

MADAME BUTTERFLY

BY G. PUCCINI



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F. Puccini

ONE FINE DAY

MADAMA BUTTERFLY.

Act II. Mme. Butterfly's Song, "One Fine Day."

(Atto II. Solo di Butterfly, "Un bel di, vedremo.")

Di G. PUCCINI.

Andante molto calmo. $\text{♩} = 42$

Butterfly.

One fine day we'll no - - tice A
 Un bel dì, ve - dre - mo le -

pp come da lontano

thread of smoke a - ris - ing on the sea In the far ho -
 zar - si un fil di fu - mo sul - l'è - stre - mo con - fin del

ri - - zon, And then the ship ap - pear - ing
 ma - re. E poi la na - ve ap - pa - re

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un poco mosso

ritenuto

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

p un poco mosso *mf ritenuto*

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? E..... ze -

un poco mosso *con passione ritenuto*

pp

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*

allegretto con semplicità

stay up - on the brow of the hil - lock, And wait there,
 met - to là sul ci - glio del col - le ea - spet - to,

pp *allegretto con semplicità*

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

rit. *a tempo* *animando un poco*

of the long wait - ing. From out the crowd - ed
 la lun - ga at - te - sa. E u - sci - to dal - la

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

ci - ty 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 hil - - lock.....
 pun - to s'ao - via per la col - li - na.....

p rall. un poco

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

p

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 -

rall.

dim.

Lento

fly," from the dis-tance. I, without answ'ring, Hold myself qui-et - ly con -
 fly dal - la lon - ta - na. Io sen-sa dar ri - spo - sta me ne sta - rò na -

ppp

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 -

con molto passione

rall. molto

col canto

die..... at our first meet - ing. And then, a lit - tle troubled, He will
 ri - re al primo in - con - tro, ed e-gli alquan-to in pe-na chia - me -

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 -

mp

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

m.d. *cresc.*

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

f

poco rall. cresc.

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

The first system features a vocal line in a soprano clef with a key signature of three flats and a common time signature. The lyrics are "fears, for he will, re - turn, I" on the top line and "u - ra, io con si - cu - ra fe - de l'a -" on the bottom line. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Performance markings include *poco rall.* and *cresc.* above the piano part.

Largamente

know it.
 spet - - to.

The second system continues the vocal line with the lyrics "know it." and "spet - - to." The piano accompaniment features a more active texture with chords and moving lines. Performance markings include *ff* at the beginning, *meno forte* in the middle, and *dim.* towards the end.

The third system shows the piano accompaniment with a *rit.* marking at the beginning and a *p* dynamic marking in the middle. The texture is characterized by sustained chords and moving lines.

The fourth system continues the piano accompaniment with a *pp sostenuto* marking at the beginning, followed by *mf* and *p* dynamics. The texture remains sustained and moving.


Dear little Valley of Mine

Words by
WILLIAM Le BARON

Music by
M. H. Le BARON

Andantino

Piano



mf

Moderato

When the cares of the world grow heav - - y And I'm
I am sure I will find a wel - - come, For old



p

tired of the sham of it all; There's a
friends aren't the ones who for - get I will

