The second system continues the piece with the instruction *con stanchezza* (with weariness) and *animando e cresc.* (accelerating and crescendo). The musical texture remains consistent with the first system, showing a gradual increase in intensity.

p

The third system begins with a *p* (piano) dynamic marking. It features more complex chordal structures and melodic fragments, with some notes marked with fingerings (e.g., 2, 3, 4).

rinforzando ed accel. - *cresc.*

The fourth system is marked *rinforzando ed accel.* (strengthening and accelerating) and *cresc.* (crescendo). The tempo and volume increase significantly, leading to a more energetic and dense musical texture.

③ *a tempo* *mf*

The fifth system is marked *a tempo* (return to tempo) and *mf* (mezzo-forte). It includes a first ending bracket with a repeat sign and a *rit.* marking. The piece concludes with a final chord marked with an asterisk (*).

animando appena

Musical notation for the first system, featuring piano (*p*) and crescendo (*cresc.*) markings. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. The notation includes a treble clef and a bass clef, with various rhythmic values and articulation marks.

Musical notation for the second system, featuring forte (*f*) and triplet markings. The notation continues with complex rhythmic patterns and dynamic changes.

Largamente

Musical notation for the third system, featuring fortissimo (*ff*) and *a tempo* markings. The tempo slows down significantly, with a focus on sustained notes and expressive phrasing.

con slancio

Musical notation for the fourth system, featuring *animando* and *rall.* markings. The tempo begins to pick up again, with more rhythmic activity.

allarg. -

dim. e rall. -

espress.

Musical notation for the fifth system, featuring fortissimo (*ff*) and *espress.* markings. The piece concludes with a powerful, expressive final section.

rit. - - a tempo *accel.*

cresc.

Un poco meno

Tenors I. (From the bay, far away in the distance)

Sailors

Tenors II.

Oh eh! oh eh! oh eh! oh eh!

Un poco meno

Oh eh! oh

pp

poco rall...

oh eh! oh eh!

eh!

oh eh!

poco rall. - -

a tempo

oh eh! oh eh! oh eh! oh eh!

a tempo oh eh! oh eh!

(Clanging of chains, anchors, and other sounds from the harbour)

Meno ancora

mf dolce

⑤

p espress.

rall. - - - molto

p

Moderato

(The curtain rises)

(Butterfly, still motionless, is gazing out into the distance; the child

⑥

ppp

is asleep on a cushion; and Suzuki, kneeling bent over the child, has also fallen asleep)

pp

7

(The first streaks of dawn appear in the sky)

The first system of musical notation, measures 1-4. It features a treble and bass clef with a key signature of one sharp (F#). The music consists of a melodic line in the treble and a harmonic accompaniment in the bass. The bass line uses a pattern of eighth notes with a descending contour.

pp

The second system of musical notation, measures 5-8. The treble clef line continues with a melodic line, and the bass clef line continues with the harmonic accompaniment. The dynamics are marked *pp* (pianissimo).

The third system of musical notation, measures 9-12. The treble clef line continues with a melodic line, and the bass clef line continues with the harmonic accompaniment. The dynamics are marked *pp* (pianissimo).

8

(The rosy dawn spreads)

The fourth system of musical notation, measures 13-16. The treble clef line continues with a melodic line, and the bass clef line continues with the harmonic accompaniment. The dynamics are marked *p* (piano).

The fifth system of musical notation, measures 17-20. The treble clef line continues with a melodic line, and the bass clef line continues with the harmonic accompaniment. The dynamics are marked *mf* (mezzo-forte).

(The day breaks).

The sixth system of musical notation, measures 21-24. The treble clef line continues with a melodic line, and the bass clef line continues with the harmonic accompaniment. The dynamics are marked *p* (piano).

⑨

p

tr.

Measures 9-12 of a piano score. Measure 9 starts with a circled '9'. The music is in G major. The right hand has a melodic line with slurs and accents. The left hand has a bass line with a trill in measure 10. Dynamics include piano (*p*) and trill (*tr.*).

f *brillantemente*

Measures 13-16. Measure 13 includes fingerings 1, 2, 3, 4. Measure 14 includes a trill. Measure 15 includes a trill. Measure 16 includes a trill. Dynamics include forte (*f*) and brilliantly (*brillantemente*).

(Tromba)

Measures 13-16 for Trombone and piano accompaniment. The Trombone part is in the upper staff, and the piano accompaniment is in the lower two staves. The piano accompaniment features a rhythmic pattern of eighth notes.

