

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



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NEW YORK

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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

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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	<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)	—

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



AT NAGASAKI — PRESENT DAY



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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**

2nd Violins and Violas. *ff* **ruvidamente**

ff **ruvidamente**



First system of musical notation, featuring three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time and includes various rhythmic patterns and a first ending bracket marked with a circled 1.



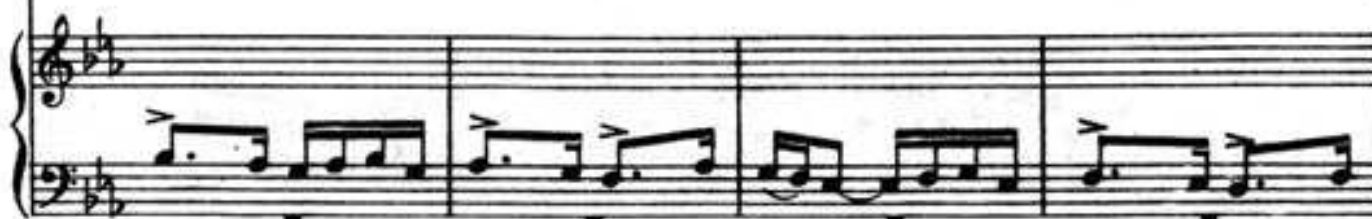
Second system of musical notation, featuring three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The bottom staff is labeled "Cellos" and includes the instruction *ff ruidamente*.



Third system of musical notation, featuring three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time. The bottom staff includes the instruction *ff ruidamente*.



Fourth system of musical notation, featuring three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time.



Fifth system of musical notation, featuring three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time.

This musical score is for Cello and Basses. It begins with a system of three staves. The first two staves contain melodic lines, while the third staff, labeled 'Cellos and Bases.', provides a rhythmic accompaniment of eighth notes. The tempo is marked *ff ruvidamente*. The second system features a piano introduction with a *ruvidamente* marking. The third system continues the melodic and rhythmic patterns. The final system is marked with a circled '2' and *stringendo*, indicating a change in tempo and a more complex, dense texture with many beamed notes.

Cellos and Bases.

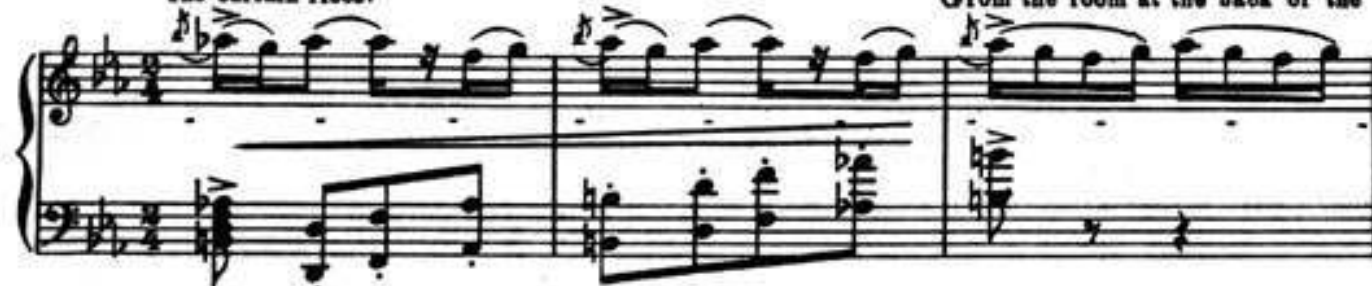
ff ruvidamente

ruvidamente

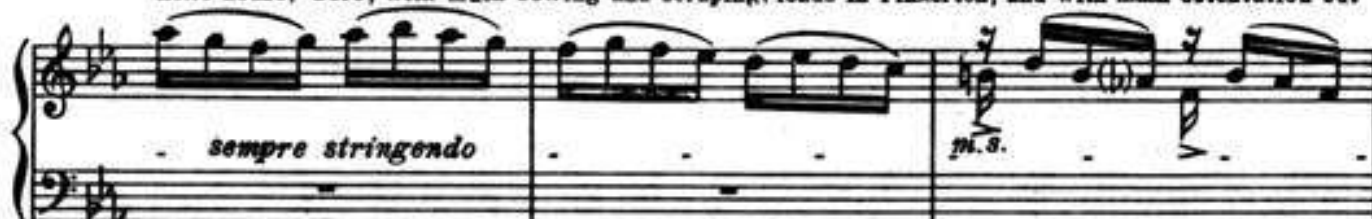
stringendo

The curtain rises.

(From the room at the back of the



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



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



③ at the back, and explains its use to Pinkerton)



Allegro moderato. ♩ = 116.

5

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

ff
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...

Goro *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

Goro

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

p

a tempo
marcato
mf
p

Goro

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

marcato

marcato
mf

Pinkerton (looking around)

The marriage chamber, where is it?
 Il ni-do nusi-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'es-so a dop-pio fon-do! La sa-la? Al-l'a-per-to?...

Goro

(showing the terrace)

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

Be-hold!
 Ec-co!

(makes the partition slide out towards the terrace)

Meno *f* *p*

Goro *a tempo*
 A wall slides out - ward...
Un fian - co scor - re...

p *m.s.* *a tempo*

Pinkerton (whilst Goro is making the partitions slide out)
 I see now!...
Ca - pi - sool...

7

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

Goro
 Runs along!
Soi - vo - la!

f *p* *f* *p* (b)

Un poco meno come prima.
Pinkerton
 And so the fai - ry dwell - ing...
E la di - mo - ra fri - vo - la... (protesting)

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 claps 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)

p sensibile

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 fugià serva amo-

Muovere un poco

Goro

- vo - ted. The cook... And this the
- ro - sa. Il cuo - co... il ser - vi -

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

Pinkerton (impatiently)

Their names?
I no. mi?

Goro

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.*

Goro (pointing to Suzuki)
caricato *rall*

Miss Gen - tle Breeze of Morning.
Miss Nu - vo - la leg - ge - ra.

m.d. *rall.* *pp*

1° Tempo

Goro (pointing to one servant) (pointing to the other servant)
comicamente gentile

Ray - of - the - gol - den Sun beam. Sweet - scent - ed
 Rag - gio di sol na - scen - to. E - sa - la a -

Goro Allegro ♩ = 120

Pine - tree.
 - ro - mi.

p

10

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 - so è 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 cru - ci la tra - ma emaglia il sor -

Suzuki

trou-ble.
- ri - so.

marcato

dim.

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 - so, a - pre all'uo - mo l'u - so 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 - fles ev'ry trouble.
sa - vio O - ou - na - ma: dei oru - 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)

p

Pinkerton

When they be - gin to
A chiacchie - 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?

Goro

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

Pinkerton

All is rea-dy?
Tut-to è pron-to?

You
Gran

(thanks with a deep bow)

Goro

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

a tempo

Pinkerton

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

cresc.

crescendo sempre

Piano introduction with a crescendo. The right hand plays a series of eighth notes ascending, while the left hand plays a series of eighth notes descending. The music ends with a final chord in the right hand.

Allegretto moderato ♩ = 112**Goro**

Vocal melody for Goro. The melody starts with a rest, followed by a series of eighth notes and a quarter note. The lyrics are: "There will come: — Qui ver - ran: —".

(14)

Piano accompaniment for the first vocal line. The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes. The music is in a 2/4 time signature.

Goro

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

Vocal melody for Goro. The melody starts with a rest, followed by a series of eighth notes and a quarter note. The lyrics are: "your coun - try's Con - sul, your fu - ture wife. il vo - stro Con - so - le, la fi - dan - za - ta."

Wood Inst.

Piano accompaniment for the second vocal line. The right hand plays a series of eighth notes, while the left hand plays a series of eighth notes. The music is in a 2/4 time signature.

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

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

15

Goro

and the Bonze, her un-cle,
non-na, lo sio Bon-so

(who'll hardly honour us with his ap-
(che non oi degne-rà di sua pre-

Goro.

- pearance)
- sen - za)

And her cou-sins, male and fe - male, Of
e ou - gi - nie le ou - gi - ne... Met -

pp

più piano

Goro

an - ces - tors, I reckon... and o - ther blood re - la - - tions, A
- tiam fra gli a - scen - den - ti... ed i col - la - te - ra - - li, un

p

pp

Goro

round two do - zen. As to the des -
due doz - si - ne. Quanto al - la di - scen -

cresc.

mf

16

Goro

(with obsequious presumption)

- cend - ants... that may be left I re - ckon, to your Ho - nour and
- den - za... prov - ve - de - ranno as - sa - i Vo - stra Gra - zia e la

p

sensibile

Pinkerton

O shi - ning light of
Gran per - la di sen -

Goro *tratt. a tempo*
love-ly But-ter - fly.
del - la But-ter - fly.

tratt. a tempo

Pinkerton (Goro thanks him with a deep bow)

brok - ers!
- sa - le!
(from within, rather far off)

Sharpless *f*
A plague on this steep as-cent! Stum - bling! and splut - ter-ing!
su - da e ar - ram - pi - ca! suf - fa, in - ciam - pi - ca!

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)

Sharpless

Ah! the
Ah!... quei

17

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

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

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

p

Pinkerton

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

Good-day sir, wel - come.
Be - near - ri - va - to.

Sharpless

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.

18

Sharpless

(looking at the sea and the town below)

Na-ga -
Na-ga -

Sharpless

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

sentito

Pinkerton

(pointing to the house)

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

Pinkerton

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

— which is managed by ma - gio.
— che ob-be - di-sce a dao - - chet - ta.

Sharpless

Yours?
Vo - stra?

Violas.

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 - cen - 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 fa - ool - tà, o - gni me - se, di re - soin - de - rei

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

p *pp*

Pinkerton

(frankly)

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

Pinkerton

the Yankee tra - vels all dan - ger scorn - ing. His
 si go-dee traffi-ca sprezzan-do ri - schi. *cantando* **(22)** *Af-sentito*

Pinkerton

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

allarg. poco a poco

Pinkerton

un - til a sud - den squall up - sets his ship, then
fin-chè 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 op -

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 del - la gli a -

Sharpless

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

a tempo

poco rall.

Pinkerton

a tempo

maid.

- mor.

Sharpless

sostenendo

A ve - ry ea - sy gos - pel which makes life ve - ry
 è un fa - ci - le van - ge - lo che fa la vi - ta
dolce

*p**a tempo**p sostenendo*

Sharpless

pleas - ant, but is fa - tal in the end.
 va - ga ma che in - tri - sti - so il cor.

p cresc. e allarg.

Pinkerton

10° Tempo. sostenendo

Fate can-not crush him, he tries a - gain un - daunted.
 Fin - to si tuf - fa, la sor - te ra - o - iuf - fa.

Pinkerton

No one and no - thing breaks his pluck - y spi - rit. And so I'm
 Il suo ta - len - to fa in o - gni do - ve. Co - sì mi

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!
 an-ni. Sal-vo a pro-sciogliermi ogni me-se.

Sharpless

An ea-sy go-ing
 È un fa-ci-le van-

Pinkerton

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

gos-pel.
 -ge-to.

26

"A-
 -A-

Sharpless.

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

Is the bride ve-ry
 Ed è bel-la la

m.d.

111200

Goro (Goro, who has overheard, approaches the terrace eagerly and officiously) **Allegretto mosso. ♩=112.**

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

Sharpless (b) pret-ty? spo - sa?

Allegretto mosso. ♩=112.
dolce

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 *a tempo cresc.*

poco rit. - - - *cresc.*

Goro (to the Consul)

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

Goro *poco rit.* (The Consul laughingly declines) *a tempo*

will on - trust me, I have a fine se - lec - tion.....
mi oo - man - da oe n'ho un as - sor - ti - men - to.

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.

p

28 *pp*

dim. *p 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 - reste ad - di - rit - tu - ra

poco rall.

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, dir non' sa-pre-i.

(29)

Pinkerton

All that I know is, she, with her in-nocent charm has en-
Ger-to oo-ste-i m'ha coll' in-ge-nu-e ar-ti-noc-

p

Pinkerton *mezzo voce* *p*

-transd me. Al-most trans-pa-rently fra-gile and slen-der,
-soa-to. Lie-ve qual te-nu-e ve-tro sof-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
- gu - ra da pa - ra - ven - to. Ma dal suo lu - ci - do

Violins
dolce

Wood Inst.

Pinkerton

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

Wood Inst.

mt. d.

Pinkerton

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

mf *leggiere*

(31)

Pinkerton

With so much charm, such se - duct - ive gra - ces, That to rush
 con tal gra - ziet - 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 pure in - franger - no 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?

al tempo I?

poco ritard. *mf* *p*

(32)

Sharpless

(seriously and kindly)

p

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

ritenuto

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 -

rit. col canto

Sharpless

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

33

a tempo

poco rit. dolcissimo *a tempo*

Sharpless

to tear those dain-ty wings, and per-chance to tor-ment a trust-ing
 le lie-vi a-li strap-par e de-so-lar for-sc un cre-du-lo

pp poco rit. a tempo cresc.

Sharpless Pinkerton

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

Pinkerton

know men of your age look on life with mourn-ful
 sa, la vo-stre e-tà è di fle-bi-le u.

Sharpless

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

Pinkerton

eyes No harm reck-on these wings to raise
 mor Non o'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 di-vi-na mi-te vo-ci-na

allargando un poco

(34)

allargando un poco

Pinkerton

a tempo (offers him more to drink)

Sharpless

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

35
a tempo



Sharpless

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

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



Sharpless

(raises his glass)

Here's to your friends and re - la-tions at home.
Be - vo al - la vo - stra 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 - so



Pinkerton

poco allarg. *affret.*

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

poco allarg. *col canto*

Allegro. ♩ = 144.

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
Go - co! Son giun - to al som - mo del pen - dolo. Già

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

Ah! ah!
Ah! ah!

