

MADAME BUTTERFLY

BY G. PUCCINI



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MADAME BUTTERFLY

by
G. PUCCINI

ACT II. MME. BUTTERFLY'S SONG: One fine day (*Un bel dì, vedremo*)

Andante molto calmo ♩ = 42

Voice

One — fine day we'll
Un — bel dì, ve -

Piano

mf *pp rall.* *pp come da lontano a tempo*

no - tice A thread — of smoke a - ris - ing on the
dre - mo le - var - si un fil di fu - mo sul - l'e -

sea — In the far ho - ri - zon, And then — the ship ap - pear - ing —
stre - mo con-fin del ma - re. E poi — la na - ve ap - pa - re —

poco rall.

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Un poco mosso *rit.*

Then the trim white ves - sel Glides in-to the har - bour,
 Poi la na - ve bian - ca en - tra nel por - to,

Un poco mosso *rit.*

p *mf*

Un poco mosso *con passione* *ritenuto*

Thun - ders forth her can - non. See you? now he is
 rom - ba il suo sa - lu - to. Ve - di? È ve -

Un poco mosso *f con passione* *ritenuto*

p *f*

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 *con semplicità*

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

pp a tempo

And wait for a long time, But nev - er wear - y
e a - spet - to gran tem - po e non mi pe - sa,

rit. of the long wait - ing. *a tempo* From out the crowd - ed
la lun - ga at - te - sa. *animando un poco* È u - sci - to dal - la

pp rit. *a tempo* *animando un poco*

cit - y there is com - ing A man, a lit - tle
fol - la cit - ta - di - na un uo - mo, un pic - ciol

rall. un poco speck in the dis - tance, Climb - ing the hill - ock.
pun - to s'av - via per la col - li - na.

rall. un poco

Sostenendo molto
Lo stesso movimento

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

Sostenendo molto
Lo stesso movimento

sum - mit, Can you guess what he'll say? He will call, "But - ter -
giun - to che di - rà? che di - rà? Chia - me - rà But - ter -

Lento

fly," from the dis - tance. I, with - out answ' - ring, Hold my - self qui - et - ly con -
fly dal - la lon - ta - na. Io sen - za dar ri - spo - sta me ne sta - rò na -

Lento

pp

con molta passione

rall. molto

ceal'd; A bit to tease 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
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 e - gli alquanto in pe - na chia - me -

Andante come prima
con molta passione

call, he will call, — "Dear ba - by, wife of mine, — Dear lit - tle orange
rà, chia - me - rà — Pic - ci - na mo - gliet - ti - na o - lez - zo di ver -

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

This will all come to pass as I tell you. Ban - ish your i - dle
Tut - to que - sto avver - rà te lo pro - met - to. Tien - ti la tua pa -

fears _____ for he will re - turn, _____ I
 u - ra, io con si - cu ra fe - de l'a -

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, marked with a fermata over the word 'fears'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Largamente
ff know _____ it.
 spet - to.

Largamente

fff *meno f* *dim.*

The second system continues the vocal and piano parts. The tempo is marked 'Largamente' and the dynamics are 'ff' (fortissimo) and 'fff' (fortississimo). The piano part features a complex texture with many beamed notes and slurs. Dynamic markings include 'meno f' (meno forte) and 'dim.' (diminuendo).

rit. *p a tempo*

The third system shows the piano accompaniment with tempo changes. It starts with a 'rit.' (ritardando) marking and then returns to 'p a tempo' (piano a tempo). The piano part continues with intricate rhythmic patterns and slurs.

pp sostenuto *mf* *p*

The fourth system concludes the page with the piano accompaniment. It features dynamic markings of 'pp sostenuto' (pianissimo sostenuto), 'mf' (mezzo-forte), and 'p' (piano). The piano part ends with a final chord and a fermata.

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