⑩

ppp

cresc.

Measures 17-20. Measure 17 starts with a circled '10'. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamics include pianissimo (*ppp*) and crescendo (*cresc.*).

poco

Measures 21-24. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamics include poco.

cresc. sempre *poco a poco*

(The sunshine streams in from outside)

e incals. sempre

poco allargando *a tempo* *ff*

sempre fff

(Butterfly at length rouses herself, and touches Suzuki on the

ff
diminu

shoulder; the latter wakes with a start and rises, whilst Butterfly turns towards the baby, and takes

12
poco a poco
p

him up with tender care)

pp
rall. poco

poco
calmo
m.s.
m.s.

dim.
m.s.
m.s. rall.
m.s. rall.
ancora

Andante sostenuto.

Suzuki (awaking with a start)

(rises) (goes towards Butterfly and touches her on the shoulder),

'Tis daylight!...
Già il so - le!

Andante calmo.

Suzuki

Butterfly (starts and says confidently)

Cho-Cho-San!
Cio. cio-san...

He'll come, he'll come... I know, he'll come.
Ver-rà... ver-rà... ool pie-no

dolcissimo

Butterfly

(Butterfly sees the child has fallen asleep and takes him in her arms, turning to go up to the next story)

come.
so - le.

I pray you, go and rest, for you are weary, And I will call you
Sa - li - te a ri - po - sare, affran - ta sis - te al suo ve - ni - re

Butterfly

(going up the staircase)

Suzuki

Sweet, thou art. sleep - ing,
Dor - mi a mor mi - o,

when he ar - rives.
vi ohiams - rò.

Sweet, thou art. sleep - ing,
Dor - mi a mor mi - o,

m.s. *poco rall.* *pp a tempo*

Butterfly

Cradled on my heart; Safe in God's keep - ing, While I must weep a -
dor-mi sul mio oor. Tu sei oon Di - o ed io col mio do -

Butterfly

-part. A - round thy head — the moonbeams dart: Sleep, my be - lov - ed!
 -lor. *A ts i rai — degli a-stri d'or: Bim - bo mio dor - mi!*

Butterfly (enters the room above)

(voice a little farther off)

Suzuki (sadly, shaking her head) Sweet, thou art sleep - ing, Cradled on my
Dor - mi amor mi - o, dor - mi sul mio

Poor Madam But - ter - fly!
 (15) *Pa - ve - ra But - ter - fly!*

Butterfly

(voice farther off)
rall.

ppp (dying away in
 the distance)

heart; Safe in God's keep - ing, While I must weep a - part. —
oor. Tu sei oon Di - o ed io col mio do - lor.

Suzuki (kneels before the image of Buddha) (*p rall.*) (rises and goes to open the shoji)

16 Poor Madam Butter - fly! -
Po-ve-ra Butter - fly!

Suzuki (Light knocking at the door is heard) (louder knocking heard***)

*** Who is it?...
Chi si - a?...

Suzuki (goes to open) (cries out in great surprise) (Pinkerton and Sharpless enter cautiously on tip-toe)

Pinkerton Oh! Oh!... (motions Suzuki to be silent) Hush! Zitta!

Sharpless (on the threshold, signs to Suzuki to be quiet) Hush! Hush! Hush!
Zit-ta! Zit-ta! Zit-ta!

Suzuki *rall.* - *rit.* - *a tempo*

Pinkerton (anxiously to Suzuki) She was so ve-ry wear-y! She stood a-waiting
E-ra stanca si tan-to! Vi stette ed a-spet-

17 Dis-turb her not!
Non la de-star.

Suzuki

you all through the night with the ba-by.
-ta-re tut-ta la not-te col bimbo. No ship has cross'd the harbour these
Non giunge da tre an-ni una

Pinkerton

How did she know?
Co-me sa-pe-a?

Suzuki

three years Whose flags and co-loars But-ter-fly has not
na-ve nel por-to, che da lun-go But-ter-fly *rall. non ne*

Suzuki

eag-er-ly seen and ex-am-in'd.
sor-u-ti il co-lor, la ban-die-ra. *rit.*

Sharpless

(to Pinkerton)
 Did I not tell you?...
Ve lo dis-si?!