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

Allegro. ♩ = 144.

Butterfly's
Girl Friends.

Goro

crowd of women hustling, Like the wind in branches' rustling, 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.

38

pp *cresc.*

hillside)

Ah! ah! ah! ah!

Ah! ah! ah! ah!

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

dim. e rall. *p rall. -*

Largo. $\text{♩} = 60$
(still within)

sea!
mar!

sea!
mar!

39 Largo. $\text{♩} = 60$

ppp

Rea

* Rea

Butterfly (within)

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

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

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

Rea

*

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

Rea

* Rea

Butterfly

(serenely)

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!

A - cross the
 Spi - ra sul

ppp

Butterfly

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

ppp

Butterfly

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

Sharpless

Oh,
 O al -

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

Sostenendo

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

hap - py prat - tle, care - less days of youth!
 - le - gro cin - guet - tar di gio - ven - tù!

Sostenendo

più piano possibile

Red. * *Red.* *

Butterfly

maid - en, the hap - piest in Ja - pan, in all the
 - ciul - la più lie - ta del Giap - po - ne, an - zi 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 7

Red. *

Butterfly

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

poco cresc.

Red. *

Red. *

Butterfly

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

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

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

pp

Pa.

*

Butterfly *Sostenendo**a tempo*

love, up - on the threshold stand - - ing,
- mor di - mor venia - 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

40

pp

a tempo

Butterfly

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

but 'ere you go be-yond the thresh - old which in -
ma pri-a di var-car la so - glia che tat -

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* *p*

Butterfly

*sostenendo**a tempo*

Dear maid - ens,
A - mi - che,

I hast - en'd here at the call of my
io son ve - nu - ta al ri - chia - mo d'a -

sea! _____
mar! _____

Best of for - tune attend on you
Gio - ia a te, gio - ia a te si - a

sea! _____
mar! _____

Best of for - tune attend on you
Gio - ia a te, gio - ia a te si - a

*p sostenendo**a tempo*

Butterfly

*cresc.**calando*

heart, _____
- mor, _____

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

gen - tle maid - en, but ere you cross
dol - ce a - mi - ca, ma pria di var -

o'er the thresh - old _____ pause and look be -
car la so - - glia _____ vol - gi - ti in -

gen - tle maid - en, but ere you cross
dol - ce a - mi - ca, ma pria di var -

o'er the thresh - old _____ pause and look be -
car 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.)

heart, my
-mor, d'a .

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 sì ca -

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

sostenuto - - - *a tempo*

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

heart! -
- mor! -

Largo.

Butterfly (to her friends)

Were there now.
Siam giun - te.

- est! -
- re! -

- 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.

molto stentato

Butterfly (They all rise and ceremoniously approach Pinkerton)

Moderato sostenuto. ♩=60.

Au-gust-ly wel-come.

Gran ven-tu-ra.

Pinkerton

p (smiling)

The as-cent is ra-ther

È un po' du-ra l'e sca-

Girl Friends

Sopranos.

(curtseying)

Hail! most Migh-ty.

Ri-ve-ren-sa.

Moderato sostenuto. ♩=60.

(42)

p

Butterfly (measuredly)

Not so try - ing to a bride as are the wea - ry hours of
Au-nà spo - sa co - stu - ma - ta più pe - no - sa è l'im - pa -

Pinkerton

try-ing?
 - la - ta?

pp

Butterfly (ingenuously)

wait-ing... I know bet - ter ones than
 - sien - sa... *Dei più bel - lian-oor ne*

Pinkerton (rather sarcastically, but not unkindly)

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

pp *p*

Butterfly (anxious to show off her stock of compliments)

that..... If you care for some at pre - sent...
 so..... *Se vi è ca - ro sul mo - men - to...*

Pinkerton *poco rall.*

Gems, I doubt not!
Dei gio - iel - li!
dolce

④③ *pp poco rall.* *pp a tempo*

Pinkerton

dolce

Thank you...

no.

Gra-zie...

no.

Sharpless

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

Miss "But-ter-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.

pro-spera un tem-po.

Is it not?

Ve-ri-tà?

Girl Friends

Sopranos.

(assenting 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.

(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

p *cresc.*

Butterfly

*rit.**a tempo*
p cresc.

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

(45)

rit. *a tempo*
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 - scia le quer - cie più ro -

Butterfly

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

calando rall. p a tempo

Butterfly

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

(46)

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?
- scon - do, nè m'a - don - to. Ri - de - te?

Butterfly

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

Pinkerton (has listened with interest and turns to Sharpless)

sottovoce

(With her in - no - cent
 Con quel fa - re 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 oi a - ve - te so -

Butterfly

None, Au - gust - ness.
 Non si - gno - re.

I have my mo - ther.
 Ho la mam - ma.

Sharpless

sis - ters?
 - rel - le?

(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?

(49)

*poco rall.**p*

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!

Guess

In - do - vi - na - te.

Cre -

What might your age be?

Ten years.

Quan - t'an - ni a - te - te?

Die - ci.

Moderato $\text{♩} = 108$

Butterfly

riten.

a tempo

high - er.

Guess low - er.

Fif - teen, ex - act - ly,

- sce - te.

Ca - la - te.

Quin - di - ci net - ti,

Sharpless

Twen - ty.

Ven - ti.

riten.

a tempo

Butterfly

(stily)

rall.

a tempo

fif - teen!

I - am old,

am

I not?

net - ti;

so - no vec - chia

dig - già.

rall.

a tempo

p

pp

mf

spigliato

Pinkerton *riten.*

Sharpless *rit.*

Fif-teen years old!
Quin-di-ci an-ni!

Fif-teen years old!
Quin-di-ci an-ni!

a tempo

mf

Pinkerton *a tempo*

Sharpless

And of sweetmeats!
dei con-fet-ti.

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

a tempo

p creso.

♩ = 108

Goro

(announces importantly)

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

(59) ♩ = 108

p

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.

p

Pinkerton

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

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

pp *p*

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.

(60) ♩ = 112

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 -

Wood inst.



Pinkerton

- cession
- la - ta

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



Pinkerton

Held on terms of month - ly contract! (to Butterfly)
tol - tain 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 re!

(pointing to Pinkerton)
(4 others)

pp

That is he there!
Ec - co - lo là!

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

pp

Where is he?
Do - v'è?

Handsome he's not.
Bel - lo non è.

Bassoon.

p subito

Butterfly

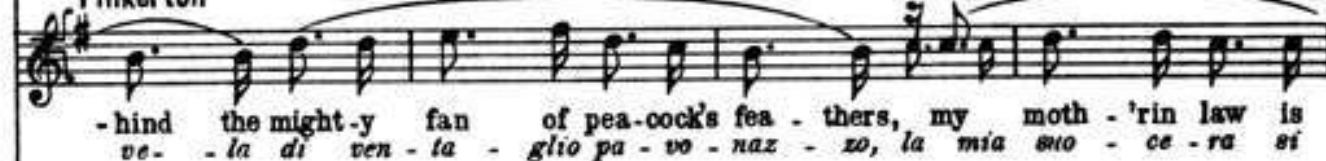


The Mother

(with deep admiration)



Pinkerton



(2 only)



(4 others)

(2 others)



Butterfly

(contemptuously, to her Cousin)

Cousin
(to Butterfly) To you, my
Si... giu - sto

Pinkerton Why, Go - ro of - ferd him to me.
Go - ro l'of - fri pur an - co a me.
(pointing to Yakuside)

hi - ding.
ce - la. And that shab - by - look - ing
E quel co - so da stra -

Butterfly
dearl
su/

Pinkerton
nin - ny Is the mad and boo - zy un - cle.
- paz - ro è lo zio bri - a - co e paz - zo.
Sop. (3 only) (to the Cousin)

Sop. Be - cause on
Ec - co, per -

Ten. (3 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
 - ché pre - scel - ta fu, vuol far con te la so - prop -
 (3 others) I think her
 La sua bel -

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

cresc.

Cousin

I hope he won't.
 Spe - ro di sì.

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

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

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

beau-ty's on the wane.
 -tà già di - sfo - ri. I hope he
 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.
sì.won't.
sì.

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)

Let's look a -
Guar - dia - mo un

The Aunt

Let's look a -
Guar - dia - mo un

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

Uncle Yakusidé

Is there no wine?
Vi - no ce n'è?

Lo stesso movimento.

82

m.s. *f* *p*

The Mother

- round.
po!

The Aunt

- round.
po!

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

Relations and friends

Sopr. (4 others)

(looking pityingly at Butterfly)

I've just seen some, the
Ne vi - di già co -*brillante e leggero*I think her
La sua bel -

mf

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)

Ah! hu! Ah! hu!

The Aunt (falsetto)

Ah! hu! Ah! hu!

tea, and crim-son tool
thè, e cher-mi-sil

Tutti. (falsetto)

Ah! hu! Ah! hu!

Relations He'll nev-er stay. Ah! hu! Ah! hu!
ten, and friends Di-vor-zie - - rà. Ah! hu! Ah! hu!

(in a nasal tone)

Ah! hu! Ah! hu!

Butterfly

(to the cousin)

pp

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-frì pur an-co a me, ma s'eb-be un no! _____ Bel-lo non

Uncle Yakusidé

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-gnar di più! _____ Mi pa-re un

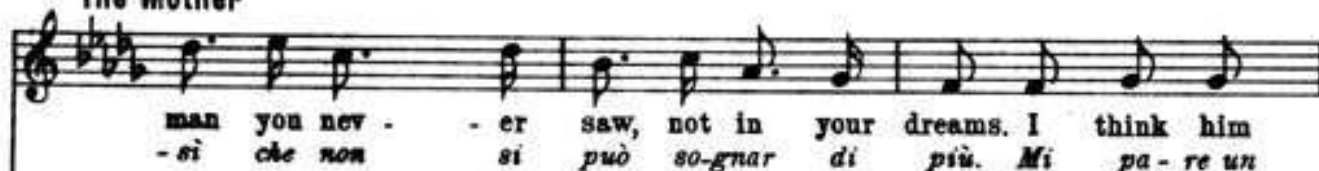
pp

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

p

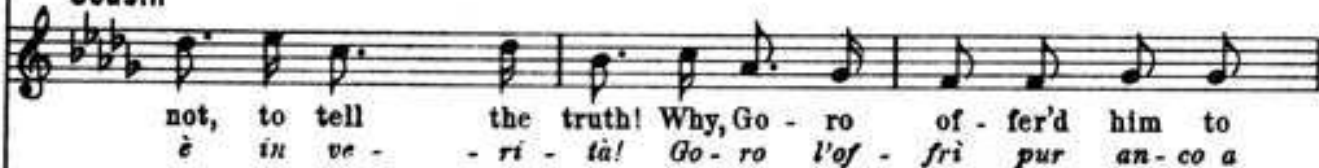
The Mother



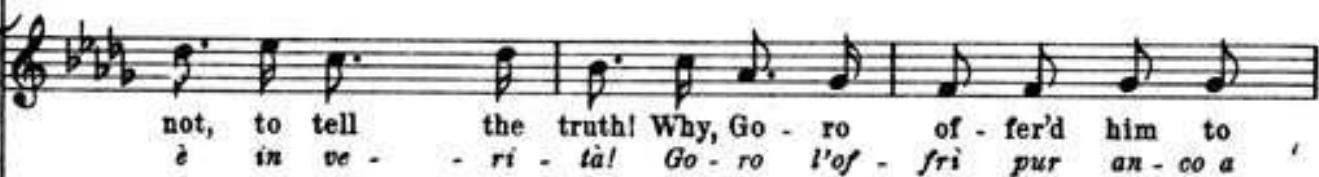
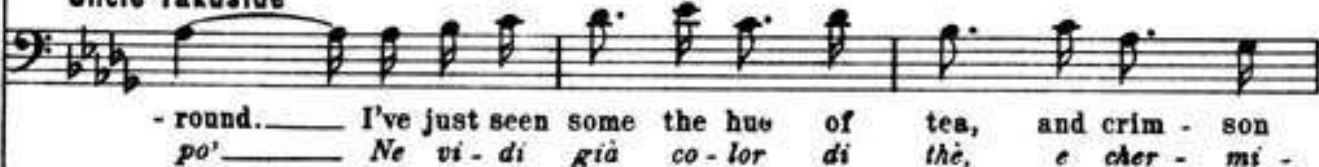
The Aunt



Cousin



Uncle Yakusidé



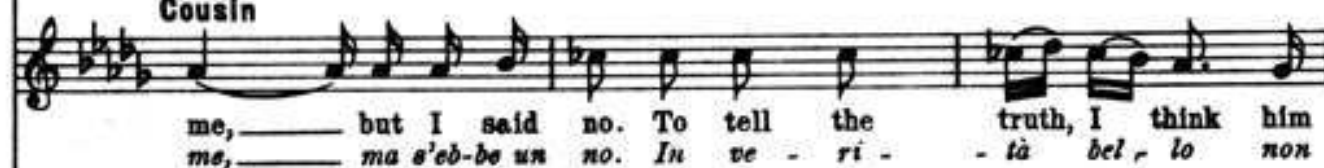
The Mother



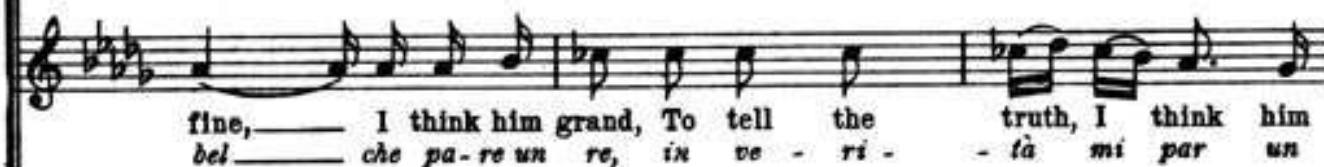
The Aunt



Cousin



Uncle Yakusidé



The Mother



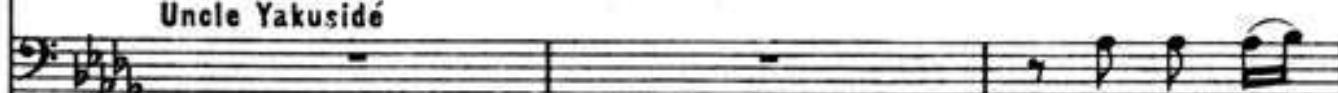
The Aunt



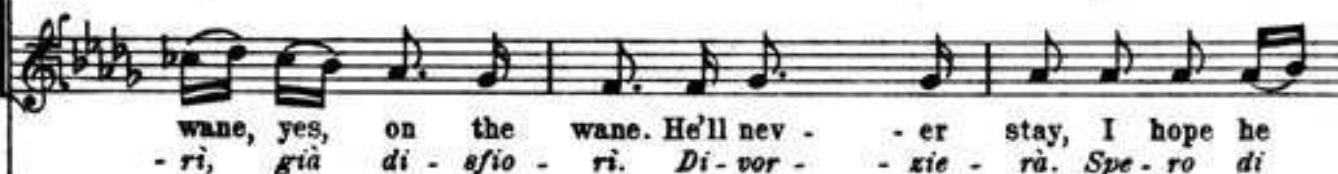
Cousin



Uncle Yakusidé



Is there no
Vi - no ce



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

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

The Mother
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 Yakusidé
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 - tempo*

Pinkerton

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

Sharpless

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

Sopr. I. and the Cousin.

f *staccato* Ah
O *poco sost.*

Relations and friends

Sopr. II. and the Mother.