Suzuki

(going) **Andante mosso.** **Allegretto moderato.**

Pinkerton

I'll call her...
La chia-mo... (stopping Suzuki)

No, No

no, not yet.
non an-cor. **Andante mosso.** **Allegretto moderato.**

Suzuki (Pointing to the masses of flowers all about the room)

Look a-round you. Last night she would have the
Lo ve - de - te, ser se - ra, la stan - sa

Suzuki

room de - cor - a - ted with flow - - - ers.
vol - le spar - ger di fio - - - ri. (touched)

Sharpless

Did I not
Ve lo

Suzuki

(hears a noise in the garden, goes to look outside the *stosi* and exclaims in surprise)

Who's that out - side there in the gar - den? A
Chi o'è là fu - ri nel giardi - no?... U-na

Pinkerton (troubled)

Oh, torment!
Che pe - nal

Sharpless

tell you?...
dis - si?...

Mosso.

Suzuki

(goes to Suzuki and leads her down the stage again, urging her to speak in a whisper)

la-dy!!...
don-na!!...

19 *Mosso.*

Allegro agitato $\text{♩} = 132.$

Suzuki (excitedly)

(in consternation)

cresc. e

Who's that? who's that?
Pinkerton *Chi è? chi è?*

who's that? who's that?
Chi è? chi è?
(embarrassed)

Hush!
Zit-ta!

(to Pinkerton)

She came with
È ve-nu-ta con

Sharpless

Allegro agitato $\text{♩} = 132.$

Bet-ter tell her all.
Ma-glio dirle ogni co-sa...

cresc. e

p

(stupefied, raises her arms to heaven, then falls on her knees with her face to the ground)

Suzuki
string.

rit.

a tempo

who's that? who's that?
Pinkerton *Chi è? chi è?*

Hal - low - ed
A - ni - me

me.
me.

Sharpless (with restraint, but deliberately)

rit.

She's his wife!
È sua moglie!
a tempo

string.

col canto

ff

Suzuki *rall.*

souls of our fa - - thers! Ah the world is plung'd in gloom - is
 san - te de - gli a - - vi! *Alla pio - ci - na s'è spento il sol, - s'è*

col canto

vallio vallio vallio

Suzuki *a tempo*

plung'd in gloom! -
spen.to il sol! - - - (soothes Suzuki and raises her from the ground)

Sharpless

20 *a tempo*

We came here so ear-ly in the
Scce - gliem - mo que - st'o - ra mattu -

Sharpless

morn - - ing - - To find you all a - lone here, Su - zu -
 - ti - - na - - per ri - tro - var - ti so - la, Su - su -

dolce p

M.S.

Sharpless *poco rall.*

-ki, That you might give us your help and your gui - dance - in this our
 - ki, *cal - la gran pro - va un a - iu - to, un so - ste - gno - oer - car oon*

Suzuki

(in despair)

How can I? How can I?
 Che gio - va? Che gio - va?

21 plight.
 te.

pp

(takes Suzuki aside and tries to persuade her into consenting, whilst Pinkerton getting more and more agi-
Largo. ♩ = 54.

Sharpless *p dolce*

I know that for such mis - for - tune There is no con-so-
 Lo so che al - le sue pe - ne non oi so - no con-

rall.

p

22

tated, wanders about the room, noticing all details)

Sharpless

- la - tion! But the child's fu - tu - re wel - fare Must be se - cured from
 - for - ti! Ma del bim - bo von - vie - ne as - si - cu - rar - le

cresc.

Pinkerton

Oh! the bit - ter - fra - grance of these

Sharpless

Oh! l'a - ma - ra fra - gran - sa di questi

trouble.
 sor - ti!

This gen - tle la - dy,
 La pie - to - sa

p

Pinkerton
 flow'rs,
 fior,
 It is poi-son to my heart!
 ve-le-no-sa al cor mi va:
 Woe is me!
 Oh me trista!
 Un -
 Im-mu -

Sharpless
 Who dare not ent - - er, Will give the child a moth - er's
 che entrar non o - - sa ma-ter - na ou-ra del bim - er's bo a -

Suzuki
 Do you ask me to go and tell a moth - er...
 E vo - le - te ch'io chie-da ad u - na ma - dre...

Pinkerton
 -chang'd is the cham - - ber Where once we lov'd...
 - ta - - ta è la stan - - sa doi no-stri a-mor...

Sharpless
 care!
 - vrà.
 De-lay not,
 Suv - vi - a,

Suzuki

Pinkerton
 (Pinkerton goes towards the image of Buddha) Can you ask me to go and tell a
 e vo - le - te ch'io chie-da ad u - na

Sharpless
 But a death-ly chill haunts the air.
 Ma un gel di mor - te vi sta.

call her, de-lay not, Call in that gentle la - - dy, And con -
 par - la, suv - vi - a, par - la con quella pi - - a e con -

Pinkerton moth - er... Woe is me! Hear my sor - row!
ma - dre... Oh! me tri - sta! Oh! me tri - sta!
 (sees his own likeness)

Sharpless And here my portrait... Three years have
Il mio ri-trat-to... Tre an - ni

- duct her here... If e - ven But - ter - fly should see her, no mat - ter.
- du - ci - la qui... s'an - che la ve - da But - ter - fly, non im - por - ta.

Suzuki

Pinkerton Hal - low - ed souls of my fa - thers!...
allarg. - A - ni - me san - te de - gli a - vi!...

pass'd a - way, Three years 'have pass'd a -
Sharpless *son pas - sa - ti, tre an - ni son pas -*

Then with her own eyes she will learn The cru - el
An - si, me - glio se accor - ta del ve - ro si fa -

Suzuki

Pinkerton Now all the world is plung'd in gloom! Hear my sor - row!
Al - la pic - ci - na s'e spen - to il sol! Oh! me tri - sta!

- way, Three years have pass'd a -
Sharpless *sa - ti, tre an - ni son pas -*

truth we dare not tell her. Go then,
ces - se al - la sua vi - sta. Suo - via,

Suzuki

Hal-low'ed souls of my fa - thers!... Ah! all the
A - ni-me san - te de - gi a - vi!... *Al - la pio -*

Pinkerton
 - way and ev' - ry day, ev' - ry hour she count -
sa - ti e no - ve - ra - ti'n'ha i giorni e l'o -

Sharpless
 speak with that gen - tle la - dy, Go quick - ly and bring her
par - la con quel - la pi - a, svo - vi - a, con - du - oi - la

Suzuki

world is plung'd in gloom! (Sharpless pushes her into the garden to join Mrs. Pinkerton)
ci - na s'e spon - to il soll - (overcome by emotion and unable to restrain his tears, ap -
 proaches Sharpless and says to him resolutely)

Pinkerton
 - ed, a - las, she count - ed! I can - not re -
rd, i gior - ni e l'o - re! *Non pos - so ri - ma -*

Sharpless
 here, and bring her here. Go, Su - su - ki, gol
qui, con - du - oila qui. Vien, Su - su - ki, vien!

Suzuki

(going away)

Hear my sorrow!
Oh! me trista!

Pinkerton

Sharpless - main, Sharpless, I'll wait you out - side...
 - nor; *Sharpless, c'a-spet - to per vi - a...*

Is it not as I
Non ve l'a - ve - vo

Allegro agitato.

Pinkerton (giving Sharpless some money)

Sharpless Give her this mo-ney, just to sup-port her... Re-morse and
Da-te-le vo-i qual-che soo-cor - so... mi strug-go

told you?
det-to?

23

Allegro agitato.

Pinkerton

an-guish choke me, Re-morse and an-guish choke me...
dal ri-mor - so, mi strug-go dal ri-mor - so...

rall.

Sharpless

I warned you, you re-mem-ber? When in your hand she laid hers: "Be
Vel dis-si? vi ri-cor-da? quan-do la man vi dis-de: "ba-

24

Sharpless

care-ful! For she be-lieves you? A-las! how true I spokel Deaf to all en-
-da-to! El-la ci cre-de e fui pro-fe-ta al-lor! Sor-da ai con-

Sharpless

- treat-ies, deaf to doubt-ing, hu-mi - lia - tion, — Blind-ly trust-ing to your;
 - si - gli, sor-da ai dub - bi, vi - li - pe - sa — nel - lo - sti - na - ta at-

Pinkerton

Allegro moderato.

Sharpless *rit.* Yes, in one sud-den mo - - ment, I
 Si, tut-to in un i - stan - - te to
 pro-mise, Her heart will break...
 - te - sa rac-ool - ee il cor...

rit. - - **Allegro moderato.**
 (25) *p cantando*

Pinkerton

see my heart - - - less ac - - - tion And
 ve - do it sul - - - lo mi - - - o e

Pinkerton

feel that I shall ne - ver, ah ne - - ver Free my-self from re -
 sen - to che di que - sto tor - men - - to tre - gua mai non a -

Pinkerton

- morse, — no he-ver more! no!
- erò, — mai non a - erò! no!

vigoroso

26

Sharpless Andante.

Now go: the cruel truth she best should hear a - lone.
An - da-te: sì triste ve-ro da so-la appren-de - rà.

dim. pp pp rall.