Go - ro of - fer'd him to
Ei l'of - fri pur an - co aHe 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!Her fas - ci - na - ting
L'e - so - ti - co suo o -

Sharp.

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 -mel
melGo - 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, liquors and tea-sets.)

67

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

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

But my an - swer it was nol
Ma ri - spo - si non lo vo'!

I would not have an - swered nol
Non a - vrei ri - spo - sto nol

sostenuto
un poco

Butterfly (They then place on one side some cushions and a table, with writing materials.) (to her people) At - Ba -

Pinkerton pas - sion. Ah
- vol - to. Si, è

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

But I an - swer'd nol I should not have far to
E ri - spo - si nol Sen - za tan - to ri - cer -

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

sost.
un poco

Butterfly

a tempo

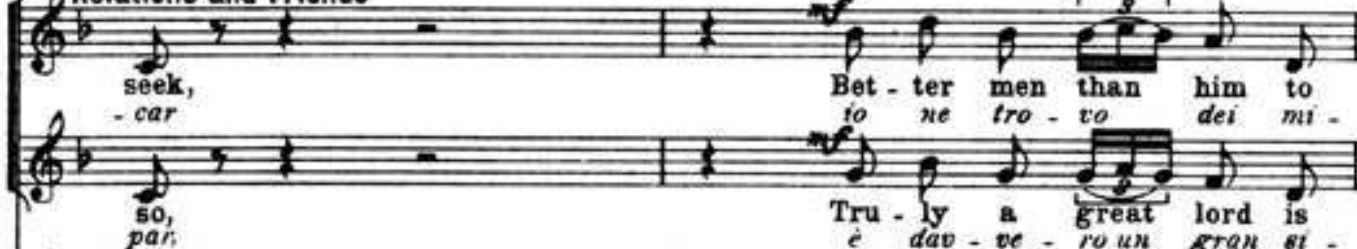
Pinkerton



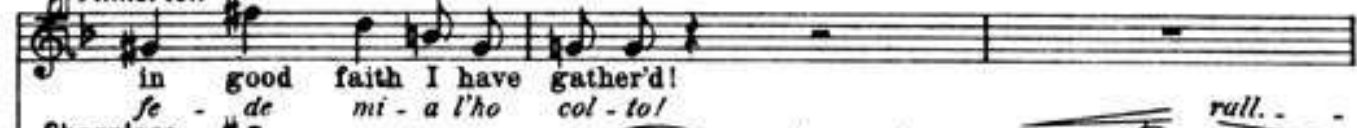
Sharpless



Relations and Friends

*a tempo*

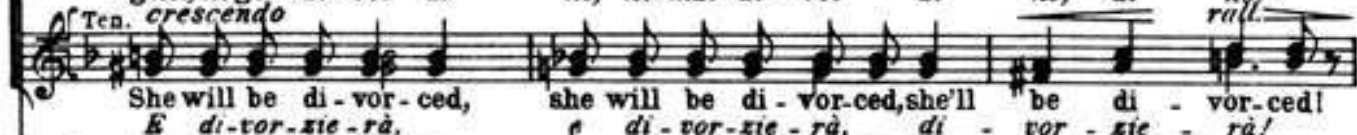
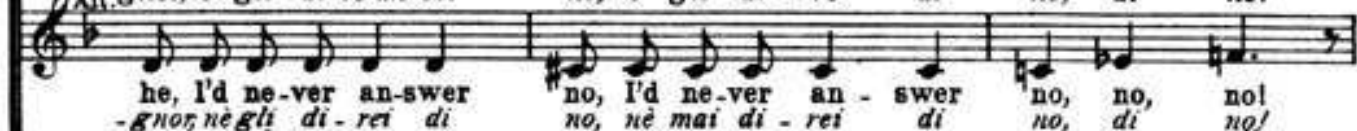
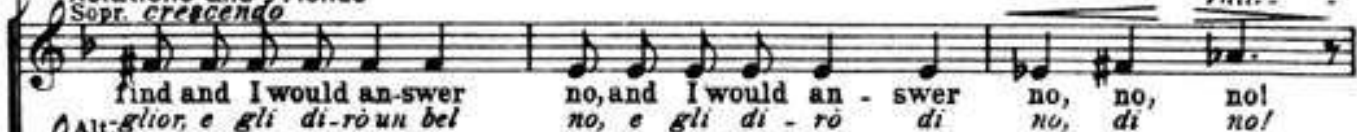
Pinkerton



Sharpless



Relations and Friends



Sharpless

a tempo

fol-ly _____ I warn you! For she
fe - de _____ ba - da - te!... El - la ci

p *rall.* *col canto* *pp*

Red *

Sostenendo.

Butterfly

a tempo

(to the others)

Mother, come here, listen to me: all of you
Mamma, vien qua. Ba-du-te a me: attenti, or.

Sharpless (points to Butterfly)

trusts you.
cre - de.

Sostenendo.

pp a tempo

Red

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

Red

Largo

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

73 *pp*

2 Red

latives.)

Pinkerton

Here's to our love!
 Vis - ni, a - mor mi - o!

poco stent.

2 Red

Pinkerton (seeing that Butterfly appears embarrassed)

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

a tempo

p espress.

2 Red

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

Butterfly

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

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

ppp

2 Red

Andantino ♩ = 58

Butterfly

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

74

p

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

poco rit. *a tempo* *pp* *pp*

Silken kerchiefs..... For smoking.... A co-loured rib-bon.
Faz-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 - glio. U - no spec-chio.

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

Pinkerton
 What is that you have?
Quel ba - rat - to - lo?

Oh fie!
Ohibò!

Butterfly
 You mind it?
Vi spia-oe?...

(throws away the pot of paint) (draws forth a long narrow sheath)

There!
Via!

Pinkerton
 And
E

rall.

rall.

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?

p *m.s.*

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

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

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

m.s. *rall.* *pp*

Allegro moderato $\text{♩} = 104$

Goro (who has approached, whispers to Pinkerton)

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

77 *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 ob - be -

pp

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)(withdraws, mingling
with the guests)

Goro

These small
Quoi 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?
-pas-si?Can you mean it?
A-ve-te det-to?..

Sostenendo.

rall.

Butterfly

(puts down the images, then rises)

-thers.
-vi.

Pinkerton

rall.

Ah! I bow be-fore them.

Ah!... il mio ri-spet-to.

rall.

Andante.

75

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

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

79

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 - zo nol sa, nè i miei lo san - no. Io

♩ = 76
 Butterfly

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

80

pp dolcissimo

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

Butterfly

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

Butterfly

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

Butterfly

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

Butterfly

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

p

pp

Butterfly

(81)

rall. e dim.

pray to the same God.
- rò lo stes - so Di - o.

And to give you more
E per far-vi 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

Goro

(Butterfly throws down the Ottoké)

(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.)

Moderato.

Silence, silence!
Tutti zit-ti!

The Commissioner

(reads out)

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

The Commissioner

Pinkerton, Lieu - te - nant serv - ing on the gunboat A - bra'm Lincoln, of the U -
Pinker-ton, Luo-go-te - nen - te nel-la can-no - nie - ra Lincoln, 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 el-la per con-

Goro (with muchunction)

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. (86) E tut - to è fat - to.

pp *mf* *a tempo*

Andante mosso. ♩ = 80 (The friends approach Butterfly full of congratulations and deep bows)

(87) *rall.* *p*

Butterfly (corrects them, with finger raised).

Girl Friends *con grazia* Nay, Madam B. F. Pinker-ton.
 Sopr. *p* 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 (88) *p* *cresc. poco a poco*

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

Pinkerton (bowing to him)

thank you most sin - cere - - ly.
miei rin - gra - zia - 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. *mf* *sempre cresc.*

Sharpless

(nodding to Pinkerton)

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

89

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 - - - liged.
Mi pro-ve - - - ro.

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

p

(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 ec-co-ci in fa-mi-glia.)

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 più pre-sto

How shall I
in modo o.

Pinkerton

do it.
- ne - sto.Hip! hip! —
Ip! Ip! —

Sop.

o
o*rall.**mf*

Pinkerton

Un poco meno, mollemente ♩ = 100

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

Yakusidé

*p*o
o

Sop.

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

Ten.

p

o

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

*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

*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.

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 zio

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 - zio - ne!

(amazed)

Sopr.

'Tis her
 Lo zio

Ten.

(amazed)

'Tis her
 Lo zio

p a tempo

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

(b) 8^a sotto
 11200

un - cle!
Bon - zo!

Goro (annoyed at the Bonze's arrival)

A plague on this in - - tru - der! 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 $\text{♩} = 108$.

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.

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

Ten.

Give an - swer, Cho - 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

89

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!

marcatiss.

103

The Bonze

fal - ter? Are these the fruits of e - vil? She has renounced us
- sciut - ti? Son dun - que que - sti i frut - ti? Oi ha rin - ne - ga - to

marcato

The Bonze

all - tut - ti! *poco allarg. . . a tempo* She's re -
Rin - ne -

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

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

Sopr. (shouting) *decresc. di tonalità*
 Hou! — Cho-cho-
 Hou! — Cio-cio-

Ten. (shouting) *decresc. di tonalità*
 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! Hou! — Cho-cho - san!
 -san! Hou! — Cio-cio - san!

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

marcato
 105 *incal - - zan - - do un 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!
 -Pa - ni - ma tua gua - sta qual sup - pli - cio so - vra - sta!

string.

106

Pinkerton (has lost patience, and intervenes
between the Bonze and Butterfly)

con forza

91

Be si - lent now, d'you 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) (to Butterfly)

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

Yakusidé and
The Bonze

a tempo

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

Sopr and 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 - raz - za - - 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 - ze -

 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! —

 108 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

(rather far off)

Hou! Cho-cho-san!

Hou! Cio-cio-san!

Hou! Cho-cho-san!

Hou! Cio-cio-san!

calando e rall. - - - all' Allegro moderato

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

Ka-mi sa-run-da-si-co

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

Ka-mi sa-run-da-si-co

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

Ka-mi sa-run-da-si-co

in her hands, whilst Pinkerton has gone to the top of the path, to make sure that all these troublesome guests have really gone)

The Bonze

Yakusidé

Hou! — Cho-cho san! —

Hou! — Cio-cio - san! —

We all re-
Ti rin-ne-

We all re-
Ti rin-ne-

We all re-
Ti rin-ne-

109 *dim.*

più piano

(emphatically)

-nounce you!
-ghia - mo!
Yakusidé

(emphatically)

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

(emphatically)

-nounce you!
-ghia - mo!

(emphatically)

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

(emphatically)

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

(emphatically)

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

-nounce you!
-ghia - mo!

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

pp

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.*

pp *pp* *pp*

ten.

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 -

(11)

p

tearful face)

Butterfly

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

Hark how they yell!

Ur - la-noan - cor!

(cheering her)

Pinkerton

loud - - est.

-noc - - - chi.

All your re-spect-ed

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-zes in Ja-pan are not worth a
 -bi e i Bon - zi tut - ti del Giap - pon non val - go - no il

dolce

Butterfly

(smiling with childlike pleasure)

Pinkerton

In-deed?

Dav-ver?
you're kind.

poco rit.

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

rall.

poco rit.

p

Butterfly (evening begins to fall)

(112)

I'll weep no more. And now I'm scarcely grieved at their de-sertion.
 Non pian-go più. E qua-si del ri-pu-dio non mi duo-le*a tempo*

p

dolce e legato

Butterfly

So sweet your words of com-fort, Which fall like gen-tle balm on my
espressivo 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
 Pinkerton (gently stopping her) M'han det-to che lag-giù fra la

What's this? my hand?
 Che fai?... la man?

dolce
 113 *pp*

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 - za - - 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 - za - na - mi sa - run - da - si - co, e.

mf

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 - sù?

pp

Butterfly

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

sentito

Butterfly

(Evening draws in more and more and Pinkerton

pray'r.

-ral.

115

rall.

p

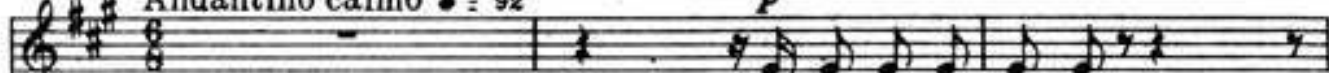
leads Butterfly towards the house)

p - sempre rall.

pp

Butterfly

Andantino calmo ♩ = 92

p

With sha-dows and qui-et.

e l'om-brae la quie-te.

Pinkerton

p dolce

Evening is fall-ing

*Vie-ne la**se-ra*

You're here a-

E sei qui

(116)

Andantino calmo ♩ = 92

p dolce

Butterfly

accel. un poco

A-lone and re-noun-céd!—

They've re-noun-c'd me,

*So-lae rin-ne - ga - ta!**Rin-ne - ga - ta...*

Pinkerton

- lone

so - la.

Butterfly

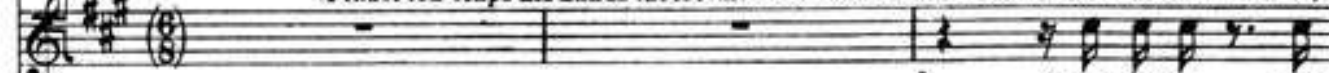
*espress. molto**a tempo rall. a tempo*

still I'm hap-py!

e fe-li-ce!

Pinkerton

(Pinkerton claps his hands thrice; the servants and Suzuki hasten in and Pinkerton orders:)



Come hither, the

A ro-i, chia-

Fed.

111209

Butterfly

(with deep feeling to Pinkerton)

Pinkerton

(the servants silently slide along several partitions)

Yes, we are all a - lone
Sì, sì, noi tut - ti so - li...The world is
E fuo - ri!sho-si.
-de-to.

(117)

Butterfly

yon - der.
mon - do...

(laughing)

(sits down and takes a cigarette)

(to
Su -
Su -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-requisites.)

-zu - ki, bring my garments.
-zu - ki, le mie ve - sti.

poco rall.

Suzuki

(bowing low to Pinkerton)

(Pinkerton claps his hands, the servants run away).

Good - night, Sir.
Buona not - te.

ppp

poco rit.

Butterfly

104

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

rit. . . .

118

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. . . .

pp

mf

p

pp

Butterfly

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

rit. molto . . .

I long to be rid of this ponder-ous
Que-st'o - bi pom-po-sa di scioglier mi

p

pp

Butterfly

o - bi, ...
tar-da...

A bride must be robed in a
si ve - - sta la spo - sa di

Pinkerton

(lounging on the wicker chair, watches Butterfly)

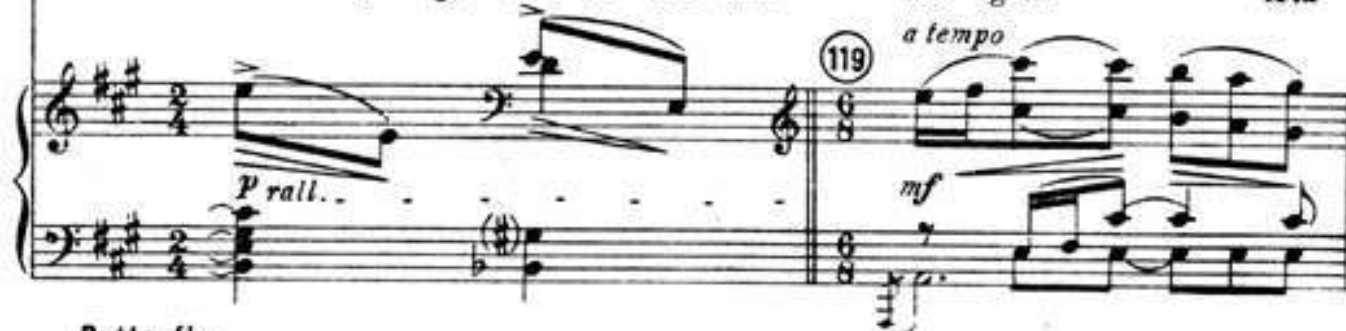
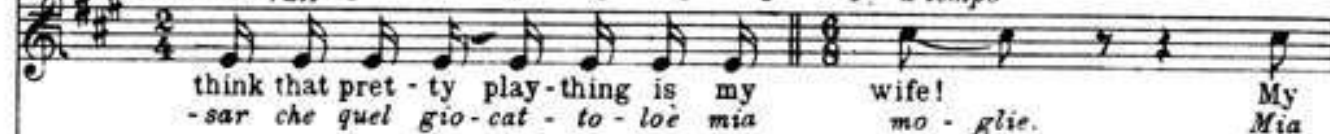
Just like a lit-tle squirrel are all her pret-ty movements! To
Con mo-ti di sco-jat-to-loi nodial-len-tae scioglie!.. Pen -

pp

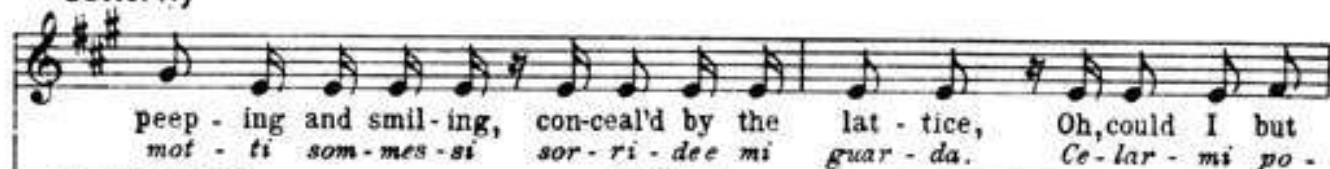
Butterfly *rall.* - - - - - *a tempo*



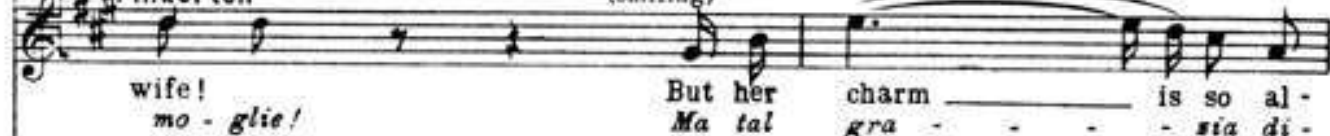
Pinkerton *rall.* - - - - - *a tempo*



Butterfly



Pinkerton (smiling)



Butterfly



Pinkerton



Butterfly

*poco rit.**con slancio*I hear
Ean - corhis
vi -

Pinkerton

*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

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

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

sostenendo col canto *dolce*

p *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*

Pinkerton *con calore* *allarg.* *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.

cresc. *allarg.* *a tempo*

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
 sostenendo

(121)

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-fa-sci-na i

Butterfly

sempre affrett. un poco

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.

mf

sempre affrett. un poco

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

f incalzando un poco

Butterfly

*rall.**Andante lento come prima.*

realms high a - bove.
 - gli al - ti re - a - mi. *dolce espress.* *sostenendo*

Pinkerton

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

Andante lento come prima. (#) (#) (#)

rall. *p* *sostenendo*

Pinkerton

delicato

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

p

Pinkerton

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

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?

*cresc.**allarg. un poco*

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-rir, per te - ma d'a - ver-ne a mo -

*a tempo**dim.**rall.**col canto p*Andante $\text{♩} = 112$

Butterfly

love!
 - rir!

Pinkerton

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

(123) Andante $\text{♩} = 112$

Pinkerton *con anima*

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

poco allarg.

Pinkerton *p a tempo*

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

a tempo

p

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

Pinkerton *poco allarg.*

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

poco allarg. *a tempo*

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

Butterfly *con intenso sentimento* *entusiasmandosi*

But now, be - lov - ed, You are the world,
A - des - so no - 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 mo -

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

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 *poco allarg.*
 heart-y! The things you say are so fas-ci-na-ting.
- le - si! 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
 Yes, I am hap-py.
or son con - ten - ta.

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

dim. *rall.*

(slowly drawing nearer to Pinkerton)

Andante sostenuto $\text{♩} = 76$

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 -

pp

Butterfly

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

pp

Butterfly

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

espressivo
p
m.s.
alleg
poco rit.

Butterfly

129 *espressivo*

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

p

Butterfly

poco rit.

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

pp dim. poco rit.

Butterfly *riten.*

a tempo

si - lent, light as a blos - som And yet ev - er - last - ing As the
- zio - se, ad u - na le - ne - rez - za sfiorante e pur pro - fon - da come il

pp m.s. riten. mf a tempo, animando un poco

Butterfly

sky, as the fath - omless o - cean
ciel, co - me l'on - da del ma - re.

molto cresc. affrett.

Pinkerton
con anima

incalzando sempre e cresc.

113

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

(130)

incalzando sempre e cresc.

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 - me! han ben no - na - ta te - nu - e far -

poco stent.

poco rit.

Allegro moderato ♩ = 138

Butterfly (at these words Butterfly's face clouds over and she withdraws her hands)

They say that in your coun - try
Di - con c'hol - tre ma - re

Pinkerton

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

Allegro moderato ♩ = 138

(131) p

cresc.

Butterfly

(with an expression of fear)

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

114 Butterfly

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 -

Butterfly

per - ish!
- fit - ta!...

(taking her hands again gently, and smiling)

Pinkerton *sostenendo*

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

132 *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

sostenendo

- cape. See, I have caught you... I hold you as you flat - ter. Be
 piu 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.
 Si, per la vi - ta.

allargando

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) *Sostenendo*
con grande slancio

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

Sostenendo
con grande slancio

Butterfly

(looking at the sky, enraptured)

Pinkerton *dolcissimo* *p*

See the world lies sleep - ing! Come then,
Guarda: dorme ogni co - sa! *Vie - ni,* *con passione* *p*

Ah! Night of rap - ture!
Ah! Dol - ce not - tel.

p *pp*

Butterfly

sostenuto molto

Pinkerton

Stars un - end - ing! Ne - ver have I seen such
Quan - te stel - le! 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!
del - le!

- fold us!
re - na!

affrettando con calore *rit.*

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

affrettando *rit.*

Butterfly

dolcissimo

Pinkerton

- folds us!...
- re - na!..

rit. - - - Night of
p See the world lies sleep - ing!
p Guar - da: dorme o - gni co - - sa!

*rall.**rit.*

Andante molto sostenuto ♩ = 60

Butterfly

rap - ture! Stars un - - end - ing! Nev - - er have I seen such

Pinkerton not - tel! Quan - te stel - lel! Non le vi - di mai sì

Andante molto sostenuto ♩ = 60

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

(134) *pp*

Butterfly

sostenendo

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

Pinkerton

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!
 Pinkerton *vil-la col ba-glior d'u-na pu-pil-la, Oh!*
 (with amorous desire),
 Come, my dearest!
Vien, sei mi-a!...
sempre cresc. ed incalz. 8...
 Cast all fear from out your
Via l'an-go-scia dal tuo

Largamente „con calore“ $\text{♩} = 92$

Butterfly

sostenendo a tempo

Oh! how kindly are the heav-ens, Ev-ry
 Pinkerton *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“ $\text{♩} = 92$

sostenendo a tempo

Butterfly

cresc.

star that shines a-far! is ga-zing on us, light-ing the fu-ture
 par-te a ri-guar-dar! *pei 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.

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

Pinkerton *con calore*
 -sleep-ing!... Close to my heart I hold you, come!
 co-sa!... 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, come then,
 Guar-da: dorme o-gni co-sa. Ah! vien! ah! vie-ni,

cresc.

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

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

poco rall. *Sostenendo* *molto*

pp *m. s.* *cresc.*

Largo $\text{♩} = 69$.

(They go up



Butterfly

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

opp.

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

Pinkerton

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

- cresc. -

Largo $\text{♩} = 69$ 

from the garden into the house).



The curtain falls.

dim. e rall.

Act II.

Inside Butterfly's House.

FIRST PART.

Allegretto mosso $\text{♩} = 144$

p

rall. - - a tempo

pp stacc.

①

②

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

Sostenendo molto

②

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 -

③

pp

Hand. Bell.

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

Suzuki

(stopping short)

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

Suzuki

(in tearful tones, looking at Butterfly)

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

Allegro moderato

(Lo stesso movimento)

Suzuki

rall.

more, no more, no more!...
 più, mai più, mai più!...

Butterfly (without moving)

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

Butterfly

- pan!
 - ne - si! The God my hus - band
 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 -
poco cresc.

Butterfly *poco rit.* *a tempo* (remains pensive)
 knows not That here we are dwell - ing.
 - gno - ri che noi stiam qui di ca - sa. *cresc. molto*
pp poco rit. *a tempo*

(Suzuki rises, draws back the curtains and slides back the partition at the back, towards the garden).

5 *espressivo*

Butterfly (turns to Suzuki)
 Su - zu - ki, How soon shall we be
 Su - su - ki, è lan - gi la mi -
poco stent. *mf*

Butterfly

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

starv-ing?
- se - ria?

cresc. ed incalz.

some money)

Suzuki

(goes to Butterfly and shows her a very few coins)

*rall.*This is all that is
Que - sto è l'ul - ti - mo

⑥ *p sostenendo*

rall.

Butterfly

No more?
Que - sto?Oh, we have been
Oh! Trop - pe

Suzuki

left us.
fon - do.*sostenendo sempre*

p

Butterfly

mosso (in 4)

(Suzuki puts back the money into the cabinet which she closes)

spend-thrifts!
spe - se!

mosso (in 4) *mf* *cresc.*

Suzuki (sighing)

rall.

Un-less he comes, and quick-ly, Our plight is a bad one.
Se-gli non tor-na e pre-sto, siamo ma-le-mar-ne-se.

a tempo

f *p* *col canto*

Butterfly

(with decision)

(vexed, approaches Suzuki)

He'll come, though.
Ma tor - na.
(shaking her head)

Why did he
Per - ch  di -

Will he come?
Tor - ne - r !