Pinkerton (softly lamenting)

♩ = 48

Fare - - well, o hap - py home, Fare -
Ad - - di - - - o fio - ri - to a - sil di le -

m. s. pp

27

Pinkerton

- well, home of love... Haunt-ed for e-ver I shall
- ti - - sia e d'a-mor... Sem-pre ti mi-ti suo sem-

m. s. p

Pinkerton

be by her re - proach - ful eyes...
- bian - te con strazio a - tro - ce ve - drò...

Pinkerton

Fare - well, home where she waited and
Ad - di - o no - ri - to a -

Sharpless

But now this faith - ful heart has al - ready di - vined... I
Ma or quel oor sin - ce - ro pro - sa - go è già... Vol

Pinkerton

loved.
- si... I can - not bear to
Non reggo al tuo equal

Sharpless

warned you, a - las, you see how true I pro - phesied!
die - si... vi ri - oor - da? e fui pro - fe - ta allor.

con slancio

Pinkerton

stay, ah! I can - not bear to stay! Like a
 - lor, ah! non reg - go al tuo squal - lor! Fug - go,

dim. *m. s.*

2do. * *2do.* * *2do.* * *7*

Pinkerton

rit.

Sostenendo.

coward, ah! let me fly! Fare - well, I
 fug - go, son vil! Ad - di - - o, non -

col canto (28)

p *cresc.*

2do. * *2do.* * *2do.* * *2do.* *

Pinkerton

Sharpless

can - not, I can - not stay, ah! I can - not! Fare -
 reg go al tuo squal - lor, ah! non reg - go, son

Yes go, and let her learn the cruel truth.
 An - da - te, il fri - ste ve - ro appren - de - rà.

f *sempre cresc.*

2do. * *2do.* * *2do.* * *2do.* *

Allegro moderato ma deciso.

Pinkerton (wrings the Consul's hand, and goes out quickly by the door on the right: Sharpless bows his head sadly)

- well.
- vil!

Andante molto sostenuto. ♩ = 60.

Kate

29

(Kate and Suzuki come from the garden)

(gently to Suzuki)

8^{va}!

allarg. -

Then you will
Glie - lo di-

Kate

tell her.
- rai?

Suzuki:

pro - mise.
Pro - met - to.

Kate

And will you ad - vise her to trust me?...
E lo da-rai oon - si-gtio d'af - fi - dar - mi?...

sentito

Kate

Like a son will I tend him.
Lo ter-rò come un fi-glio.

Suzuki

I pro-mise.
Pro-met-to.

I trust you. But I
Vi cre-do. Ma bi-

Musical score for the first system. It includes a vocal line for Kate with lyrics 'Like a son will I tend him. Lo ter-rò come un fi-glio.' and a vocal line for Suzuki with lyrics 'I pro-mise. Pro-met-to. I trust you. But I Vi cre-do. Ma bi-'. Below the vocal lines is a piano accompaniment with a dynamic marking of *p*.

Suzuki

must be quite a-lone be-side her...
-so-gna otio le sia so-la ac-can-to...

In this cru-el hour... a-lone!
Nel-la grande o-ra... so-la!

30

Musical score for the second system. It features a vocal line for Suzuki with lyrics 'must be quite a-lone be-side her... -so-gna otio le sia so-la ac-can-to...' and 'In this cru-el hour... a-lone! Nel-la grande o-ra... so-la!'. A circled number '30' is placed between the two lines of lyrics. Below is the piano accompaniment.

Suzuki

She will weep so sad-ly!
Pian-ge-rà tan-to

riten.

a tempo

sostenendo

she'll weep so sad-ly!
pian-ge-rà tan-to!

riten.

a tempo

sostenendo

pp *ff*

Musical score for the third system. It features a vocal line for Suzuki with lyrics 'She will weep so sad-ly! Pian-ge-rà tan-to' and 'she'll weep so sad-ly! pian-ge-rà tan-to!'. The score includes performance directions: *riten.*, *a tempo*, and *sostenendo*. Dynamic markings *pp* and *ff* are shown in the piano accompaniment.

Butterfly (voice from afar, calling from the room above)

(nearer)

Su-su-ki!
Su-su-ki!

Su-su-ki!
Su-su-ki!

Where are you?
Do-ve se-i?

Su-
Su-

a tempo

pp

Musical score for the fourth system. It features a vocal line for Butterfly with lyrics 'Su-su-ki! Su-su-ki! Where are you? Do-ve se-i? Su- Su-'. The score includes performance directions: *a tempo* and a dynamic marking of *pp*.

Allegro. ♩ = 122

Butterfly (appears at the head of the staircase)

-zu - ki!
-su - ki!

cresc. e string.

Suzuki

31

I'm here...
Son qui...

I was praying, and going back to
pre - ga - vo e ri-met-te-vo a

Allegro. ♩ = 122

pp cresc. e string.

(Butterfly begins to come down stairs)

Suzuki

(rushes towards the staircase to prevent Butterfly from coming down)

watch... No... no... no... no... Do not come
po - sto... No... no... no... no... no... non scen-

Suzuki

(Butterfly comes down quickly, freeing herself from Suzuki who tries in vain to hold her back)
(crying out)

down... no... no... no...
-de - to... no... no... no...

Violins *ff*

pp cresc. e string.

Vivo (*in uno*)

Butterfly (Pacing the room in great, but joyful excitement)

He's here... he's here... where is he hid-den? He's here... he's
È qui... è qui... do-ve è na - scosto? è qui... è

(32)

Butterfly

(catching sight of Sharpless)

(In alarm, looking for Pinkerton)

here.... Here's the Consul.... and...
qui.... Ec-co il Con-so-le... e...

Butterfly

where is?... where is?...
do-ve?... do-ve?...

meno forte *dim.*

(Butterfly, after having searched in every corner, in the little recess and behind the screen, looks around in anguish)

(33)

molto cresc. *dim. e rall.*

Butterfly (sees Kate and looks at her fixedly)

Not here!
Non c'è!

rall. sempre e dim. - morendo

Butterfly (to Kate)

Who are you? Why have you
Chi sei - te? Per - ché te

rall.

2

Butterfly

come here? No one an - swers!
- xi - ste? Nin - no par - la!

p

rall. ancora

Butterfly

Why are you weep - ing?
Per - ché pian - ge - te?

34

pp

(is afraid of understanding and shrinks together like a frightened child)

Butterfly

No, no, tell me nothing... nothing... Lest I fall
No, non di-te-mi nul-la... nul-la... for-se po-

ppp

Butterfly Adagio: $\text{♩} = \text{♩}$

dead at your feet at the words I hear...
-rei oader mor-ta sull' at-ti-mo....

ppp

35

(with affectionate and childlike kindness to Suzuki)

Butterfly

You, Su - su - ki, are al-ways so faith-ful, don't weep, I pray!
Tu Su - su - ki oke sei tan - to duo-na, non pian-ge - rei!

poco rall.

Butterfly

Since you love me so dear-ly, say "yes," or "no," quite softly... He lives?
e mi vuoi tan - to be - ne un Si, un No, di' pia-no... Vi-ve?

poco rall. *p*

Butterfly (transfixed; as though she had received a mortal blow)

Suzuki *pp*

But he'll come no more. They have told you!..
Ma non vie-ne piu. Te l'han det-to!..

(h)
 Yes
 Si. (36)

ppp *mf*

(Suzuki is silent)

pp 2

Andante sostenuto (angered at Suzuki's silence)

Butterfly

(37) *molto f* *p* *mf*

Rep - tile! I want you to re - ply!
spa! Vog-lio che tu ri - spon - da.

Butterfly

(coldly)

Suzuki

He reached here yesterday?
Ma è giun-to io - ri?

No more.
Mai piu.

pp *mf* *pp* *mf*

(Butterfly, who has understood, looks at Kate as though fascinated)

Butterfly

Suzuki

Who is this la - dy that ter - ri - fies me? ter - ri -
 Ah! quella don - na mi fa tanta pa - u - ra! ten - ta pa -

Yes.
 Sì.

pp *dim.* *p*

Butterfly

-fies me?
 -u - ra! (simply)

Sharpless

Through no fault of her own, She's the cause of your trou - ble. Ah, for -
 È la causa inno - cen - te d'o - gni vostra scia - gu - ra. Per - do -

rall.

p *rall.*

(about to approach Butterfly who motions her to keep away)

Butterfly

Ah! She is his wife.
 Ah! è sua mo - glie.

Sharpless

-give her, pray.
 -na - te - le.

f *p* *pp*

Butterfly (in a calm voice)

All is dead for me! All is fi-nised. Ah!
Tutto è mor-to per me! tutto è fi-ni-to! Ah!

Sharpless

Cou-rage!
Co-rag-gio!

Butterfly

(shyly)

And will you take from me all!
vo - glion pren-der-mi tut - to!

38

Butterfly

He is my child!
il figlio mi-o!