Butterfly *cresc.*

or - der the Con - sul To pro - vide this dwell - ing for us? Now an - swer that!
- spo - ne che il Con - so - le prov - ve - da al - la pi - gio - ne, ri - spon - di, su!

p *cresc.* *f* *p dolce*

Lo stesso movimento

Butterfly (Suzuki is silent)

(still persists)

And why was he so
Per - che con tan - te

Butterfly

care - ful To have the house pro - vi - ded with safe locks, If he did
cu - re la ca - sa ri - for - ni di ser - ra - tu - re, s'ci non vo -

Butterfly

rit.

(rather annoyed and surprised at such ignorance)

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

Butterfly

con entusiasmo

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

Più mosso.

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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, seizing hold of Suzuki)

Agitando (still trying to

Ah! Ah! Si - lence, or I'll kill you. Why,
 Ah! Ta - ci, o t'uc - ci - 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-veal his trou - ble, — With a smile he made
per ce - lar - mi la pe - na — sor - ri - den - do ri -

pp

Lentamente. ♩ = 34.

(with much charm, trying to imitate Pinkerton)

Butterfly

an-swer:
- spo - se:

pp

"O But - ter - fly — My ti - ny lit - tle
"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-

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-

Allegretto moderato. $\text{♩} = 116.$

(calm and convinced)

Butterfly

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

Butterfly

(insisting)

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

Suzuki (incredulously)
We'll hope so.
Spe-riam.

Butterfly

(surprised)

-turn.
-rà. (to please her, she repeats,
Suzuki but mournfully) (bursts into tears)

He'll re - turn.
Tor - ne - rà...

Weep - -
Pian - -

Butterfly

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

dim.

Butterfly

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

dim. rall. -

Butterfly (full of faith and smiling)

Hear me.
Sen - - ti.

p. molto

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

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Andante molto calmo. ♩ = 42.

Butterfly

One — fine day we'll no - tice A thread of smoke a -
Un — bel di, ve - dre - mo le - var - - 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*

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* *ritenuto*

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
⑬ met - to là sul ci-glio del col - le e a-spet - to, e a-spet - to gran

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.

pp rit. - - a tempo 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 -

p *rall. un poco*

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

p *Lo stesso movimento*

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*

Butterfly

dis - tance. I, with - out ans w' - ring, Hold my - self quiet - - ly con -
- ta - na. lo sen - za dar ri - spo - sta me ne sta - rò na -

p

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

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 - lez - zo di ver -

rit. *pp*

Butterfly

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

allegro *m.d.*

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

Butterfly *poco rall. cresc.*
 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 -

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

rit.
meno forte
dim.

(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

Sharpless.

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

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

cresc. *mf*

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

Andantino. ♩ = 84

Butterfly

(corrects him without turning round.)

Nay, Ma-dam Pin-ker-ton, ex-cuse me.
Ma-da-ma Pin-ker-ton. Pre-go.

Sharpless

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)

Oh!
Oh!

Why, here is the
il mio signor

Butterfly

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

Con-sul!
Con-so-le!

Sharpless

(surprised)

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

(doing the honours of the house)

Butterfly

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

Butterfly

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

Sharpless

Thank you.
Gra - zie.

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

19

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

pp *cresc.* *f*

great charm she asks him:)

Butterfly

And your hon-orable
A-vi, an-ter-

Butterfly

an-cestors, Is their health good?
- na - ti tut - ti be - ne?

Sharpless

(thanks with a smile)

Ma

Butterfly

(signs to Suzuki to prepare the pipe)

You smoke?
Fu - ma - to?

Sharpless

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

Thank you.
Gra-zie.

(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 cie - lo az - sur - ro.

here....
qui....

p dolce

Butterfly

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

You pre - fer, most like - ly

Sharpless (refusing)

(again trying to resume the
thread of his talk)

Pre - fe - ri - te for - se

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 - ta A-me - ri - ca - ne?.. (rather annoyed, takes one)

Sharpless

Well,
Ma

Sharpless

(tries to resume his talk)

(rises)

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

Butterfly

(hands Sharpless
a lighted taper)A light?
ooi.(lights the cigarette, but then puts it down at once
and showing her the letter, sits on the stool)

Sharpless

I've a
Mi

Butterfly (with intense eagerness)

What? real - ly? How's his
Da - ve - ro! Pin sa -

Sharpless

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

mf

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.

p *stacc.* *rit. - - a tempo* *p* *pp*

Butterfly (Suzuki is busy getting tea ready)

wo - man in Ja - pan.
lie - ta del Giap po - no. ②

p leggero

Butterfly *poco rall.*

Would you an - swer me a ques - tion?
Po - trei far - viu - na 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?

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-chè?...

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

poco ritenuto *a tempo*

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

(24)

re-build their nests.
ri-fà la ni-dia-ta.

Here they have built them thrice al-
Qui l'ha ri-fat-ta per ben tre

pp

Butterfly *rit.* - - - - - *a tempo*

-read - y, But I thought that o - ver there, They might do so more...
col canto *a tempo*
col canto *a tempo*

col canto *a tempo*

Butterfly (Goro appears and bursts out laughing) (turning round) (seeing Goro)

rare - ly. Who's laugh - ing? Oh, the na - ko - do.
spe - so. *Chi ri - de?* *Oh, c'è il na - ko - do.*

calando

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
Goro *Un uom cat - ti - vo.* (coming forward and bowing obsequiously) *Zit - to.* *E - gli o -*

I was... Go - do...

sempre dim.

Butterfly (changing her mind) *rall.* *a tempo* (25)

dared... No, first I'd like your an - swer; Answer me what I asked you.
- sò... No, *pri - ma ri - spon - de - te* *al - la di - man - da* *mi - a.*
a tempo

rall. *col canto* *cresc.*

Sharpless

(confused)
a piacere

Sharpless: I am sor-ry, but I don't... I ne-ver
Mi rin-cre-soe, mai-gno-ro... Non ho stu-

Butterfly: Or-ni... Ah, then you can-not
or-ni... Non lo sa-pe-te in-

Sharpless: stu-died or-ni-tho-lo-gy. ...tho-lo-gy.
-dia-to or-ni-to-lo-gi-a, ...to-lo-gi-a.

string. col canto - p.

Butterfly

a tempo

Sharpless: Or-ni... Ah, then you can-not
or-ni... Non lo sa-pe-te in-

Butterfly: 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)

Butterfly: tell me? Ah, yes, Scarce-ly was
-som-ma. Ah, sì. Go-ro, ap-

Sharpless: (tries again to return to his point)
No: We were say-ing...
No. Di-ce-va-mo...

Allegro. $\text{♩} = 152$

Butterfly

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 mi venne ad as-se-

pp (26)

Butterfly

-sought me, With ar - gu - ments and pre - sents, to re - mar - ry; He'd
 - dia - re con oiarle e oon pre - sen - ti per ri - dar - mio - ra

Butterfly

half - a - do - zen sui - tors. *cresc.* Now he of - fers me
 questo, or quel ma - ri - to. Or pro - met - te te -

Butterfly

rich - es If I will wed an id - iot... *(27)*
 - so - ri per u - no soi - mu ni - to... *mf*

Goro

(Intervenes, trying to justify himself and turning to Sharpless.)

The weal - thy Ya - ma - do - ri.
 Il ric - oo Ya - ma - do - ri.

Goro

She is poor as she can be. And all her
El-la è po-ve-ra in oan-na. I suoi pa-

Goro

(Beyond the terrace the
 re-latives have cast her off en-tire-ly.
-ron-ti l'han tut-ti rin-ne-ga-ta.

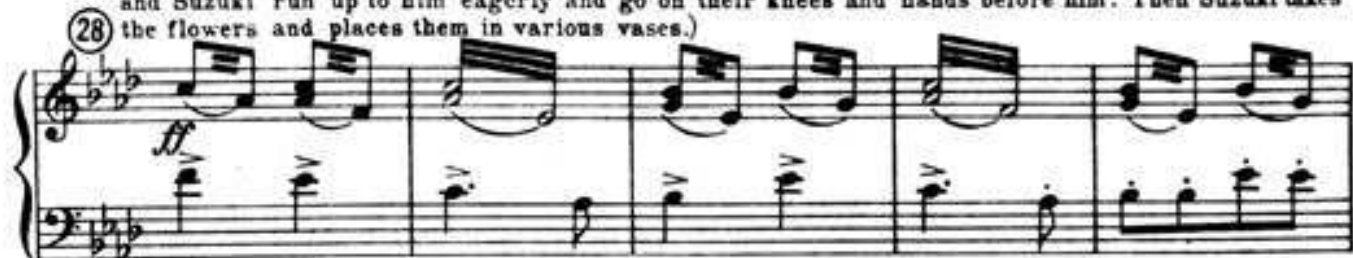
Prince Yamadori is seen, followed by two servants carrying flowers.)

Butterfly

(sees Yamadori and points him
 out to Sharpless with a smile)

Here he is. Now list-en.
Ec-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.)



(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



Butterfly



Butterfly

throes Of un - re - qui - - - - - ted love not
 pe - ne del - l'a - mor, non

cresc. *mf*

Red.

Butterfly

yet re - leased you? Do you
 p'han de - lu - - so? Vi ta -

p

Red.

Butterfly

still in - - - tend to die
 - glia - - - to an - - cor le ve - ne

p

Red.

Butterfly

If I with - hold my kiss - es?
 se il mio ba - cio vi ri - cu - so?

(to Sharpless)

Yamadori

There is

30

pp

Red.

Yamadori

nought on earth more cru - el Than the pangs of
co - se più mo - le - ste è l'i - nu - til

Butterfly (with graceful raillery).

You have had so ma - ny
Tan - te mo - gli o - mai to -

Yamadori
 hope - less love.
so - spi - rar.

Butterfly

con - sorts, Sure - ly you must be in - -
- glie - 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,
- sa - te tut - te quan - te

And di -
e il di -

Butterfly

poco rit.

Yamadori

Thank you kind - ly!
Ob - bli - ga - ta.

a tempo

- voice has set me free.
- vor-zio mi fran - cò.

But yet to you, I would
A voi pe - rò giu - re -

Sharpless (sighing, replaces the letter in his pocket).

(I am
(Il mes -

*col canto**a tempo*

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 lo -

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.* - -

But the law says: For the
 Ma la leg - ge... ...per la

Moderato.

Butterfly *rit.* - -

Goro

wife de - ser - tion gives the right of di - vorce,
 moglie, l'ab - ban - do - no al di - vor - zio equi - pa - rò...

That
 La

Butterfly

a tempo

may be Ja - pan - - ese law,... But
leg - ge giap - po - - ne - se... non

a tempo

mf

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

p *pp*

Butterfly

poco string.

know of course, to o - pen the door And to turn out your wife at a - ny
 sa che aprir la por - - ta e la mo - glie cac - ciar per la più

poco string.

Allegretto mosso.

Butterfly

mo - ment, Here, con - sti - tutes di -
 cor - ta qui di - vor - ziar si

ben ritmato
p

Butterfly

- voice. But in A -
 di - ce. Ma in A -

sp

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. -*

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 seo - 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 -

Butterfly

(to put an end to the subject, she orders Suzuki:)

scound - rel, Clap him in pri - son!" Su - zu - ki,
 - zo - ne, pre - sto in pri - gio - ne! Su - zu - ki, il

Butterfly

tea.
 (36) tè.

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).

a tempo

You hear her?

U - di - ste?

Sharpless

p (whispers)I am grieved at such
 Mi rat - tri - sta u - na sì

a tempo *cresc.*

Goro (whispers to Sharpless and Yamadori).

rall.

Sharpless

Pin-ker-ton's ship is al - ready
Se - gna - ta - tu e già la na - ve dihope - less blind - ness.
pie - na ce - ci - tà.*rall.**cresc.*Goro *a tempo**Moderato.*

sig - nall'd.

Pin - ker - ton.

(37)

*a tempo**dolce* *trattenendo come prima**pp*

Yamadori (in despair).

And when they meet a - gain
Quand' es - sa lo ri - ve - da...

Sharpless

(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. Io ven-ni ap - pun - to per le - var - - la din -

a tempo

p

Sharpless (seeing that Butterfly followed by Suzuki, is approaching him to offer him tea, cuts short his sentence).

- pare her...
 - gan - no...

p

cresc.

Butterfly

(offering Sharpless tea)

Will your Ho-nour al -
 Vo - stra Gra-zia per -

(38)

sp

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 -

pp

Butterfly (then offers tea to Yamadori who refuses and rises to go).

per-sons!
- le - stel...

Yamadori (sighing).

rall.

Andantino moderato. $\text{♩} = 76$.

Fare - well, then. I go, my
Ad - di - o. Vi la - scio il

lamentoso
mf
p
p dolce
p legato

39

Butterfly

Yamadori

heart heav-y with sor-row, but still I hope...
cor... 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

The pi - ty is: I will not...
Il gua-to è che non vo-glio...

would but...
 - le - ste...
poco - allarg. -

40 *a tempo*

sf

(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

163

(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

a tempo

pp poco rall.

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 - g'r con me to - le - te que-sia

p legato

Butterfly

(taking the letter)

(kissing it)

poco rall.

(placing it on her heart)

Sharpless

Show me.
Da - te.

On my
Sul - la

lips,
boc - ca,

on my
sul

through with me.
let - te - ra?

ppp

poco rall.

Butterfly

(to Sharpless, prettily)

Andantino mosso. ♩=100
(gives back the letter and settles herself to listen with the greatest attention)

sempre rall.

heart...
cuo - re...

You're the best man that e - ver ex - ist - ed!
Sis - te l'uo - mo mi - glio - re del mon - do.

Be - gin, I
In - co - min -

pp

Butterfly

beg you.
-cia-te.
Sharpless

(reading)

"Dear Friend, I beg you
„A - mi - co, cer - che -

(42)

pp

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,"
- rat quel bel fior di fan - ciul - la."