Sharpless

they will tend him with most lov-ing
Fa-to-lo pel suo be-ne il sa-cri-

dolce

Kate (?)

Butterfly (does not reply)

(Impressed by Butterfly's silence, and deeply moved, persists)

Sharpless

'Tis hard for me ve-ry hard,
Ah! tri-ste ma-dre! tri-ste ma-dre!

care
-fi-sio.

Butterfly

(remains motionless)

Aban-doned! ah! my son!
Abban-donar mi-o fi-glio!

39

Butterfly

rall.

Larghissimo sostenuto. ♩

To him I o-we my du-ty!
E-sia! Alui de-coodbe dir!

Kate

(coaxingly)

Ah, can you not forgive me, Butter-fly?
Po-te-te per-do-narmi, But-ter-fly?

Larghissimo sostenuto. ♩

Butterfly *sostenendo con aria grave*

(solemnly) *3* *3* *3* *3* *3*

'Neath the blue vault of the sky There is no hap-pi-er la-dy than you are.
 Sot-to il gran pon-te del cie-lo non v'è don-na di voi più fe-li-ce.

sostenendo

Butterfly (passionately)

3 *3* *3*

May you remain so, nor e'er be sadden'd through me.
 Sia-te-lo sem-pre, non v'at-tri-sta-te per me...

mf *p*

Butterfly

(who has heard, says solemnly)

His A

Kate (going towards Sharpless)

Poor lit tle la-dy!
 Po-ve-ra pic-ci-na!

And can he have his son?
 E il fi-glio lo da-rà?

Sharpless

Oh the pity of it all!
 E un'im-men-sa pie-tà!

3 *3* *3* *p*

Butterfly

(with marked meaning, but quite simply)

son I will give him if he will come to fetch him.
lu-i lo potrò da-re se lo verrà a cer-ca-re.

Climb this
Fra mes -

dolce

mf

ppp

Butterfly

(Suzuki escorts Kate and Sharpless who go out by the door on the right)

hill in half an hour from now.
- so - ra sa - li - te la col - li - na.

dim.

ppp

43 Allegro molto. ♩ = 176.

(Butterfly is on the point of collapsing. Suzuki hastens to support her and leads her to the middle of

p

cresc.

the stage)

pp

cresc. molto

44

Suzuki (placing her hand on Butterfly's heart)

Like to a poor im - pri - son'd bird
Co - me - na mo - soa pri - gio - nie - ra

pp

Suzuki

Beats this lit - tle flut - ter - ing heart!
 l'a - li bat - tsil pio - co - lo oor!

(Butterfly gradually recovers; seeing that it is

broad daylight she disengages herself from Suzuki and says to her)

Butterfly

Too much light shines out -
 Trop - pa lu - ce e - di

Butterfly

- side And too much laugh - ing spring.
 fuor, e trop - pa pri - ma - ve - ra.

Butterfly (pointing to the windows)

(Suzuki goes to shut the doors and curtains, so that

Close them.
Chiu - di.

45

the room is almost in total darkness)

46 *a tempo, ma*

pp a tempo

pp

un poco meno

rall.

pp

Butterfly (Suzuki returns towards Butterfly)

Where is the child?
Il bim - bo o - ve sia?

a tempo, ma un poco meno

Il

Suzuki

Play - ing... Shall I call him?
 Gio - ca... Lo chia - mo? (47)

a tempo *al tempo vivo*

Butterfly

con angoscia *poco rit.*

Leave him at his play, Leave him at his play... Go and play
 La - scia - lo gio - car, la - scia - lo gio - car — Va a fur - gli com - pa ;

col canto

Moderato.

Butterfly (with decision clapping her hands loudly)

with him. Go, Go, o - bey my or - der.
 - gni - a. Va, ca. Te lo coman - do.

Suzuki (weeping)

With you I'll stay.
 Re - sto con voi.

Moderato.

fp staccato *cresc.*

200 *Largamente*
(Suzuki's sobs heard)

(Butterfly lights the lamp in front of Buddha)
rall.

Musical score for the first system, featuring piano accompaniment with dynamic markings *ff* and trills.

⑤1 *Meno*
(Butterfly remains motionless,

Musical score for the second system, including *staccato* and *p appassionato* markings. The score is divided into two parts by a vertical line.

lost in sorrowful thought. Suzuki's sobs are still heard, they die away by degrees)

Musical score for the third system, showing a melodic line in the upper register.