Butterfly

that?
si?

Sharpless (gravely) *a piacere*

Yes, he, tru - ly says so; But if you in - ter -
Sì, co - sì 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 *Taccio, tacito, più nul-la.*

- rupt so -
- men-to...

"Those were hap-py days to -
„Da quel tem - po fe -

Butterfly (interrupting the reading)

Sharpless Then he too has
An-che lui li ha con -

- ge - ther; Three years are now gone by since"
- li - ce, tre an - ni son pas - - sa - ti"

Butterfly coun - ted!...
- ta - ti!...

Sharpless (resumes)

"Per-haps dear But-ter - fly _____ re-mem-bers me no
„E for - se But-ter - fly _____ non mi ram-men-ta

Butterfly (very surprised, turning to Suzuki)

I not re - mem - ber? Su-zu-ki, tell him quick - ly.
Sharpless Non lo ram - men - to? Su-su-ki, dil - lo tu. _____

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 più“
poco rit. *a tempo*

m.s. *m.s.*

Sharpless

(to himself)

(continues reading)

O Pa - tience!
 (Pa - zien - za!)

"If she still cares for
 „Se mi vuol be - ne an -"

m.d. *m.s.*

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 m'a - spet - ta"

dim. *dim.*

Butterfly

(kissing the letter)

ti - - dings!
 - ro - - le!

You bles - sed let - - ter!
 Tu, be - - ne - det - - ta!

dim. *dim.* *pp m.s.*

Butterfly

Sharpless

(taken the letter back and boldly resumes reading though his voice is trembling with emotion)

44

"On you I am re - ly - - ing to act dis - creet - ly. And with tact and
"A voi mi rac-co - man - - do per che vo - glia - te con cir - co - spe -

pp

pp

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...

- zio - ne pre - pa - rar - la...

the blow to..."

al col - po..."

(Well)

(Be -

rall.

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

pp

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! Bb

col canto

Sharpless into Butterfly's eyes, very gravely) *lento*

say, what would you do, tell me, Ma - dam But - ter - fly... If he were
 - be - ne, che fa - re - ste, Ma - da - ma But - ter - fly... s'ei non do -

Sharpless (Butterfly, motionless as tho' she had received a death-blow, bows *Andante sostenuto*)

nev - er to re - turn a - gain? (46)
 - ves - se ri - tor - nar più mai? (pausa) m.d. p

Butterfly her head and replies with childlike submissiveness, almost stammering)

Two things I might do:
 Due co - se po - treì 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.
 - far... 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

- gui - ling, But I urge you to ac - cept the hand of weal - thy Ya - ma -
 - to - ri. Ac - 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 - to Dio, co - me si fa?

mf

Butterfly

(claps her hands and Suzuki hastens in)

Here, Su-zu-ki, come quickly, please, Show his
 Qui, Su-zu-ki, pre - sto pre - sto, che Sua

poco rall.

cresc. *poco rall.*

Butterfly

(Butterfly, repenting, runs to Sharpless sobbing and holds him back)

Hon - our to the door.
Gru - zia se ne va.I be - seech you, let my
Ve ne pre - go, giu l'in -

Sharpless (is on the point of going out)

You dis - miss me?
Mi scac - cia - te?

(48)

a tempo

Butterfly

(dismisses Suzuki who goes into the garden)

(mournfully, laying her hand on her heart)

words be quite for - got - ten.
- si - ste - re non va - le.Oh, you've
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 - te 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, Nien-te, Thank you! nien - te!...

sensibile

Butterfly

(49) I felt ready to die... Ho cre - du - to mo - rir... But see, it pas - ses, Swift as Ma pas - sa pre - sto co - me

fpp

7

Butterfly

(making up her mind) con forza

sha-dows that flit a-cross the o - cean. pas - san le nu - vo - le sul ma - re... Ah, am I for - got - ten? Ah! m'ha scor - da - ta?

7

Allegro moderato.- molto vibrato

(Butterfly runs into the room on the left)

(50) *ff*

7

(Butterfly returns triumphantly carrying her baby on her left shoulder, and shows him to Sharpless full of pride)



Butterfly
con entusiasmo

Look here, then! Look
E que - sto?...

Butterfly

here, then!
que - sto?...

affrettando

Butterfly
a tempo

51 Look here — then! Can such as he well be for —
a tempo *e que - sto — e - gli po - - trà pu - re scor -*

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

a - zure eyes, I won - der? Such lips too? and such a head of gol - den
- pon oc - chiaz - sur - ri - ni? E il lab - bro? E i ric - cio - li - ni d'o - ro

rall. *espressivo*

Butterfly

ring-lets?—
schiet-to?—

Sharpless

(more and more moved)

'Tis his im-age.
E pa-le-se.

Has Pin-ker-ton been
E Pin-ker-ton lo

(52)

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 sori - ve - re - te che l'a - -

Butterfly

- waits him a son who has no e - - - qual!
 - spet - - - ta un fi - glia sen - sa pa - - - ri!

Butterfly

And would you tell me then, that he won't
 e mi sa - pre - le dir s'ei non s'af -

Butterfly

hast - en - - - Ov - er land, and - - - ov - er
 - fret - ta - - - per le ter - - re e per

Butterfly (putting the baby down on the cushion)

seal
ma - ri/

affrettando

Butterfly *Andante.* (kisses the child tenderly)

Do you know, my dear, what that bad
Sai oos' è - de ouo - re di pen-

(54)

Butterfly (pointing to Sharpless)

man ha' da - red to say?
- sa - re quel si - gno-re?

dim. *rall.*

Butterfly *Andante molto mosso* ♩ = 112

That your mo - ther should take you on her shoul - der,
Che tua ma - dre do - vrà prender - ti in brao - cio

(55)

ppp

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 -

a tempo *pp*

ppp appena toccato

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

pp

Butterfly

thou-sand gods and god-des-ses of Ja-pan!" —
ma-dre la ca-ri-tà, muo-ve-te-via pie-tà! —

pp

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) *pp*

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)

pp

Butterfly

poco rit. *a tempo*

and be - come a Gei-sha a - gain
La Ghe-sha can - te - rà!

poco rit. *a tempo*

Butterfly Molto mosso.

the hap - py song which is de - manded of me I fear
E la can - zon giu - li - ra e lie - ta in un sin -

Butterfly

(crouches down by the child and continues in caressing and tearful tones)

rall. *mf*

sadly it would end.
-ghiozzo fi - ni - rà!

rall. *f* *pp*

But Ah!

Tempo I.

Butterfly

no that can - not be not this pro - fes - sion af - ter such great
no! no! que - sto mai! que - sto me - stier che al di - so - no - re

(57)

Butterfly rit. a tempo

joy death! death! but ne-ver
por - ta! Mor - ta! mor - ta! Mai più dan -

Butterfly allarg.

dance I'd ten times rather go to my
-zar! Piu - to - sto la mia vi - ta vo' tron -

cresc. allarg.

Butterfly stent.

death (laying her cheek next to the baby's cheek)
-car! (She strains the child to her heart, then crouching down on the ground hugs him passionately.)

stent. Ah! Ah! morta!

Sharpless (cannot restrain his tears) (conquering his emotion) Lento. a piacere

(Poor faithful soul!) I must be
(Quanta pie - tà!) Io scendo al

m.d.a. col canto -

(58)

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 - to?..

gives Sharpless her hand; he shakes
 it cordially with both of his)

Butterfly

(turning to the child)

Now
 A

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

p

poco rit. . . .

Butterfly (to the baby, with childlike grace) *poco rall.*

Sharpless (kisses it) *a tempo* Give answer: Sir, my
Ri-spondi: Oz-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 è Do - lo - re. Pe - rò

Butterfly *allarg. e cresc.*

Write and tell my fa - ther; on the day Of his re -
a tempo di - te al bab - bo, scri - ven - do - gli, che il giorno del suo ri -
p *allarg. e cresc.*

Butterfly

- turn - ing, Joy - Gio - ia, Joy - shall be my
 - tor - no, Gio - ia, Gio - ia mi chiamo -

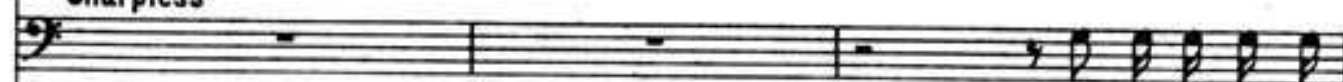
Butterfly



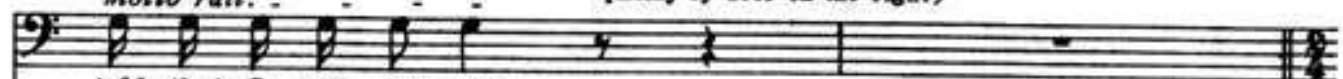
name. _____

-rò. _____

Sharpless

Your father shall be
Tuo padre lo sa-*espressivo Sostenendo*

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.*

Allegro vivo ♩ = 200



Suzuki (from outside, shouting)

(Suzuki enters dragging in Goro

Scoun - drel! Ras - cal! wret - ched cow - ard!
Ve - - spa! Ro - spo ma - le - det - to!

roughly, who tries in vain to escape)

(loud cries from Goro)

roughly, who tries in vain to escape)
(loud cries from Goro)

Butterfly

(to Suzuki)

Who's that?
Che fu?

Suzuki

He prowls a - round here
Ci ron - za in - tor - no
E - vil rep - tile!
il cam - pi - ro!

Suzuki

from morn to eve - ning, And tells this scan - dal
e o - gni 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

63 *pp* *cresc.*

Goro

(approaching the child and pointing to him)

out in A - me - ri - ca When - e'er a ba - by is
là in in A - me - ri - ca quando un fi - glia - lo è

Goro (Butterfly instinctively stands in front of the child as though to protect him.)

born in such con - di - - tions, He will be shunned through-out his life And
 na - to ma - le - det - - to trar - rù sem-pre re - ict - to la

mf *p cresc.*

Butterfly (wild cry) (runs to the shrine and takes down the dagger which is hanging up) (In wild tones)

Ah! you're ly - ing,
 Ah! tu men - ti!

Goro

trea - ted as an out - cast!
 vi - ta fra le gen - ti!

Butterfly (Butterfly seizes Goro, who

ly - ing! ly - ing! Ah! li - ar!
 men - ti! men - ti! Ah! men - ti!

64

mf *mod.*

falls down, and threatens to kill him. Goro utters loud, desperate and prolonged howls.)



Butterfly

Sayt a - gain and I'll kill you!

Dil-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!



calando e dim.

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.)



(By degrees she rouses herself

65

pp

and goes to put away the dagger.)

pp

pp dolce

66

mf

Butterfly (letting her thoughts fly to her child).

You'll see,
Ve - drai,

love of my heart
pio - co - lo a - mor,

stringendo

Butterfly

p

My grief, and yet my com-fort, my own
 mia pe - na e mio con for - to, mio own 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.)

193

Suzuki (coming in breathlessly)

The har - bour cannon!
Il can-no-ne del por-to!

Lentamente.

Look! 'tis a man of war!
U - na na - ve da guerra...

(68)

ppp

poco rit.

Butterfly

White, white, — the A - me - ri - can stars and stripes! —
Bianca. bianca.. il ves - sit - 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 telescope 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,

affrettando

Butterfly

Largamente espressivo. (69) *3*

Where is it? Here it is:
il no-me. Ec-co-lo:

Butterfly

Sostenendo *f* *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 *f* *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 - ti!.. tut - ti!.. 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

*poco rall.**rit. - - -*

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 -

col canto *p* *rit. - - -*

Butterfly

a tempo

- get him. My love wins the day! See, my love and my
 - spe - ra. Tri - on - fa il mio a - mor! il mio a - mor; la ma

pp a tempo *cresc. - - -* *p cresc.*

Butterfly

allargando

faith have won com - plete - ly. He's here, he loves
 se tri - on - fa in - te - ra. E tor - na e m'a -

allargando

Largamente.

Butterfly (rejoicing, runs on to the terrace)

me! ma!

70

rit.

And.

And.

And.

Andantino mosso. $\text{♩} = 104$

(to Suzuki who has followed her unto the terrace)

Shake that cher-ry tree till ev'-ry

71

Suo - ti quel - la fron - da di ci - dolce

rit.

p

And.

Butterfly

flow - er White as snow, flut - ters

- lie - gio e m'in - non - da di

Butterfly

down, His no - ble brow, in a sweet-scen - ted

fior - lo vo' tuf - far nel - la piog - gia o - do -

Butterfly (sobbing with tenderness)

show - er I would smother.
Suzuki - ro - sa l'ar - sa fronte.

(soothing her) Sweet Chochosan be calm, I pray,
Si - gno - ra, que - ta - te - vi...

rall. - *3* -
this weeping -
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
- ure - mo a - spet - far? Che

Red.

Butterfly

think you? In an hour?
pen - si? U - n'o - ra?

Suzuki

Too soon.
Di più.

agitando un poco
p espressivo

Butterfly

(walking up and down the room)

Two hours more like - ly
Due o - re for - se.

Flow - ers,
Tut - to

p

Butterfly

rall. molto -

flow - ers he ev' - ry - where As close as stars are in the
tut - to sia pien di fior, co - me la not - te è di fa.

p *pp* *rall. molto*

Allegretto mosso. ♩ = 100

Butterfly (signs to Suzuki to go into the garden)

(to Suzuki)

hea - vens.
vil - le.

Fetch the
Va poi

pp

Butterfly

flow'rs!
Non.

pp

Allegretto moderato. ♩ = 108

Butterfly

(gaily to Suzuki)

Ev' - ry flow'r, —
 Tut - ti i fior, —

Spare not
 tut - ti...

Suzuki (from the terrace)

Ev' - ry flow'r?...
 Tut - ti i fior?...