(Butterfly has a conclusive

Musical score for the fourth system, including *allarg.* marking.

movement)

(Butterfly goes towards

Musical score for the fifth system, featuring a melodic line with dynamic marking *f*.

the shrine and lifts the white veil from it; throws this across the screen; then takes the dagger, which, en-

closed in a waxen case, is leaning against the wall near the image of Buddha) (Butterfly piously kisses the

blade, holding it by the point and the handle with both hands)

Butterfly (softly reading the words inscribed on it)

Death with hon - our is bet - ter than life with dis -
 Con o - nor muo - re chi non può ser - bar vi - ta con o -

Butterfly

(points the knife sideways at her throat)

-hon - our.
 -no - re.

(The door on the left opens, showing Suzuki's arm pushing in the child towards his mother: he runs in with outstretched hands. Butterfly lets the dagger fall, darts towards the baby, and hugs and kisses

53 **Allegro**

p *cresc.*

him almost to suffocation)

string. a cresc.

Butterfly

secche

You?
Tu? you?
tu?

Butterfly

you?
tu? you?
tu? you?
tu? you?
tu?

Andante mosso

con grande sentimento affannosamente agitato

g va rall.

Butterfly

Be-lov-ed I-doll A-dor'd, a-dor-ed be-ing, Fair-est flower of
 pic-co-lold - di - ol A - mo-re, a - mo - re mi - o, fior di giglio e di

54

f deciso rall.

Butterfly

(taking the child's head in her hands, she draws it to her)
a tempo

beau-ty. Though you ne'er must know it 'Tis for you, my love,
 ro - sa. Non sa - per - lo ma - - i per - te,

f a tempo

Butterfly

con voce di pianto

for you I'm dy - ing, Poor But - ter - fly That you may
 - pei tuoi pu - ri oc - chi, muor But - ter - fly per - ché tu

Butterfly

go a - way Beyond the o - - cean, Never to feel the
 pos - sa an - dar di là dal ma - - re sen - za che ti ri -

p *mf* *p* *mf*

264 Butterfly

allargando

tor - ment when you are old - er, That your mo - ther for -
 - mor - da ai di ma - tu - ri il ma - terno ab - ban -

allargando

Andante sostenuto $\text{♩} = 50$

Butterfly (exaltedly) *sostenendo*

-sook you! My son, sent to me from Heav - en, Straight from the throne of
 - do - no. O a me, sce - so dal tro - no del - l'al - to Pa - ra -

55 *meno p p pp*

sostenendo

Butterfly

glo - ry, Take one last and care - ful look At your poor mo - ther's
 - di - so, guar - da ben fi - so, fi - so di tua ma - - dre la

p cresc. col canto

Butterfly *rit.*

face! That its memo - ry may lin - ger, One last
 fao - cia!... che - te'n re - - sti u - za trao - cia, guar - da

p cresc. rit.

Butterfly

look! _____ Farewell, be - lo - ved! Farewell, my dear - est heart! Go, play,
 ben! _____ A - more, ad - di - o! ad - di - o! picco - loa - mor! Va. Gioca,

rit. *rall.*

rit. col canto pp *rall. m.d. tristamente*

Più largo (B. The whole of this scene to be taken very slowly.)

Butterfly (Butterfly takes the child, seats him on a stool with his face turned to the left, gives him the A-

play.
gioca.

p *paensibile*

merican flag and a doll and urges him to play with them, while she gently bandages his eyes. Then she

56) seizes the dagger, and with her eyes still fixed on the child, goes behind the screen)

f *espressivo* *cresc.* *poco rit.* *dim.*

(The knife is heard falling to the ground, and the large white veil disappears behind the screen)

(Butterfly is seen emerging from behind the screen; tottering, she gropes her way towards the child. The large white veil is round her neck, smiling feebly,

Da. ff
Sabbassa...

Sostenendo *p* *animando poco a poco e cresc.*

Pinkerton

allargando

(calling)

(within) *ff*

she greets the child with her hand and drags herself up to him. She has just enough strength left to embrace him, then falls to the ground beside him)

But-ter-fly! -
But-ter-fly! -

Pinkerton

allargando

But-ter-fly! -
But-ter-fly! -

But-ter-fly! -
But-ter-fly! -

Andante energico $\text{♩} = 68$

(The door on the right opens violently - Pinkerton and Sharpless rush into the room and up to Butterfly,

who with a feeble gesture points to the child and dies. Pinkerton falls on his knees, whilst Sharpless takes the child and kisses him, sobbing.)

(Curtain descends swiftly)