Allegretto moderato. ♩ = 108

(75)

Butterfly

a - ny. Pea - ches, vio - lets, jes - sa - mine. —
 tut - ti. Pe - sco, vio - la, gel - so - min, —

Ev - 'ry spray you
 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.

*- les - si -**qui.**(from the garden)*

Suzuki

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 -

Suzuki *(appears on the terrace with a bunch of flowers which she holds out to Butterfly)*

- pear.
- din.

Here's more, dear mis - tress.
A voi si - gno - ra.

*pp**leggiere*

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

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,
Giun - se l'al - te - so,

in - to the wide, wide world beyond.
nel - la de - ser - ta im - men - si - tà.

Butterfly

since the kind sea has brought him. Tears to the
nul - la più chie - do al ma - re; die - di

rall. p espress.

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. —

p

rall.

78

a tempo

p

p leggero

dim.

f

p

cresc.

f

mf

p

pp

p cresc. f cresc. molto

m.o.

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 - ta.

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 - gliò che o - les - xi

Suzuki

thres-hold.
 so - glia.

Balm - y breath of springtime,
 Tut - ta la pri - ma - ve - ra

p

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 - gliò che o - les - xi qui. Se - mi - nia - mo a -

Butterfly

— 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

allargando - (scattering flowers) *cresc.* 79

a tempo

Butterfly
scent - ed balm of spring shed her sweet-ness here...
pri - ma - ve - ra - vo - glio che o - lez - zi qui...

Suzuki
scent - ed balm of spring be shed here. Lilies?...
pri - ma - ve - ra, tut - ta, tut - ta. Gigli?...

Sostenendo

Butterfly
Comes cat - ter, scat - ter flow'rs 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 se -

Suzuki
here. _____
- pril. _____

cresc.

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.*

Butterfly 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.

Butterfly *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.

f *Sostenendo* *p*

lightly to and fro to the rhythm in a dance measure)

Butterfly *a tempo, ma sempre un po' sostenendo*

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

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

pp

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

And sprays of sweet ver -
co - rol - le di ver -

p

m.d.

rall. pp

a tempo, ma Sostenendo

Butterfly
 - 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!

pp

(81) *a tempo, ma Sostenendo*

p rall.

p con espressione

Andantino sostenuto.

Butterfly

(Butterfly and Suzuki bring toilet requirements)

(to Suzuki)

Now
Or

(82)

p

*Red **

Lo stesso movimento.

(The sun begins to set)

Butterfly

come and make me fine. No, first bring me the
 vien-mi ad a - dor - nar. No! pri - a por - ta - mi il

p

pp

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

83

Butterfly

o - ver much sigh - ing, And poor ti - red e - yes from
doc - ca man - dō, . . . e l'oc.chio ri.guar.dò nel lon .

Butterfly

*Sostenuto
dolcemente*

(to Suzuki)

o - ver - much cry - ing! Put on each cheek a lit-tle touch of
- tan trop.po fi - so. Dammi sul vi.soun.tocco di car.

p cresc. p dolce

84

Butterfly

(takes a paint brush and puts a dab of rouge on the baby's cheeks)

car - mine... And al - so for my dar - ling, So that the
- mi - no... ed an.che a te pic - ci - no per - ché la

Butterfly

poco rall.

watch - ing may not make his face Hea - vy with shad - ows and
ve - glia non ti fac - cia vô - te per pal - lo - re le

poco rall.

Butterfly
pal - lid.
go - te.

Suzuki (urging her to keep quiet)
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 *p*)
This will sur -
Che ne di -

Suzuki
hair.
pel-li.

Allegro moderato.

idea she has had)

Butterfly (with a touch of fury)
più forte
-prise them! And the Bonze! All of them sure and glad of my
-ran - no!.. E lo zio Bon - zo?.. già del mio dan - no tut - ti con -

dim.

Butterfly *poco rit. - (smiling) - a tempo*
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, spen - 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-stiù 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 — ch'io 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. Kun 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

pop - py... Like this. In the
- pel - li... Co - si. Nel - lo
rall. col canto

signs to Suzuki to close the *shōsi*)

Moderato ♩ = 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 - ba!

Butterfly

out And still as lit - tle mice we will stay here To watch and
- dar, e sta-rem zit - ti co - me to - po - li - ni ad a - spet - ba!

Butterfly (Susuki closes the *shōsi* at the back)

wait. — (the night grows darker)

far. —

89

(Butterfly leads the baby to the *shōsi*)

p *rit.* —

(Butterfly makes three holes in the *shōsi*: one high up for herself, one lower down for Susuki and a third lower still for the child whom she seats on a cushion, signing to him to look through his hole. Susuki

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 Susuki, peeps out curiously.)

rall. —

pp *ppp*

Moderatamente mosso ♩ = 100

Sopranos (humming) (a bocca chiusa) *p*

Tenors (within, from far off) (humming) (a bocca chiusa) *p*

(It is night, the rays of the moon light up the *skosi* from without)

90 Moderatamente mosso ♩ = 100

ppp



The first system of musical notation consists of five staves. The top two staves are treble clefs, and the bottom three are a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The first two staves contain long, flowing melodic lines with many slurs. The third staff has a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The fourth and fifth staves provide a harmonic foundation with long, sustained notes and some movement. A *ppp* (pianissimo) dynamic marking is present in the fourth staff.



The second system of musical notation continues the piece with five staves. The top two staves have melodic lines with slurs. The third staff features a more active, rhythmic accompaniment with many sixteenth notes. The fourth and fifth staves provide a harmonic foundation with long, sustained notes and some movement.



The third system of musical notation continues the piece with five staves. The top two staves have melodic lines with slurs. The third staff features a more active, rhythmic accompaniment with many sixteenth notes. The fourth and fifth staves provide a harmonic foundation with long, sustained notes and some movement.

mf

f

ritenuto (The baby falls asleep, sinking down on his cushion,

ritenuto

p

p

Suzuki still in her crouching position, falls asleep too: Butterfly alone remains rigid and motionless).

pp (b)

rall. . . . rit. . . . a tempo

ppp

rall. . . . rit. . . . ppp

a tempo

(The curtain falls slowly)

rall.

pp

rall.

p>m.s.

rall. molto

pp

pp

p>

p>

rall. molto

m.s. ppp

ppp

2nd

** End of Act II
First Part.

Act II. SECOND PART.

Andante sostenuto $\text{♩} = 56$

The musical score consists of five systems of piano and vocal staves. The key signature is B-flat major (two flats). The tempo is marked 'Andante sostenuto' with a quarter note equal to 56 beats per minute.

- System 1:** The piano part begins with a forte (*ff*) dynamic and a mezzo-soprano (*m.s.*) vocal line. The piano part features a descending scale in the right hand and a more active line in the left hand. Dynamics include *ff*, *m.s.*, *p*, and *m.d.* (mezzo-forte).
- System 2:** The piano part continues with a *rall.* (rallentando) marking. The vocal line is marked *p a tempo*. The piano part has a ** Red* marking at the end of the system.
- System 3:** The piano part is marked *mf* (mezzo-forte). The vocal line is marked *con passione* (with passion). The system is numbered 1.
- System 4:** The piano part is marked *pp come eco* (pianissimo like an echo). The vocal line is marked *mf dolce* (mezzo-forte dolce). The piano part has a *poco accel.* (poco accelerando) marking.
- System 5:** The piano part is marked *con passione* and *rall.*. The vocal line is marked *pp come eco* and *pp* (pianissimo). The system ends with a *pp* marking.

$\text{♩} = 100$

② *express.*

p *pp*

sostenuto *cresc.*

a tempo *poco stent.*

f *pp* *ppp*

sostenendo

rit. - - - *p* - - - *mf*

con stanchezza - - - *animando e cresc.* - - -

p - - - *mf*

rinforzando ed accel. - - *cresc.* - - -

③ *a tempo*

mf

animando appena

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a slur over the first two measures. Bass staff has a slur over the first two measures and a *cresc.* marking at the end. There are some markings below the bass staff: "Red" and an asterisk.

Second system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures. Bass staff has a slur over the first two measures and a *f* dynamic marking at the end.

Largamente

Third system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures. Bass staff has a slur over the first two measures and a *f* dynamic marking at the end. There are some markings below the bass staff: "Red" and an asterisk.

Fourth system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures. Bass staff has a slur over the first two measures and a *f* dynamic marking at the end. There are some markings below the bass staff: "Red" and an asterisk.

Fifth system of musical notation. Treble and bass staves. Treble staff has a slur over the first two measures. Bass staff has a slur over the first two measures and a *f* dynamic marking at the end. There are some markings below the bass staff: "Red" and an asterisk.

rit. - a tempo

accel.

④

mf *p*

cresc.

p *rall.*

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

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!

pp

(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)

*pp*

⑧

(The rosy dawn spreads)



(The day breaks).



⑨

p

mf

f *brillantemente*

(Tromba)

⑩

ppp

cresc.

poco a poco

First system of a piano score. The right hand features a melodic line with many accidentals (flats and naturals) and slurs. The left hand provides a harmonic accompaniment. The tempo/mood markings *cresc. sempre* and *poco a poco* are written above the right hand staff.

Second system of the piano score. Above the first measure, the instruction *(The sunshine streams in from outside)* is written. The tempo/mood markings *incalz.* and *sempre* are written above the right hand staff.

Third system of the piano score, continuing the melodic and harmonic development in both hands.

Fourth system of the piano score. It includes a repeat sign with a double bar line and a circled 11. The tempo/mood markings *poco allargando* and *a tempo* are present. A fermata is placed over the final note of the right hand in this system.

Fifth system of the piano score. The right hand continues with a melodic line, while the left hand has rests. The tempo/mood marking *sempre fff* is written above the right hand staff.

(Butterfly at length rouses herself, and touches Suzuki on the

f *diminu*

shoulder; the latter wakes with a start and rises, whilst Butterfly turns towards the baby, and takes

f *poco a poco* *poco* *p* 12

him up with tender care)

pp *rall. poco* 1 1

a 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).

13

'Tis daylight!...
Già il so - le!

mf *pp*

Andante calmo.

Butterfly (starts and says confidently)

Suzuki

Cho-Cho-San!
Cio-cio-san...

dolcissimo

He'll come, he'll come... I know, he'll
Ver-rà... ver-rà... col pie-no

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.

Suzuki

I pray you, go and rest, for you are wea-ry, And I will call you
Sa-li-tea-ri-po-sare, affran-ta sie-le al suo ve-ni-re

Butterfly

(going up the staircase)

Suzuki

Sweet, thou art sleep-ing,
Dor-mia-mor mi-o,

when he ar-rives.
vi-chiame-rò.

14

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 cor. Tu sei con Di-o ed io col mio do-

Butterfly

-part. A-round thy head — the moonbeams dart: Sleep, my be-lov-ed!
-lor. A-te 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!
Pa-ve-ra But-ter-fly!

Butterfly

(voice farther off)
*rall.**opp.* (dying away in
the distance)

heart; Safe in God's keep-ing, While I must weep a - part. —
cor. Tu sei con Di-o ed io col mio do-lor

Suzuki (kneels before the image of Buddha) (rises and goes to open the shoji)

pp *rall.*

①6 Poor Madam Butter - fly! -
Po - ve - ra But - ter - fly! -

p legato

Suzuki (Light knocking at the door is heard)

(louder knocking heard***)

Who is it?...
Chi si - a?...

cresc.

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!

Zit-ta!

Sharpless (on the threshold, signs to Suzuki to be quiet)

Hush!
Zit-ta!

Hush! Hush!
Zit-ta! Zit-ta!

Hush!
Stz!

Suzuki

rall. - *rit.* - *a tempo*

Pinkerton (anxiously to Suzuki)

She was so ve - ry wear - y! She stood a - wait - ing
E - ra stan - ca si tan - to! Vi stette ed a - spel.

Disturb her not!
Non la de - star.

①7

rall. - *rit.* - *p a tempo*

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
Nongiuuge da tre an-ni una

Pinkerton

How did she know?
Co-me sa - pe-a?

Suzuki

three years Whose flags and co-lours But-ter - fly has not
na - ve nel por-to, che da lun-ga But-ter - fly rall. non ne

Suzuki

eag - er - ly seen and ex - am - in'd.
scrui - ti il co - lor, la ban - die - ra.

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)

Andante mosso.

Allegretto moderato.

Suzuki (Pointing to the masses of flowers all about the room)

Look a-round you.
Lo ve - de - te,

Last night she would have the
ier se - ra, la stan - za

Suzuki

room de - cor - a - ted with flow - - ers.
vol - le spar - ger di fio - - ri.

Sharpless

(touched)

Did I not
Ve lo

Suzuki

(hears a noise in the garden, goes to look outside the *shōji* and exclaims in surprise)

Who's that out - side there in the gar - den? A
Chi o'è lù fuo - ri nelgiardi - no?...U-na

Pinkerton

(troubled)

Oh, torment!
Che pe - na!

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 ♩ = 132.

Suzuki (excitedly)

(in consternation)

cresc. e

Who's that? who's that?
Pinkerton *Chi è? chi è?*

Hush!
Zit-ta!

(to Pinkerton)

She came with
E ve-nu-ta con

Bet-ter tell her all.
Meglio dirle ogni co-sa...

Allegro agitato ♩ = 132.

p

cresc. e

Suzuki
*string.**rit.*

(stupefied, raises her arms to heaven, then falls on her knees with her face to the ground)

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)

She's his wife!
E sua moglie!

a tempo

string. *col canto*

Suzuki

souls of our fa - - thers! Ah, the world is plung'd in gloom - is
 san - te de - gh'a - - vi! Alla pio - ci - na s'è spento il sol, — s'è

col canto

rall.

Suzuki

a tempo

plung'd in gloom! —
 spento il sol! —

(soothes Suzuki and raises her from the ground)

p

We came here so early in the
 Soc - gliem - mo que - st'o - ra mattu -

(20) *a tempo*

Sharpless

morn - - ing — To find you all a - lone here, Su - zu -
 - ti - - na — per ri - tro - var - ti so - la, Su - zu -

dolce p

M.S.

Sharpless

poco rall.

-ki, That you might give us your help and your gui - dance — in this our
 -ki, eal - la gran pro - va un a - iu - to, un so - ste - gno — cer - car con

Suzuki

(in despair)

Suzuki: How can I? How can I?
Che gio - va? Che gio - va?

Sharpless: plight. te.
p

(takes Suzuki aside and tries to persuade her into consenting, whilst Pinkerton getting more and more agi-

Sharpless *p dolce*

Largo. ♩ = 54.

Sharpless: I know that for such mis - for - tune There is no con-so-
Lo so che al - le sue pe - ne non ci so - no con-

Piano: rall. p

(tated, wanders about the room, noticing all details)

Sharpless

Sharpless: - la - tion! But the child's fu - tu - re wel - fare Must be se - cured from
- for - ti! Ma del bim - bo con - vie - ne as - si - cu - rar - le

Piano: cresc.

Pinkerton

Pinkerton: Oh! the bit - ter fra - grance of these
Oh! l'a - ma - ra fra - gran - za di questi

Sharpless: trouble. sor - ti! This gen - tle la - dy, La pie - to - sa

Piano: 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 - bo a -

Suzuki
Do you ask me to go and tell a moth - er...
Pinkerton
E vo - le - te ch'io chie-da ad u - na ma - dre...
cresc.
- chang'd is the cham - - ber Where once we lov'd...
Sharpless - ta - - ta è la stan - - za dei no-stri a-mor...
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)

And here my portrait... Three years have
 Il mio ri-trat-to... Tre an - ni

Sharpless - 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.

cresc.

Suzuki

Pinkerton Hal - low-ed souls of my fa - ther!...
 A - ni - me san - te de - gli a - vi!...

pass'd a - way, Three years 'have pass'd a -
 son pas - sa - ti, tre an - ni son pas -

Sharpless Then with her own eyes she will learn The cru - el
 An - zi, me - glio se accor - ta del ve - ro si fa -

allarg.

Suzuki

Pinkerton Now all the world is plung'd in gloom! Hear my sor - row!
 Al - la pic - ci - na s'è spen - to il sol! Oh! me tri - sta!

- way, Three years have pass'd a -
 sa - ti, tre an - ni son pas -

Sharpless truth we dare not tell her. Go then,
 ces - se al - la sua vi - sta. Suv - via,

cresc.

Hal-low'd souls of my fa - ther!... Ah! all the
 Pinkerton *A - ni-me san - te de - gli a - vi!...* *Al - la pio -*

way and ev' - ry day, ev' - ry hour she count -
 Sharpless *sa - ti e no - ve - ra - ti n'ha i giorni e l'o -*

speak with that gen - tle la - dy, Go quick - ly and bring her
par - la con quel - la pi - a, suo - vi - a, con - du - ci - la

Suzuki *rit.* (Sharpless pushes her into the garden to join Mr. Pinkerton)

world is plung'd in gloom! (overcome by emotion and unable to restrain his tears, ap -
 Pinkerton *ci - na s'è open - to il sol!* *proacher Sharpless and says to him resolutely)*

ed, a - las, she count - ed! I can - not re -
 Sharpless *re, i gior - ni e l'o - re!* *Non pos - so ri - ma -*

here, and bring her here. Go, Su - zu - ki, go!
qui, con - du - ci - la qui. Vien, Su - zu - ki, vien!

p calando

Suzuki (going away)

Hear my sorrow!
 Pinkerton *Oh! me trista!*

- main, Sharpless, I'll wait you out - side...
 Sharpless *- ner; Sharpless, c'a - spet - to per vi - a...*

Is it not as I
Non ve l'a - ve - vo

111200

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 soc-cor - so... mi strug-go

told you?
 (23) *det-to?*

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.

p

Sharpless

I warned you, you re-mem-ber? When in your hand she laid hers: "Be
Vel dis-si? vi ri-oor-da? quan-do la man vi die-de: -ba-

(24)

p

Sharpless

care-ful! For she be-lieves you! A-las! how true I spoke! Deaf to all en-
-da-ta! El-la ci ore-de e fui pro-fe-ta al-lor! Sor-da ai con-

Sharpless

- treat-ies, deaf to doubting, hu-mi - lia - tion, - Blind-ly trust-ing to your :
 - si - gli, sor-da ai dub-bi, vi-li - pe-sa - nel - fo - sti - na - ta at-

Pinkerton

Allegro moderato.

Sharpless *rit.* - Yes, in one sud-den mo - ment, I
mf Si, tut-to in un i - stan - te io
 pro-mise, Her heart will break...
 - te - sa rac-col-se il cor...

Allegro moderato.
 (25) *p cantando*

Pinkerton

see my heart - less ac - tion And
 ve - do il fal - lo mi - o

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 ne-ver more! no!
- vrò, — mai non a - vrò! no!

vigoroso

(26)

Sharpless

Andante.

Now go: the cruel truth she best should hear a - lone.
An - da-te: il 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 lo -

m. s. *pp*

(27)

Pinkerton

- well, home of love... Haunt-ed for e-ver I shall
- ti - - sia e d'a-mor... Sem-pre il mi-te suo sem-

m. d. *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...
Ma or quel cor sin - ce - ro pre - sa - go è già...

I
Voi

Pinkerton

loved.
- si...

con slancio
I can - not bear to
Non reggo al tuo squal -

Sharpless

warned you, a - las, you see how true I pro - phesied!
dis - si... vi ri - cor - da?.. e fui pro - fe - ta allor.

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.*

f. ped. * *p. ped.* * *f. ped.* *

Pinkerton *rit.* **Sostenendo.**

coward, ah! let me fly! Fare - well, I
fug - go, son vil! Ad - di - o, non -

col canto (28) *p* *cresc.*

f. ped. * *f. ped.* *

Pinkerton

can - not, I can - not stay, ah! I can - not! Fare -
reg go al tuo squal - lor, ah! non reg - go, son

Sharpless

Yes go, and let her learn the cruel truth.
An - da-te, il tri - ste ve-ro apprende - rà.

ff sempre cresc.

f. ped. *

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 and Suzuki come from the garden) (gently to Suzuki)

Kate

29

8^{va}!

allarg. -

Then you will
Glie - lo di -

Kate

tell her.
- rai?
Suzuki.

Pro - pro - mise.
met - to.

Kate

And will you ad - vise her to trust me?...
E le da - rai oon - si - glio 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-

p

Suzuki

must be quite a-lone be-side her...
-so-gna ot-ti-o-le sia so-la a-o-can-to...

In this cru-el hour... a-lone!
Nel-la gran-de o-ra... so-la!

30

Suzuki

riten. *a tempo* *sostenendo*

She will weep so sad-ly!
Pian-ge-rà tan-to tan-to!

she'll weep so sad-ly!
pian-ge-rà tan-to!

riten. *a tempo* *sostenendo*

pp *ff*

Butterfly (voice from afar, calling from the room above) (nearer)

a tempo

Su-su-ki! Su-su-ki! Where are you? Su-
Su-su-ki! Su-su-ki! Do-ve se-è? Su-

pp

Allegro. ♩ = 152

Butterfly (appears at the head of the staircase)

-zu - ki!
-su - ki!

Suzuki

cresc. e string.

(31)

I'm here...

Son qui...

I was praying, and go-ing back to
pre - ga - ro e ri-mel-te - ro a

Allegro. ♩ = 152

pp cresc. e string.

(Butterfly begins to come down stairs)

Suzuki

(rushes towards the staircase to prevent Butterfly from coming down)

watch...
po - sto...

No...
No...

no... no...
no... no...

no... Do not come
no... no... non scen-

Suzuki

(Butterfly comes down quickly, freeing herself from Suzuki who tries in vain to hold her back)
(crying out)

down...
-de - te...

no...
no...

no...
no...

no...
no...

Violins *ff*

ff

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 Con-sul.... 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) 2

Who are you? Why have you
Chi sei - te? Per - ché te

rall. 2

Butterfly

come here? No one an - swers!...
- ni - 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....
 -frei cader mor-ta sull' at-ti-mo....

ppp

35

(with affectionate and childlike kindness to Suzuki)

Butterfly

You, Su - zu - ki, are al-ways so faith-ful, don't weep, I pray!
 Tu Su - zu - ki che sei tan-to buo-na, non pian-ge-re!

poco rall.

Butterfly

Since you love me so dear-ly, say "yes," or "no," quite softly... He lives?
 e mi vuoi tan-to de-ne un Sì, 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 più. Te l'han det-to!...

Yes
 Si. (36)

PPP *mf*

(Suzuki is silent)

pp 2

Andante sostenuto. (angered at Suzuki's silence)

Butterfly

(37) Rep - tile! I want you to re - ply!
spa! Vog-lio che tu ri - spon - da.

molto f *p* *mf*

Butterfly

(coldly)

Suzuki He reached here yesterday?
Ma è giun-to ie - ri?

No more.
Mai più.

pp *mf* *pp* *mf*

(Butterfly, who has understood, looks at Kate as though fascinated)

Butterfly

Who is this la - dy that ter - ri - fies me? ter - ri -
 Ah! quella don - nu mi fa tanta pa - u - ra! tan - ta pa -

Suzuki

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-te-lo pel suo be-ne il sa-cri-

dolce
p

(impressed by Butterfly's silence, and deeply moved, persists)

Butterfly (does not reply)

mf
'Tis hard for me ve-ry hard,
Ah! tri-ste ma-dre! tri-ste ma-dre!

Sharpless

care
-fi-sio.

dim

Butterfly

(remains motionless)

Aban-doned!
Abban-donar

ah! my son!
mi-o fi-glio!

(39)

Butterfly

rall.

Larghissimo sostenuto. ♩:

To him I o-w-e my du-ty!
E sia! Alui de-ro ob-be dir!

Kate

(coaxingly)

Ah, can you not forgive me, But-ter-fly?
Po-te-te per-do-nar mi, But-ter-fly?

Larghissimo sostenuto. ♩:

*rall.**pp*

sostenendo con aria grave

Butterfly

(solemnly) 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)

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...

Butterfly

(who has heard, says solemnly)

His
A

Kate (going towards Sharpless)

Poor lit-tle la-dy!
 Po-tera pic-ci-na!

And can he have his son?
 È il fi-glio lo da-rà?

Sharpless

Oh the pity of it all!
 È un'im-men-sa pie-tà!

Butterfly

(with marked meaning, but quite simply)

son will give him if he will come to fetch him.
 lu-i lo po-trò da-re se lo ver-rà a cer-ca-re.

dolce

Climb this
 Frames -

ppp

Butterfly

(Suzuki escorts Kate and Sharpless who go out by the door on the right)

hill in half an hour from now.
 - s'o - ra sa - li - te la col - li - na.

dim.

ppp

④ Allegro molto. $\text{♩} = 176$.

(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*

④

Suzuki (placing her hand on Butterfly's heart)

Like to a poor im - pri - son'd bird
 Co - meu - na mo - soa pri - gio - nie - ra

pp

Suzuki

Beats this lit - tle flut - ter - ing heart!
l'a - li bat - te il pio - co - lo cor!

(Butterfly gradually recovers; seeing that it is

pp

broad daylight she disengages herself from Suzuki and says to her)

Butterfly

Too much light shines out -
Trop - pa lu - ce è di

marcato

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**un poco meno**rall.*

Butterfly (Suzuki returns towards Butterfly)

*a tempo, ma un poco meno*Where is the child?
Il bim - bo o - ve sia?

Suzuki

Play - ing... Shall I call him?
Gio - ca... Lo chia - mo? (47)

a tempo *al tempo vivo*

f

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 far - 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.

(weeping)

Suzuki

With you I'll stay.
Re - sto con voi.

Moderato.

sf p staccato *cresc.*

260 *Largamente*
(Suzuki's sobs heard)

(Butterfly lights the lamp in front of Buddha)

ff *rall.*

⑤1 *Meno*

(Butterfly remains motionless,

stentato *ppp* *p* *passionato*

lost in sorrowful thought. Suzuki's sobs are still heard, they die away by degrees)

(Butterfly has a conclusive

allarg.

movement)

(Butterfly goes towards

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)



Butterfly

(points the knife sideways at her throat)



(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

him almost to suffocation)

Butterfly

Butterfly

Andante mosso

263

con grande sentimento affannosamente agitato

Butterfly

rall.

Be-lov-ed I-dol! 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-chè tu

f *ff*

Butterfly

go a-way Beyond the o-o-ocean, Never to feel the
pos-sa an-dar di là dal ma-re sen-xa che ti ri-

p *mf* *p* *mf*

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 $\text{♩} = 50$.*sostenendo*

Butterfly (exaltedly)

- 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 -

sostenendo

meno *p* *pp*

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* *p*

Butterfly

rit.

face! That its memo - ry may In - ger, One last
 fac - cial... che te'n re - sti u - na trac - cia, guar - da

p cresc. *rit.*

Butterfly

265

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. *9* *rall.* *9*

rit. col canto *pp* *rall.* *m.d. tristamente*

Più largo (NB. 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.

psensibile

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,

Sostenendo *P* *animando poco a poco e cresc.* *pp*

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!—

ff allargando p

Pinkerton

allargando

But-ter-fly!—
But-ter-fly!—

But-ter-fly!—
But-ter-fly!—

sostenendo p ff molto cresc. e allarg.

Andante energico ♩ = 88

(The door on the right opens violently - Pinkerton and Sharpless rush into the room and up to Butterfly,

tutta forza

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)

allarg. - stentato - molto allarg.

